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Everyday Creators: Buffalonians and Creativity

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SUNY – Buffalo State
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Everyday Creators: Buffalonians and Creativity

A Project
in Creative Studies
by
Cornelius Newman

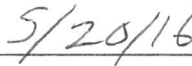
Submitted in Partial Fulfillment
of the Requirements for the Degree of
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Abstract

Everyday creators were interviewed and their philosophies on creativity were examined. Young adult college students were taken to task to define creativity and furthermore explore what happens when an individual ceases to be creative. Moreover, these opinions were juxtaposed against those of experts in the field of creativity. A short film was generated to explore and express research in visual form. The findings were similar to that of researchers in the field of creativity. Thus, these findings suggest, given the opportunity, people will create everyday whether they are aware of it or not. It is a natural part of life. Despite the creation of world-renowned innovations, ordinary novelties that better, or sustain an individual's life are created on a daily basis, or at least strived for. If not, individual degeneration or entropy begins to erode the host.

Keywords: creativity, little c, boxes, opportunity, environment, innovation



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Western New York Innovations

For my Master's Project I set out to discover various innovators and inventors in the Buffalo and Western New York area. In my research I discovered that not only did Buffalo become home to a number of famous, wealthy, and innovative creators, it cultivated and also served as a catalyst for not only their careers but also for the city of Buffalo. It was somewhat of a hub for creativity and innovation. In early 1900s, the City of Buffalo was ripe for innovation. For example, Joseph Dart created the Grain Elevators, which revolutionized the grain industry. Buffalo was also graced with the ingenuity of Nikola Tesla, who brought electricity to the city of Buffalo. Hence, the city got its nickname the "City of Light." It was the first city in America to have streetlights. What's more, architect E.B. Green, was considered to be the one who gave Buffalo its architectural profile and style, designing the Albright Knox museum, Buffalo Savings Bank, and many more structures that stand today. He literally designed the city. William Fargo created Wells Fargo along with Henry Wells. Henry Wells founded the world-renowned American Express Company. Both companies are still in existence today. When thinking of the vast collective of innovators, it is was easy to become intimidated or compare oneself, or even become self-conscious of whether or not ordinary people can be, or are as creative as the creative giants in Buffalo. For example, how could one compare creatively to Wilson Greatbatch, who created the Pacemaker, George Crum and the potato chip, or Theresa Bellissimo, who created the world famous buffalo wing? Consider again the innovative vision that spawned the architectural innovations of E.B. Green. It could be viewed as one building with Legos while Louise Blanchard Bethune (The first female architect) was designing the famed Lafayette Hotel. Yet through it all,

the wonderment of creativity is that the same power is available to all. It is not prejudice, nor is it reserved for the elite. It is innate and readily available for all who dare embrace it. It is a natural resource available to all who dare embark upon the journey of self-actualization.

The opening of the attached video is intended to highlight the innovators from the Buffalo area. For instance, Clifford Robinson was the first Buffalonian to play in the NBA Finals. Rick James is an iconic entertainer along with Brian McKnight, a distinguished singer, songwriter, and composer. Sandra Ryce is one who could be considered an everyday creator. Although she is not famous or well known, Ryce is one of the most successful women to ever run a construction company. Moreover, it is not ironic that Alex Osborn and Sidney Parnes started the first ever school to study creativity. I am in awe when consider the fact the Alex Osborn coined the phrase “Brainstorming” and that it is used around the world everyday to signify the imagining of ways to solve challenges of all types.

Buffalo was a city that whether through adversity or sheer grit and motivation, one seemingly had the opportunity and stage to be innovative to his or her maximum capacity. Consider novelist and Underground Railroad conductor William Wells Brown, who found innovative ways to smuggle escaped slaves on and off of boats to lead them to freedom. Again, when looking at some of the giants of innovation from an in the Buffalo area, it may seem intimidating if you compare your creativity to theirs. This was done intentionally to not only showcase Buffalo’s innovators, but to set the stage to examine everyday creativity. It was purposefully examined through the lens of non-creativity experts. Ergo, I interviewed everyday people. Thus, the focus of the video shifts to

everyday people and how they define creativity. The video also discusses the importance of the creative environment (the creative press) along with the opportunities to create. Most importantly, it discusses what happens when a person ceases to be creative.

