A Creative Journey In Higher Education: The Story Of Personal And Organizational Change

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by
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ABSTRACT OF PROJECT

A Creative Journey in Higher Education:
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This project explores my personal and professional journey as a teacher in higher education and how it parallels the unique journey of the institution where I teach, Sheridan College in Oakville, Ontario. This is a story about the pursuit of creativity in education and the transformation as a result of creativity. Drawing on current theories of creativity, in particular the 4 P’s (person, process, product and press), it examines what factors played a role in initiating and managing change. Presented as a narrative, this project documents the various aspects of personal and organizational change. The questions asked include: “What sparked the personal and organizational pursuit of creativity in education at Sheridan?” and “What elements fostered creativity to grow and build a community for the purpose of teaching and learning for creativity?”

Signature

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SECTION ONE: BACKGROUND

I can’t say I chose this topic as much as it chose me. From the beginning I knew I wanted to connect this project somehow to teaching and learning at Sheridan College. My original focus was on how to embed creativity into teaching and learning at Sheridan. I had planned on designing and delivering workshops for faculty based on the creative techniques I was already developing and implementing in my own courses. In fact, my concept paper was already approved. A chance conversation with Dr. Gerard Puccio at a training workshop at Sheridan, changed everything! As we discussed what was happening at Sheridan, I began to realize the uniqueness of our “Creative Campus Initiative” in the domain of higher education. With Dr. Puccio’s inspiring words “Why don’t you do a case study on Sheridan’s change management initiative?” echoing in my head, I spent the night researching case studies and Change initiatives. By morning I was hooked and excited about the prospect of documenting the Sheridan story. But so many questions came to mind: “How to abandon one path and begin on another with the deadline looming? How would I tell this story? Where to begin?” Thanks to the intuitive guidance of Dr. Susan Keller-Mathers, the new direction not only became doable but the focus became clearer and my passion and commitment for the subject grew. Deciding to tell the story from my perspective was a wise decision. I loved the idea of exploring storytelling as a new skill. I borrowed the advice I read in Dr. Cyndi Burnett’s chapter in Organic Creativity: “When you think about the research you want to pursue, stop looking for theories on which to base your work. Instead, begin with yourself. Your personal and practical knowledge will create the foundation, and the richness of discovery will start
with what you already know”. (Dr. David Hunt, as quoted in *Organic Creativity*, Chapter 20, p.285)

I realized that my nature is to be flexible and adaptable. I have always tried to follow my heart even if it meant changing direction in mid-stream. I used to think it was a flaw in my character, but after learning about the characteristics of creative people, I know it is because I like to live my life creatively. This project is a testimony of how I was able to transform obstacles into opportunities using creative skills and problem solving techniques.

**Purpose and Description**

My creative journey in education began in 2008, when I left advertising to teach at Sheridan. It was serendipity that I started the next chapter in my creative journey at an institution that was just beginning a creative journey of its own. Little did I know at the time how much this new journey would teach me about myself, and how much I would grow as a creative person as a result of being at Sheridan. Creativity has always been part of my life since I could hold a crayon in my hands and would draw all over the walls of my parents’ home. I studied art, dance and music from a young age and graduated with a Fine Arts degree. I considered myself creative (more specifically “artistic”) and this was reinforced with the 27 years I spent as an Art Director in the advertising industry.

Crossing the threshold into this new land of adventure in an institution that had a global reputation for excellence was exciting and challenging. I spent the first two years perfecting the tools of the trade and spent much time finessing power points and infusing my lectures with passion and experience. Yet I was still not having great success in fully
engaging the students. I had a vision of how I wanted to nurture these young minds but I didn’t know how to achieve it. I tried different techniques and had some AHA moments but for the most part it was trial and error. I didn’t realize it at the time, but what I was looking for was an effective way to not only teach creatively, but to teach for creativity.

The frustration I was having in finding effective ways to teach for creativity led me to search out like-minded people at Sheridan. It was to my great delight when Sheridan formed the Creative Campus Implementation team in 2010 as part of the Academic Innovation Strategy (AIS) initiative (Figure 1). Dedicated to preparing our students for the 21st century, Sheridan set out on a quest to become a global leader in undergraduate education renowned for creativity and innovation.

![Figure 1: Sheridan Academic Innovation Strategy model, 2010](image-url)
The Vision was to become a top-ranked and unique undergraduate teaching university dedicated to the student experience that respects their uniqueness. Sheridan’s Definition of Student Success addresses the development of the whole person, which includes intellectual, personal, creative and social development and an ignited passion for learning (Figure 2).

Figure 2: Definition of Student Success at Sheridan, 2010. It recognizes that success is unique to each individual student.
That means infusing every aspect of campus life with creativity, from cross-faculty collaboration, to curriculum content and delivery, to undergraduate research and hallway conversations. According to Sheridan’s Vision statement, “Creativity is woven into every thing that we do, where teaching, learning, practice and process reflect our commitment to the advancement of creative capacity, engagement, collective wisdom and people success” (Figure 3)

Figure 3: Sheridan College Vision depicting the areas of differentiation, including Creativity and Innovation (inset). Illustration by Joe Morse and Marco Cibola, 2014.
The Creative Campus Implementation Team was born out of the AIS Initiative to spearhead the development of the Creative Campus with a focus on identifying and integrating creativity competencies into every academic program, launching innovation pilots, and exploring opportunities for creative spaces (Figure 4). I joined the Creative Campus team in 2010 and was tasked with leading the Creative Spaces team. That was the moment I crossed a major threshold in my creative journey not just as an educator, but as a person. As Sheridan grew creatively, so did I.

Figure 4: Creative Campus whitepaper cover depicting the merging of art and logic. Illustrated by Sheridan student Hai Wei Hov, 2010.
The journey from the traditional model of teaching and learning to a creative model is an exciting one that has challenges and celebrations. Although creativity has been successfully implemented in corporate organizations, education has yet to make the move effectively. As Smith and Smith (2010) wrote so eloquently:

Creativity and education sit and look at one another from a distance, much like the boys and girls at the seventh grade dance, each one knowing that a foray across the gym floor might bring great rewards but is fraught with peril… education and creativity have enough trouble getting together in the best of times, and these are not the best of times. (p. 444)

My question and the purpose of my project is two-fold: 1) “How has my growth as a creative person and educator evolved as a result of the creative initiative at Sheridan?” and 2) “How has Sheridan College been able to cross the dance floor to a more creative model of teaching and learning?” In other words, how did we, each in our own way, get on the path of becoming creative change leaders in education?

Using a narrative approach, this project documents my journey of personal and professional transformation within the larger story of Sheridan’s creative journey from a traditional model school to a “Creative Campus” that is unique in North America. Looking through the holistic lens of the 4P’s (person, process, product and press), historically framed by Mel Rhodes (1961) (Figure 5), this project explores the intrinsic motivation and characteristics of the persons involved, the process that was undertaken for change, and the creative climate or culture that allowed creativity to flourish and change to take place. I also look at what are the desired creative outcomes or products and which ones have already been implemented. According to Rhodes (1961), each strand has unique identity academically, but only in unity do the four strands operate functionally.
Figure 5: The four P’s as defined by Rhodes, 1961.

Creativity skills that are addressed include cognitive and affective skills associated with creative problem solving as outlined in The Thinking Skills Model of CPS (Figure 6), developed by Puccio, Mance and Murdock (2005).

Figure 6: Creative Problem Solving: the Thinking Skills Model. Puccio, Murdock & Mance, 2005 (as shown in Creativity Rising).
The seven cognitive skills include diagnostic, visionary, strategic, ideational, evaluative, contextual and tactical thinking. The affective skills associated with these are mindfulness, dreaming, sensing gaps, playfulness, avoiding premature closure, sensitivity to environment and tolerance for risk. Important to include are also the three big affective skills which are essential throughout the process: openness to novelty, tolerance for ambiguity, tolerance for complexity and tolerance for risk or failure. This project examines how these creativity skills were harnessed to make change happen.

The project consists of two parts: the first part is research based and includes gathering personal and organizational documentation of the process and applications of creativity over the past four years at Sheridan. The information gathered uses a narrative approach in the form of interviews and personal stories. According to Merriam (2002), life narratives, specifically first-person accounts of experience told in story form, are currently a popular form of qualitative research. The second part of the project is the production of a video that captures the essence of two journeys of creativity using a new media narrative approach.

The creative process I used to develop this project reflects the four pillars of Creativity established last summer by the Creative Campus group at Sheridan: Creative Problem Solving, Narrative/Storytelling, Reflective Thinking and Community Engagement and Collaboration (Figure 7).

The language of creativity I chose is important in order to reflect the true spirit of transformation within the walls of Sheridan College. Since many of our teachers and staff have already been exposed to the language of CPS, I have chosen the language of Creative Problem Solving as a starting point.
Rationale

My story of creativity does not begin with my connection to Buffalo State University and the Creative Studies program, however, it is here that I learned to apply creativity deliberately. As a Master’s student enrolled in the Master of Science in Creativity program for the past two years, I have gained valuable knowledge and insight into what it means to be creative. It is this deeper academic relationship with creativity that allows me to bring a unique perspective to my journey and the Sheridan journey. It is also in this program that I have consciously decided to become a creative change leader. Great enthusiasm for the creative process is contagious and as E. Paul Torrance (1983) said: “One of the most powerful wellsprings of creative energy, outstanding accomplishment, and self-fulfillment seems to be falling in love with something – your dream, your image of the future” (p. 73). It is no wonder that my creative growth and passion for teaching for creativity parallels Sheridan’s bold new vision to become a unique university with a focus on “creativity with purpose”. The Sheridan experience is
designed to give students problem solving and critical thinking tools. A Creative Campus means developing awareness of new possibilities and solving problems with new thinking, and creative collaboration between students and professors within programs and across Faculties. From leading the Creative Spaces task force to working with the Creativity Curriculum group on Creativity Modules, I have witnessed some of the transformation first hand, personally and among faculty and students. I believe this transformational journey needs to be documented and the best place to start is with one teacher’s story.

As a practitioner of CPS tools, who has been applying creativity tools deliberately in my teaching and learning for the past two years, I believe I can have more impact by telling my story within the larger Sheridan story. The narrative approach allows for personal perspectives, emotions, feelings, insights to be captured more effectively. According to the cognitive scientist Roger C. Schank (1990), we all have unique experiences but all we can effectively tell others are stories. He also suggests that “learning from one’s own experiences depends upon being able to communicate our experiences as stories to others” (p. 12). As one of the four Creativity Domains established at Sheridan, storytelling is a skill I would like to explore and make part of my creative repertoire.
SECTION TWO: PERTINENT LITERATURE AND RESOURCES

The literature reviewed for this project falls into four categories: 1) change, transition and transformation; 2) creativity and the 4 P’s (person, process, product, press); 3) personal and organizational storytelling; and 4) documentation of my creative journey and the Sheridan journey (interviews, whitepapers, meeting notes, examples).

Change, Transition and Transformation

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I –
I took the one less traveled by.
And that has made all the difference.
–from “The Road Not Taken” by Robert Frost

Transformation is the main focus of this story. It is about how one educator and one educational institution are learning to successfully ride this massive wave of change in the 21st century – to become creative change leaders. Daniel Pink (2006) describes this new era of unprecedented, rapid change as the Conceptual Age, where inventive, empathic, big-picture capabilities are replacing the logical and linear capabilities of the Information Age. According to the Innovate America Report (Council on Competitiveness, 2004:5), the innovation agenda has achieved global resonance and we are now faced with the need to optimize our entire society for innovation (Smith-Bingham, 2006). This has major implications for our young people in higher education who are facing unprecedented uncertainties and possibilities in the world they are preparing to enter. Surviving and thriving in the twenty-first century will require a sort of ‘personal effectiveness’ or ‘life-wide creativity’ in coping well with unknown territory (Craft, 2006). It involves doing things differently, finding alternatives, using imagination, intelligence, and self-expression
to produce novelty. For educators, particularly in higher education, it means looking at ways to nurture student’s creativity and enhance their learning experiences and opportunities “…to foster flexibility, openness, ability to produce novelty, tolerate uncertainty – in other words, creativity” (Cropley, 2001, p. 158).

