5-2024

Creative I'mprint

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First Reader

Dr. Susan Keller-Mathers

Creative I'mprint

by

Mélissa Rheaume

An Abstract of a Project
in
Creativity and Change Leadership

Submitted in Partial Fulfillment
of the Requirements
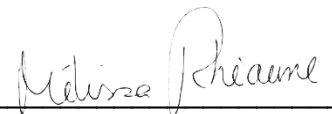for the Degree of

Master of Science

May 2024

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

ABSTRACT OF PROJECT

Creative I'mprint

This Master's project delves into the innovative concept of a "Creative I'mprint" and its implications for creative practitioners in fostering effective change leadership. The project aims to investigate the dynamic relationship among perception, influence, and creativity, with the goal of empowering creative practitioners to better comprehend how their creativity impacts others and leaves a lasting impression. Through the design of a comprehensive workshop and conference presentation, the project facilitates the exploration and definition of creative practitioners' Creative I'mprint. Drawing from diverse theories and frameworks including emotional intelligence, lateral thinking, and self-awareness tools, the project provides a structured approach for creative practitioners to navigate their creative journey. Furthermore, the project acknowledges the challenges and limitations encountered in the pursuit of defining and embodying a Creative I'mprint, while also outlining avenues for future research and development. Ultimately, this project contributes to advancing the understanding of creativity and change leadership, offering practical insights for creative practitioners to harness their creative potential and make meaningful contributions in their respective fields.

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Mélissa Rhéaume

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2024-04-11
Date

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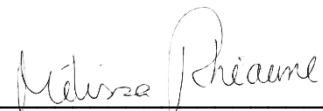of the Requirements
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Dates of Approval:

2024-04-11
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_____
Dr. Susan Keller-Mathers

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Melissa Rheaume

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TABLE OF CONTENT

LIST OF FIGURES

LIST OF TABLES

SECTION ONE: BACKGROUND TO THE PROJECT

Purpose and Description of Project

What if, as practitioners of creativity, we could match how others see us and how we perceive our own creativity? Would it result in effective change leadership?

By asking ourselves whether we can influence other people's perceptions and whether our creative vision is in line with theirs, this Master's project seeks to better understand the relationship between perception, influence, and creativity. The Creative I'mprint is a concept idea that came to light during this reflection. I am imprinting on your memory a creative je-ne-sais-quoi. What do you want people to know about your creative influence? What's that? What is a/my "Creative I'mprint"?

The term "Creative I'mprint" refers to a creative person's ability to imprint (as on memory) their perceived creativity permanently or irreversibly on their audience. Your creativity is unique and has a positive impact. A combination of your creative style, individuality, personality, communication abilities, and preferences. Figure 1 shows the process as a flowchart.

Figure 1

Creative I'mprint Flowchart
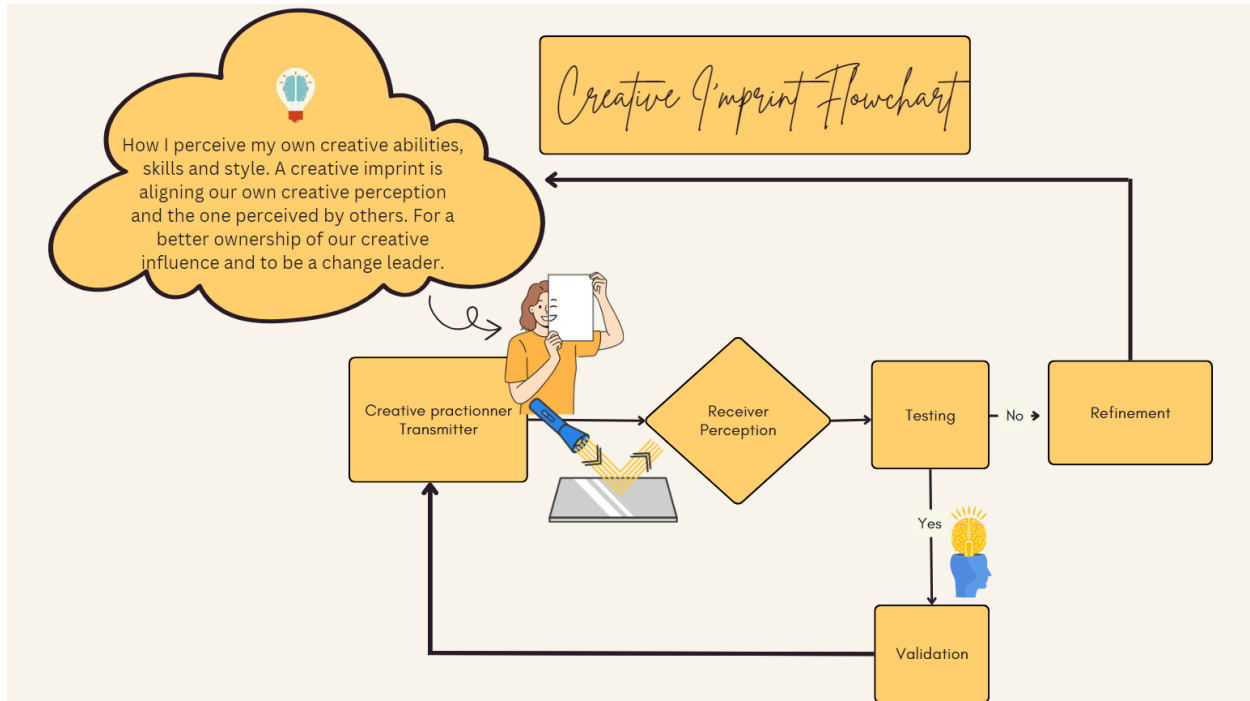
My proposal for this project is to design, both, a workshop, and a conference presentation to help creative practitioners understand and define their Creative I'mprint. This workshop will cover a wide range of creative problem-solving concepts and skills. Furthermore, the conference presentation will be the first time the concept is introduced to scholars and practitioners in the creativity studies community.

