5-2022

Perceptions of Teachers & Parents on Creativity in Schools: A Business Solution to Support Student Creativity Through Adult Training

Keriann Armusewicz
armukm54@mail.buffalostate.edu

Advisor
Dr. Susan Keller-Mathers
First Reader
Dr. Susan Keller-Mathers

Perceptions of Teachers & Parents on Creativity in Schools: A Business Solution to Support Student Creativity Through Adult Training

by

Keriann Armusewicz

An Abstract of a Project
in
Creativity and Change Leadership

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

May 2022

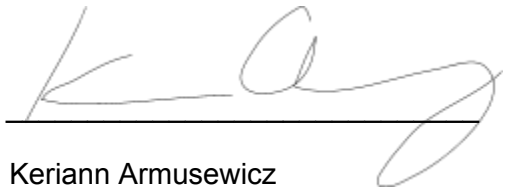
Buffalo State
State University of New York
Department of Creativity and Change Leadership

ABSTRACT OF PROJECT

A Business Solution to Support Student Creativity Through Adult Training

Using research on the perceptions of creativity from parents and teachers, a business proposal is developed to support student creativity in schools through adult training. Perceptions of creativity vary greatly for teachers and are more consistent for parents. One possibility for this is that there is much more research about teacher perceptions than parent perceptions for this topic. One consistent finding across both populations is that when an adult has higher self-efficacy for creativity they are better able to identify and support creativity in others. Thus, a business plan has been developed to increase personal creativity in teachers and parents while increasing knowledge of creativity and how to foster it. In turn, these adults will be able to better identify and support creative development in children.

Keywords: business proposal, teachers' perceptions of creativity, parents' perceptions of creativity, need for creativity, existing creativity programming in schools.



Keriann Armusewicz

4/30/2022

Date

Buffalo StateState University of New York
Department of Creativity and Change Leadership

Perceptions of Teachers & Parents on Creativity in Schools: A Business Solution to Support Student Creativity Through Adult Training

A Project in
Creativity and Change Leadership

by

Keriann Armusewicz

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

May 2022

Buffalo State
State University of New York
Department of Creativity and Change Leadership

Perceptions of Teachers & Parents on Creativity in Schools: A Business Solution to Support Student Creativity Through Adult Training

A Project in
Creativity and Change Leadership

by

Keriann Armusewicz

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

May 2022

Dates of Approval:

5/8/2022

Dr. Susan Keller-Mathers
Associate Professor

4/30/2022

Keriann Armusewicz
Student

COPYRIGHT PAGE

TABLE OF CONTENTS

SECTION ONE: BACKGROUND TO THE PROJECT

Purpose and Description of Project

This project will use the design thinking process (frame a question, gather inspiration, generate ideas, make ideas tangible [rapid prototyping], test to learn, and share the story [IDEO-U, n.d.]) to find the intersection of desirability, viability, and feasibility to fulfill the need and desire for creativity in schools. The information gathered will result in a business plan, leading to a strategic career shift. For the scope of this project, the first four steps of design thinking will be executed (frame a question, gather inspiration, generate ideas, and make ideas tangible), with the tangible being a business plan. After this project, the remaining steps of the design thinking project, test to learn and share the story, will be fulfilled, in conjunction with launching, iterating, and fine tuning the business.

Rationale for Selection

This project has come about after working for twelve years as an art educator on three continents, four countries, and five schools, encompassing both the private and the public sector and teaching ages from preschool through tenth grade. I studied art education at both the undergraduate and the graduate level, and found that in a field which claims to encompass and integrate creativity, I, with my education, training, and experience, could not give creativity a definition and did not know how to actively foster it. This realization is what led me to the Department of Creativity and Change Leadership at Buffalo State. In studying creativity, I realized that some aspects of creativity are happening in schools without metacognition and thus without reflection, while others are not occurring at all. The explicit teaching and fostering of creativity, development of a common vocabulary, and reflection of engagement with creative thinking skills are essential for education, seeing as education prepares children for the future. "...Professional success in the 21st century...is dependent on one's ability to be creative" (Puccio, et. al., 2011, p. 55).

To find the intersection of desirability, viability, and feasibility for the need and want for creativity in schools, I first need to know where we are perceived to be from the viewpoints of various stakeholders in school systems (desirability). By ascertaining this knowledge, it will be possible to deduce how to move stakeholders towards a better understanding of creativity and to increase the desire to intentionally incorporate creativity into school life. I am a firm believer that school change is a full community effort, and thus the first area of research for this project will be perceptions of creativity from stakeholders in schools: teachers, administrators, and parents. This will provide a baseline from which to begin developing a business plan. Since my target audience will be stakeholders in schools, knowing where they stand in regards to creativity so that I can meet them there is essential to starting this business.

The second area of research for this project focuses on existing literature that advocates for the importance of creativity, both in schools and in general (viability). By grounding my business plan in research, this will help ensure that the content and services offered will be of use to schools. Furthermore, I am anticipating that a large part of launching a successful business to bring creativity to schools will depend on strong marketing and advocacy, of which research will play a big part.

The business plan (feasibility) that results from this research will provide the vision and logistics to bring creativity into all aspects of schools. Leading up to creating a business plan includes looking at a third area of information: what already exists and where gaps in this particular market exist. This information will help to focus the business plan and determine what type of business will be most viable, be it consulting, a non-profit, etc.

SECTION TWO: PERTINENT LITERATURE AND RESOURCES

To provide context and baseline information for this project, I will need to answer three questions: What is the current state of creativity and creative thought in schools?, What is the importance of creativity in schools and in general?, and What already exists to bring creativity into schools?

Current State of Creativity and Creative Thought in Schools: Perceptions

In regards to looking at the current state of creativity and creative thought in schools, this includes looking at existing data and publications on the perceptions of teachers, parents, and administrators. Upon searching for sources, it is evident that studies of teachers' perceptions of creativity are well documented, whereas parents' and educational leaders' perceptions are significantly less documented if at all.

Teacher Perceptions

Teachers' views on creativity have often been looked at, as it is teachers who have the major responsibility to foster creativity in students (Saracho, 2012). For teachers to be able to foster creativity, they must know the trajectory of creativity (Patston et al., 2018), which requires a fundamental understanding of creativity. Despite this, in teacher education programs, creativity courses are notably lacking, with creativity instead being taught through psychology (Katz-Buonincontro et al., 2020b).

Alignment

Research shows that teachers' perceptions of creativity do not always align with actual practice (Cheung, 2012; Cho et al., 2017) In Cheung's (2012) study of 15 early childhood teachers in Hong Kong, despite having some knowledge of creativity, only 3/15 demonstrated flexibility in their thinking and teaching while 80% stuck to their lesson plans. Furthermore, Cheung (2012) observed a frequent use of close ended questioning tactics (43.8-72.9%), with mostly whole-class direct instruction occurring. Cho et al. (2017) found that while PreK-3

educators valued that idea of creativity, there existed a large discrepancy between that value and implementation in the classroom. Data from Kettler, et. al. (2018) “...indicated that even those teachers who rank teaching students to think creatively relatively more important [than] other education objectives also tended to rank creative student characteristics negatively" (p.169).

Teachers Know Creativity (?)

Teachers may still be fleshing out what exactly creativity means to them. Cho et al. (2017) noted that a barrier to incorporating creativity into schools was a lack of understanding of creativity. Katz-Buonincontro et al., (2020b) found paradoxical definitions of creativity held by teachers, embracing both a fixed and growth mindset. The push for creativity in classrooms assumes that teachers already know what creativity is and how and where it fits into their curriculum (Patston et al., 2018). This is at odds with reality, as Mullet et al., (2016) notes that "teachers are generally unprepared to design creative curriculum activities, teach creative strategies, or clearly define and recognize creativity in order to cultivate it in students" (p. 25). Kholoud & Eman (2017) found that Jordanian teachers were unsure about what creativity is, but knew it was positive and were trying to foster it in children. Aljughaiman & Mowrer-Reynolds (2005) found that teachers defined creativity as having original ideas, having aesthetic and literary products, and intelligence. Therefore, it may be said that some teachers are able to define creativity, while others are able to identify it but not define it. Despite these gaps in understanding of the concept, many teachers are expected to teach creativity in the classroom under the assumption that it has a widespread understanding.