In order to change, one must let go of the constraining forces in your life and be prepared to fail. As Burger and Starbird (2012) suggest, the path to change is not through greater willpower and harder work, but rather through thinking differently. It requires being the kind of person who sees boundless opportunities, enjoys personal growth and discovery and who meets challenges and obstacles with innovation and imagination. Whether transformation is a personal or an organizational goal, creativity is what makes the difference in how successful the change will be. Jane Piirto (2011) describes 21st Century skills as: thinking creatively, working creatively with others and implementing innovations.

According to Puccio, Mance, Switalksi and Reali (2012), change is unavoidable and one must learn to live creatively – to be flexible, adaptable and apply imagination to realize new opportunities and to resolve complex problems. “In the face of change we have these options: ignore it, grow with it, or drive it …creativity and creative thinking are the adaptive skills that will enable us to grow with change, as well as to drive it” (p. 16). Puccio, Mance and Murdock (2011) further address the connection between change and creativity, stating that change originates in creative thought and creativity is a process that leads to change; you don’t get deliberate change without it. Thus “Creative Change is the adoption of a creative product, a novel and useful idea, which has been embodied in either an intangible or tangible form, that adds value to an individual, team, organization, or society” (Puccio, et.al., 2011, p. 13).
The dictionary defines change as: to become different, altered or modified. Creative change is “the deliberate introduction of something that is both new and has value” (Puccio et al., 2012, p. 33). It can refer to incremental improvement or a paradigm shift. Puccio et al. (2012) propose the Creative Change Model (See Figure 8), which incorporates all four distinct facets of creativity: person(s), process, environment, and product. They state that it is the interaction of all these elements that results in creative change and why creativity is difficult to achieve in organizations. However, “once a creative change has been successfully adopted, it is highly likely that this new idea, product, service or practice will have a transformative effect on people, their processes, and their environments” (Puccio et al., 2012, p. 35).

Figure 8: The Creative Change Model. Puccio, Murdock and Mance, 2005. From Creativity Rising, p. 34.

Creative growth is integral to change and transformation. The three aspects of creative growth as stated by Keller-Mathers (2011), is of particular interest to me in explaining some of the qualities that were necessary for me and Sheridan to deliberately change. First, the recognition of the urgent need for creativity and problem solving is necessary. Second, the importance of creative learning for self first and then for nurturing
others is important to recognize. To me, this is analogous the instructions given on an airplane to place the oxygen mask on yourself first before helping others. Third, a basic understanding of the diverse ways to deliberately develop creativity in higher education is necessary (p. 2). These aspects will be explored more fully in the context of individual and organizational growth.

Creativity

The view of creativity has changed from being associated only with the arts to now being an essential workplace skill. In 2010, an IBM study ranked creativity as the most important leadership quality needed over the next five years. Florida (2012) stated that creativity is the force behind accelerated pace of change. “The real driving force is the rise of human creativity as the key factor in our economy and society. …we value creativity more highly and cultivate it more intensely than we ever have before. The creative impulse… is now being let loose on an unprecedented scale” (p. 5).

There are many definitions of creativity, however they all involve some element of novelty or originality (whether it is a creative product, course of action or a unique idea) and some level of effectiveness, value or usefulness. The framework for creativity that most scholars agree on, and the one that is most useful for examining the transformational journey, is the holistic approach to creativity described by Mel Rhodes (1961) as the “four P’s”: person, process, press and product. “Person” covers information about personality, knowledge, experiences, attitudes, behavior, motivation and interaction with the social environment. “Process” refers to the stages of the thinking process as they develop ideas. “Press” refers to the environment, the diverse psychological and physical climate and
culture the person(s) is exposed to. The tangible or intangible outcome(s) of the creative person, process and press are referred to as “Product”.

The classic characteristics of a creative person have been articulated as: fluency, flexibility, originality, elaboration, risk-taking, curiosity, complexity, imagination, independence, openness, tolerance for ambiguity and capacity to make order from chaos (Keller-Mathers, 2011, p. 3). Within “Process”, affective skills associated with creative problem solving as described by Puccio et al., (2011, p. 72-82) are addressed as they apply to the various stages of the journey. They include: mindfulness, visionary thinking & dreaming, sensing gaps, ideational thinking & playfulness, avoiding premature closure, sensitivity to environment, tolerance for risk, openness to novelty, tolerance for ambiguity and tolerance for complexity. And, ‘Place’ or ‘Press’ is explored using Ekvall’s (1996) Climate Dimensions (Challenge, Freedom, Idea Support, Trust and Openness, Playfulness, Debate, Risk Taking, Idea Time and Conflict), and Amabile’s (1997) stimulants and obstacles (Figure 9).

Figure 9: Impact of the Organizational Environment on Creativity. Amabile, 1997.
There are many theories of creativity including Developmental, Cognitive and Problem-Solving/Expertise based. Kosbelt, Beghetto and Runco (2010) state that Systems Theories are the most broad and take into account all four Ps for a more rich, meaningful and valid understanding of creativity.

Czikszentmihalyi’s (1996) Systems Theory defines creativity as “any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one. And the definition of a creative person is: someone whose thoughts or actions change a domain, or establish a new domain” (p. 28). Czikszentmihalyi (1996) placed a greater emphasis on place and collaborative creativity by asking the question: “Where is creativity?”. He believed that creativity was the result of the interaction of the domain, the individual and the field (comprised of other members of the discipline). This theory of creativity is useful to consider when exploring the complex collaborative nature of creativity in the field of education.

Furthermore, as Puccio et al (2011) suggest, for transformation to occur, the creative leader must engage one’s imagination to guide a group toward a novel goal or a direction that is new for the group, bringing about creative change and the transformation of others. Thus, it is necessary to consider Ruth Noller formula: Creativity (C) is a function of Attitude (a) applied to Knowledge (K), Imagination (I), and Evaluation (E) or C=fa(K,I,E). Puccio et al., (2012) propose a variation that creativity is a combination of Vision (V), Deliberate Practice (DP), and Intrinsic Motivation (IM) or a=V,DP,IM (p. 29). It is this definition that I will be working with as I explore the creativity of individuals in different domains within the field of higher education.
Creativity in Higher Education

Change is necessarily unsettling. The same is also true of creativity as a transformative process. It is perhaps this particular aspect of creativity – as a positive yet disruptive, disorienting force – that has the potential to disturb and even threaten educational and pedagogic structures, systems and processes” (Kleiman, 2008).

According to Puccio et al. (2012), trends in education lag societal trends, and as the National Center on Education and the Economy in the U.S. states, educators may even be “hostile to ideas”. But the importance of creativity is beginning to get attention in the education domain (p. 22-24). In 2012, the Canadians for 21st Century Learning and Innovation (“C21”) identified the top three skills that were required for students to be successful in school, work, and life as creative, innovative and entrepreneurial thinking, critical thinking and collaboration (www.c21canada.org). In 2001, Anderson and Krathwolh published a revision of Bloom’s Taxonomy of Educational Objectives in which Synthesis was renamed Create and placed in the top category. Problem solving and critical thinking were two other terms commonly used by teachers that were also considered but not included in the revision (Krathwolh, 2002).

Creativity is not absent in HE institutions; in fact they are by their very nature a treasury of knowledge with enormous innovation potential – full of intelligent, creative people who are constantly using their ingenuity in interaction with others. The need for creativity to be nurtured and encouraged is generally recognized and even encouraged in theory. However, the current standards-driven approach in HE and the need for conformity, accountability, rigor in knowledge generation and risk aversion, inhibit conditions that allow creativity to flow and are constraining for educators (Tosey, 2006).
To address the complexity of creativity in HE, Jackson and Shaw analyzed and synthesized two studies by McGoldrick (2002) and Oliver (2002) on creativity and course design. A conceptual map with five main categories was developed describing different ways of understanding creativity in the context of learning and teaching: constraint-focused experience; process-focused experience; product-focused experience; transformation-focused experience and fulfillment-focused experience (Kleiman, 2008, p. 211; Figure 10).

Figure 10: Conceptual map of creativity in Higher Education. Kleiman, 2008.

The map captures the fluid and complex nature of the relationships between the various concepts of creativity in teaching and learning. As Saunders et al. (2004) point out; it is extremely difficult, due to the number of variables, to clearly delineate between an engagement in a particular activity and a particular outcome. The complexity and richness
in the way academics perceive their experience of creativity in learning and teaching was significant (Kleiman, 2008).

The location of creativity within the school curriculum remains a contentious area of discussion as “creativity is often marginalized and remains on the periphery rather than at the center of the curriculum” (Spendlove, 2008, p.9). An analysis of 18 Subject Benchmarking Statements by Shaw (2005) revealed that creative skills such as divergent thinking, lateral thinking, taking risks, generating ideas, imagination, and development of new knowledge were poorly represented in the statements.

There is a growing community of researchers addressing the need for an accepted model for the professional development of teachers in higher education. Many institutions have made learning and teaching appointments and are providing programs for continuing professional development. Still, there are few educators and HE institutions that have embraced creativity as an all-encompassing model. How Sheridan College in Oakville been able to navigate this change and singularly transition to an institution focused on creativity is central to this project. What was the engagement process of transformation, the motivation (intrinsic and/or extrinsic) that inspired key decision makers to take the risk?

As I continue to explore this question, additional resources I believe will help me understand the transition to creativity in higher education are: “Organisational Climate and Strategic Change in Higher Education” by D.K. Allen; “Long-term Strategic Incrementalism: An Approach and a Model for Bringing About Change in Higher Education” by Norman Evans and Lynn Henrichsen; and “Organizational Creativity: A Systems Approach” by Gerard Puccio and John Cabra.
Creativity as a way of life

According to Puccio et al. (2012), using CPS tools and skills from time to time is not the same as making creativity a way of life. The more you use creativity deliberately, the more it becomes part of who you are. My own journey illustrates this: I always considered myself creative from the time I could hold a crayon in my hand (I was an “artist” growing up so, of course, I was “creative”). What I couldn’t do was solve every day life challenges creatively, until I learned deliberate creative problem solving. Now my life is unfolding in ways I never would have imagined before. Puccio et al., (2012) describe a creative life as seeing the world with new eyes; seeing opportunities where others do not; taking initiative and not settling for what is by being divergent, digging deeper; thinking with a solutions mindset; being fluent and flexible in generating new thoughts, options, ideas; being persistent in seeking out a workable solution; and having greater resiliency, power and adaptability to change. When creativity becomes a life skill, you have more confidence when faced with a difficult challenge and you create more options in your life. Creativity can transform every aspect of life, be it work, school, health, or relationships. One important aspect of creativity that is relevant for telling my story is having a vision or passion about something. E. Paul Torrance (1983) eloquently wrote about the importance of falling in love with “something” – a dream, an image of the future:

Positive images of the future are a powerful magnetic force. These images of the future draw us on and energize us, giving us the courage and will to take important initiatives and move forward to new solutions and achievements. To dream and to plan, to be curious about the future and to wonder how much it can be influenced by our efforts are important aspects of our being human. In fact, life’s most energizing and exciting moments occur in those split seconds when our strugglings and searchings are suddenly transformed into the dazzling aura of the profoundly new, an image of the future (p. 72).
Keller-Mathers (2011) writes about building passion and potential for creative learning in higher education which involves recognizing the urgent need for creativity and problem solving skills, and deliberately seeking to understand, appreciate, and teach for creativity (p. 1). Based on Torrance’s longitudinal research and Manifesto for Adults (Millar, 2010; Torrance, 1983), Keller-Mathers (2011) describes creative leaders as having a thirst for understanding, continually questioning, delving into areas of ambiguity. They are never satisfied with what is known, and display a passionate love of what they are doing, a rich future image, high energy, and a love of a challenge. According to Richards (2010), everyday creativity improves our physical and psychological health, boosts our immune function and gives us greater life satisfaction and meaning. Bringing creativity into my everyday process and way of life has been key in my personal journey.