My goal about the field of Creativity and this project is to bring this Creative I'mprint concept to life and lead change!

Beyond the scope of the Master's project, I will use my learnings to help participants connect with their inner selves through storytelling. Using diverging and convergent techniques, I hope to help the participants of my workshop identify their

creative strengths and abilities. Tools such as wishful thinking, silent brainstorming and forced connections will be utilized.

Burnett (CreativityandEducation, 2023) describes how focusing on emotions is one of Torrance's creative thinking skills for raising awareness, and it will be emphasized throughout the workshop. One of the most important aspects of defining our Creative I'mprint is understanding our own strengths and weaknesses, as well as how to manage our emotions and reactions (emotional intelligence).

Furthermore, using De Bono's (1973) Lateral Thinking to define and assess their perceived creativity, participants will be able to recognize and understand their own creative expression, skills, strengths, abilities, and style. Creating a task through this workshop that uses the Johari Windows concept to improve self-awareness.

The idea for this new concept originated in the summer of 2023 when a took CRS530: Creative Teaching and Learning. Then, in the course CRS625: Current Issues in Creativity Studies, I conducted a literature review on the new concept of a "Creative I'mprint," which I define as the permanent impression of one's unique creativity on the perceptions of others, and its potential impact on effective change leadership. My goals were to validate the hypothesis and investigate the possibility of deliberately developing a Creative I'mprint.

With the CRS590: Independent Study, I am currently refining the definition and seeking new connections. My goal in examining the implications and meaning of our unique Creative I'mprint is to use the knowledge gained to design this workshop as part of the CRS690 Master's project. Together, these courses form a single, comprehensive project that will benefit not only me as a student, but also the larger department of

Creativity and Change Leadership community. This has the potential to contribute in some small way to the expansion of creativity research and the development of new intellectual perspectives, as well as indicators to measure it.

Rationale for Selection

In today's fast-paced world, creativity has become a highly sought-after skill. It is an essential aspect of human nature, shaping our perceptions and influencing others. Embracing creativity allows us to unlock our true potential, positively impact others, and live a fulfilling life, highlighting our unique voice and limitless possibilities.

By responding to these five questions, I hope to learn more about our incredible creative potential and its influence.

- How might I define MY Creative I'mprint?

- What might be all the ways I can raise my self-awareness?

- How might I understand the influence of my creativity on others?

- What might be all the ways I can promote the importance of developing a Creative I'mprint?

- How might I facilitate change through my Creative I'mprint?

These questions have three purposes: they will raise my self-awareness as a human being and as a creative practitioner, and they will hopefully inspire others.

By creating this workshop and researching various scholars, I hope to gain a better understanding of what a Creative I'mprint is and how to define, test, and measure it.

Maslow's Hierarchy of Needs (Lester, 1990), Edward de Bono's (1973) Lateral Thinking, and Stephen Covey's (2020) Three Circles can all contribute to understanding

and defining our Creative I'mprint. The Johari Window, developed in 1955 by psychologists Joseph Luft and Harrington Ingham, is a self-awareness and interpersonal relationship tool that helps identify blind spots, improve communication, and foster trust through 360 feedback exposure and self-reflection (Luft & Ingham, 1955). To fully understand and define our Creative I'mprint, all these models and concepts are essential.

I can see this concept expanding into its own University course and becoming a model for creativity studies. Because we are taught to be inquisitive, to question assumptions, and to go beyond them—exactly what I am doing by developing, analyzing, and testing a novel concept—it is consistent with the principles taught in the Master of Science in Creativity and Change Leadership program. An ecosystem of this model is slowly developing. Figure 2 depicts the logo and slogan of this concept: Empower your Creativity, Shape Tomorrow.