Defining and Understanding Everyday Creativity

Intentionally, the objective of the documentary was to examine how the great innovators created and display it in video form. However, as my research continued I found a more interesting approach to uncover the depths of everyday creativity. I began watching videos by Dr. Richard Florida and starting asking questions on how to define creativity, and who exactly is the creative person. I wanted to know what “The Everyday Creative Person” looked like. I discovered that there isn’t a certain look, but there are certain characteristics. It is often that we study the greats in academia and their definitions and understanding of creativity, which is formally defined as the production of ideas that are novel and useful. I then asked myself, what about the people who create everyday? What do they have to say about creativity, and how and where it is done? I thought it only be fitting that everyday creativity would be defined by everyday people. Consequently, I searched for definitions of creativity by everyday people and found some very interesting ones by college students from the University of California, Northridge, (Hardy, D., 2010). Here are a few:

Figure 1.

Creativity is something a person beholds. It shines through in one's talents or skills - also through personality. *Melissa Robinson*

Creativity is one's ability to perceive reality differently. *Roxanne Benoun*

Creativity is the act of being able to make something out of imagination or from random ideas. *Laura Herrera*

Creativity is a form of expression or expressing oneself. *Ashley Semler*

Creativity is the way in which one expresses one's own character - leaving one feeling satisfied about oneself. *Lacey Dilmore*

Creativity is the ability to show the beauty of the world through one's individual expression. *Danielle Mendoza*

Creativity is the mind's ability to conceive that which does not yet exist. *Tyler Bianchi*

Creativity is going outside the line in order to express your inner emotions and thoughts. *Francisca Armenta*

Creativity happens when people use both mind and soul to discover their capabilities and find out who they really are. *Bevan Young*

Creativity is the process of creating a product or idea using pre-existing knowledge and skill in new ways. *Dylan Keenberg*

There is no right or wrong definition to creativity. This is the beauty of the phenomena of creativity. After perusing through a few of these definitions – because there were so many, a very important question arose. That question was, “What happens when a person stops being creative?” This came about when I read Dylan Keenberg’s definition, which states, “Creativity is the process of creating a product or idea using pre-existing knowledge and skill in new ways.” I noticed he did not mention imagination, which is a necessary tool in the creative process. According to Ruth Noller’s formula, Creativity is a function of attitude multiplied by knowledge, imagination, and evaluation, $C = f a (KIE)$. By the fourth grade, most students decrease the use of imagination and begin to use more knowledge and evaluation. This made me think more of what happens when creativity is squelched internally or externally. I began interviewing everyday creators to gain an understanding of what are some of the effects on a person physically, psychologically and socially when he or she stops being creative. Shockingly, I myself became somewhat of a

test subject to this study. In recent months, I found myself slipping into a brief depression when I noticed my inability to create within a certain frame of time and particular environment. I was working a job that I was not passionate about and my creativity was not being utilized. I was working in sales and customer service. Although I interacted with people on a daily basis, I still felt detached from reality. Not only was I in a place physically and intellectually that was not designed to express my creativity, but I was also in a geographical location that hindered me as well. For example, I currently reside in Lithonia, Georgia. To my surprise, I have not been able to create in the capacity in which I used to while living in Buffalo. I thought I was going crazy or simply unhappy, maybe I was both. The results of my personal journey to uncover why I felt depressed were displayed in the video as abandoned buildings. In interviewing the students at Buffalo State I discovered that I was actually losing myself. Failing to be creative caused me to feel inadequate, depressed, and somewhat less purposeful. I lacked confidence. Additionally, the various barriers to creativity were researched and the effect of an environment was researched as well. To complete this documentary I had to apply creativity. I had to dig deeply to excavate the creative diamonds bound within my soul, or what I like to call my creative mind/mine, if you will. It was quite difficult. Yet, during the process, procrastination turned into incubation. My research became a journey of self-examination that led to self-discovery. I found that in the process I was a victim of an uncreative lifestyle. I sunk into a depression. I had not been inspired. I was like those abandoned buildings and tombstones displayed in the video. People would gaze and see beautiful tombstones of potential ideas, but my creativity was buried deep within the caskets, covered in the dirt of despair, vaulted within a thick layer of doubt and fear.