Finally, as my project tells two parallel stories of transformation: one individual and one organizational, I would be amiss if I did not look at the difference between individual and group creativity. “Research by Amabile and her associates (Amabile, 1983; Amabile, Goldfarb, & Brackfield, 1990) documents the value of examining the creativity of individuals and groups within their respective social settings” (Woodman, et al., 1993) p. 294). What also comes into play here is Big “C” and Little “c” creativity. Plucker and Beghetto (2004) argue that social context is a key factor in determining what is creative. They suggest that contextual boundaries and community of practice will inform the criteria for determining what is considered unique and useful. My journey is made up of many personal creative victories and transformations that I consider
extraordinary in my personal world, but they are everyday creativity, in other words, little “c” creativity. Whereas Sheridan’s Creative Campus Initiative is unique in the domain of higher education and would be considered to be Big “C” creativity. In our own ways, both Sheridan and I are manifesting our visions of becoming creative change leaders.

**Storytelling**

Story has the ability to encapsulate, contextualize, and emotionalize. The stories we tell about ourselves and to ourselves help us give meaning to our lives. In this Conceptual Age, Pink (2006) suggests that the emotionally compelling narrative has become an essential aptitude in business, medicine and personal life and he urges us to awaken to the power of narrative (p.104). As we seek a deeper understanding of ourselves and our purpose, the stories we tell about ourselves and to each other becomes more important.

Organizational storytelling is a new movement that is being embraced by businesses who wish to provide broader insights about the company’s culture and mission. No longer seen as trivial and insignificant, storytelling now permeates every aspect of an organization’s functioning. Denning (2005) presents a new emerging view of organizations that is more living, flowing, organic and naturally innovative where people work, play, talk, laugh and cry with each other and narrative fits perfectly with this view. He states that any discussion of organizations that does not place narrative and storytelling at the center is bound to be misleading and incomplete (Chapter 6).

Denning (2005) summarizes the reason narrative pervades our life, work and business today is that stories have salience to the lives of people and help us make sense of the world. He further explains that storytelling communicates ideas holistically and
naturally in a language we all understand making it a quick and powerful way to convey messages and encapsulate values. Besides being entertaining, stories have the ability to spark a new meaning for the listener, eliminating the gap and stimulating the listener to co-create the idea. Thus, storytelling can galvanize action. Because the listener becomes personally involved with the story, stories have a remarkable staying power. According to Denning (2005), storytelling draws on our “vast deep of the imagination” to convey the connections that are missing in abstract thought. Unlike abstract talk, storytelling is inherently collaborative inviting an interactive process of collective dreaming.

Storytelling also communicates intuitively; by telling a story with feeling, we are able to communicate more than we explicitly know. With emotional intelligence being so important these days, storytelling enables discussion of emotions in culturally acceptable and elegant ways. Developing skills at storytelling enables individuals be authentic, trustworthy, real, original and unique which is why the secret of the successful inspiring leader is often storytelling. In fact, Denning (2005) states “In the turbulent world of the early 21st century, narrative will emerge as a core competence of organizational leaders at whatever level” (chapter 6). Storytelling allows leaders to embody the change they seek: when they believe deeply in them, their stories resonate. “When leaders take this right kind of risk, putting forward a vision without falling into the trap of trying to impose their control, then they radiate possibility for others and unleash their energy. Thus the meaning of the future for the people they lead is transformed and takes on the sheen of treasure” (Denning, 2005, chapter 6).

Also in Storytelling in Organizations, Katalina Groh (2005), likens storytelling to dance. She reflects on how it’s not one person telling someone else that they should
change, rather it’s a conversation that goes back and forth and the whole exchange becomes a dance. In her experience as a filmmaker, “the sincerity and honesty that comes out of the exchange of stories becomes an energizing experience. People walk away from something like that energized— they feel heard, even validated. They can feel it buzzing in them, in their gut, in their heart. With this energy they can possibly begin to see something new... It’s about making everyone else more powerful. And there’s no more effective way to do that in a way that grows and lasts than with storytelling.” (Groh, 2005)

For all these reasons, the narrative seems to be the ideal way to document both a personal and organizational journey of change and transformation. I have chosen to use a simplified version of Joseph Campbell’s Hero’s Journey model, called the monomyth (Figure 11), as the blueprint for telling the stories about myself and Sheridan in our parallel journeys. The basic plot of the Hero’s Journey is the Quest, which is the most instantly recognizable type of story. It revolves around the inner and outer journey of the protagonist, whom Campbell calls the hero. The hero’s journey is divided into three main parts: Departure, Initiation, and Return. The hero starts in the ordinary world and gets a call to adventure. Either something has gone terribly wrong in the hero’s life or he hears of some priceless goal or treasure of infinite value that becomes worth any effort to achieve.

Figure 11: Joseph Campbell’s Hero’s Journey Monomyth Model showing the stages of the journey (http://en.wikipedia.org/wiki/File:Heroesjourney.svg).
There is a sense of urgency as it becomes impossible for the hero to remain quietly at home. With the help of a mentor and companions, the hero accepts the call and begins his journey. According to Booker (2004), one of the distinctive marks of the Quest is the extent to which, more than in any other kind of story, the hero is not alone in his adventures. During the Initiation stage, the hero and his companions go through a succession of challenges and tests, followed by periods of respite when they recoup their strength.

“…after the initial feeling of constriction which dominates the start of the story, we now experience the journey itself as a series of alternating phases of life-threatening constriction followed by life-giving release” (Booker, 2004, p.73). In fact this fundamental rhythm of constriction and release is at work throughout the structure of the Quest. This is similar to the rhythm of divergent and convergent thinking in creative problem solving. After undergoing one final ordeal, the hero with the aid of his helpers, triumphs and receives a life-transforming treasure. He returns with the elixir and becomes the master of two worlds, committed to improving each world.

Although the Hero’s Journey is an ancient and universal type of story, I present it in a more contemporary way. I have explored a variety of ways and methods to present these stories. Combining images, audio (voice, music, sound) and video into multimedia tales offer a modern expression of the ancient art of storytelling. According to Jason Ohler (2008), “the heart and soul of success in the digital age – both personal and professional – lie in understanding that digital technology provides one of the greatest imagination and creativity amplifiers humankind has ever designed” (p. 13). Capturing the emotion and passion of the storytellers in a multimedia format enhances the narrative in ways that the written word cannot.
Other visual tools that I considered are graphic recording and visual narrative (Figure 12) as used in organizational storytelling. As an illustrator, a visual learner and someone who’s been experimenting with graphic facilitation, the simplicity of using conceptual visuals to tell a complex story is appealing.

Figure 12: Example of graphic or visual narrative style: Molodecky, 2013.

**Documentation**

To document my journey of creativity, I use reflection to record my thoughts, feelings and the process of the past four years. I also include examples of how I used creative problem-solving tools to address challenges and examples of creative products that evolved from my involvement in the Creative Campus as well as in my classes.

Aspects of Sheridan’s journey have been already documented in the form of whitepapers, meeting notes, marketing materials and press releases on the new Sheridan branding (Figure 13). From videos to newsletters, the Sheridan website houses an
abundance of elements of the “Sheridan: Get Creative” story. The Curiosities Blog, the official Sheridan blog is “where you’ll find all things creative, intriguing and noteworthy about the Sheridan community, from people to projects, and from the profound to the peculiar” (http://www.sheridancollege.ca). The task for me was to find the stories in the mass of documents and thread them together into a meaningful story that communicates the essence of the journey.

Figure 13: Examples of Sheridan’s “Get Creative” brand, 2014.
SECTION THREE: PROCESS PLAN

This project lends itself to the CPS process (Puccio, Mance & Murdock, 2010) as it answers all three criteria: Influence (I own it); Imagination (it requires creative and new thinking); and Interest (I am willing to put the effort into it). After assessing the situation I chose to begin with Exploring the Vision and end with Implementing the Plan. I used the appropriate thinking and affective skills and a variety of CPS tools that allowed me to diverge and converge throughout the process. Employing the CPS process in my project enhanced my ability think creatively and strategically about this project.

Stage 1: Explore the Vision (Visionary Thinking/Dreaming)

Those who dream by day are cognizant of many things which escape those who dream only by night.
– Edgar Allan Poe

Visionary thinking is the ability to articulate a vivid image of what you desire to create. It uses the affective skill of Dreaming. According to Puccio et al. (2011), the goal of this step is to encourage forward thinking, provide an image of where you want to go and help you articulate your desired future. When you dream, you create a mind-set that anything possible. Some of the reasons given by Puccio et al. (2011) for exploring the vision are: to create a sense of purpose; to proactively initiate change by beginning with a clear image of the desired outcomes; and to discern which activities pose the greatest potential for forward progress (p. 141).

The tool I used for exploring my vision was Storyboarding, primarily because it is a visual tool, it tells a story (which fits with my project), and as a former advertising art director, I am accustomed to working with storyboards. Once my storyboard was
complete (Figure 14), I needed to look at what was standing in the way of my achieving my desired vision.

Figure 14: Stage 1 of the project process: Exploring my Vision using the Storyboard tool.

**Stage 2: Formulate Challenges (Strategic Thinking/Sensing Gaps)**

According to Puccio et al. (2011), the type of ideas or solutions you get in any problem solving situation is directly related to how you frame or view it (p. 159). It was important for me to formulate the right challenge statements in order to uncover opportunities and new ways of looking at the problem. I also did not want to waste time going in the wrong direction. I started compiling data on my journey, Sheridan’s journey, data on the project needs, people who might be involved, literature resources, and other relevant data using
the 5Ws divergent tool. In asking What? Who? When? Why? How? I was able to spark some insights about the challenge. I then used strategic thinking to identify issues and looked for gaps. These insights were formulated into open-ended questions to invite new thinking. Once I had at least 10 questions, I chose the one that I felt pointed me in the direction of a breakthrough. That challenge question was: “How might I effectively tell my story of transformation within the larger Sheridan story with a focus on my journey first?” (Figure 15)

Stage 3: Explore Ideas (Ideational Thinking/Playfulness)

In order to get a fresh perspective and go beyond the obvious solutions for my challenge it was important to do some divergent thinking. I chose to do some stick’em up
brainstorming, the most well-known of all divergent tools and one I have used often, to explore creative ways to tell my story. As part of the process, brainstorming requires one to defer judgement, strive for quantity, seek wild ideas and build on ideas. I started brainstorming by myself and came up with 12 ideas rather quickly but they were ‘safe’ ideas and I wasn’t being very playful. I then invited my husband to brainstorm with me and we ended up with over 40 ideas in 10 minutes, and many of them were wild and fun. I noticed we were much more playful (the affective skill associated with ideation) as a team than I was alone. Some of the wild ideas were: “Create a passport for the journey”; “Holding hands with Sheridan at key intersection points in our journeys”; “Use music and songs about shifts in consciousness such as We Gotta Get Outa this Place by the Animals”. I grouped the ideas into clusters: What’s my journey about; Different viewpoints; Me & Sheridan; Different styles, methods & techniques; and Sound and music. I also ‘hit’ my favorite ideas with a star or smiley face. (Figure 16)

Figure 16: Stage 3 of the project process: Exploring Ideas using stick’em up Brainstorming
Stage 4: Formulate solutions (Evaluative Thinking/Avoiding Premature Closure)

There were many good ideas to choose from but I converged on what my journey was about: self-discovery, a shift in consciousness, awakening to the Truth to be told as a Hero’s journey. The approaches in telling the story that resonated with me were: telling it from a variety of perspectives including the 4 P’s; using a rich multimedia style with metaphorical images, personal stories, poems, quotes, voices and music to tell the story; and find the intersection points where Sheridan and I connected in our journeys.