Figure 2

Creative I'mprint Logo

SECTION TWO: PERTINENT LITERATURE AND RESOURCES

Foundational Literature

In past classes, I researched both classical and modern creativity scholars. They contributed to the project's completion and helped define the Creative I'mprint concept.

According to Almeida, Prieto, Ferrando, Oliveira, & Ferrándiz (2008), there is no denying that creativity reflects personality or style traits, even in situations where agreement on what constitutes creativity seems elusive. Thus, personality traits like novelty, openness to new ideas, and ambiguity tolerance as well as certain cognitive abilities like ideational fluency and thinking flexibility need consideration when analyzing the impact of creativity.

Creativity is a valuable skill that enables individuals to think outside the box, solve problems, and innovate in various fields. One prominent advocate for nurturing creativity was E. Paul Torrance, an educational psychologist widely recognized for his work on creative thinking. Torrance proposed a framework consisting of 18 creative skills (Torrance & Safter, 1990) that can be nurtured and polished in individuals. Burnett (CreativityandEducation, 2023) further refined and expanded this framework by categorizing creative abilities into five distinct groups by keeping Torrance's original skills and adding new ones. The workshop in question specifically targets the fourth cluster, which centers on enhancing awareness through a focus on emotions. It underscores the importance of recognizing both verbal and nonverbal cues, fostering trust, and staying attuned to feelings to gain deeper insights into people and situations, ultimately promoting emotional intelligence and understanding (being aware of emotions). It also encourages embracing ambiguity and mindfulness, focusing on being

attentive, in the moment, and using all senses to observe and understand complex issues.

Emotional intelligence defined by Salovey & Mayer (1990) plays a vital role in both personal and professional settings. It enables individuals to communicate effectively, build strong relationships, and foster a positive work environment by enhancing productivity and reducing conflict. Moreover, emotional intelligence promotes self-awareness, empathy, and resilience, which are essential attributes for personal growth and mental well-being. Emotions are powerful catalysts and inspire creativity. According to Polat & Aktop (2010), individuals with high emotional intelligence are reported to be more creative.

Maslow in 1943 developed a Hierarchy of Needs which presents a structure of human needs, arranged in five levels. This theory helps us understand what motivates individuals and how these motivations can be fulfilled. By recognizing and understanding these needs, we can strive for self-fulfillment and foster a greater understanding of others. Davis (1999) defined self-actualized creativity as "a general form of creativeness, a lifestyle; it includes mental health and growth toward self-realization." We can infer from this definition that this growing creative attitude also results in a Creative I'mprint. It is interesting to connect Maslow's self-actualization level of need to the concept of self-actualized creativity attitude. Acar, Tadik, Myers, Van der Sman, & Uysal, (2020) mentioned in an article connecting creativity and well-being: "From Maslow's perspective (1971), self-actualization (or 'selfless actualization') could very much be the same or similar to creativity; or at least one facilitates the other. Rogers (1952) concurred that creativity is about the tendency to actualize oneself."

Edward de Bono's (1973) Lateral Thinking is a cognitive approach that challenges traditional linear thinking by examining problems from unconventional angles. This strategy encourages individuals to break free from established patterns and conventions, resulting in fresh insights and innovative solutions to complex problems. By incorporating Lateral Thinking into problem-solving, individuals can unlock new ideas and potential solutions that may have been overlooked otherwise. While Creative I'mprint may seem intangible, we can use the Lateral Thinking method to develop it by promoting risk-taking and emphasizing on diverse perspectives. It fosters creativity by setting a safe environment for experimentation and fostering collaboration. By embracing this approach, individuals can unlock their creative potential, break free from established patterns, and challenge existing assumptions. Divergent thinking serves as an indicator and is a skill that needs to be evaluated to determine creative potential (Neubauer & Martskvishvili, 2018).

Understanding Covey's Circles of Influence, Concern, and Control (2020) provides us with a framework to navigate the complexities of life. To leave a Creative I'mprint and drive change, focusing on our Circle of Influence and maximizing our Circle of Control is essential. Maximizing our Circle of Control allows us to exert greater influence and achieve personal growth. Self-awareness and cultivating a growth mindset (Burton, 2020) are key to expanding this circle. Maintaining a positive outlook and believing in our potential helps overcome self-limiting beliefs and expand our capacity to influence our circumstances.

The Johari Window, developed by psychologists Joseph Luft and Harrington Ingham in 1955, is a self-awareness and interpersonal relationship tool based on four

quadrants representing different aspects of an individual's personality and self-perception. It is a simple yet effective tool for self-awareness and interpersonal relationships. Increasing knowledge of internal and external factors contributes to successful strategy formulation, while addressing vulnerabilities improves flexibility (Welch, 2023).