Creativity to Teachers Vs. Researchers

Mullet et al., (2016) found that there was a stark difference between how creativity was viewed by researchers and teachers, with researchers being specific and teachers being able to identify creativity but demonstrating difficulty in defining it. Furthermore, they found that teachers

were likely to view gifted and high achieving students as creative and view desirable classroom traits as creative, both confusing intelligence with creativity and fitting views of creativity into what works in existing classroom structures. Paek et al. (2020) in their study of 139 teachers found that the perception of creativity held by teachers was for the most part in alignment with that held by researchers. Teachers did still hold false-positive bias, or an identification of creativity when it was not present, and were more likely to identify positive classroom behaviors as creative while failing to identify negative classroom behaviors as creative. Aljughaiman & Mowrer-Reynolds (2005) found some agreement between teacher beliefs on creativity and that of experts, noting that there were discrepancies in how teachers weighted important aspects of creativity. For example, teacher perceptions on creativity failed to note the importance of divergent thinking and rated curiosity low as a creative characteristic, whereas “divergent thinking is the primary creative characteristic as defined by experts” (p.12). Teachers also failed to note characteristics of creativity identified by experts, like being courageous and deferring judgment. Kettler, et. al., (2018) noted that teachers do not always see usefulness as a necessary part of creative output and many times are unable to see how context and personality are involved in creative outcomes, but identify them as factors of creativity. In Stone’s (2015) study, less than a third of the 93 arts teachers surveyed perceived being open minded, being a risk taker, being a problem solver, being inquisitive, and being independent as qualities of being creative. These are qualities traditionally acknowledged by researchers as creative qualities.

Gralewski & Karwowski (2016) in looking at Polish high school teachers’ implicit theories of creativity found that in four latent classes of students, teachers of half of those classes had theories of creativity in malalignment with research supported theories. These teachers with malalignment saw students with creativity as being low on inventiveness, independence, and problem-solving abilities, while also being rigid, dependent in thinking, not persevering, obedient, disciplined, and self-controlled. Teachers in alignment with researcher’s theories of

creativity viewed students as having characteristics of Innovators or Adapters, in alignment with Kirton's Adaption-Innovation Inventory (KAI). KAI notes that adapters work well within systems as they maintain conformity and fail to see new variables that are not addressed by current solutions. Innovators on the other hand create upheaval, like to play with ideas, and have little respect for traditional knowledge (Kirton, 1976).

4 P's

Rhodes (1961) put forth the idea that creativity as a whole is the combination of four strands: persons, process, products, and press. Teacher's views on creativity have been categorized into these four strands for clarity.

Persons

Teacher Perceptions of Creativity in Teaching.

There is evidence that there exists a favorable perception of creativity within the field of education (Aljughaiman & Mowrer-Reynolds, 2005; Bereczki, & Kárpáti, 2018; Cho et al., 2017; Kholoud et al., 2017). Aljughaiman & Mowrer-Reynolds (2005) found that teachers believe that creativity can be taught to anyone and developed in the regular classroom, and that creativity is essential to enhancing student's academic learning.

Positive perceptions of creativity appear to have a correlation with teaching experience. Kholoud et al. (2017) notes that "...there was a significant difference in the perceptions and attitudes towards the creativity domain in favor of teachers with less than 5 years teaching experience compared to those with more than 10 years" (p.1632). Kholoud & Eman (2017) similarly found that teachers with less than ten years of experience held stronger and more positive attitudes towards creativity.

Kholoud et al. (2017) looked at 297 Jordanian teachers and their perception of creativity between the academic years 2009-2010 and 2015-2016 and found that attitudes towards creativity increased between the two academic years. This improvement could be a result of

increased teacher salaries and the implementation of government programs focused on curriculum, training, supervision, and classroom environment.

Teacher Views on Creative Characteristics in Students.

Teachers have a variety of views on creative characteristics that may be observed in students. Cheung (2012) found that early childhood education teachers in Hong Kong viewed innovative, good thinking, and changeable as characteristics of a creative child, and good observation, expressiveness, and openness as creative characteristics, but to a lesser degree. Stone (2015) found that a majority of arts teachers surveyed viewed creative characteristics as being determined, disciplined, focused, and persevering. Aljughaiman & Mowrer-Reynolds (2005) found in their study of 36 teachers from Northern Idaho that these teachers perceived creative students to think differently, be imaginative, be risk-takers, be artistic, and have a rich vocabulary. These teachers failed to identify undesirable traits as being creative, but in defining an actual creative student were able to note both desirable and undesirable creative traits. Kettler, et. al. (2018) found that regarding the desirability of student traits, traits related to creativity were less desirable than those that were counterintuitive to creativity. Westby and Dawson (1995) found that in describing the typical characteristics of a creative 8-year-old student, teachers viewed this student as individualistic, sincere, appreciative, good natured, responsible, logical, reliable, taking chances, being progressive, and being determined. In describing creative characteristics of a creative student *they knew*, teachers viewed these students as making up rules as they go, being impulsive, nonconformist, emotional, progressive, determined, individualistic, taking chances, not knowing their own limitations and trying the impossible, and liking to be independent when creating something new. These two views of the creative child are mostly at odds with one another, highlighting faults in the structuring of teachers' beliefs about creativity and the traits of a creative child.

Ata-Akturk & Sevimli-Celik (2020) found that most pre-service teachers in Turkey viewed creativity as presenting itself as originality, but also innovativeness and divergent thinking. A vast majority of these pre-service teachers viewed creativity as related to intelligence, but also believed that it is possible to be intelligent without being creative.

Teacher Personality.

Gurak-Ozdemir (2016) looked at 275 teachers and how their personality profile from FourSight impacted their teaching. FourSight, developed in the early 1990s, was initially based on the six steps of Creative Problem Solving (CPS) and later reduced to four fundamental stages: clarifying problems, generating ideas, developing solutions, and implementing. FourSight, as a self-report measure, allows individuals to discover their preference for these four stages of the CPS process, known as Clarifier, Ideator, Developer, and Implementer (Puccio & Grivas, 2009). Gurak-Ozdemir (2016) found that Ideator teachers favored students who identified as Ideators more than students who identified as Clarifiers, Developers, and Implementers. They also found that teachers who identified as smart encouraged ideator traits more than teachers who identified as creative. Furthermore, teachers who saw themselves as considerate and successful had strong correlations with supporting socially acceptable behaviors. Acknowledging these preferences is important, as self-awareness of biases allow the opportunity for course corrections to be made (Banaji & Greenwald, 2013).

Kettler et al. (2018) found that teachers that view themselves as creative view creativity traits of students positively and non-creative student traits less favorably. Katz-Buonincontro et al. (2020a) found that teachers view themselves highly in domain-general creativity beliefs as well as in domain-specific creativity beliefs in teaching, making them less likely to buy into an arts bias (Patston et al., 2018). Paek & Sumners (2017) found that teachers who possess fixed creative mindsets also had less self-efficacy towards teaching creativity. Conversely, when teachers held a growth creative mindset, there was a decrease in the impact held by a fixed

creative mindset, but it was not eradicated. Teachers can hold both a growth and fixed creative mindset simultaneously.

Gender Bias.

There are studies that have shown a lack of gender bias in creativity beliefs by teachers (Katz-Buonincontro et al., 2020b). However, many studies have found a gender bias in teacher's creativity beliefs. Studies have found that female teachers were significantly more likely to agree that creativity helps with learning than their male counterparts (Cropley et al., 2019; Kholoud et al., 2017). However, this perception of creativity did not impact teacher's ability to cultivate creativity (Kholoud et al., 2017).

Gralewski (2019) found in their study of 15 Polish secondary school teachers a discrepancy on how creative boys were viewed compared to creative girls. The teachers described creative boys as impulsive, direct, opinionated and independent thinkers, self-confident, courageous, risk-takers, charismatic leaders, rule-breakers, and as seeking spectacular solutions. Creative girls on the other hand were seen as submissive, avoiding risks to protect herself, avoiding showing dissatisfaction, making safe choices, considering others in her decision making, being calm, modest, sensitive, generating a lot of ideas, having artistic interests, following rules, being diligent, persevering, demonstrating patience, and being well behaved. The contrast of these two profiles may be from viewing differing creative types: subordinate or rebellious. Subordinate creativity is characterized by having high openness and creative ability but low independence, while rebellious creativity is reflective of having both high independence and creative ability but low openness (Karwowski, 2016). When it comes to subordinate and rebellious creative students, Karwowski (2016) noted a difference in gender. In a study of 400 rebelliously creative students and 700 subordinately creative students, subordinately creative students were by majority (65%) female and rebelliously creative students were by majority male (62%). When it came to school success, subordinately creative

students did better. They had better test grades and GPAs as well as higher self-perceptions when it came to academics and they had a more positive view of school.