It is important at this stage to stay open and not make a hasty decision. Applying the affective skill that supports Evaluative Thinking – Avoiding Premature Closure – allowed me to consider my options more completely. I considered the strengths of my ideas and how to overcome the weaknesses. According to Puccio et al. (2011), this stage is a transition point or a bridge between ideas and implementation where divergence and convergence are more integrated. It embodies the natural process of transformation.

I decided to use the tool POINt (Pluses, Opportunities, Issues, New Thinking) because it allows for both divergent and convergent thinking, phrasing issues and new thinking as open-ended questions. I started with the Solution Statement:

“What I see myself doing is communicating my journey of awakening and self-discovery as a shift in consciousness. It will be told as a Hero’s Journey from a variety of perspectives including the 4 P’s and will focus on the points that my journey intersects with Sheridan’s journey. The story will be told using a rich style of metaphorical images, personal stories, quotes, poems, voices and music.”

I ended with: “In order to keep it simple and focused, I will write the essence of what I want to communicate on a sheet and place it in a prominent place to remind me to stay focused on one theme.” (Figure 17)
As a result of exploring solutions, I also devised a mind map using the Hero’s Journey template as the framework for my story (Figure 18).
**Stage 5: Explore Acceptance (Contextual Thinking/Sensitivity to Environment)**

With a clear direction for telling my story, I was now ready to begin work on producing the first ‘chapter’. But before I began, it was important to scan the environment at Sheridan to see what support from people and resources I would have to develop my project. This stage shifts the focus from internal to external and involves divergent, contextual thinking and the affective skill of sensitivity to environment. Puccio et al., (2011) state that the purpose of this step is to “pause for reflection. …Think of it as the decompression chamber between the euphoric feelings often associated with the breakthrough thinking that occurs in the idea generation and solution development and the implementation of the results” (p. 210). The tool I used to identify all the factors that would help or hinder my success was “Assisters and Resisters”. I categorized everything into that which would assist and that which would hinder or resist by asking the 5Ws and H questions (who, what, where, when, why, and how). Some of these became obvious as I began to set up interview dates with key individuals (Figure 19).

<table>
<thead>
<tr>
<th>Assisters and Resisters</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sources of Assistance</strong></td>
</tr>
<tr>
<td>What</td>
</tr>
<tr>
<td>When</td>
</tr>
<tr>
<td>Where</td>
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<tr>
<td>Why</td>
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<td>How</td>
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*Note: this list may change as contact is established with key people who are on holidays.*

Figure 19: Stage 5 of the project process: Exploring Acceptance using the Assisters and Resisters tool.
Stage 6: Formulate a Plan (Tactical Thinking/Tolerance for Risk)

As a high-ideator/high-implementer, I love it when I can finally implement my ideas. The Development stage is the tough one for me as my nature is to jump from the idea to making it happen. With many years as a Creative Director in advertising, overseeing many complex projects, I had an excellent track record of coming in on time and on budget. The deliberate planning and attention to detail of tactical thinking fits my personality as a chronic list-maker. I’ve also been fairly good with not allowing myself to be unnerved by setbacks, and have a pretty high tolerance for risk (the affective skill associated with tactical thinking). The short, mid, long term plan for implementing my project was fairly straightforward as I am the only person responsible for all steps and I am not reporting to anyone. A detailed weekly schedule of the plan follows.
## Project Timeline

<table>
<thead>
<tr>
<th>Week of</th>
<th>Activities</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dec. 9, 2013</td>
<td>Meet with Yael Katz to discuss project opportunities in the Creativity program at Sheridan. Begin developing my vision.</td>
<td>4</td>
</tr>
<tr>
<td>Jan. 13, 2014</td>
<td>Meet with Mary Ann Maruska re: Creative Thinking course. Continue evolving my vision. Meet with Sue Keller-Mathers.</td>
<td>6</td>
</tr>
<tr>
<td>Jan. 20, 2014</td>
<td>Meet with Sean McNabney to set up meetings with the Creativity course instructors. Meet with Stephanie Dimech to discuss opportunities for peer to peer workshops on creativity at Sheridan. Continue developing project vision.</td>
<td>4</td>
</tr>
<tr>
<td>Jan. 27, 2014</td>
<td>Meet with Michael McNamara and Ginny Santos re: how they are applying CPS in Creativity course and the need for another resource book for the course. Develop project vision.</td>
<td>4</td>
</tr>
<tr>
<td>Jan. 27, 2014</td>
<td>Converge on final vision for the project. Do a mind map. Get commitment from Stephanie for workshop(s).</td>
<td>8</td>
</tr>
<tr>
<td>Feb. 10, 2014</td>
<td>Concept Paper Draft due. Continue to research literature on creativity in higher education teaching and learning.</td>
<td>12</td>
</tr>
<tr>
<td>Feb. 17, 2014</td>
<td>Final Concept Paper due.</td>
<td>8</td>
</tr>
<tr>
<td>Feb. 24, 2014</td>
<td>Do research for my project at CPS training workshop. Brainstorm with resource group and facilitator on direction of project (3 choices). Team entered Development stage (Evaluation Matrix), one direction chosen; ended with Implementation Plan.</td>
<td>12</td>
</tr>
<tr>
<td>March 3, 2014</td>
<td>Revise Concept Paper (with new direction). Do storyboard and a mindmap. Research storytelling and change management. Revise focus of project to “My Story” Start tightening up Section 1-3</td>
<td>32</td>
</tr>
<tr>
<td>Date</td>
<td>Task Description</td>
<td>Duration</td>
</tr>
<tr>
<td>---------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>----------</td>
</tr>
<tr>
<td>March 10, 2014</td>
<td>Work on section 1-3: Purpose &amp; description of project; Rationale for selection Literature Process Plan: stages of CPS process Project Timeline Meet with Sandy McKean re: video equipment Meet with Sara Rumsey re: Sheridan Vision Email Christine Szustaczeck re: permission to use Sheridan documents Book appointment with Mary Preece and Yael Katz</td>
<td>52</td>
</tr>
<tr>
<td>March 17, 2014</td>
<td>Sections 1-3 Due: submit. Begin work on Sections 4-6: Tangible Outcomes write up. Set up interviews; create questionnaire. Meet with Media Arts technician re: video equipment Start to write my story and gather examples. Gather visual examples of creativity at Sheridan Gather images, quotes, interviews and music.</td>
<td>20</td>
</tr>
<tr>
<td>March 24, 2014</td>
<td>Work on Sections 4-6: Personal Learning Goals Criteria write up Set up interviews. Continue writing story and gathering examples, images and music. Learn iMovie.</td>
<td>30</td>
</tr>
<tr>
<td>March 31, 2014</td>
<td>Continue work on Sections 4-6: Interview/film Mary Ann Maruska: Friday, April 4 Continue writing story and gathering examples.</td>
<td>30</td>
</tr>
<tr>
<td>April 7, 2014</td>
<td>Continue work on Sections 4-6: Interview/film Mary Preece: Monday, April 7 Interview/film Yael Katz: Wednesday, April 9 Import interviews into iMovie and edit.</td>
<td>40</td>
</tr>
<tr>
<td>April 14, 2014</td>
<td>Sections 4-6 Due. Begin work on final project: revise Sections 1-6. Finish video editing in iMovie.</td>
<td>40</td>
</tr>
<tr>
<td>April 21, 2014</td>
<td>Work on final project: Edit, revise and finalize the video and Sections 1-6.</td>
<td>40</td>
</tr>
<tr>
<td>April 28, 2014</td>
<td>Final project due</td>
<td>8</td>
</tr>
<tr>
<td>May 5, 2014</td>
<td>Sign off.</td>
<td>8</td>
</tr>
<tr>
<td>May 12, 2014</td>
<td>Upload to Digital Commons.</td>
<td>2</td>
</tr>
</tbody>
</table>
SECTION FOUR: PRODUCT AND OUTCOMES

“What I see myself doing is communicating two parallel journeys of transformation as a result of deliberate creativity. It will be told as a Hero’s Journey through the lens of the 4 P’s and will focus on the points that my journey intersects with Sheridan’s journey (the Creative Campus Initiative). The story will be told using a digital narrative format rich with personal stories and quotes for emotional impact.” (my Solution Statement)

This section provides a detailed explanation of the outcomes that emerged from the process of developing this project. The goal was to tell the story of personal and organizational transformation in education that resulted from the deliberate application of creativity. The tangible outcomes of this project were the results of documenting my personal journey and Sheridan’s journey of transformation as a result of the Creative Campus initiative:

1) A video (first in a series) documenting creative journeys at Sheridan
2) Interviews of three key players in the Sheridan initiative
3) My own story of creative transformation at Sheridan
4) Skills associated with digital storytelling: interview process, filming and editing
5) Greater knowledge of the elements required for creative change in education, specifically at Sheridan (such as creative leadership skills).
6) A Creative Journey passport

**Video**

This video is meant to be the first in a series of videos, each documenting a different part of Sheridan’s creative journey. Based on the Hero’s journey, this first video covers the “Call” or “Vision” and attempts to answer these questions:

1) How does shift to deliberate creativity happen in higher education?
2) Why do some institutions embrace it and even drive it, while others ignore it?
3) What does it take for some educators to join the dance of creativity while others fear crossing the dance floor?

4) How does each person experience this shift to deliberate creativity?

Through a series of interviews with key Sheridan people, I explored what is unique about Sheridan: what were the characteristics and skills of the people leading and participating in the process and the creative climate that propelled them to answer the Call for change? It covers the events from the early visionary thinking to crossing the threshold when the decision was made to pursue the creative initiative. My personal story also answers the question of how I came to answer the Call to creativity, how Sheridan played a role in my pursuit of deliberate creativity and how deliberate creativity has transformed my life as a person and teacher.

I used the formula proposed by Puccio, Mance, Switalski and Reali: \(a=V,DP,IM\) as the framework for telling the story. It is their opinion that “a productive and positive attitude, one that fully engages an individual’s creative potential, is a combination of Vision (V), Deliberate Practice (DP), and Intrinsic Motivation (IM)”. (Puccio, et al., 2012, p. 29) This formula fit well with the story of change I wanted to tell as it required a vision of what Sheridan’s place would be in higher education; intrinsic motivation was present among everyone who joined the initiative; and it required the deliberate, systematic use of creative strategies to facilitate the change. Deliberate creativity woven into all aspects of life at Sheridan is also the goal of this journey. Thus, the story first starts with Mary Preece’s story of the vision for Sheridan. It was inspiring for me to learn that Mary did not arrive at Sheridan with a vision, rather she listened to the faculty and staff and allowed the vision to grow from within. It was the community who created the vision.
Next, I covered the intrinsic motivation of the people who joined the initiative early on and have been unfailingly committed to it for the past six years. Words such as “passion”, “belief” and “collaborating with like-minded people” came up as reasons for being part of the Creative Campus. Finally, I spent a fair amount of time in the video on the deliberate practice of creativity: how key people discovered it and arrived at the decision to use the language of creative problem solving for Sheridan. Interesting stories evolved such as the fun experiences during the first trips to Buffalo State College by our VP and Special Advisor to Creative Campus.