Furthermore, four fundamental components of communication must be included: persuasiveness, informativeness, believability, and favorability (Benoit & Miller, 2022). These elements could give a foundation for understanding how communication can alter an audience's perception.

Further research in the literature is required to gain a better understanding of how to deliberately develop a Creative I'mprint and apply it to a workshop.

Current Literature Research

My current literature research aims to gain a better understanding of the following concepts: change leadership, the essence of creativity, influence and impact, effective communication, the leverages, and barriers that creative practitioners face, self-awareness, and the value of communication skills. I will examine further literature listed below.

- Learn more about how we perceive the essence of a person through the article by Molouki & Bartels (2017), "Personal change and the continuity of the self."
- Read "The perception of creativity and creative abilities" by Kasirer & Shlomit Shnitzer-Meirovich (2021) to further my understanding of the Creative I'mprint.

- Research the Trait Emotional Intelligence Questionnaire-Short Form (TEIQue-SF) established by Petrides & Furnham (2000, 2001) to understand the relationship between emotional intelligence and creativity and provide insightful data about its significance in establishing a Creative I'mprint.

- Examine the concepts underlying leadership and change leadership by linking the concept of Creative I'mprint with the definition of creative leadership by Puccio, Mance & Murdock (2010).

- Establish a connection between a Creative I'mprint and the evaluation of creative change leaders' efficacy by using the A Model for the Development of Creative Change Leaders (Puccio, Murdock & Mance, 2005) using the assessment of the effectiveness of creative change leaders.

- Read "Why We Do What We Do: Understanding Our Brain to Get the Best Out of Ourselves and Others" by Boschi (2020) aims to better understand how our brain processes emotion, creativity, change, perception, and leadership.

As I explore these concepts further, a multitude of additional questions emerge, marking a promising beginning for this phase of the project.

SECTION THREE: PROCESS PLAN

Plan to Achieve my Goals and Outcomes

As I embark on my journey to contribute to the Creative Problem Solving Institute (CPSI) 2024 and the Creativity Expert Exchange (CEE) 2024, I am eager to submit proposals for both the CPSI workshop outline and the CEE presentation. I will also elaborate on a list of the leverages and barriers that a creative practitioner might experience while forging their own Creative I'mprint, as inspired by Tromp's work (2023), ''Integrated Constraints in Creativity: Foundations for a Unifying Model''.

With this proposal in mind, here is my strategy for executing a purposeful workshop that will guide participants through the first and second stages of the Creative I'mprint process.

Here are three steps to develop a Creative I'mprint (Figure 3):

1. **Self-Exploration and Recognition**: In this step, individuals engage in introspection and self-reflection to explore their perceived creativity. They will participate in a workshop designed to uncover their creative strengths, interests, and potential. Through this process, individuals develop a deeper understanding of their creative abilities and how they perceive themselves as creative beings.

2. **External Assessment and Feedback Gathering**: Once individuals have gained insight into their perceived creativity, they will seek external perspectives to validate and enrich their self-perception. Tools and mechanisms will be provided to enable outsiders, such as peers, mentors,

or colleagues, to assess and provide feedback on the individual's creative abilities. This feedback serves as valuable input for gaining a holistic view of one's Creative I'mprint and identifying areas for growth and improvement.

3. **Evaluation and Alignment**: In this final step, individuals evaluate the alignment between their self-perception and the perceptions of others regarding their creativity. They analyze the feedback received and assess whether there is congruence or discrepancy between their own assessment and external perspectives. If perceptions are balanced and aligned, individuals can confidently focus on enhancing their Creative I'mprint to lead change more effectively. However, if there is a conflict between self-perception and external feedback, greater self-awareness and transparency are needed. Individuals will need to embrace this "moment of truth" with gratitude, recognizing it as an opportunity for growth, learning, and self-improvement.

Figure 3

Creative I'mprint Process

Self-Exploration and Recognition

In this first step, individuals engage in introspection and self-reflection to explore their perceived creativity. They will participate in a workshop designed to uncover their creative strengths, interests, and potential. Through this process, individuals develop a deeper understanding of their creative abilities and how they perceive themselves as creative beings

External Assessment and Feedback Gathering

Once individuals have gained insight into their perceived creativity, they seek external perspectives to validate and enrich their self-perception. Tools and mechanisms will be provided to enable outsiders, such as peers, mentors, or colleagues, to assess and provide feedback on the individual's creative abilities. This feedback serves as valuable input for gaining a holistic view of one's Creative I'mprint and identifying areas for growth and improvement.