Gralewski & Karwowski (2016) found that Polish high school teachers in their study demonstrated that the construction of personal theories of creativity and how creativity in students is perceived may be influenced by gender. Creative male students were viewed as possessing characteristics in alignment with Innovators whereas female students were viewed as possessing characteristics in alignment with Adaptors, in accordance with Kirton's Adaption-Innovation Inventory. Furthermore, in a portion of the study where female students were otherwise viewed favorably as being creative, when it came to science-related subjects, this view of creativity was negative. With both of these studies being conducted in Poland, it is necessary to take cultural norms into consideration when interpreting these results.

How Beliefs Impact Teaching.

Teacher's beliefs in their own creativity can also impact how creativity translates into the classroom. Cropley et al. (2019) found that teachers with high levels of creative self-awareness are more likely to believe that creativity helps with learning and that creativity can be tested when compared to teachers with medium levels of creative self-awareness. Kholoud & Eman (2017) found in looking at the beliefs of 197 Jordanian primary school teachers that teachers had a higher perception of their ability to foster creativity in children than they did about fostering their own creative abilities and beliefs. They believed that children could increase their creativity. Paek & Sumners (2017) noted that when teachers have a big belief that creativity can be fostered, the entry point for creativity is lower, allowing teachers to recognize little-c creativity in all their students, not just some students. Little-c creativity comes from Kaufman and Beghetto (2009) 4 C model of creativity, composed of mini-c, little-c, Pro-c, and Big-C, with each "c" denoting various levels of creativity. In this context, little-c is more than a beginner's creativity (mini-c), includes tinkering and reflecting, and can be reflective both of someone who is new to

a concept or idea and someone who has been developing that concept or idea for years. Little-C creativity is not someone who is a professional in a domain and has been cultivating knowledge and skills for an extended period of time, as that is Pro-C. However, it can be challenging for the layperson to distinguish between little-C and Pro-C, as the main difference between the two is practice and expertise (Kaufman & Beghetto, 2013).

Process

Academic Discipline.

There is also evidence that the subject matter that teachers teach impacts creativity beliefs. Cropley et al. (2019) researched the beliefs of 613 teachers, looking at primary, secondary, arts, humanities, and STEM teachers. They found that arts, humanities teachers, and secondary teachers were more likely to agree that creativity helps with learning and can be tested, that STEM teachers and secondary teachers were more likely to agree that creativity requires content knowledge, and the humanities teachers were more likely to agree that creativity is more than just the Arts. Secondary teachers were more likely than primary teachers to agree that creative students have undesirable traits.

Teachers of different disciplines hold specific views on creativity. Liu & Lin (2014) found that science teachers in Taiwan who were familiar with inquiry based teaching overwhelmingly believed that innovation, divergent thinking ability, being adventurous or non-conforming, being curious and interested in many things, were qualities of scientific creativity. In their review of published literature, Bereczki, & Kárpáti (2018) found that discipline specific views on creativity can also be cultural, with Chinese teachers believing that creativity is less likely to be found in literature and German teachers having the same perception with mathematics.

Teaching for Creativity.

In teaching for creativity, there are again many different viewpoints and strategies. Liu & Lin (2014) found that a majority of Taiwanese science teachers in their study believed having an

emphasis on learner autonomy, doing hands-on learning, placing an emphasis on science process skills, being open, addressing concerns, using group learning, being friendly, and using diverse ideas for teaching and assessment were strategies and qualities indicative of teaching for scientific creativity. Stone (2015) found that some arts teachers used problem solving and brainstorming to promote creativity. Other arts teachers also encouraged solution finding by providing constraints, teaching techniques, and allowing time for experimentation. More still used instructional strategies, like encouraging students to ask questions and providing feedback as ways to inspire creativity. Some arts teachers encouraged the emulation of master works, to which Stone (2015) believed it was possible that these teachers believed they could provide an entry point to creativity by encouraging personal interpretations of master works.

Kettler et al. (2018) found that teachers who viewed the most important objective in teaching to be critical thinking were the same teachers who viewed creative characteristics in their students favorably, whereas the teachers who viewed the most important objective in teaching to be creative thinking viewed creative characteristics in students slightly less favorably than the teachers who prioritized critical thinking objectives. Teaching with a priority of critical thinking versus creative thinking helps teachers to view creative students more favorably.

Aljughaiman & Mowrer-Reynolds (2005) found that while teachers believed that creativity can be developed in the regular classroom and that the teacher should be knowledgeable about creativity, a majority of these teachers did not believe it was their responsibility to foster the creativity of their students in their classroom.

Products

Arts Bias.

Some teachers still hold an arts bias, viewing creativity as happening primarily in the arts (Cheung, 2012). Cheung (2012) found that the early childhood teachers in their study judged creativity by looking at children's artwork, with criteria of expressive, imaginative, unique, and

flexible being used. Of teachers who have an arts bias, math/science teachers were more likely than teachers in other disciplines and primary teachers to hold such a bias (Patston et al., 2018). Aljughaiman & Mowrer-Reynolds (2005) found that 35% of the teachers in their study held an arts bias, believing that creativity was related to art products. When a child demonstrates a preference for the arts, teacher's who value process over product are more likely to view this child as creative, demonstrating an arts bias (MacGlone et al., 2021).

Conversely, other studies have found that teacher beliefs on creativity do not hold an arts bias (Cropley et al., 2019). When relating creativity to the arts, some teachers' self-efficacy in regards to creativity decreased (Katz-Buonincontro et al., 2020b). Teachers with higher self-reported creativity are less likely to have an arts bias (Patston et al., 2018). Katz-Buonincontro et al., (2020b) found that when discussing creativity, teachers initially related it exclusively to the arts but when prompted to turn the lens to themselves and how they personally were creative, were able to see creativity more broadly.

Press

Cheung (2012) found that the early childhood teachers in Hong Kong in their study viewed the learning activity provided, the creative climate, the physical environment, having sufficient resources, time, and space as aspects of a creative learning environment, in descending order of value. Ata-Akturk & Sevimli-Celik (2020) found that pre-service teachers viewed creativity as being inherent and present in children, and that fostering creativity was dependent largely on both personality and environment.

Runco et al. (2017) looked at Turkish undergraduate students and found that while there was no relation to how students were creative inside of schools and outside of schools, on the whole, students were more creative outside of schools. The exceptions were in regards to creativity in science and technology and everyday creativity. These exceptions can be explained by lack of access to specialized equipment and acknowledgement of accomplishments outside

of school. This study suggests that school environments are not tapping the full creative potential of students.

Barriers

Preservice teachers in Ata-Akturk & Sevimli-Celik's (2020) study in Turkey found that parent expectations were the largest perceived barrier to creativity. While this study was too small of a sample size to be generalized, this type of barrier speaks to the importance of educating the *entire school community* on creativity to set expectations and create common vocabulary to move forward in educating the whole child. Cho et al. (2017) noted that restrictions on the curriculum due in part to the need to meet test-taking standards, expectations, and a lack of opportunity for children to be expressive were barriers to incorporating creativity into the classroom.

How to Support Teachers on Integrating Creativity

Bereczki & Kárpáti (2018) noted that studies have shown that teachers feel insecure about their capabilities of fostering creativity and more showed that teachers lacked the knowledge to be able to see and communicate *how* to foster creativity. They also found that while teachers may be aware of certain strategies to promote creativity, like using open-ended assignments, many aspects of creativity were completely overlooked while others, like integrating the arts, were over-emphasized. Cho et al. (2017) noted that teachers wanted to foster creativity in their students, but had limited knowledge about strategies to do so and had difficulty identifying what creativity in the classroom looks like. Teachers believed that being able to identify creativity and create opportunities for creative expression would help students to foster creativity in the classroom. Looser testing regulations, more flexibility within the curriculum, free space for creative activities, and a common understanding of creativity were all noted by teachers as necessary supports for creativity to be integrated into the classroom (Cho et al., 2017).

Arts Integration

Anderson et al. (2022) looked how arts integration can be used to integrate creativity into the classroom. They found that as teacher's self-efficacy with creativity increased, their perception of arts integration to increase creativity improved, as did their willingness to take risks and integrate creativity into their curriculum. Furthermore, their creative anxiety decreased with increased self-efficacy.