Furthermore, digging up creativity can be a taxing process. Imagine six feet of despair sealed in a vault of fear – I was in darkness. I personally consider vision to be a synonymous with imagination. If you cannot see it, how can you become it? I desperately needed to come to the light. Somehow this ideology brought me into a process of self-discovery. I discovered how I slept in the bed of depression because I stopped being creative. By not creating, I lost my identity. Unexpectedly, I proved myself right. When I interviewed the students, they suggested that they would lose themselves if they were not creative.

On another note, the intent of the research study was to encourage everyday creativity in ordinary individuals. Some of us truly do create extraordinary ideas and innovations but lack the opportunity or platform to which they can be displayed and celebrated. However, not everyone who is creative make innovations that change the world. Some of them change other peoples mindsets, situations, social and economic status, and even relationships for the better. Or, it may just change the way others relate or connect with each other in various arenas. Consider social media, it brings people together from all over the world; yet, it seemingly set those who are closest geographically, apart from each other. Instead of having face-to-face conversations or normal human interactions, most people in a crowded room are staring into electronic devices. This presents the opportunity for more creative ways to bring people together in unique ways.

Everyday Creativity

“Feeling and longing are the motive forces behind all human endeavor and human creations...” (Einstein, 1930 p. 1). This is an interesting statement by Albert Einstein that

speaks to me on an intrinsic level. I once heard it said that, “Art is the language of suffering and the human experience.” The feelings and longings that drive creativity vary from creator to creator. Creativity is the process, innovation or the art created is the product. One cannot exist without the other. I liken creativity to a young child holding their pee waving their hand for permission to use the restroom. It is always eager to get out. In fact, it is necessary for it to get out. I know that may seem strange, but think of what happens when it is suppressed. Better yet, ask yourself what happens when someone stops feeling and longing? Consider the Buffalos in the zoo shown in the video. They did not look happy. They are representative of our creativity when it is encaged. Likewise, a major focus of the documentary was to examine everyday creativity and the lack thereof through the eyes of everyday people. Ruth Richards posed the question, “If most people know intuitively what their everyday creativity is, then why does our creativity not get more attention? Are we just so accustomed to it that our everyday creativity provides a backdrop whose presence is assumed and then quickly forgotten? Our everyday creativity may often be overlooked-either consciously or unconsciously, for a purpose” (Richards, 2007, p. 26). (Richards, 2007,) Richards adds, “Everyday creativity should not be seen as a new idea. It is for one, a fundamental survival capacity.” (p. 27). Again, most people consider those who have accomplished great feats to be creative – this is not the case in creativity. Everyone is creative despite how significant or insignificant it may seem.

Considering my depression when I was not creating, a study by (Silvia, P. J., Beaty, R. E., Nusbaum, E. C., Eddington, K. M., Levin-Aspensson, H., & Kwapil, T. R., 2014) explains, “When people reported doing something creative, they reported feeling significantly happier and more active. It’s notable that these findings, taken from people’s

uncontrolled and idiosyncratic environments, align with the large experimental literature on affect and creativity” (p. 187). Moreover, “Engaging in creative pursuits allows people to explore their identities, form new relationships, cultivate competence, and reflect critically on the world. In turn, the new knowledge, self-insight, and relationships serve as sources of strength and resilience” (Silva, et al., 2014 p. 183). Subsequently, when Buffalo State students were interviewed, they too confirmed that one loses their identity when they cease being creative.