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In this final step, individuals evaluate the alignment between their self-perception and the perceptions of others regarding their creativity. They analyze the feedback received and assess whether there is congruence or discrepancy between their own assessment and external perspectives. If perceptions are balanced and aligned, individuals can confidently focus on enhancing their Creative I'mprint to lead change more effectively.

I intend to develop this workshop proposal using the Creative Problem Solving process originated by Alex Osborn (1957), developed into the Osborn-Parnes' Creative Problem-Solving Method (Parnes, 1967). The continued development led to the current conception of the model described as the Foursight Creative Problem Solving model by Puccio (2011) which has four stages: Clarify, Ideate, Develop, and Implement. In the first two phases, Clarify and Ideate, we address both stages 1 and 2 of the Creative

I'mprint process. Playfulness, mindfulness, seeing things from a different perspective, combining and synthesizing, being flexible, being original, being aware of emotions, and many other creative skills will be used throughout the course of this workshop. For designing this workshop, I will also draw inspiration from Miller, Blair, Vehar, Jonathan, & Firestein (2011) titled *Facilitation: A Door to Creative Leadership*.

1. CLARIFY

The goal is to present and explain the concept of a Creative I'mprint and underscore its significance.

2. IDEATE

Utilizing the Wishful Thinking Tool, envisioning an ideal outcome for the workshop, it will be wonderful if the creative practitioners have completed phase 1 of the development of their Creative I'mprint and understands its significance. I plan to design an activity to meet each learning objective by brainstorming details in a Mural template, as shown in Figure 4. Employing a range of divergent thinking techniques, including forced connections, silent brainstorming, the six thinking hats, and convergent techniques like hits and the matrix of evaluation.

I will reformulate the learning objectives into questions to stimulate the generation of ideas.

1. What might be all the ways (WMAW) I can design an activity that will meet this learning objective?
2. How might I (HMI) design an activity that will meet this learning objective?

Throughout these brainstorm activities the framework of the workshop will come alive. The periods of incubation are necessary in the development of the direction of the paper.

Figure 4

Learning Objectives Brainstorm Mural
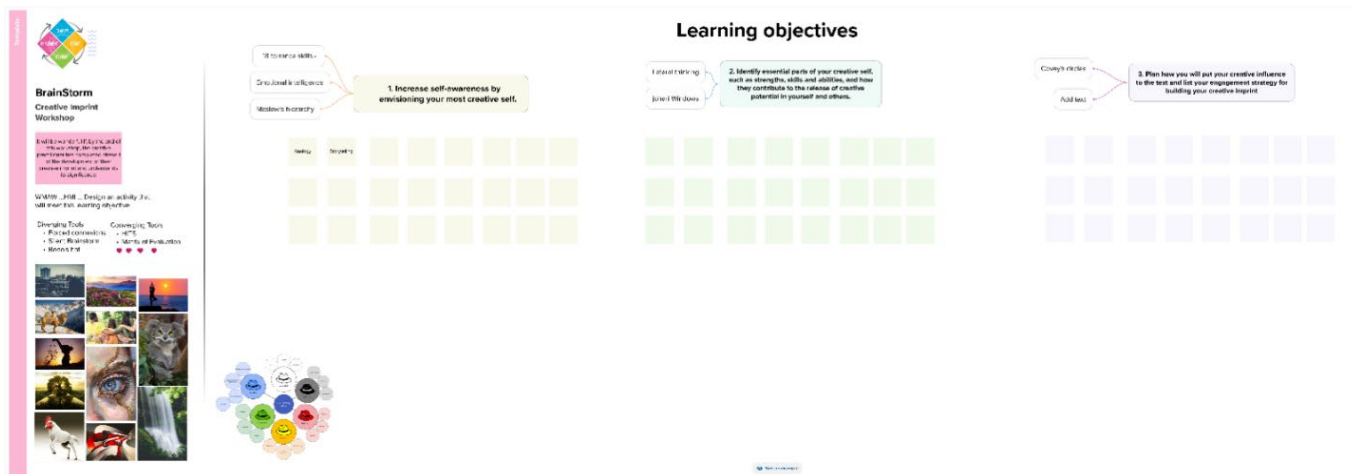
3. DEVELOP

The goal at this phase is to bring the participant into a transformational stage of their perceived creativity to narrow down and define their Creative I'mprint. How?

Using the target tool (to be determined)

A first scope of how they perceived their creative potential, by the end of this phase the participant will answer the following questions:

I believe / perceive that my Creative I'mprint is _____

Why? Based on my _____

4. IMPLEMENT

Perception of creativity is a complex topic that requires analysis of both external and internal factors. To meet these criteria, here are some thoughts directions:

- Identify or rate your safe creative places: work – home – school -friends.

- List the actions to put your Creative I'mprint at test... Without feedback it cannot happen.