Teacher Training and Development

Cropley et al. (2019) noted that teacher training and development needs to have a general component to set a baseline and reinforce creativity beliefs in regards to the importance of creativity in education. This general component requires domain-specific knowledge for creativity, the assessment of creativity, the universality of creativity in all subjects in schools, and the universality of creativity for all students. Additionally, training and development needs to have a second component that is tailored to address biases and beliefs on gender, subject area, age, and teacher's self-efficacy in creativity (Cropley et al., 2019). Bereczki, & Kárpáti (2018) found that at the primary level, creativity is viewed as being more domain general, and at the secondary level, more domain specific. This is important to keep in mind when designing training programs for teachers.

Paek & Sumners (2017) suggest that teacher training and learning needs to start with revisiting and reworking teacher beliefs about creativity towards a growth creative mindset to help foster improvement in teacher's self-efficacy when it comes to teaching creativity. Time needs to be allowed for teachers to solidify these new beliefs and practice through actual teaching practice. Furthermore, addressing fixed and growth creative mindsets and how teachers perceive student potential would be beneficial for both pre-service and practicing teachers.

Teaching Practice

Ata-Akturk & Sevimli-Celik (2020) note that allowing and supporting unique and unusual ideas that children come up with is necessary for helping to develop their creative skills. Training and development for teachers will need to have strategies that encourage teachers to create an environment for such ideas to flourish and the skills and strategies to support the growth of such ideas. Aljughaiman & Mowrer-Reynolds (2005) saw a higher value being placed by teachers on convergent thinking than divergent thinking; in order for teachers to teach for creativity, a shift needs to take place to allow more space for divergent thinking experience and skills to be developed in the classroom.

Creative pedagogy, consisting of creative teaching, teaching for creativity, and creative learning, can be developed and will help improve the creativity of students (Lin, 2011). Keller-Mathers (2009) notes that creative teaching "...can be defined as the act of teaching in a new and useful way" (p.197), and can include teaching creativity as the content. Teaching for creativity is defined by the NACCCE (1999) as "...forms of teaching that are intended to develop young people's own creative thinking or behavior" (p.103). This type of teaching inevitably involves teaching creatively, and teachers will be unable to foster the creativity of their students without expressing their own creative abilities. In teaching for creativity, action items for teachers include encouraging, identifying, and fostering creativity. This may look like allowing for experimental activities and free play, encouraging a growth mindset and self-expression, and allowing for student autonomy and ownership (NACCCE, 1999). Creative learning allows for the development of student autonomy while embracing spontaneous learning opportunities. Creative learning can manifest through playfulness, collaboration, imagination and possibility thinking development, and creating a context that is supportive and resourceful (Lin, 2011). However, teaching teachers to teach creatively is only one part of the equation to bringing

creativity into the classroom, with teacher ethos, or mindset, and environment playing equally important roles (Lin, 2011).

School Environment

The environment also needs to be supportive for creativity to take place. There is clearly a gap in teacher training that needs to be addressed, but the ability to teach for creativity will be ineffective if the environment does not support creative practices (Mullet et al., 2016). Teaching for creativity requires creating an environment that allows for divergent thinking to happen separately from convergent thinking, encourages imagination and originality, and encompasses respect for others (NACCCE, 1999). "Supportive, student-centered environments that value divergence and diversity, encourage playfulness, risk-taking and experimentation, [and] allow for uncertainty and ambiguity" (Dineen et. al., 2005, p.159) support creativity in learners.

Keller-Mathers (2009) also notes the importance of physical space in creative teaching. Designing a learning space that allows for social interactions to occur, uses natural materials like exposed wood, has an absence of cool colors, and incorporates natural views may help increase creative potential (McCoy & Evans, 2002).

Administrative Perceptions

Cho et al. (2017) noted that teachers saw it as their responsibility to cultivate creativity in the classroom and that to do this successfully, administrative support is necessary. Aljughaiman & Mowrer-Reynolds (2005) noted administrative [and parent] pressures on teachers as barriers to integrating creativity into the classroom, along with an emphasis on covering academic curricula.

In regards to the perceptions of educational leaders in regards to creativity, I was unable to locate *any* academic research on the subject. However, the presence of articles in national education publications (NAIS [National Association of Independent Schools]; NAEA [National Art Educators Association]) and many scholarly journals reflecting creative practices happening

in schools shows national interest in the subject. A quick Google search shows that many college and university mission statements reflect the words *creativity, creative excellence, or creative problem solving*, implying there is *value* for creativity at the university level. Thus, it may be hypothesized that school leadership would have value and interest in creativity, but more data needs to be collected from this population.

Parent Perceptions

Research on parent perceptions of creativity are spotty at best. Most existing research focuses on how parent beliefs about creativity impact children's creativity.

Lebuda et al. (2020) noted that for creativity to exist, it first needs to be *valued*. How parents view themselves impacts the parenting style and climate created in a household. The climate in which children are raised can impact a child's creative development (Runco & Johnson, 2002).

Lebuda et al. (2020) studied 303 Polish parents with children between the ages of six and ten. They found that parent's creative activity did not relate to the lifestyle of the family but that when parents had a positive attitude towards creativity, they were more likely to find ways to support creativity and creative activities for their children. Pugsley & Acar (2020) similarly found that parents who held positive attitudes and values around creativity created a home environment that was more creative.

MacGlone et al. (2021) interviewed the participants of a music improv workshop: eleven parents and four teachers of preschool aged children. Three themes emerged on human nature, values, and frames for engaging. When it came to human nature, teachers and parents who viewed music as fundamental to the human experience spoke of the children as being creative and musical. For those adults who did not view music as being fundamental, they focused on their own lack of expertise and literacy in music and how their shortcomings impacted the children. Regarding values, experimental music playing did not have the same value as playing

recognizable tunes for adults. Frames for engaging refers to the types of activities presented. When activities were viewed as creative, parents were supportive of process over product, and allowed space and time for the activity.

Pugsley & Acar (2020) found that when compared to teachers, parents viewed creativity traits as more important. Kim and Park (2020) looked at South Korean families and found that valuing social conformity inhibited divergent thinking and recommended that parents help create environments that both allow for freedom in thinking and actively encourage thinking differently. Finally, in regards to gender they found that the father's values have more impact on children's creativity than their mother's values; this could be the result of South Korea being a traditional patriarchal society.

Runco and Johnson (2002) looked at how parents and teachers in both India and the USA viewed creativity. Both cultural groups, with few exceptions, perceived creative and uncreative traits similarly, with the USA groups rating adjective clusters reflecting attitudes, motivation and intellect higher than their Indian counterparts. USA parents, specifically, perceived creative children as being imaginative, curious, inventive, original, resourceful, enthusiastic, clever, artistic, adventurous, energetic, individualistic, and having a wide range of interests among the top perceived traits of creative children.

Parenting Styles & Creativity

There is quite a bit of research out there on the connection between parenting styles and creativity. Kim and Park (2020) found that hierarchical power structures and traditional expectations to care for one's parents within the home resulted in low creative attitudes for children. Pugsley & Acar (2020) found that mindful parenting, or parenting that focuses on present feelings and thoughts, did not guarantee support of creativity characteristics. Fearon et al. (2013) looked at the relationship between creativity and parenting styles in Jamaican children. They found three types of parenting styles. The first, permissive, where the parent

validates the child's impulses, needs, and actions and includes the child in decision making while making few demands on the child regarding responsibility. The second, authoritarian, reflects a high authority figure and disciplinarian. This style of parenting requires obedience, does not value the child's voice, and the responsibility demands on the child are high. The third, authoritative, involves directing the child's activities, discussing objections with the child as they occur, and taking the child's interests into account when making decisions. The authors found that authoritarian parenting negatively impacted children's creativity. They also found that "the parents' creativity level was positively related to creativity in children indicating that the higher the parents creativity level, the higher will be her child's creativity level." (p.124). Furthermore, as parent's creativity levels increased, their children's levels did as well. Zheng et al. (2019) looked at the impacts of how parenting styles of children impact adult creativity in China. They found that an inverted "U" shape exists for creativity in regards to how involved parents are in organizing and arranging children's daily activities, indicating a medium amount of involvement is ideal. An upbringing that encourages self-management and has a strong parent-child relationship may also result in creativity in adulthood. Contrarily, they also noted that overparenting did not necessarily discourage a millennial's creativity but instead actually seemed to foster it to a degree.