I chose video as the vehicle to document the story because new media is powerful and embodies emotion the way a book or blog cannot. I wanted to capture the journey through personal on-camera stories of unique and diverse experiences of transformation. The difference between this video and the stories that are already being told at Sheridan is that this video has a historical and analytical perspective, told through the lens of the 4 Ps. It documents the persons, process and climate that led to the launch of the new ‘Get Creative’ brand. In recent months, Sheridan has begun to tell creative journey stories on our website, blog, brochures and newsletters and a few videos as part of the new branding marketing plan. But the stories of the beginnings of the journey, how it all began and why, have not been documented. Telling the story from the perspective of creativity, using the language and models associated with creativity adds a depth that is not possible when told from a marketing perspective. There has been a desire expressed in committee meetings at Sheridan to document the journey but no one has had the time. Thus, I feel this video (and future videos) will fill a need at Sheridan.
A secondary purpose for this documentary style video was to stimulate reflection about following your own path of creative awakening and to create opportunities for people to connect to the Creative Campus initiative with their stories. Targeting primarily educators, and specifically Sheridan faculty and staff, this video has niche resonance and my hope is to engage the audience through a combination of their emotions and intellect. By focusing on “The Call”, it allows others to identify the pushes and pulls in their own life to answer the call of creativity. It is a testimony of the diverse ways creativity was embraced at Sheridan, from leaders to teachers who, in their own ways with their own motivations, answered their own calling to creativity. The tone of the video is introspective, positive and serious with some playful examples.

The voice over narration is from my perspective as a historian and participant in the experience. Sharing my story as a teacher as well as a student of Creative Studies adds value for others and gives the documentary a personal touch. Besides spoken narrative, the video presents the material with images, visual text such as quotes for a richer experience but I kept them to a minimum due to copyright issues and wanting to keep the focus on the personal stories. I chose to include music only in the intro and conclusion to give the voice of the interviews more power. The interviews produced powerful material and so it was difficult to keep the video under 60 minutes and I was concerned about the production values and file size of such a long video. I would have liked to explore other video editing software but as I was already familiar with iMovie and had it on my computer, I decided to stick with it and if time permitted, explore some of the more advanced tools in the program. I was able to borrow a good video camera from the Media Arts department at Sheridan so at least the quality of the interviews would be good.
Interviews

Although there are many people at Sheridan who have been instrumental in the creative change initiative, I chose to interview three key people who were part of the early stages of the journey: Mary Preece – Provost and Vice President of Academic who was responsible for initiating the Creative Campus; Yael Katz – Special Advisor on Creative Campus; and Mary Ann Maruska – a professor who designed and teaches the Creative Thinking course. Of course, the most important person to have interviewed was Mary Preece, who had the vision and was responsible for initiating the creative change at Sheridan. A champion of all creative ventures, she was supportive and generous with her time and her stories for my video.

To prepare for the interviews, I sent each person a list of questions in advance:

1. What inspired you to launch (or join) the creativity initiative at Sheridan?
   (An AHA moment, event, knowledge and increased awareness, inner passion?)

2. What was the first sign for you that the old way of teaching and learning no longer worked? When did you realize that it was necessary to move to a creative model of teaching and learning?

3. Creativity is a core leadership competence essential for transformational change. What creativity characteristics or traits do you feel you possess that helped you bring about change at Sheridan? (How do you see yourself as a creative leader)?

4. What brings you the most satisfaction about this creativity initiative at Sheridan? (What do you love about it).
The responses from all three interviewees were thoughtful and insightful and ended up veering away from the questions into delightful stories such as their first trips to Buffalo to experience deliberate creativity.

**My Story of Creative Transformation**

I decided early on to tell the Sheridan story through my eyes: how I grew creatively because of Sheridan. By beginning with me, as a teacher at Sheridan involved in the Creative Campus, I could create a foundation that was rich with personal discovery. Unfortunately, I got caught up in the research and the Sheridan story and lost myself for a while in the bigger picture. However, once I committed myself to sitting down and writing my story, it became clear where my journey intersected with Sheridan’s. As I wrote my story, I discovered many serendipitous events that came together for me to be transformed by deliberate creativity. Beginning my creative journey in education at an institution that was just beginning a creative journey of its own was a stroke of luck (or was it karma?) (see Appendix A).

**Digital Storytelling: interview Process, Filming and Editing**

Learning the new skill of digital storytelling provided me with growth in a number of ways. Exploring different ways to tell the story such as the Hero’s journey, opened my eyes to the richness and power of story. A popular and relevant tool in today’s world, there is no better way to convey transformation than through story. You see it everywhere from the way organizations now market themselves to the way individuals promote their ideas on Ted Talks and other forums. I aspired to learn this new skill for the purpose of enhancing my teaching style as well as to create change. Our life is a story that we invent, that we tell
to ourselves about ourselves. Through our stories, we invent our future and we create possibilities. Katalina Groh (2004) suggests that there’s no more effective way to make everyone feel more powerful in a way that grows and lasts than with storytelling.

One of the most exciting things about storytelling is to realize that this is something that anyone can do, and if you do it well, you can captivate your audience and bring others on board with your ideas. Storytelling and Change leadership go hand-in-hand, in fact Storytelling has been determined to be one of the creative competencies at Sheridan. The biggest challenge for me was trying to marry narrative with analysis, with the emphasis on the story and to embody the change idea as fully as possible.

Along with the skills of storytelling, I learned the skills of a journalist and a historian. Although interviewing was not new for me, (part of my role as a creative director was to interview candidates for the creative department), what was new was interviewing with a camera for the purpose of capturing stories. The camera lens provided me with a foil that allowed me to be an observer as well as a participant at the same time – a very interesting perspective. Capturing myself on film was more difficult as there was no one asking me questions so my pieces looked scripted and lacked the personal spontaneity of the other interviews. I decided to redo all my on-camera parts and locked myself in a room for three hours and simply talked into the camera. Going through all the footage was tedious and hilarious at times as I watched myself making faces at the camera when I goofed up. But the end result was footage that was more conversational and blended more with the other interviews.

Deciding to use new media narrative was not my original direction. More comfortable in the print medium, I had originally wanted to do an illustrated book or
brochure. The decision to go with new media evolved out of the research that portrayed video as the most effective method of conveying my transformation message. Having directed TV commercials and videos while in advertising, I was not deterred by having to create a storyboard and direct this movie. Although it had quite a few years since I had been in a film studio, it was good to brush up on my multi-media skills. I decided to use iMovie as the editing tool (see Figure 20) since I had some familiarity with it, although my skills are rather basic. I would have liked to have had the time and resources to produce a more polished piece. For future video projects, I may enlist some members of the Sheridan Production House to either teach me more sophisticated editing or help me edit it.

Figure 20: A screen capture of the video being edited in iMovie.
Creative Change Initiatives in Education

As a result of documenting the change initiative at Sheridan, I gained a better understanding of the need for change in education and the complexity around making it happen. I realized how unique Sheridan’s journey in the field of education is and how certain elements needed to come together for Sheridan to take the lead in creative change. There was a group of individuals at Sheridan, including the large Faculty of Arts, Animation and Design, who were already focused on creativity and teaching it. With the Creative Campus initiative, engagement teams around creativity grew, the silos began to come down and collaborative efforts between different Faculties and staff began to happen. My personal involvement on Creative Campus, allowed me (a professor in the Faculty of Business) to collaborate with Arts and Crafts Faculty and Students to produce amazing work for our new campus in Mississauga. I also explored exchanging expertise in each other teachers’ classes when appropriate.

The focus on creativity at Sheridan began to take hold in many areas of campus and personal life for myself and others. What I began to understand is that when creativity becomes a way of life for educators, you instinctively respond to students in ways that are imaginative and open to novelty. When you practice deliberate creativity yourself, you value the need to build into your lessons time for students to explore, to be mindful and to ask questions. Your practice becomes more holistic, taking into account all facets of creativity. The result is students who are able to better assess their own creativity and to become their own creators of knowledge.

As Mary Preece suggested in her interview, not all educational institutions are ready for this type of change. But there is a magic quality at Sheridan and Sheridan was ready for
change. The research I did on creative change and education will hopefully provide me with insight and a deeper understanding that will be useful as Sheridan continues to lead the way in creative change.

**Creative Journey Passport**

As an additional piece to the video, I designed a “Creative passport” for the creative journey at Sheridan (see Figure 21). Formatted as a real passport, the package contains a small passport size booklet with the new Sheridan “Get Creative” branding and 16 stamps that depict deliberate creativity tools such as: ‘HMI?’ , ‘Seek wild ideas’, ‘Go for quantity’ and ‘Be deliberate’. The intention is to stamp your journey passport every time you use a deliberate creative tool. This would be wonderful to use in meetings or as a personal record of one’s own use of deliberate creativity. After each interview, I asked the interviewee to stamp my passport – it was lots of fun!

![Figure 21: The Sheridan Journey passport design and stamps.](image-url)
SECTION FIVE: KEY LEARNINGS

Overview

The first challenge I faced was the fact that I completely changed directions on my project mid-way, from designing a series of workshops to creating a documentary. With only 8 weeks to go, I was unsure I would be able to accomplish everything I needed to and had to put in long hours every remaining week. Keeping myself calm and juggling the intense load of marking and teaching as we neared the end of the semester was not pretty. That said, I do not regret changing directions as it turned out to be a much more rewarding experience in every way. I learned more about myself as a creative person (that I am flexible and adaptable) and it stretched me in areas I would not have gone with the workshops.

In retrospect, what I would have done differently was to ask more questions and gather more data much earlier in the process. Had I discovered how truly unique Sheridan was in the field of education before choosing the topic in January, I would not have gone in the obvious (for me) direction based on the few conversations, requests and desires of the Sheridan people I spoke to. This speaks volumes to my preference: a High Ideator/High Implementer, I must learn to devote more time to clarifying the challenge.

Once I settled on the idea of documenting the two journeys, I faced challenges in how to tell these parallel stories. First, I had to determine what the focus would be (my journey or Sheridan’s?). Second, how to tell my story effectively and make it relevant to the larger story of educational change? Third, how might I capture the essence and richness of Sheridan’s journey in a way it hasn’t been told? Using all the tools in the Creative Problem Solving process, I felt I had resolved these issues. I hit a snag when I kept
procrastinating the writing of my journey. I found myself justifying the change in focus to Sheridan and even decided to make myself just one of the minor players in the story.

The breakthrough came after a conversation with my daughter who gave me the courage to write the story I needed to tell. It was a liberating experience and it became obvious to me that beginning with yourself and coming from your heart is always the best course of action.

**Content**

With transformation as the main focus of this project, I needed to explore Creative Change. I found it to be a very broad topic and poured over many books and looked at several models. The model I decided to use was the Creative Change Model by Puccio, Mance, Switalski and Reali (2012) as it incorporated all four distinct facets of creativity: person(s), process, environment, and product. This holistic approach to creativity described by Mel Rhodes (1961) fit well with the direction I was going with the narrative in that I wanted to tell the stories through the lens of these 4 Ps. This was an obvious choice as it is the framework for creativity that most scholars agree on, and the one that is most useful for examining the transformational journey.