- Strategies planned to incubate... into investigating what your Creative I'mprint really is.

- How DID you measure/TEST it? Johari window template

- Who helped you define your Creative I'mprint?

I will include a reminder for the participants in the workshop design: this is a journey, not a sprint with a time limit. It will also inspire them to pause, think, and perhaps even consult with friends, family, and coworkers about how they see, understand, and perceive their own creativity.

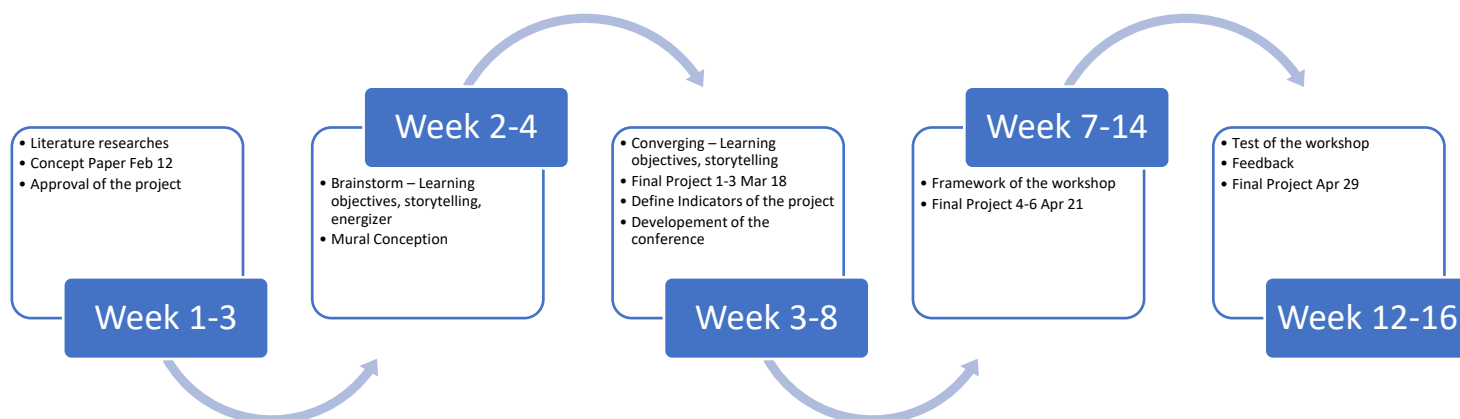In preparation for the Creativity Expert Exchange presentation, I plan to integrate the Torrance Incubation Model (TIM) as a guiding framework (Torrance & Safter, 1990 & 1999). By structuring the conference around its three key stages—heightening anticipation, deepening expectations, and extending the learning—the audience's curiosity and engagement will be piqued, fostering a captivating and enriching experience.

Project Timeline

The project has several stages and takes place over the course of sixteen weeks as part of the master's project class (See Figure 5). Delivering a meaningful workshop with the intention of defining a perceived Creative I'mprint is the goal, which started with research and is continuing through brainstorming sessions and implementation. In parallel with this, an insightful conference presentation is being developed with the goal of stimulating interest within the creativity practitioner's community.

Figure 5

Project Timeline

Week 1-3	Week 2-4	Week 3-8	Week 7-14	Week 12-16
• Literature researches • Concept Paper Feb 12 • Approval of the project	• Brainstorm – Learning objectives, storytelling, energizer • Mural Conception	• Converging – Learning objectives, storytelling • Final Project 1-3 Mar 18 • Define Indicators of the project • Developement of the conference	• Framework of the workshop • Final Project 4-6 Apr 21	• Test of the workshop • Feedback • Final Project Apr 29

Evaluation Plan

In assessing this project, I aim to integrate pertinent indicators to construct a thorough assessment framework that accounts for both the process and outcomes of this work.

1. Relevance and Objectives Achievement: Assess clarity and significance of research questions and achievement of objectives.

2. Learning Outcomes and Impact: Measure contribution to knowledge advancement and implications. I can assess my learning abilities by applying many of the Creative Problem-Solving tools I learned during this program, as well as by pushing this knowledge into pure creation. In addition, by continuing to research the literature, I will gain new insights and deepen the content of this workshop. It is a work in progress, not a one-way project. ''The journey of a thousand miles begins with one step.'' - Lao Tzu

3. Feedback and Continuous Improvement: Encourage feedback to identify strengths, weaknesses, and areas for improvement. By welcoming all feedback from those to whom I presented it, because, ultimately, we must practice what we preach, I will adjust it and learn from it. Ideas are worth sharing and we can learn from one another.

Reflecting on my journey, I have come to see creativity as the convergence of intelligence and soul, infused with passion and conviction. My aim in sharing this is to assist fellow creative practitioners in uncovering their unique Creative I'mprint, a process deeply rooted in connecting with their innate creativity. Let's be honest: I am also intrigued by uncovering my own creative I'mprint!