How to Support Parents on Integrating Creativity

In regards to music, MacGlone et al. (2021) notes that expanded music appreciation by the adults in a child's life can lead to more creative music-making opportunities for children by allowing children to experiment freely with instruments, spend long periods of time creating music, and combining music with movement.

Based on the results from Fearon et al. (2013), raising parent's creativity levels will raise children's; thus, working with parents to increase their creative self-efficacy can have a positive impact on children's creativity.

How Parents Can Support Children in Fostering Their Creativity

Lebuda et al. (2020) notes that "...encouraging the pursuit of novel and varied experience, supporting a nonconformist attitude and independence, strengthening perseverance in the performance of creative tasks, and encouraging and supporting fantasizing" (p.4) are key factors for parents to consider and strive for in cultivating a creative climate for children. Kim (2018) identifies four climates that children need to turn their creativity into innovation, and creates a plant metaphor for these: sun, storms, soil, and space. The sun is the inspiration and encouragement that children need to build confidence and promote risk taking. Storms have high expectations and also challenges that reep rewards. The storms help children to develop perseverance, develop self-discipline, and embrace failure and ambiguity. Kim cautions that the sun must come before the storm to allow for optimism and confidence to grow and prepare children for the challenge. Children need soil to be innovative and creative as the soil has varied experiences and points of view. The soil builds empathy, helps combat black-and-white thinking, and creates a knowledge base for the inventor to draw upon. Finally, space allows for deep and different thinking to occur freely. Incubation, mind-wandering, and dreaming are all beneficial and at times necessary for creativity to occur. Parents can embrace creating a climate that allows for sun, storm, soil, and space to help their children's creativity blossom towards innovation.

The Need for Creativity

We live in a time where the challenges we face are without precedent. The planet is taxed by overpopulation, our natural resources are strained, and advances in technology have put a strain on everything. Our progress and rate of change is unparalleled in all of human history (Azzam, 2009). Creativity helps people to solve problems, which is something that we do every day. "When a person has no learned or practiced solution to a problem, some degree of

creativity is required" (Shaughnessy, 1998, p.443). Creativity allows people to adapt quickly and efficiently as ambiguous situations arise and change (Su, 2009).

From a career perspective, "...professional success in the 21st century...is dependent on one's ability to be creative" (Puccio et al., 2011, p.55). Children today are anticipated to have more than 11 jobs in their careers. The “creative class,” as defined by Richard Florida as workers who create new content, new ideas, and new technology, now make up 30% of jobs held by US workers. It is creativity and creative thinking that are the adaptive skills that enable us to grow and drive change (Puccio et al., 2012). These are skills we need as adults, and those skills begin development in childhood.

Existing Programming for Creativity in Schools

Existing programming research was that which could be found via Google Search, and focused on programming happening in the United States and in K-12 settings. Programming for creativity in American schools is spotty. Colleges and universities cite creativity, creative thinking, creative problem solving, or other derivatives of creativity in their mission statements (Stanford University, Carnegie Mellon University, University of the Arts, to name a few), implying that it has societal value and should be explored. When it comes to K-12 education, programming for creativity, or explicit programming that is documented on websites, focuses on a few different themes. Several programs focus generally on bringing in creativity through the arts (Create CA, 2015; Department of Arts Education: Chicago Public Schools, 2022; Department of Research and Evaluation: Austin Independent School District, 2018), while others were specifically focused on bringing in teaching artists (Community Engagement Lab, n.d), and others still were focused on an intersection of arts integration and teaching artists (Young Audiences of Oregon & SW Washington, n.d.). The Department of Research and Evaluation for Austin Independent School District (2018) focused on bringing creative teaching into the classroom in addition to its arts focus. Community for Creativity Schools, an initiative for

Fayette County Public Schools in Fayetteville, Georgia, focuses creativity in their schools on student passion projects, as well as art and STEAM integration, focusing on fostering the transference of knowledge to solve problems creatively.

Pecheanu & Tudorie (2015) wrote about two large scale initiates for integrating creativity into the classroom, iLab and TECRINO. iLab focuses on creating psychological distance from a problem to allow for more creativity by allowing for anonymous brainstorming. TECRINO focuses on teaching creativity in education. It aims to be a free e-learning platform in seven EU languages and focuses on educational creativity as an issue from both the viewpoint of the teacher and the learner. Covering both individual and group creativity, the result is two courses, one for educators and the other students, utilizing the same methodology of learning through examples from many domains. Through exposure, the intent is to have participants rediscover what is needed for innovative problem solving. At the time of publication, iLab could not be located on the web, and TECRINO servers were not up and running, as followed from their Facebook page, although it appears they launched in 2016. This implies that while innovative and aspirational, these initiatives for integrating creativity into the classroom did not last.

These programs are well intended and rely disproportionally on the arts, indicating an arts bias for the integration of creativity in schools. Creativity lives in *all* areas of the curriculum, and programming for creativity should reflect this. A focus on creativity through the arts is better than no focus on creativity; however, there is a lot of room for growth and diversity in creative education programs to be inclusive of all areas of study and student learning.

SECTION THREE: PROCESS PLAN

Plan to Achieve Your Goals and Outcomes

This plan is designed to ensure that the research is completed and the plan executed in a timely fashion. The timeline is flexible and alterable as needed.

Project Timeline

Table 1 includes the project timeline for this project.

Table 1

Project Timeline

Activity	Deadline	Estimated Hours	Support Needed
Submission of concept paper	February 14, 2022	7	X
Submission of revised concept paper	February 25, 2022	3	X
Downloading, locating literature for reading	Feb 28, 2022	5	X
Revise and hone section 1 of paper	March 15, 2022	2	Allison, Alex review
Reading & taking notes on literature.	Now - Mar 20, 2022	50	Quiet
Write literature review	March 11 - March 20	15	Notes

& first proof read			
Proof read literature review	March 17-20	30 min email	Allison, Alex
Edit and revise section 3 as needed.	March 20-21	4	Notes, reflection
Edit literature review	March 20-21	5	Feedback
Sections 1-3 submitted	Mar 21, 2022	30 min.	X
Continue working on research for section 2	March 21-April 8		
Write draft 1 of business plan (section 4)	April 9	5 hrs	Business plan templates, reach out to business owners in network
Business plan out for review	April 11	30 min	Drew, Cyndi, PBS parents (?)
Write draft 1 of section 5: key learnings	April 12	3 hrs	X
Revise business plan	April 15, 2022	3 hrs	Feedback

Revise key learnings	April 16	2 hrs	Based on business plan feedback
Write draft 1 of section 6: conclusion	April 17	2 hrs	Synthesis of information
Proof-read sections 4-6 of paper & edited	April 17	3 hrs	paper
Send work as completed to sounding board partners	April 9-15	X	Allison, Alex, Michael
Final edits	April 16-17	3 hrs	Feedback
Sections 4-6 submitted	Apr 18, 2022	2	X
Paper edits and any unfinished other work	April 18-May 2	3-7	Feedback
Complete paper pages 1-6 submitted	May 2, 2022	X	Feedback

Evaluation Plan

Much of this project relies on conducting thorough research on perceptions of creativity in school communities as well as research exploring the need for creativity in schools. The data gleaned from the research will inform the type of business I develop and the business plan that

results. In accordance with the requirements of this course, this finished paper will be uploaded to Buffalo State's digital commons. Table 2 includes the evaluation plan for this project.

Table 2

Evaluation

Deliverables	**Evaluation**
Robust literature review	The literature review provides the necessary basis for developing a business plan that is research based, meets the target audience where they are, and is able to find and fill gaps in the current market.
Business plan	The business plan is feasible, viable, and desirable. The path moving forward to launch the business is clear, focused, and research supported.
Upload paper to Buffalo State digital commons	Paper and data is accessible to other scholars for use.

SECTION FOUR: OUTCOMES

The research on perceptions of the various stakeholders in school communities, specifically teachers and parents, creates a picture of where to start with integrating creativity into school communities. Notably absent are the perceptions of administrators, as research is lacking in this domain. The research on teachers is presented in Table 3, and research on parents is in Table 4.