I needed a model that would work well in telling a personal and organizational story of change. What resonated with me was their statement that creative change is the result of the interaction of all these elements which is why it is difficult to achieve in organizations, however, once it is adopted, it can have a transformative effect on people, their processes and their environments.

I was happy with the decision to cover only the first stage of transformation. To have covered the entire complex process of creative change would have been too big a topic in one project. Instrumental in helping me focus my message on the “Call” was the
first of three aspects of creative growth as stated by Keller-Mathers (2011): the recognition of the urgent need for creativity and problem solving is necessary. The second aspect of creative growth: the importance of creative learning for self first and then for nurturing others is important to recognize, helped me understand the need to tell my story first. Third, “a basic understanding of the diverse ways to deliberately develop creativity in higher education is necessary” was key in helping me define my message and served as the basic framework for telling the story of the application of deliberate creativity by different people.

Creative Leadership skills were also explored within the context of creative change. When doing the interviews, I kept in mind the leadership characteristics and skills associated with creativity and change. Reading Creative Leadership by Puccio, Mance and Murdock was extremely valuable. As the first video centers around the “Vision”, I decided to address the affective skills more than the cognitive skills. The definition of creativity that worked beautifully to anchor the vision, deliberate creativity and motivation to answer the Call of this first video was the one described earlier in this paper that is proposed by Puccio, Mance, Switalski and Reali (2012): \( a = V, DP, IM \) (attitude = Vision, Deliberate Practice, Intrinsic Motivation).

I had diverged greatly in gathering information on creativity, change, creativity in higher education, and creativity as a way of life. Converging was difficult and decisions on which models, definitions and information would be useful as the framework evolved only when I started producing the video. Although I had used the convergent tools of Hits, Clustering and POINt, I believe I could have converged more frequently throughout the process. For example, I could have been more deliberate in giving every option a fair
chance and considered ways to turn some of them into workable solutions. I had difficulty letting my original objective be my guide for choosing the information to work with, partly due to the fact that my original objective was not as clear as it could have been and changed a few times. Analyzing the usefulness of the information I gathered with an Evaluation Matrix or Targeting would have pinpointed the strengths and weaknesses of each option more clearly. In the end, I was happy with the creativity framework I settled on for this first video and anticipate that as I move forward with further videos, I will find all of the information I gathered to be useful.

Storytelling was a skill I enjoyed developing. Although I did some research on organizational storytelling, I gravitated to using the Hero’s Journey, mostly because I was familiar and comfortable with the model and because I used it to tell my story. I enjoyed developing the framework as a graphic mind map and did this fairly early on in the process. Being a visual learner, I find that drawing helps me put my thoughts on paper. Even though I planned to focus on the first stage of the journey, I developed the mind map for the entire journey, which will be useful to have as I develop the stories further. I expect that as I produce videos that document some of the challenges and celebrations of Sheridan’s journey, I will refer back to the notes on organizational storytelling.

The production of the story in new media presented me with some challenges such as the need for video equipment, copyright issues and learning editing software. I am fortunate to work in an institution that allows me access to professional quality equipment so getting a camera and tripod along with a quick lesson was quite easy. I was also fortunate to get support from not only the people I interviewed but my Dean and Associate Deans and others who were more than willing to talk to me about my project.
and supply me with names and information. I was also offered help in filming by a colleague but decided to do the filming myself as I wanted to keep the interview more intimate. I was delighted to get incredibly useful and engaging footage. The people I chose to interview made all the difference and I’m glad I started with these three key people!

The final piece in the storytelling process was the editing of the film. I created a storyboard as a guide before I began filming the interviews which I believed would keep me focused and simplify my editing. However, after I wrote my story and viewed the first interview, I decided the power of the stories could stand alone and did not need music and images. This decision was also made to reduce the production cost, length and time to produce. I wonder if I had more time, whether I would have kept to the original elaborate format with high production value. My instincts tell me that it would have complicated the message and the simple, uncluttered approach was more effective.

Documenting Sheridan’s journey from the beginning was not difficult as there is much available in Sheridan’s archives. There was some delay in getting permission from the marketing department to use images, mostly because the levels of people I had to go through and people were away. Getting permission from Dr. Gerard Puccio to use his model and formulas, on the other hand, was quick and easy (thank you Dr. Puccio!).

Documenting my journey presented different challenges. I found myself procrastinating writing my story for a number of reasons. My personal story of transformation was intertwined with the story of my daughter’s health crisis of the past two years. I did not know how to separate it from the story of my awakening and the impact of deliberate creativity in helping her heal. I did not want to convey a one
dimensional story of myself as a teacher using creativity tools as that was not the whole story but I didn’t want to violate my daughter’s right to her privacy. As she was still going through some difficult health challenges, I didn’t want to ask her. It wasn’t until I had a chance conversation with her in which she encouraged me to tell the full story and gave me permission to include her in it, that I was willing to write it. It took me a few hours of non-stop writing to put on paper what has been wanting to come out. I don’t know how I could have approached this any differently, considering the circumstances. In the end, I decided not to use the material that concerned her, but the exercise was useful as the rest of the material about my journey was written from the heart as well.

After watching the edited movie, what became very apparent to me was the difference between spoken and written stories. My written story sounded insightful and revealing in my head as I read it, however, in contrast to the spontaneous answers of the other three interviews, my stories came across scripted and even lacked emotion as I referred to the script while trying to speak to the camera. Although nerves certainly played a part, I believe that had I had an interviewer asking me questions, my stories would have come across more authentic. I plan to redo some of my interviews before I show it to the community at Sheridan. The final video will be completed at a later date as it is beyond the scope of this project.

Process

This project was driven far more by process than by the product. Although all four facets of creativity were involved in this project, the creative person and process dominated. Observing myself through the process taught me a lot about myself as a creative person. I learned that I have a high tolerance for risk and ambiguity. This was
evident early on when I changed directions and decided to follow a path that was less
defined and more prone to failure. There was no way of knowing how it would turn out
as a lot depended on getting good interviews that could substantiate the application of
creativity in the creative initiative at Sheridan. Creating a storyboard for what I wanted to
achieve, along with a mind map helped alleviate some of the uncertainty around the
project.

My openness to novelty was a factor in resolving to go with the documentary
instead of the workshops. It was the uniqueness of Sheridan’s story and the small window
of opportunity to tell it that propelled me to take advantage of it. I also liked the idea of
learning new things such as storytelling, interviewing, filming and editing. Flexibility and
adaptability have always been strengths of mine and therefore I had a confidence that I
could adjust my direction. In fact, once I decided to switch topics, my revised concept
paper was done within two days.

I spent a lot of time in reflection throughout this process. I filled an entire journal with
notes. When I look back at what I had written at the beginning and throughout the various
stages of this project, it reads like a journey in of itself. I learned to be willing to go with
the flow even when the deadline was looming and I had nothing. I took time out each day
to meditate and I learned to trust the process. Whenever I did, something would happen
that would confirm I was going in the right direction. I kept having occurrences of being
in the right place at the right time, having spontaneous conversations with people who
gave me valuable information and support from the most unlikely sources. This is what
happens when you allow and trust.
Flow and trust is great for sensing gaps, but using tools that promote deliberate creativity gets more productive results. I used CPS tools whenever I was stuck throughout the process and have developed a real comfort level with some of them (in particular mind mapping, brainstorming and POINt). The walls in my home are covered with post-its, mind maps and story boards. More and more, they are becoming a part of my life. Although I did brainstorm with a number of people throughout this process, and I was fortunate to have one CPS session with a resource group when I was deciding on the topic for my project, I missed having a collaborative experience. At times, this project felt like a very lonely experience. As I develop future videos, I will try to engage a resource group and have CPS sessions throughout in the process.
SECTION SIX: CONCLUSION

It is an honor to be at an institution that values creativity and has leaders that embrace deliberate creativity. Discovering how much creativity is embedded into everything we do at Sheridan and the level of commitment “…to the advancement of creative capacity, engagement, collective wisdom and people success” (from the Sheridan Vision), reinforces my passion to help Sheridan become a guiding light in education.

This project taught me a lot about vision, intrinsic motivation and the deliberate practice of creativity and how they played a significant role in launching the change initiative at Sheridan. I learned about true creative leadership: that vision comes from within, not from the top; that the community must build together for creative change to be successful. It became evident how much Sheridan played a part in my transformational journey. Had I not come to Sheridan to teach, I am not sure I would have ever discovered how to teach for creativity, to solve problems creatively or, more importantly, how to live my life creatively. I was transformed by being at Sheridan, and this became very clear to me as I listened to the individual stories of Sheridan’s journey and reflected on my own story. The points of intersection were almost karmic: I arrived at Sheridan the same year the Creative Campus initiative began. Sheridan also began the connection with Gerard Puccio and Buffalo State College around the same time I “discovered” the program in Creative Studies at Buffalo. In the interviews, I learned that several individuals from Sheridan had visited Buffalo State College soon after I had enrolled in the Creative Studies program. If there had been any doubt that my creative journey was connected to Sheridan’s, it was certainly dispelled after the interviews.
Next Steps

The opportunities at Sheridan are vast for the application and development of creativity. Celebrated as a global leader in undergraduate professional education with a reputation for creativity and innovation, Sheridan is uniquely positioned as a leader in Ontario undergraduate professional education. I have been inspired by Sheridan and the Creative Studies program at Buffalo to also become a change leader in education.

During the production of the video, it was suggested by our VP Academic that I become the “historian or biographer” of the Sheridan journey – what a thrill! I plan to continue documenting how Sheridan has become the guiding light for creativity and innovation in post-secondary education and how I have transformed as a result of it. The video produced for this project covered “The Call” to transformation. The next videos will address the Initiation (lessons, challenges and new skills) and the Breakthrough and Return to a new way of teaching and learning.

Choosing to do this project was the right thing for me to do. It was exciting and educational and it confirmed for me that when the right elements come together, transformation is possible. The right elements have come together for Sheridan and they certainly came together for me to grow along side Sheridan in this creative journey of transformation.
LITERATURE AND RESOURCES


Appendix A
Final Storyboard: April 21, 2014

VIDEO: Title slides:
1) A Creative Journey in Higher Education
2) The Story of Personal and Organizational Change
3) A documentary by Iryna Molodecky
4) Submitted in partial fulfillment of the requirements for the degree of Master of Science Buffalo State University, May 2014
5) Part One “The Call”

AUDIO: Soft instrumental background music

VIDEO: Series of images.

AUDIO:
“The innovation agenda has achieved global resonance and we are now faced with the need to optimize our entire society for innovation.

Young people in higher education are facing unprecedented uncertainty and possibilities in the world they are preparing to enter.

For educators it means looking for ways to nurture students’ creativity and enhance their learning experiences and opportunities.

Final video storyboard with screen grabs from final video: page 1 of 20
VIDEO: Series of images.

AUDIO:
“Yet most educators are wary of taking the plunge into creativity.

As Puccio, Mance, Switalski and Reali suggest, when it comes to change, our options are to ignore it, grow with it or drive it.

And it is creativity and creative thinking skills that will enable us to grow with change as well as to drive it.

VIDEO: Iryna Molodecky on camera in front of Sheridan College.

AUDIO:
“How does shift to deliberate creativity happen in higher education? And why do some institutions embrace it and even drive it while others fear crossing the dance floor? Hi I’m Iryna Molodecky and I teach at Sheridan College here in Oakville Ontario. Sheridan has recently launched a successful change initiative with creativity and innovation as it’s central focus. So what were some of the elements that made that possible for Sheridan? In this video, I will explore and document this journey to deliberate creativity, not just from an organizational perspective, but, through personal stories, some of the individual journeys of transformation within Sheridan.”
Appendix B
Appendix B

A Creative Journey in Higher Education:
The Story of Personal and Organizational change.