When it comes to everyday creativity, “The point is crucial because we are no longer talking about a single creative feat, skill or one good new idea, but, rather, about major life alterations that can catapult us to a new developmental level with perhaps, unknown potentials we only now suspect” (Richards, 2007, p. 27). Here, Richards highlights not only the importance of everyday creativity, but also the potential results that can be yielded once creativity is embraced. Maslow (1971, p. 289) found that, “Self-actualizing people seemed happier, more fulfilled and at peace, not grasping, worried, worried, striving and were “motivated in other higher ways.” The focus on larger endeavors, and on what Maslow called “being values” such as truth, goodness, beauty, justice, or aliveness (as process). In their work these creators showed devotion to a calling, task, or vocation, all of which benefit others and embody such “being values.” Self-actualizing is important because it helps one understand who they are. One is more confident and evidently happier when they are aware of themselves. I personally attest to this. I talked with friends who were not willing to be on camera and they each expressed a level of depression that came over them when they went extended periods without expressing their creativity. As for myself, I am much happier when I am creating. This

includes video projects, poetry, or generating new random ideas, even if they do not lead to innovations.

Although I enjoy the arts and others the sciences, creativity is not pigeonholed to these areas. According to Pachucki, Lena & Tepper (2010, p. 139), “Our analysis of creativity narratives derived from a sample of college students reveals that students experience creativity in ways that might be unexpected or that fall outside of what we typically think of as creative domains—art, science, and invention. We found six robust creative types, the discovery of which reminds us of the need to treat creativity as a differentiated set of phenomena.” “Like recent research on college student life and work on “little c” or “everyday” creativity, we find students identify various crafts, social activities with peers, and relatively mundane daily activities as important loci for creativity. Routine aspects of social life—like hanging out with friends, working in a student organization, and volunteering—were frequently nominated as key sites for creativity” Pachucki, (et al., 2010, p. 123).

This shows the importance of environments that are conducive to creativity. Likewise, when interviewing the students at SUNY Buffalo State, it brought understanding that creativity can be an expression, an ability to seize opportunities or to simply be true to oneself. It can be expressed in the way one dresses, eats food, communicate through verbal and body language, or even a secret handshake. “The construct of everyday creativity is defined in terms of human originality at work and leisure across the diverse activities of everyday life. It is seen as central to human survival, and, to some extent, it is (and must be) found in everyone: (Richards, 2010, p. 190). However, “...What we call

everyday creativity, may not even be recognized as such, or named and, thus, may not only remain underdeveloped but be forgotten” (Richards, 2007, p. 28).

“Generally, creativity research tends to focus on two facets: eminent real-life creativity and creative cognitive processes (called “big-C” versus “little-C”) (Kaufman & Beghetto, 2009). Everyday creativity, which is an important part of “little-C,” is necessary to develop the processes for someone to reach the big-C level (Kaufman & Beghetto, 2009). “Big-C creativity often requires a degree of time. It may take decades to truly ascertain the actual impact. Creativity that seems revolutionary may turn out to simply be a footnote to history.” (Kaufman & Beghetto, 2009, p. 4). Most importantly, “Because everyday creativity is not just about what one does, but also how, creative process as well as product are observed” (Richards, 2010, p.189).

Not all people stay at the mini-c or little-c level. Big-C is achievable by all. Again, with creativity there is always room for growth and higher achievement. Like most things in life it takes practice and frequency. “After repeated attempts and encouragements, the creator might then reach the realm of little-C. Some people may happily remain at the little-C level for their entire lives; others may advance in some areas and remain at the little-C in other areas (an accomplished chef who has advanced to the Pro-c level of cooking may enjoy a little-C level of writing poetry or landscaping his garden) (Kaufman & Beghetto, 2009, p. 6). Moreover, “Throughout our day whether at home or at work, we humans adapt and innovate, improvise flexibly. Our creativity may involve anything from making breakfast to solving a major conflict with one’s boss Richards,” (2010, p.190).

Boxes (environments) and their effect on creativity

Confirming Dr. Richard Florida's statement in the video regarding the creativity of ordinary people, "Like other crucial organizational outcomes, creativity and innovation stem not only from overall firm strategy and access to resources but, more fundamentally, from the minds of the individual employees who, alone or with others, carry out the work of the organization every day. The extent to which they will produce creative—novel and useful—ideas during their everyday work depends not only on their individual characteristics, but also on the work environment that they perceive around them" (Amabile, et al., 1996, p. 5). "To understand everyday creativity, researchers should examine what it looks like in people's natural environments as it happens" (Silvia, et al, 2014, p. 183).