Table 3

Creative Perceptions of Teachers

Areas of Strength: ● Higher levels of personal creativity lower the entry point for creativity for others, & decreases arts bias (Kholoud & Eman, 2017; Paek & Sumners, 2017; Katz-Buonincontro et al., 2020b) ● (Some) teachers are knowledgeable of ways of teaching for creativity (Lin, 2014; Stone, 2015) ● Teachers see the environment as important for creativity (Cheung, 2012; Ata-Akturk & Sevimli-Celik, 2020)
Room for growth: Teachers could improve on… ● Increasing flexibility in teaching (Cheung, 2012) ● Valuation of creativity traits by teachers is in malalignment with researchers (Westby & Dawson, 1995; Kettler, et. al., 2018) ● Identifying creativity traits, both positive and negative (Paek et al., 2020; Aljughaiman & Mowrer-Reynolds, 2005; Stone, 2015) ● Defining & knowing what *is* creativity (Cho et al., 2017; Katz-Buonincontro et al.,

2020b; Mullet et al., 2016; Kholoud & Eman, 2017; Gralewski & Karwowski, 2016)

- Combating gender bias in creative identification (Gralewski, 2019; Karwowski, 2016; Gralewski & Karwowski, 2016)
- Combating domain bias for creativity (Aljughaiman & Mowrer-Reynolds, 2005; Cheung, 2012; Cropley et al., 2019; MacGlone et al., 2021)
- Identifying factors that impact creativity (Kettler et al., 2018)
- Developing personal creativity (Kettler et al., 2018)
- Cultivating ownership of fostering creativity (Aljughaiman & Mowrer-Reynolds, 2005; Kettler et al., 2018)
- Partnering with parents (Ata-Akturk & Sevimli-Celik, 2020)

Recommendations for teachers include developing comprehensive strategies for fostering creativity (Bereczki & Kárpáti, 2018), using arts integration as an entry point (Anderson et al., 2022), two tiered training that first addresses and establishes creativity baselines and then biases, domain specificity, and teacher creativity (Cropley et al., 2019), addressing mindset (Paek & Sumners, 2017), focusing on fostering divergent thinking skills in the classroom (Aljughaiman & Mowrer-Reynolds (2005), and developing creative pedagogy (Lin, 2011).

Table 4

Creative Perceptions of Parents

Areas of Strength:

- Parents have positive perceptions of creativity which translates to more creative activities for children (Lebuda et al., 2020; Pugsley & Acar, 2020)
- Valuation of creativity traits is in alignment with researchers (Pugsley & Acar, 2020)

Room for growth:

- Certain parenting styles are more conducive to creativity than others (Kim & Park, 2020; Fearon et al., 2013; Zheng et al., 2019)
- Increasing personal creativity, as when parent's creativity increases, so does their children's (Fearon et al., 2013)

Recommendations for parents include creating space for children to explore musical instruments freely (MacGlone et al., 2021), encouraging varied and novel experiences, fostering independence, strengthening perseverance, and encouraging fantasy (Lebuda et al., 2020). Encouraging children and allowing them space to struggle and fail, while providing lots of space to do so and through varied experiences (Kim, 2018), and raising their personal creativity levels (Fearon et al., 2013) are also recommended.

Based on this research, the lean business plan (table 5) below highlights the need for educating adults about creativity and accessing their own creativity as a foundation before equipping them with the tools to bring creativity to others.

Table 5

Business Plan

Identity	This business (currently unnamed) works with adults who work with children to foster creativity in school communities by first educating the adults on creativity and fostering their own and equipping these same adults with the tools to foster creativity in others.
Problem worth Solving	Schools are failing. Hopefully (??) near-end-term-pandemic, the push on academics and minimization of learning loss continues to adversely impact children who are already struggling emotionally from the toll of the pandemic.

	Students need creativity. When 80% of what students learn in a bachelor's degree program is obsolete by graduation (Pecheanu & Tudorie, 2015), we need to be educating for transferable skills that will allow students to solve problems that don't exist. Those skills are creativity skills.
Solution	Start with educating adults and opening their own creativity through **workshops and training,** beginning virtually and in-person (local), and empower them with tools to educate, equip and empower children about their own creativity.
Target Market	• Teachers • Parents • Schools
Competition	• Udemy online course: *Creativity Enhancement for Kids: a Parents & Teachers Guide*, focusing on Scamper, Six Hats, Drama Games. 400 units sold @ $15/$25. - *purely focuses on tools for others* • CentralCreativity.com has courses on creativity focusing on Thinking Maps (circle map, bubble map, double-bubble map, tree map, flow map, multi-flow map, brace map, bridge map) and connecting these to domain specific subjects. - *focuses on specific ways of thinking and problem solving* • Lots of blogs and other written content - *lists, advice, ways to engage children.*
Sales Channels	• Website • Phone Sales

	● LinkedIn ● Instagram
Marketing Activities	● Increased LinkedIn activity ahead of launch & word of mouth through personal network ● Promo ads through social media ● Solicitation emails to teacher list-serves, groups, school districts ● Ads in virtual magazines ● Reach out to Common Ground Media
Revenue	● Workshops: virtual $79 per-person for a 2-hr workshop; $99 for an in-person workshop with materials provided. Min. 4 Max. 20 ○ Workshops are designed for individuals ● Training: $875 for 4 hr training - max 25. ○ Trainings are designed for teams
Expenses	● ***Time*** to create workshop content, website, branding, and virtual marketing materials ● $100 budget for on-line marketing to start ● Workshop/training materials
Milestones	● 30 workshops conducted ● 5 trainings conducted ● Writing next business plan for expansion ● 250 person engagement on LinkedIn ● Site visited by 1K people
Team and	● This is a LEAN business - right now, just me (one woman show), lots of

Key Roles	room for growth and expansion.
Partners and Resources	● Reach out to Cyndi Burnett for advice as well as potential partnership with Creativity&Education.com. ● Reach out to Drew Armusewicz (brother) about setting up LLCs and Trademarks. ● Reach out to Uncle B (uncle) about marketing and sales advice. ● Reach out to Ashley Brandt (colleague) about website hosting possibilities. ● Reach out to Aunt Jennifer (aunt) about insurance structures.

Conducting the research and going through the process of writing a business plan has created a lot of new knowledge, discovery, and brought up a lot of unexpected emotions. I have found the latter half of this project significantly more difficult to write and complete than the beginning, as it required less scholarship and more original creation, internal reflection, and stepping into a domain I have not before.

Reflection

Content Learning (Literature Review)

I found the information contained in the literature to be *fascinating*. I was surprised to not find any information on the perceptions of administrators on creativity in schools, as administrators are the decision makers for strategic planning and they set the direction for the school. This is an area that needs more attention and research in the future.

In regards to parents, most of the information regarding parenting and creativity focused on parenting styles. While this is interesting and it makes sense that a balance of involvement and freedom, or an authoritative parenting style (Fearon et al., 2013) is most conducive to creative behavior, this information is not super applicable to what I want to do: as someone who

is not a parent, I am not about to give advice to parents on *parenting*. It was surprising that parents' views on creativity were in alignment with those of researchers (Pugsley & Acar, 2020), and this really beneficial knowledge as it establishes a baseline of knowledge for working with a parent population. The areas of particular interest for me when it comes to parents and their views of creativity are valuation of creativity and personal creativity. When parents value creativity, they seek out more creative opportunities for their children (Lebuda et al., 2020; Pugsley & Acar, 2020), and relatedly, when their own creativity increases, so does their children's (Fearon et al., 2013). These are two components that I would like to focus on in my parent workshops: increasing parent's personal creativity and creative self-efficacy while simultaneously educating parents on the value of creativity. The visual arts, writing, and collaborative problem solving may all be good entry points for increasing parents' creative self-efficacy.