SECTION FOUR: OUTCOMES

Introduction

Through brainstorming, incubating, and carefully developing the concept of a Creative I'mprint, I embarked on a transformative journey. This led to creating an engaging Creativity Expert Exchange conference presentation and a detailed workshop, ready for the Creative Problem Solving Institute. This experience not only produced tangible results but also gave me valuable insights, shaping my perspective significantly, particularly in understanding the nuances of creativity, problem-solving, and the intricate process of developing and presenting this innovative concept.

Workshop at Creative Problem Solving Institute 2024

In the workshop proposal designed for the Creative Problem Solving Institute 2024, as presented in Table 1, participants will gain insight into the motivating factors behind their enrollment in this workshop. Additionally, the proposal lays out the learning objectives and offers a glimpse into the definition of the captivating concept known as the Creative I'mprint.

Table 1

Workshop Outline Proposal.

CPSI 2024 Proposal

For the creative practitioner seeking to understand the scope of their Creative I'mprint's ability to influence and lead change.

What is my ''Creative I'mprint''?

This workshop explores the relationship between perception, influence, and creativity, focusing on the concept of the Creative I'mprint. It highlights how uniqueness, including style, originality, personality, and preferences, can positively impact others.

By developing a Creative I'mprint, individuals can align their perception of their creativity with others, leading to effective change leadership.

Learning objectives:
- Increase self-awareness by envisioning your most creative self.
- Identify essential parts of your creative self, such as strengths, skills, and abilities, and how they contribute to the release of creative potential in yourself and others.
- Plan how you will put your creative influence on the test and list your engagement strategy for building your Creative I'mprint.

Workshop in English avec support en Français

After developing this workshop outline proposal, I began strategizing about how to make it a reality within the timeframe allotted, with the goal of achieving simplicity and depth. Table 2 shows a structured 90-minute workshop framework that includes a variety of activities, each with its own time frame and goal, resulting in a cohesive and impactful experience for participants.

Table 2

Workshop Framework

90-Minutes Workshop Framework

Introduction and Icebreaker (10 minutes)
- Welcome participants and introduction.
- Icebreaker activity: take a mirror and present yourself and say why you chose that one.
- Worksheet in an envelope and invitation to circle their mood.

Presentation of the concept (10 minutes)
- Presentation of the concept of a Creative I'mprint (What it means)
- Explanation of the criteria required (What it takes)
- Presentation of the workshop rules.

Brainstorm (20 minutes)
- Activity Mirror, Mirror : the participants are encouraged to look at themselves and write their strengths, skills, abilities, style and personality traits but also their fears.
- The goal is to increase self-awareness.

Most creative self (15 minutes)
- Presentation of a role-playing activity where the participant will identify what makes their heart sing.
- Encouraging collaboration, playfulness, and creativity within the groups.
- The goal is to identify the sense of purpose.

The moment of truth (10 minutes)
- The participant will go back to everything he put down on the worksheet so far and identify 3 to 4 that represents his uniqueness regarding his creativity.
- They will write them down in the printer lines.
- The goal is to identify how they perceive their own creativity.

Creative Influence (10 minutes)
- Identify a wide range of places where you can have a creative influence.
- Place the numbers stickers on the target.

My engagement (10 minutes)
- Identify strategies for building your Creative I'mprint.

Wrap-up and Conclusion (5 minutes)
- Summarize key insights and takeaways from the workshop activities.
- Presentation of Stages 2 and 3.
- Invitation to circle their mood at the end.
- Thank participants for their participation and ask them to participate in a survey to test my own Creative I'mprint.

During the development of this proposal and the thorough work on the framework, I creatively developed a comprehensive *Creative I'mprint Worksheet* with Canva (see Figures 6 and 7 below). This purposeful tool serves as a road map, providing participants with invaluable guidance as they embark on the transformative journey of the first stage of a Creative I'mprint development.

Throughout the process, a mirror will be utilized as a tangible tool for reflection, serving as a symbolic representation of introspection and self-discovery. Additionally, participants will engage with this specially crafted worksheet inspired by the proverb "The eyes are the mirror of the soul," guiding them towards deeper insights into their inner creative essence. This combination of physical and reflective tools aims to facilitate a holistic exploration of the self and foster a profound connection with one's Creative I'mprint.

Figure 6

Creative I'mprint Worksheet - Recto

What's my Creative I'mprint?
Self-Exploration and Recognition
Develop, Recognize, and Consider Your Perceived Creativity.

Stage 1 WORKSHOP

Creative I'MPRINT
Empower Your Creativity, Shape Tomorrow.