Dr. Richard Florida believes creativity is a social process. It is a team effort that we all, whether we know it or not are a part of. "Human capital, creativity, and diversity operate jointly in the production of innovation" (Lee, 2010, p. 14). Accordingly to Dr. Richard Florida's statement in the documentary, "It's the knowledge, it's the intelligence, it's the creativity of the people who work here." (Australian Broadcast Commission, 2012). Again, (Amabile, 2004) drives this point home:

"Like other crucial organizational outcomes, creativity and innovation stem not only from overall firm strategy and access to resources but, more fundamentally, from the minds of the individual employees who, alone or with others, carry out the work of the organization every day. The extent to which they will produce creative—novel and useful—ideas during their everyday work depends not only on their individual characteristics, but also on the work environment that they perceive around them" (p. 5).

The work environment is crucial to creativity and idea development. According to (Amabile, 1996, p. 1155), “The work environment perceptions that can influence the creative work carried out in organizations. In two senses, the article addresses both creativity and innovation: Creativity is the seed of all innovation, and psychological perceptions of innovation (the implementation of people's ideas) within an organization are likely to impact the motivation to generate new idea.” This is important because work environments are just as vital as any environment when it comes to creativity.

“A work environment that stimulates employee creativity is generally believed to be beneficial for a firm’s new product performance. People working in a creativity-supportive environment may generate ideas that are useful for product innovation. Creativity is considered as an antecedent of innovation because “all innovation begins with creative ideas” (Amabile, 1996, p. 1154).

As stated previously, the physical environment is key to producing ideas and enhancing creativity. Although there are other factors that are included in the environment, physical aspects are equally important. The work environment, which essentially is the press or creative environment, is pivotal in innovation and idea generation. This extends to the social community at large or even the world, or norms of the industry in which creativity is to take place. Environments according to everyday creators can also be deemed a box that most attempt to think outside of.

With regard to being in a creativity-supporting work environment, “...In such an environment, people that are involved in the idea selection process may be more open to novel ideas and risk taking, allowing more ideas to enter the implementation stage of the innovation process. Eventually, more new products may exit the innovation funnel as

new products in the market. Hence, a creativity- supporting work environment can result in more new products that are introduced to the market (NP productivity)” Dul, & Ceylan (2014, p. 1256). Likewise, “When considering NP success, a creativity-supporting work environment may not only increase the number of ideas, but also the quality of the ideas, as “quantity breeds quality” (Osborn, 1963).

“Within the general environment that we are personally emerged within, there will always be issues, problems and unknown opportunities in existence. The general environment also consists of smaller but just as complex sub environments that can be defined in numerous ways. The environment is not always as we would wish and there is sometimes an urge to change things. Within pockets of sub-environments there will be 'a mess ' that a person or group may become concerned about, begin give attention to and focus as an issue, problem, or potential opportunity. It takes tension and motivation to focus upon and think about any particular aspect of the environment,” (Hunter, 2014, p. 72-73). This is an excellent point. The “Mess” always provides an opportunity for creativity. The mess is essentially a challenge and grounds for creative exploration.

“The wish to impose some future condition upon the environment means that an from the perceived 'mess '. Real world situations may appear extremely complex what we see, so some meaning can be extracted from the environment, in order to progress. We must also be aware of the effects our emotions and other cognitive biases we have on our perceptions” (Hunter, 2014, p. 73).

Below, Table 1 displays various elements that contribute and exist within an environment. Hunter also touches on the press in a way that delves deeply into the hidden

environment which when considering the human psyche and also a physical and geographical environment, can bring about enlightenment to the individual press. The sub environment can represent inner and personal constraints or boxes. These boxes can be self induced or induced by external sources.

Table 1.

Table 2 Types of Information that can be collected

Information	Knowledge, facts, intelligence, recollections – what is known and can be perceived, calculated, verified, discovered or inferred. Information can usually be verified from other sources.
Tacit information	The unwritten rules of the game, informal ways things are done.
Structural	The structure of domains fields, industries, markets, organizations and consumers.
'The flow of things'	How things flow within a domain, field, industry, market and organization.
'What'	What is the 'mess' doing? What are the unmet objectives that are not satisfied? What resources, skills, competencies and capabilities are used?
'Where'	Where are the important locations, positions, focal points, concentrations, centralizations and decentralizations. Is it concentrated or fragmented?
'When'	When are the important times, intervals, deadlines, schedules, cycles, beginnings and endings?