Video Script: Iryna Molodecky

INTRO (VISION): Realizing the need to teach for creativity.

My creative journey in education began in 2008, when I left advertising to teach at Sheridan. It was serendipity that I started the next chapter in my creative journey at an institution that was just beginning a creative journey of its own. Little did I know at the time how much this new journey would teach me about myself, and how much I would grow as a creative person as a result of being at Sheridan.

Creativity has always been part of my life since I could hold a crayon in my hands and would draw all over the walls of my parents’ home. I studied art, dance and music from a young age and graduated with a Fine Arts degree. After graduating I came to a crossroads: to teach or to work in advertising. I had been accepted to Teacher’s College and had planned on becoming a high school art teacher. My summer job in an advertising agency hooked me and I decided to stay. In later years I often wondered how different my life would have been had I become a teacher straight out of school.

I spent 27 years making my way through the intense, chaotic world of big award-winning ideas, deadlines, office politics and mergers. Although every day in advertising felt like an adventure, my true adventure did not begin until I got the “call” to teach. My feelings of frustration with old advertising methods and the lack of creative talent coming from schools inspired me to teach a couple of courses at Sheridan College part-time. I had arrived at the point as creative director where I was enjoying mentoring more than creating ads. I began to have a vision of myself as a teacher, and saw an opportunity to have a greater impact on the next generation of creative talent. I even created a vision board of myself for this new journey and kept it on my dashboard of my car as I drove to and from work.

Crossing the threshold into this new land of adventure in an institution that had a global reputation for excellence was exciting and challenging at the same time. I
remember the first time I walked into a classroom and was faced with 45 pairs of eyes staring at me – it was pretty scary. I had presented to people at all levels of an organization, yet I was daunted by the sight of the eager faces waiting for me to impart my knowledge to them. I saw myself as a ‘sage on the stage’ and spent much time finessing powerpoints and infusing my lectures with experience and passion. I was learning the tools of this new trade, yet I was still not engaging my students in the way I wanted to. Lecturing and assignments didn’t seem to be working. I had a vision of how I wanted to nurture these young minds but I didn’t know how to achieve it.

The only prior experience I had in teaching was when I taught a grade 5 class for six weeks as part of my final Art History project comparing children’s art to primitive art, I instinctively moved the students away from their confining desks into the gym. I played music and had them explore popular song lyrics and topics including who they imagined themselves to be through art. My breakthrough came when one girl painted the bottom of her shoes and danced on her paper to illustrate who she was! Her creative thought process made a real impression on me. It was this kind of breakthrough I was hoping to achieve with all my students.

As a creative director, I had developed methods and procedures that would help increase our level of creative production as well as nurture the creative talent of my young art directors and writers. But this was a new arena and I was out of my element. With the help of peer mentors, I tried different techniques, added more activities, even moved the rows of desks into pods and did more hands-on collaborative work in the class. I had some AHA moments when I was able to get good results with my students but it was, for the most part, trial and error.

I didn’t realize it at the time, but what I was looking for was an effective way to not only teach creatively, but to teach for creatively.

**INTRINSIC MOTIVATION: What inspired you to join Creative Campus at Sheridan?**

The frustration I was having in finding effective ways to teach for creativity led me to search out like-minded people at Sheridan. I was missing the creative collaboration I had as a creative director in advertising. I had ideas but didn’t have people to brainstorm with. I missed
the synergy of brainstorming with colleagues on ideas.

I joined Creative Campus because this was a group of people who were doing exciting creative work at Sheridan and I wanted to be part of it. I’ll never forget how excited and energized I was after my first meeting with the group. I loved the passion and creative energy of people like Mary Ann Maruska and Peter Bouffard and I was impressed with their deep understanding of creativity and how they used creative tools to arrive at solutions. I didn’t yet know the language of creative problem solving but I did speak “creativity”.

Leading the Creative Spaces team, I was tasked with identifying and implementing exciting, energy giving and innovative ideas for our new campus in Mississauga. With our theme “Collaborative Discovery”, I met everyone I could in the FAAD at Sheridan and was adept at getting commitment from some amazing faculty and talented students to create artistic pieces for the new campus. It was a challenging venture as Peter and I would visit the campus in hard hats and boots as it was being built and try to imagine what kind of artwork would fill the spaces that did not yet have walls. Sitting in meetings with architects and Sheridan’s planning and facilities committees was very educational for me and fulfilled my curious nature about the process of building. By the time the new campus opened its doors to the public, there was great creative energy within including a vibrant mural on the main staircase wall, a sculpture in the main lobby, and a spectacular glass showcase piece called Aurora borealis, designed and produced by Koen Vanderstukken and his glass students. The unveiling of the art at the Open House was very satisfying for me and it was then that I realized I could have failed miserably at this effort. What I was unaware of at the time was that I possessed the creative traits of tolerance for risk and tolerance for ambiguity, along with flexibility, curiosity, energy and a high level of intrinsic motivation.

Even though I was having some success with Creative Campus and teaching at Sheridan, I was still not practicing deliberate creativity in my life or in my classroom.

**DELIBERATE CREATIVITY:**

There were two events that opened the door for me to discover the deliberate practice of creativity: the first was joining Creative Campus at Sheridan and the other was going to Buffalo to study creativity. My “creative role” at Sheridan led me in May 2011 to
the Xpert to Xpert conference at Buffalo State University where I crossed another major threshold in my adventure. It was here that I discovered the magic of Creative Problem Solving and my world was forever changed.

Back at Sheridan, I implemented some of the new ideas I learned such as “creativity cards” into my lessons but I was hungering for more. I applied and was accepted into the Creative Studies Master’s certificate program at Buffalo State College in 2012. Although I always considered myself “creative”, it wasn’t until I went to Buffalo to study creativity that I learned to live my life with deliberate creativity. I learned how to clarify and ask open-ended questions such as “How might I…?”; how to effectively diverge and to get wild and original ideas and how to formulate creative solutions. For the next year, I practiced those skills in the classroom with my students and by facilitating CPS sessions at Sheridan.

A creature of habit, I was still not applying these skills deliberately in my life, separating what I did for work from my personal life.

Looking back, I realize that my life and work had been focused on the creative product with some attention on the creative process but little or no understanding of the creative person or environment. What the Creative Studies program taught me was the importance of the integration of all four Ps woven together. I learned about my strengths as a creative person – that I am a high Ideator / high Implementer; that I am an INFJ: moderately Introverted, very iNtuitive, extremely Feeling and slightly Judging. This was the first time I did this test and I was impressed with how accurate my profile was. I do see myself as insightful, sensitive, caring, reflective, value-oriented, deep and quiet. That I scored at the end of the Feeling scale was no surprise although the chart made it look like I don’t think at all! But that’s ok, I prefer to function from my heart than from my head. Coming to terms with my Introvert type as a positive quality was liberating. I get my energy from inward activities such as yoga, meditation, nature walks and music and if that makes me an introvert, I’m ok with that. As Marci Segal said “Wow, this is me and I’m not weird!” I love that we are all creative regardless where we find ourselves on the spectrum.
As I grew as a creative person I also became more self-aware and conscious. I had always meditated and practiced yoga, but now I was doing it deliberately, every day, reminding myself to be open and mindful as often as possible. I have become a quilt-maker rather than a puzzle solver, taking everything I can find and combining it in surprising ways to solve problems.

My creativity had been limited within certain boxes. Now that I know how to find creativity in myself and others, can pinpoint it and inspect it from every angle, I can teach it and express it to others with a depth of understanding. Having the tools and skills that enhance deliberate creativity allows me to see problems differently, to deliberately bring new and useful experiences into my life and teaching. The more I live with deliberate creativity, the more I can have an impact on change. By transforming myself, I have a greater capacity to facilitate change in others. A deeper understanding of the principles of creativity allows me to have a bigger and clearer vision of the possibilities for change, limited only by imagination.

CONCLUSION: How I might apply what I have learned from my journey to strengthen the Sheridan story.

Teaching is improvising and reacting on the spot. When creativity becomes a way of life, you will instinctively respond in ways that are imaginative and open to novelty, to help students assess their own creativity and become their own creators of knowledge. When you practice deliberate creativity yourself, you value the need to build into your lessons time for students to explore, to be mindful and to ask questions. Your practice becomes more holistic, taking into account all facets of creativity. I’ve always had vision and intrinsic motivation and now I can add deliberate practice to my toolbox, which is already filled with markers, post-it notes, stickers and toys. I can no longer sit in meetings without thinking “How might we…” and find myself proposing Brainwriting or Word Dance to get better results. This has served to deepen my learning as I feel I have the responsibility to find opportunities to use the tools I have learned whenever I can.
The opportunities at Sheridan are vast for the application and development of creativity. Celebrated as a global leader in undergraduate professional education with a reputation for creativity and innovation, Sheridan is uniquely positioned as a leader in Ontario undergraduate professional education. I have been inspired by Sheridan and the Creative Studies program to also become a change leader in education. When the right elements come together, transformation is possible.

The right elements have come together for Sheridan and they certainly came together for me to grow alongside Sheridan in this creative journey of transformation.
Appendix C
Master’s Project: Final Concept Paper

Name:
Iryna Molodecky

Master’s Project Title:
A creative journey of Change: The Sheridan story

Type of project:
Documentation of personal and organizational change (a narrative)

Project Background: Purpose and Description of what the project is about

Sheridan College (where I teach) is dedicated to preparing our students for the 21st century by becoming a “Creative Campus”. That means infusing every aspect of campus life with creativity, from cross-faculty collaboration, to curriculum content and delivery, to undergraduate research and hallway conversations. The journey from the traditional model of teaching and learning to a creative model is an exciting one that has challenges and celebrations. Although there have been successful changes implemented in corporate organizations, education has yet to make the move effectively. As Smith and Smith (2010) wrote so eloquently:

Creativity and education sit and look at one another from a distance, much like the boys and girls at the seventh grade dance, each one knowing that a foray across the gym floor might bring great rewards but is fraught with peril…education and creativity have enough trouble getting together in the best of times, and these are not the best of times. (p. 444)

My question and the purpose of my project is two-fold: 1) “How has Sheridan College been able to cross the dance floor to a more creative model of teaching and learning?” and 2) “How has my personal and professional transformation paralleled Sheridan’s Journey?”
Using a narrative approach, I will document my journey of personal and professional transformation within the larger story of Sheridan’s creative journey from a traditional model school to a “Creative Campus” that is unique in North America. Looking through the holistic lens of the 4P’s (person, process, product and press), I will explore the intrinsic motivation and behavior of the key players, the process that was undertaken for change, and the creative climate or culture that allowed creativity to flourish and change to take place. I will also look at what are the desired creative outcomes and which ones have already been implemented. Creativity skills that will be addressed will include cognitive and affective skills associated with creative problem solving as outlined in The Thinking Skills Model of CPS, developed by Puccio, Murdock and Mance (2007). The seven cognitive skills include diagnostic, visionary, strategic, ideational, evaluative, contextual and tactical thinking. The affective skills associated with these are mindfulness, dreaming, sensing gaps, playfulness, avoiding premature closure, sensitivity to environment and tolerance for risk. Important to include are also the three big affective skills: openness to novelty, tolerance for ambiguity, tolerance for complexity and tolerance for risk or failure. This project will examine how these creativity skills were harnessed to make change happen.