There was so much research on teacher perceptions of creativity and it varied widely. Teachers view the environment as important for creativity (Cheung, 2012; Ata-Akturk & Sevimli-Celik, 2020), and some are knowledgeable about ways to teach for creativity (Lin, 2014; Stone, 2015). Teachers can still grow in being more flexible (Cheung, 2012), defining and knowing what is creativity (Cho et al., 2017; Katz-Buonincontro et al., 2020b; Mullet et al., 2016; Kholoud & Eman, 2017; Gralewski & Karwowski, 2016), valuing true creative traits and identifying them (Westby & Dawson, 1995; Kettler, et. al., 2018; Paek et al., 2020; Aljughaiman & Mowrer-Reynolds, 2005; Stone, 2015), combatting biases related to gender and domain in regards to creativity (Gralewski, 2019; Karwowski, 2016; Gralewski & Karwowski, 2016; Aljughaiman & Mowrer-Reynolds, 2005; Cheung, 2012; Cropley et al., 2019; MacGlone et al., 2021), in identifying factors that impact creativity (Kettler et al., 2018), taking ownership on fostering the creativity of their students (Aljughaiman & Mowrer-Reynolds, 2005; Kettler et al., 2018), and in partnering with parents to help foster student creativity (Ata-Akturk &

Sevimli-Celik, 2020). Teachers can also continue to work on developing their own creativity (Kettler et al., 2018), as personal creativity lowers the entry point for recognition of the creativity of others and decreases arts bias in creativity (Kholoud & Eman, 2017; Paek & Sumners, 2017; Katz-Buonincontro et al., 2020b), ultimately benefiting their students. This is A LOT of area for training and development. I hope to use this information to develop an introductory workshop for teachers on developing one's own creativity while simultaneously beginning to educate about creativity in general, and subsequent workshops on other aspects, like diving deep in to creativity, combating biases in creativity, fostering student creativity, etc. that can be taken carte blanche after the first workshop. From doing trainings, previous CRS classes, and as a teacher, I know that doing less better is better than doing more, so I plan to map out the workshops and then start to build them out, using the SAVI method of learning (Somatic, Auditory, Visual, and Intellectual) to help ensure the internalization of learning (Meier, 2000).

In researching existing programs in schools, the arts bias was surprising. Since I am not looking to set up school programs, this is good knowledge to have, but not applicable currently.

Process Learning (Business Plan)

Writing this business plan was downright frightening. Putting a dream onto paper makes it that much more real. Since this is something that I have never done before, it was intimidating. After writing the plan, there are evident action items as well as areas for more research, specifically relating to marketing and sales. I will need to leverage my personal and professional network heavily to get advice and need to heavily research and track metrics in this area. I know that the product I will be offering has great value, and my biggest hurdle will be reaching my target audience. Before going any further, doing CPS with a small resource group for marketing and sales will be helpful to ensure success. If I build this great resource but it doesn't go anywhere, what is the point? Having more clarity on this aspect which is my biggest stresser will be helpful.

Also in reflection on creating my business plan, I realized this may take *years* of work to launch, gain a reputation, and build up cliente. Since I am ready to transition out of the classroom now, I also will need a second mid-term career to support living expenses while I build this business. This is something that I am simultaneously exploring, considering a career that will help me build skills going forward, like project management, executive assistant, and facilitation.

SECTION FIVE: CONCLUSION

New Learnings On Creativity and Change Leadership

On Creativity

I was completely unaware of what I would find in regards to the perceptions on creativity that teachers and parents hold. Due to the quantity of research about teacher's perceptions, I gleaned valuable information about where teachers are and their areas of growth. The most surprising bit of information was regarding teacher self-efficacy: when teachers view themselves as creative, they have a positive view of students who demonstrate creative traits (Kettler et al., 2018). Increasing teacher personal creativity helps create an environment where student creativity is valued. This makes perfect sense and will help to inform from what entry point I start creativity training for teachers. Similarly with parents, raising the creativity level and creative self-efficacy of parents also increases children's creativity (Fearon et al., 2013). This indicates a similar level of entry and goal for both groups.

On Change Leadership

When it comes to change leadership, taking *risks* is paramount. This is an area of growth for me when it comes to my career as my career moves have always been very calculated. I'm excited to begin this new endeavor and to make change - eventually on a large scale - and to have grace on this journey. I am working on being *mindful* and *manifesting* the future I want to have through visualization, taking action, and talking openly with others about my hopes, dreams, and goals.

Evaluation

The literature review provided excellent information about the perceptions of creativity from parents and teachers. This information will help to focus the content of the workshops so that they are the most beneficial to the learners. Looking at existing programming in schools was interesting but less helpful, as the research on parent and teacher perceptions indicated the

importance of fostering creativity in adults and educating adults on creativity. Increased adult creativity creates more opportunities for child creativity (Lebuda et al., 2020; Pugsley & Acar, 2020; Kholoud & Eman, 2017; Paek & Sumners, 2017; Katz-Buonincontro et al., 2020b), and the identification of creativity in students will be more accurate. Equipping teachers with strategies for supporting student creativity will also ensure that it is better supported. The literature review succeeded in informing a business plan that was reflective of the needs of parents and teachers. Since research on administrators is lacking, they will be targeted in marketing for teacher training, but not the focus of training.

The business plan is what it needs to be: a guide. It is a lean business plan and since it is for my personal use, that is all it needs to be. It took a surprising amount of courage (and several *days)* to write down this dream and to share it with others.

Next Steps

In regards to launching my business, I need to take my business plan and deconstruct it into actionable items. My immediate next steps are to conduct CPS on marketing and sales to gain more ideas and strategies for reaching my target audience and to create an implementation plan to get the business going. I will also need to create a timeline and have accountability partners to ensure that this becomes a reality, while balancing a career transition and other aspects of daily life. A business name, branding, and website will be early on in this process as well. I also need to take the information from my literature review on the importance of creativity, categorize it, and transform it into digestible, useful, and relevant information to increase the valuation of creativity for workshop participants. I'm not sure what this will look like and need to do some more envisioning on this. I anticipate that once I categorize the information, solutions will be apparent. Finally, as workshops are developed I will need to test them with friends and family for content, pacing, enjoyment, and iterate as necessary before

launching. There is still a long way to go, but I’m on the right path and looking forward to the journey.

REFERENCES

Aljughaiman, A., & Mowrer-Reynolds, E. (2005). Teachers' conceptions of creativity and creative students. *The Journal of Creative Behavior*, *39*(1), 17–34. https://doi.org/10.1002/j.2162-6057.2005.tb01247.x

Anderson, R. C., Katz-Buonincontro, J., Bousselot, T., Mattson, D., Beard, N., Land, J., & Livie, M. (2022). How am I a creative teacher? Beliefs, values, and affect for integrating creativity in the classroom. *Teaching and Teacher Education*, *110*, 103583. https://doi.org/10.1016/j.tate.2021.103583

Ata-Akturk, A., & Sevimli-Celik, S. (2020). Creativity in early childhood teacher education: beliefs and practices. *International Journal of Early Years Education*, 1–20. https://doi.org/10.1080/09669760.2020.1754174

Azzam, A. M. (2009). Why creativity now? A conversation with Sir Kenneth Robinson. *Educational Leadership (67)*1, 22-26.

Banaji, M. R., & Greenwald, A. G. (2013). *Blindspot: Hidden biases of good people.* Delacorte Press.

Bereczki, E. O., & Kárpáti, A. (2018). Teachers' beliefs about creativity and its nurture: A systematic review of the recent research literature. *Educational Research Review*, *23*(25–56). https://doi.org/10.1016/j.edurev.2017.10.003

Cheung, R. H. P. (2012). Teaching for creativity : examining the beliefs of early childhood teachers and their influence on teaching practices. *Australasian Journal of Early Childhood*, *37*(3), 43–51. https://doi.org/10.1177/183693911203700307

Cho, H., Pemberton, C. L., & Ray, B. (2017). An exploration of the existence, value and importance of creativity education. *Current Issues in Education (Tempe, Ariz.)*, *20*(1).

Community Engagement Lab (n.d.). *[Vermont] Creative school initiative.* http://celvt.org/creativeschoolsinitiative.html

Create CA. (2015). *A blueprint for creative schools*. https://www.cde.ca.gov/eo/in/documents/bfcsreport.pdf

Cropley, D. H., Patston, T., Marrone, R. L., & Kaufman, J. C. (2019). Essential, unexceptional and universal: Teacher implicit beliefs of creativity. *Thinking Skills and Creativity*, *34*, 100604. https://doi.org/10.1016/j.tsc.2019.100604

Department of Arts Education: Chicago Public Schools (2022). *The creative schools initiative.* https://www.cpsarts.org/home/arts-liaisons/creative-schools-initiative/

Department of Research and Evaluation: Austin Independent School District (2018). *Creative learning initiative annual report 2016–2017.* Creative Learning Initiative Annual Report 2016–2017

Dineen, R., Samuel, E., & Livesey, K. (2005). The promotion of creativity in learners: Theory and practice. *Art, Design & Communication in Higher Education 4*(3), 155-172. doi: 10.1386/adch.4.3.155/1

Fayette County Public Schools (Fayetteville, Georgia) (n.d.). *Community for creativity.* https://communityforcreativity.org/the-initiatives/

Fearon, D. D., Copeland, D., & Saxon, T. F. (2013). The relationship between parenting styles and creativity in a sample of Jamaican children. *Creativity Research Journal, 25*(1), 119-128.