Hunter (2014) charted these examples,

“In the divergent phase of looking at the 'mess ', the use of a simple systems diagrams, mind maps, or other forms of illustration that can portray some order, may be helpful. This assists in isolating factors and relationships from the 'mess ' so some sense can be made. Convergent thinking can be used to prioritize the factors, issues and relationships through guided questions like 'How do things work here? ', 'What is the flow of things? ', 'What are the stages things go through?', 'What influences what?', and 'What changes are taking place?', etc. One can then look at the diagrams, maps or illustrations ask, 'Where are the areas that they have influence over?', 'How much influence can be exerted?', 'who else has influence?', and 'what other things influence the things we want to influence?'

Imagination can then be utilized to visualize potential desired futures and compare them with the power to act” (Hunter 2014, p. 73).

To a certain level we all have influence over our internal environment. The mind is the battleground when it comes to the internal press. An old proverb states, “If there is no enemy within, the enemy outside can do you no harm.” This chart brings understanding of the different levels that must be considered when one is talking about the press. The press is one of the most vital factors when it comes to creativity. In a sense, it can be the end all and be all. If one does not expand the box of the mind he or she will always be in a box or confined by self imposed parameters. Although the body may be free to roam and create at will, one can only create as much as he can imagine.

In considering this diagram (Table 1), think of the how the musician Russell Leone expounded upon the boxes representing the industry and the norms of the society and environment we live and work in. By taking some of the facets of this diagram such as the “Structural” aspect, one can see the importance of knowing the industry and marketplace in which one is creating. In regards to the “What” or the “Mess,” imagine the “Mess” being the challenges one faces within the said environment. We all have some level of mess in our lives that can only be cleaned up by creativity. This “Mess” is all apart of our environment or box. Imagine a birdcage, filled with bird droppings. The droppings are the mess or challenge, if you will. This presents an opportunity for creativity because the mess has to be cleaned. Often our environments are filled with messes, which hinder our creativity, but also bring about the opportunity for creativity and innovation.

Furthermore, if this hails true to a work environment, what does it say about a

psychological or physical environment as a setting for creativity? It says that the boxes, which we create within, can be highly beneficial if it is supportive, positive, and reaffirming to an individual's self-actualization. Boxes are not always negative, they simply set parameters and rules that can be expanded upon, or even broken. It is similar to Kirton's theory of cognitive style. Some people lean more to being adapters while others push toward innovation and break the paradigm. Neither is better or worst than the other.

According to Dul, & Ceylan (2014, p. 1255), "Companies such as Google, Apple, IDEO, and 3M invest heavily in work environments to support the creativity of their employees." Imagine if schools and other employers invested more into the environments to enhance the creativity of their students and employees. What would become of children if their homes were incubators for creativity? This shows the importance of environment as it pertains to creativity. Google and Apple are considered two of the most innovative companies in the world. If they see the importance of environments conducive for creativity why should not we? The mind is a self-rewarding mechanism. It feels joy once it accomplishes what it set out to. Are not we all proud of the creations and innovations we worked hard to generate once we see them come to fruition? Creating adds value to human life.

Conclusion of Project

What I have discovered is that everyday creators are no different from Big-C creators. Opportunity and the environment are often the great equalizers that decide or aid

in the creativity process that leads to innovation. We are all born with creativity, it just has to be recognized and nurtured properly. As for the innovators from Buffalo's past, they capitalized on the opportunities and resources that were given them. If little-C creators are afforded those same opportunities and the environment is nurturing, they too can become great innovators whether they live in Buffalo or throughout the world, the same applies.