The project will consist of two parts: the first part will involve gathering personal and organizational documentation of the process and applications of creativity over the past two years. A historical approach in the form of interviews, personal stories and data will be compiled.

The framework of the four Creativity Domains established last summer by the Creative Campus group at Sheridan: Creative Problem Solving, Narrative/Storytelling, Reflective Thinking and Community Engagement (Collaboration) will act as a guide for telling the story. The language of creativity I choose will be important in order to reflect the true spirit of transformation within the walls of Sheridan College. Since many of our teachers have already been exposed to the language of CPS, I will likely choose the language of Creative Problem Solving as a starting point.

Another dimension to the story is my connection to Buffalo State University and the Creative Studies program.
As a Master’s student enrolled in the program for the past two years, I bring a perspective to the Sheridan journey that is steeped in a deeper academic relationship with creativity.

**Rationale for choosing the project**

Sheridan College has embarked on a bold new vision -- to become a unique university dedicated to undergraduate, professional education with a focus on “creativity with purpose”. The Sheridan experience is designed to give students problem solving and critical thinking tools. A Creative Campus means developing awareness of new possibilities and solving problems with new thinking, and creative collaboration between students and professors within programs and across Faculties.

Sheridan’s bold move to an innovative creative campus is the first of it’s kind in Canada (if not North America?). It is historic in the education field. As a full time professor at Sheridan College and a member of the Creative Campus team, I have been involved in the wonderful Academic Innovation Strategy (AIS) initiative to bring creativity to all aspects of learning and teaching at Sheridan. From leading the Creative Spaces task force to working with the Creativity Curriculum group on Creativity modules, I have witnessed some of the transformation first hand, personally and among faculty and students. I believe this transformational journey needs to be documented and the story needs to be told, not just within Sheridan but for anyone interested in how to create effective change in an educational institution.

As a practitioner of CPS tools, who has been applying creativity tools deliberately in my teaching and learning for the past two years (while enrolled in the Masters level certificate program in Creative Studies at Buffalo State), I believe I have enough knowledge of creativity and change to effectively compile and tell this story from the perspective of creativity. This opportunity fits well with my Master’s project goals as well as my personal and professional goals.

**Questions to consider:**

1. What is the definition of effective change and change management in the 21st century?
2. What are the creativity skills, attributes, climate and processes that need to exist for change to happen in a person and in an organization?
3. What is the role of CPS, Narrative, Reflection, Collaboration in change?
4. Who are some of the key people at Sheridan I would like to interview? What are the similarities and differences between them and myself?
5. What is the framework for telling the story? How might I make it powerful, metaphorical? Do I tell it from an organizational storytelling perspective or a more personal lens?
6. How to tell the holistic parallel story of my transformation as a creative teacher and as a creative person?
7. How to gather all the data on Sheridan’s Journey?
8. What is the format of the story? (printed, illustrated, digital, new media?)
9. Where do I begin telling the story? Which part to focus on?

**Tangible outcomes and products**

1. Documentation of the initiative at Sheridan (over four years).
2. Documentation of my journey as a teacher and creative person (four years).

**Criteria to measure effectiveness of achievement**

1. Does the story capture the journeys effectively: is it powerful, embodied in emotion?
2. Does the story present creativity effectively?
3. Is it well-written?
4. Have I grown as a storyteller? Have I enjoyed the process?
5. Does the story have value for others?

**Who is involved?** (all are from Sheridan College)

- Mary Preece: Provost and Vice President, Academic (champion of the initiative)
- Yael Katz, Special Advisor, Creative Campus; Associate Dean, Faculty of Humanities and Creativity.
Sara Rumsey: Vision Transition Project Manager
Christine Szustaczez: Marketing and Communication
Sylvia Lowndes: Dean, Faculty of Business
Sean McNabney, Program Co-ordinator, Humanities and Creativity.
Mary Ann Maruska, Michael McNamara, and Ginny Santos: Professors, Creative Thinking: Theory and Practice.
Peter Bouffard: Professor, Creative Campus member
Jeremy Staples and Jon Jones, Associate Deans, Faculty of Business, Creative Campus.
Darren Lawless: Dean of Research
Sandy McKeans: Media Arts
Full-time faculty at Sheridan College
Students at Sheridan College

Where the project will take place
Sheridan College, Oakville Ontario

When the project will take place
The research and documentation part of the project will take place in March, 2014. The interviews and development of the book (part one) will be completed by April 28, 2014.

Why the project is important to do
According to the Innovate America Report (Council on Competitiveness, 2004:5), the innovation agenda has achieved global resonance and we are now faced with the need to optimize our entire society for innovation (Smith-Bingham, 2006). The last decade has seen an increased level of interest into creativity research in education, mainly as a consequence to the demands of society. Today, although there are creativity development courses being offered at universities, there is still little research into creativity in teaching and learning in higher education. The location of creativity within the school curriculum remains a contentious area of discussion as “creativity is often marginalized and remains on the periphery rather than at the center of the curriculum” (Spendlove, 2008, p.9).
Sheridan College has listened to the demands of society and the business world and has successfully taken on this challenge to become a creative campus, preparing students to be innovative thinkers and leaders in the 21st century. Sheridan’s White Paper on Student Experience states that “…we are collectively committed to differentiate ourselves and gain a competitive edge by making the student learning experience exceptional and unique, reflecting the soul of this institution.” It is important to document this unique journey not only for all those associated with Sheridan College but also for other higher education institutions who wish to learn from our process.

The ultimate moral purpose of higher education is to improve the experiences and future lives of students. This is a critical time for our species and our planet and more than any other generation, our young people will help shape the world and their ability to find solutions to the problems they inherit from us will be critical.

**Personal learning goals for the content and process of the project**

A personal reason for pursuing this topic is to gain more insight into the transformational process as a result of creativity. Since starting the Creative Studies Program at Buffalo State, I have gained greater knowledge and understanding of creativity and change and would like to apply that lens to how I see the transformation at Sheridan. By documenting the journey, I will learn how creativity skills and behaviors have been applied to create change at our institution and gain some insights about the similarities and differences between organizational change and personal transformation. In the process, I also hope to grow as a storyteller and to be a more active member of this growing community of like-hearted creative people at Sheridan.

**Process plan and problem solving strategies**

**Stage 1: Clarify the Challenge**

- Literature search on change management in education.
- Gather data on the Sheridan Journey: white papers, personal accounts (Data Questions)
- Search narrative approaches/vehicles.
- Decide on the framework for the design and delivery of the story (mind map)
• Develop an interview questionnaire and a list of key people to interview.

Stage 2: Explore Ideas (Diverge)
• Brainstorm creativity ways to tell the story: metaphors, analogies, visual approaches…

Stage 3: Formulate solutions (Converge)
• Select and analyze data (POINt, Evaluation Matrix)
• Begin to write first draft

Stage 4: Explore Acceptance and Formulate a Plan
• Identify assisters and resisters, resources that support the development of the story
• Set up interview dates

Stage 5: Implement
• Conduct and record interviews
• Write, design and produce the first chapter of the story

Specific project timeline with activities listed by week and month (approx. hours)

<table>
<thead>
<tr>
<th>Week of</th>
<th>Activities</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dec. 9, 2013</td>
<td>Meet with Yael Katz to discuss project opportunities in the Creativity program. Begin developing my vision.</td>
<td>4</td>
</tr>
<tr>
<td>Jan. 13, 2014</td>
<td>Meet with Mary Ann Maruska re: Creative Thinking course. Continue evolving my vision. Meet with Sue Keller-Mathers.</td>
<td>6</td>
</tr>
<tr>
<td>Jan. 20, 2014</td>
<td>Meet with Sean McNabney to set up meetings with the Creativity course instructors. Meet with Stephanie to discuss opportunities for peer to peer workshops on creativity. Continue developing project vision.</td>
<td>4</td>
</tr>
<tr>
<td>Jan. 27, 2014</td>
<td>Meet with Michael McNamara and Ginny Santos re: how they are applying CPS in Creativity course and the need for another resource book for the course. Project vision.</td>
<td>4</td>
</tr>
<tr>
<td>Jan. 27, 2014</td>
<td>Converge on final vision for the project. Do a mind map. Get commitment from Stephanie for workshop(s).</td>
<td>8</td>
</tr>
<tr>
<td>Date</td>
<td>Task Description</td>
<td></td>
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<td>---------------</td>
<td>-----------------------------------------------------------------------------------------------------</td>
<td></td>
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<tr>
<td>Feb. 24, 2014</td>
<td>Research done at a CPS training workshop. Brainstorm with resource group and facilitator on direction of project (3 choices). Entered Development stage (Evaluation Matrix) and ended with Implementation Plan.</td>
<td></td>
</tr>
<tr>
<td>March 10, 2014</td>
<td>Work on section 1-3: Purpose &amp; description of project; rationale; research/read key literature, tighten plan and timeline. Begin writing the story.</td>
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</tr>
<tr>
<td>March 17, 2014</td>
<td>Sections 1-3 Due. Begin work on Sections 4-6: Tangible Outcomes and Criteria. Conduct interviews. Write story. Gather visual examples of creativity at Sheridan (including my own).</td>
<td></td>
</tr>
<tr>
<td>March 24, 2014</td>
<td>Work on Sections 4-6: Conduct further interviews. Continue writing story and gathering examples.</td>
<td></td>
</tr>
<tr>
<td>March 31, 2014</td>
<td>Continue work on Sections 4-6: Tangible Products: Story</td>
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<tr>
<td>April 7, 2014</td>
<td>Continue work on Sections 4-6:</td>
<td></td>
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<tr>
<td>April 14, 2014</td>
<td>Sections 4-6 Due. Begin work on final project.</td>
<td></td>
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<tr>
<td>April 21, 2014</td>
<td>Work on final project</td>
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<tr>
<td>April 28, 2014</td>
<td>Final project due</td>
<td></td>
</tr>
<tr>
<td>May 5, 2014</td>
<td>Sign off. Deliver the workshop.</td>
<td></td>
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<tr>
<td>May 12, 2014</td>
<td>Upload to Digital Commons.</td>
<td></td>
</tr>
</tbody>
</table>
**Pertinent literature (key sources needed to get started)**


domain specific, and why the distinction does not matter. In Sternberg, R.J.,
Grigorenko, E.L. & Singer, J.L (Eds.), *Creativity: From potential to realization.* (pp.128-
thinking for the 21st century.* Buffalo, NY: International Center for Studies in
Creativity.
Simonton, D.K., (2013). A potential user’s personal perspective. In Gregerson, M.B.,
Snyder, H.T., Kaufman, J.C. (Ed), *Teaching creatively and teaching creativity.*
New York: Springer.
R.J. (Eds.), *The Cambridge handbook of creativity.* (pp.442-466). New York,
NY: Cambridge University Press.
Treffinger, D. (2003). Standards for change: The importance of process in the world of
Jackson, M. Oliver, M. Shaw, J. Wisdom (Ed.), *Developing creativity in higher
education: An imaginative curriculum.* (pp. 183-196). Abingdon, Oxon:
Routledge.
Appendix 1: Conceptual map of creativity in learning and teaching

Kleiman, P. (2008). Figure 1, p.211.

Model for Creative Teacher and Creative Teaching

Valuing Creativity

Recognition of self as a creative person

Development of expressions of creative self

Development of Content Expertise & pedagogy

Valuing Others Creativity

Valuing Your Creativity

Creative Teacher Creative Teaching

Development of Creativity Expertise & pedagogy


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Appendix 3: Creativity models

The 4 P’s of Creativity

Creative Problem Solving: The Thinking Skills Model

Creative Leadership: Skills That Drive Change
Puccio, Murdock, & Mance (2007)