Gralewski, J. (2019). Teachers' beliefs about creative students' characteristics: A qualitative study. *Thinking Skills and Creativity*, *31*, 138–155. https://doi.org/10.1016/j.tsc.2018.11.008

Gralewski, J., & Karwowski, M. (2016). Are teachers' implicit theories of creativity related to the recognition of their students' creativity? *The Journal of Creative Behavior, 52*(2), 156–167.

Gurak-Ozdemir, S. (2016). *Teachers' perceptions of students' creativity characteristics* [Unpublished master's thesis]. State University College at Buffalo.

IDEO-U. (n.d.). *Design thinking.* https://www.ideou.com/pages/design-thinking

Karwowski, M. (2016). Subordinated and rebellious creativity at school. *In R. A. Beghetto, & B. Sriraman (Eds.). Creative contradictions in education: Cross disciplinary*

paradoxes and perspectives (p. 89–112). Dordrecht, The Netherlands: Springer.

Katz-Buonincontro, J., Hass, R. W., & Perignat, E. (2020a). Measuring beliefs about teaching for creativity. *Teachers College Record (1970)*, *122*(7), 1–22. https://doi.org/10.1177/016146812012200701

Katz-Buonincontro, J., Perignat, E., & Hass, R. W. (2020b). Conflicted epistemic beliefs about teaching for creativity. *Thinking Skills and Creativity*, *36*, 100651. https://doi.org/10.1016/j.tsc.2020.100651

Keller-Mathers, S. (2009). Creative teaching. In B. Kerr (Ed.), *Encyclopedia of giftedness, creativity, and talent* (Vol. 1, pp. 198-200). SAGE Publications, Inc., https://dx.doi.org/10.4135/9781412971959.n91

Kettler, T., Lamb, K. N., Willerson, A., & Mullet, D. R. (2018). Teachers' perceptions of creativity in the classroom. *Creativity Research Journal, 30*(2), 164-171.

Kim, K. H. (2018). How can parents and teachers cultivate creative climates to help children become innovators? *Childhood Education, 94*(2), 10-17.

Kim, K. H., & Park, S. G. (2020). Relationship between parents' cultural values and children's creativity. *Creativity Research Journal, 32*(3), 259-273.

Kirton, M. (1976). Adaptors and innovators: A description and measure. *Journal of Applied Psychology. 61*(5), 622-629.

Kholoud, A. A., & Eman, K. A. (2017). Can teachers' self-reported characteristics and beliefs about creativity predict their perception of their creativity practices in the classroom. *International Journal of Special Education*, *32*(4), 723.

Kholoud A. A., & Eman K. A., & Ahmad, J. (2017). The creative environment: Teachers' perceptions, self-efficacy, and teaching experience for fostering children's creativity. *Early Child Development and Care, 189*(10), 1620-1637. https://doi-org.proxy.buffalostate.edu/10.1080/03004430.2017.1400969

Lebuda, I., Jankowska, D. M., & Karwowski, M. (2020). Parents' creative self-concept and creative activity as predictors of family lifestyle. *International Journal of Environmental Research and Public Health*, *17,* 9558.

Lin, Y. (2011). Fostering creativity through education: A conceptual framework of creative pedagogy. *Creative Education, 2*(03), 149–155.

Liu, S., & Lin, H. (2014). Primary teachers' beliefs about scientific creativity in the classroom context. *International Journal of Science Education*, *36*(10), 1551–1567. https://doi.org/10.1080/09500693.2013.868619

MacGlone, U., Wilson, G., & MacDonald, R. (2021). "I don't know how musically creative they should be at that age": A qualitative study of parents' and teachers' beliefs about young children's creative and musical capacities. *Psychology of Music,* 1-15.

Meier, D. (2000). *The accelerated learning handbook.* McGraw-Hill.

McCoy, J. M., & Evans, G. W. (2002). The potential role of the physical environment in fostering creativity. *Creativity Research Journal, 14*(3), 409-426.

Mullet, D. R., Willerson, A., Lamb, K. N., & Kettler, T. (2016). Examining teacher perceptions of creativity: A systematic review of the literature. *Thinking Skills and Creativity*, *21*, 9–30. https://doi.org/10.1016/j.tsc.2016.05.001

NACCCE (1999). *All our futures: creativity, culture and education* (London, DfEE).

Paek, S. H., & Sumners, S. E. (2017). The indirect effect of teachers' creative mindsets on teaching creativity. *The Journal of Creative Behavior, 53*(3), 298-311.

Paek, S. H., Sumners, S. E., & Sharpe, D. I. (2020). Teachers' beliefs of creative children. *The Journal of Creative Behavior*, *54*(3), 646–661. https://doi.org/10.1002/jocb.400

Patston, T. J., Cropley, D. H., Marrone, R. L., & Kaufman, J. C. (2018). Teacher implicit beliefs of creativity: Is there an arts bias? *Teaching and Teacher Education*, *75*, 366–374. https://doi.org/10.1016/j.tate.2018.08.001

Pecheanu, I. S. E., & Tudorie, C. (2015). Initiatives towards an education for creativity. *Procedia: Social and Behavioral Sciences,* 1520-1526.

Puccio, G., & Grivas, C. (2009). Examining the relationship between personality traits and creativity styles. *Creativity and Innovation Management*, *18*(4), 247–255. https://doi.org/10.1111/j.1467-8691.2009.00535.x

Puccio, G. J., Mance, M., & Murdock, M. C. (2011). *Creative leadership: Skills that drive change* (2nd ed.). SAGE Publications Inc.

Puccio, G. J., Mance, M., Switalski, L. B., & Reali, P. D. (2012). *Creativity rising: Creative thinking and creative problem solving in the 21st century.* ICSC Press.

Pugsley, L., & Acar, S. (2020). Supporting creativity or conformity? Influence of home environment and parental factors on the value of children's creativity characteristics. *Journal of Creative Behavior, 54*(3), 598-609.

Rhodes, M. (1961). An Analysis of Creativity. *The Phi Delta Kappan, 42*(7), 305–310. http://www.jstor.org/stable/20342603

Runco, M. A., Acar, S., & Cayirdag, N. (2017). A closer look at the creativity gap and why students are less creative at school than outside of school. *Thinking Skills and Creativity, 24*, 242-249.

Runco, M. A., & Johnson, D. J. (2002). Parents' and teachers' implicit theories of children's creativity: A cross-cultural perspective. *Creativity Research Journal*, (*14*), 427-438. doi: 10.1207/S15326934CRJ1434_12

Saracho, O. (2012). Creativity theories and related teachers' beliefs. *Early Child Development and Care*, *182*(1), 35–44. https://doi.org/10.1080/03004430.2010.535899

Shaughnessy, M. F. (1998). An interview with E. Paul Torrance: About creativity. *Educational Psychology Review 10*(4), 441-452.

Stone, D. L. (2015). Art teachers' beliefs about creativity. *Visual Arts Research*, *41*(2), 82–100.

https://doi.org/10.5406/visuartsrese.41.2.0082

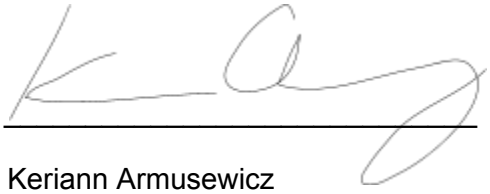
Su, Y. H. (2009). Idea creation: the need to develop creativity in lifelong learning practices. *International Journal of Lifelong Education*, *28*(6), 705–717. https://doi.org/10.1080/02601370903293161Westby, E. L., & Dawson, V. L. (1995). Creativity: Asset or burden in the classroom? *Creativity Research Journal, 8*(1), 1-10.

Young Audiences of Oregon & SW Washington (n.d.). *The right brain initiative.* https://therightbraininitiative.org/

Zheng, W., Wu, Y. J., Ma, Z., & Mai, Y. (2019). Is overparenting harmful to creativity? *Creativity and Innovation Management*, *29,* 21-32.

Permission to place this Project in the Digital Commons online

I hereby grant permission to the Department of Creativity and Change Leadership at Buffalo State college permission to place a digital copy of this master's Project (Perceptions of Teachers & Parents on Creativity in Schools: A Business Solution to Support Student Creativity Through Adult Training) as an online resource.



Keriann Armusewicz

4/30/2022

Date