Making the Documentary

In regard to making the documentary, I have found a number of errors in the editing process, as well as things I could have done differently in pre-production. For starters, before I began shooting the video, I planned out all of the locations and most of the shot compositions for the film. This is called the pre-production process, which included storyboarding and location scouting. A lot of external factors I considered were weather, travel time, parking cost and crossing over the border to go to Niagara Falls, Canada. Moreover, I knew what shots I wanted and would be capable of doing based on the cameras I used, which was the Canon brand. One was a Canon DSLR (Digital Single Lens Reflex) 7D; the other was the Canon XA20, which is an intermediate professional digital film camera. Both are lightweight and good for run-and-gun digital video shooting. Also, they both are full high definition cameras. I generally try to keep both camera batteries fully charged and a black white piece of paper to white balance the picture quality for proper color temperatures. One area where I did poorly in was during my interview with Russell Leone, I did not bring my lavalier microphone, nor did I bring my portable shotgun microphone. Instead I used the built-in camera microphone, which picked up a lot of background noise and caused a consistent amount of hissing

over the audio. This could have been prevented if I used the shotgun or lavalier microphone. These are all issues that could have been pre-planned during the pre-production stage. I could have done my due diligence by being ready at all times to interview various subjects. This could have also been done when I interviewed Buffalo State students on the fly.

When it came to post-production which is the editing of the video clips, also where the filmmaking actually takes on life, I somewhat botched my efforts. One major thing I learned was to never empty all of your documents once they are in the trash bin. It is wise to reevaluate your decision. First, I edited the video using Final Cut Pro X, which is only available through Apple Macintosh. Second, I learned that in the future it is most wise to free up space on the hard drive prior to editing or opt to edit using an external hard drive, I prefer a G-drive brand with 7200 rpm and a minimum of 1TB hard drive space. I choose to do the former instead of the latter. As a result of my decision, I ran out of space on my hard drive and was forced to delete some items to free up space to continue the editing process. In doing so, I accidentally deleted my entire editing program along with my nearly completed video. Some of the clips were missing; luckily, I exported a rough edit of the video prior to deleting some of the items. Thus, once I discovered that I deleted my project, I quickly downloaded a data-recovery software program to find the missing project. Unfortunately, I was unable to recover it. It was eternally lost in the abyss of my hard drive. This called for some creative problem solving of my own. To overcome this obstacle, I imported the rough edit and tweaked it the best I could. Hence, the video has low audio and the titles on the screen flash quickly. I was unable to figure out a way to remove or cover these titles and add new ones without

distracting from the video clips. Yet, what I planned to do was accomplished. Although it was not done to my complete satisfaction, it was designed to encourage everyday people to acknowledge that they too are creative and that creativity is not reserved for the elite. I also intended to market myself as a videographer and Creative Problem Solving expert; therefore, I included a video completed on Moovly software to advertise my expertise.

I found this project to be valuable to the field of creativity because it takes a different approach to defining creativity and the environment in which it is developed. Also, it simplifies creativity in a way that the viewer can easily relate to the over-arching consensus that creativity can be defined differently and that it is okay if it is.

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Appendix A

Documentary Film:

Buffalo: *Innovators, Everyday Creativity, and Boxes (Environments)*

This 17:28 second mini documentary was filmed in Buffalo, New York. It highlights various innovators and creators in the Buffalo area. Moreover, it examines everyday creativity through the eyes of everyday creators by juxtaposing its finding with that of experts in the field of creativity. Additionally, it explores the effects the environments have on everyday creators.

Film Title:

Buffalo: *Innovators, Everyday Creativity, and Boxes (Environments)*

Filming Locations:

Erie Basin Marina
Niagara Falls, Canada
33 Expressway West Bound
Buffalo City Hall
Skyway
Main Street/West Huron (Downtown Buffalo)
Lafayette/Washington Street (Downtown)
Michigan Avenue/Broadway (Downtown)
Elmwood Avenue/Allen
Elmwood Avenue/Rockwell
Main Street/LaSalle
Buffalo Zoo
Buffalo State College
Nietzsche's Music Club (Buffalo)
Forest Lawn Cemetery

Stock Footage:

Videoblocks.com

Music/Sound Effects:

Audioblocks.com

Photos:

Public Domain/Google search

Software

Final Cut Pro X

Cameras:
Canon 7D
Canon XA20

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