What it means

The term "creative imprint" describes the capacity of a **creative person** to fix (as on memory) their **perceived creativity** permanently or irreversibly in accordance with **the perception of their audience.**

The uniqueness of your creativity that leaves a positive mark. A mix of your creative style, your originality, your personality, your performance, and your preferences.

What it takes

Empathy
Openness Courage
Self-awareness
Connection Self-care
Curiosity Resilience
Authenticity Self-actualization
Transcendence
Passion
Collaboration Adaptability
Lifelong Learning
Persistence

Rules

Be honest,
Be authentic,
Be true,
And have fun!

Mirror, Mirror ...

Strengths

Skills & Abilities

Style & Personality

Fear & Weaknesses

How I see, feel, know and believe

Examples

Figure 7

Creative I'mprint Worksheet – Verso

In this *Creative I'mprint Worksheet*, participants will delve deeper into the concept of the Creative I'mprint, learning about its benefits and the criteria required for its development. Furthermore, they will be able to recognize the uniqueness of their perceived creativity throughout this journey. I hope that this exploration will inspire them to move on to Stage 2: External Assessment and Feedback Gathering as visualized in Figure 3.

Presentation at Creativity Expert Exchange 2024

In preparation for the Creativity Expert Exchange (CEE) presentation, I used the Torrance Incubation Model (TIM) as a framework (Torrance & Safter, 1990 & 1999). The conference has been meticulously planned around the three key stages mentioned earlier: heightening anticipation, deepening expectations, and extending the learning. This strategic approach aims to effectively capture the audience's curiosity and engagement, resulting in a captivating and enriching presentation. Table 3 details the presentation's organization with the TIM framework.

Table 3

Presentation Framework

TIM CEE Creative Expert Exchange 2024

PRESENTATION TITLE: Creative I'mprint
AUDIENCE: The CEE participants
LENGTH OF PRESENTATION: 15 minutes conference and 5 minutes Q-A
CONTENT TOPIC: The concept of a Creative I'mprint
CONTENT LEARNING OUTCOME: The learners will:

- Be able to define the concept of a Creative I'mprint
- Develop an interest in defining their Creative I'mprint
- Start a self-awareness journey

CREATIVITY TOPIC: Looking at it another way
CREATIVITY LEARNING OUTCOME: The learners will gain a fuller understanding of this new concept and will develop an interest in their self-awareness.
MATERIAL LIST:

- Canva Presentation

HEIGHTENING ANTICIPATION STAGE

Warming up and preparing the learners to make connections between what they are learning and something meaningful in their lives.

List the plan/steps in detail for this part of the presentation below.

---

1. Connect with the audience by presenting a clip of a brainstorm session and let's pay attention to the facilitator(storytelling)
2. Make connections with the facilitator in the video and themselves!
3. Continue using What if …. as practitioners of creativity, we could match how others see us and how we perceive our own creativity? Would it result in effective change leadership?
4. Presenting and defining in this order: impression, perception, perspective and link them to creativity.

DEEPENING EXPECTATIONS STAGE
Bring the learner deeper into the learning, take them beyond their curiosity to encountering new information and insights.
List the plan/steps in detail for this part of the presentation below:

1. Participants will be introduced to the definition and characteristics of the term "creative I'mprint".
2. Participants will be provided a flowchart to understand the concept.
3. Participants will be invited to look at their camera to connect with themselves (which normally is avoided during a Zoom) or perhaps a perception of themselves for 20 seconds.
4. Participants will be introduced to the benefits of developing a Creative I'mprint.
5. Participants will then be presented with the criteria to be able to start this journey.

EXTENDING THE LEARNING STAGE
Allow for one thing to lead to another, to take the learning beyond the moment and making meaning and use of it in other areas of your thinking and doing.
List the plan/steps in detail for this part of the presentation below:

1. The three phases of the Creative I'mprint will be introduced.
2. The learners will be challenged by a call to action: Ask yourself...am I ready to develop my Creative I'mprint?
3. In conclusion, learners will be presented with words from Tony Robins : It is in your moments of decision that your destiny is shaped. What are you waiting for? While a video of 2 arms holding a mirror from the back will be playing.

ASSESSMENT: What are some of the ways you will know your learning outcomes were met?
I will know that the learning outcomes have been met if the learners can reflect on the meaning and importance of developing their Creative I'mprint.

As a result of this project, I was able to speak at the Creativity Expert Exchange 2024 conference. Using a Canva presentation developed for the CEE, which is fully described in Appendix 1 and part of which is shown in Figure 8. By using the Torrance Incubation Model (TIM) as a framework for my presentation, I was able to capture

attention and pique interest. I came to this conclusion after receiving numerous messages via email or LinkedIn. Appendix 2 contains a link to the entire video.

Figure 8

CEE Presentation
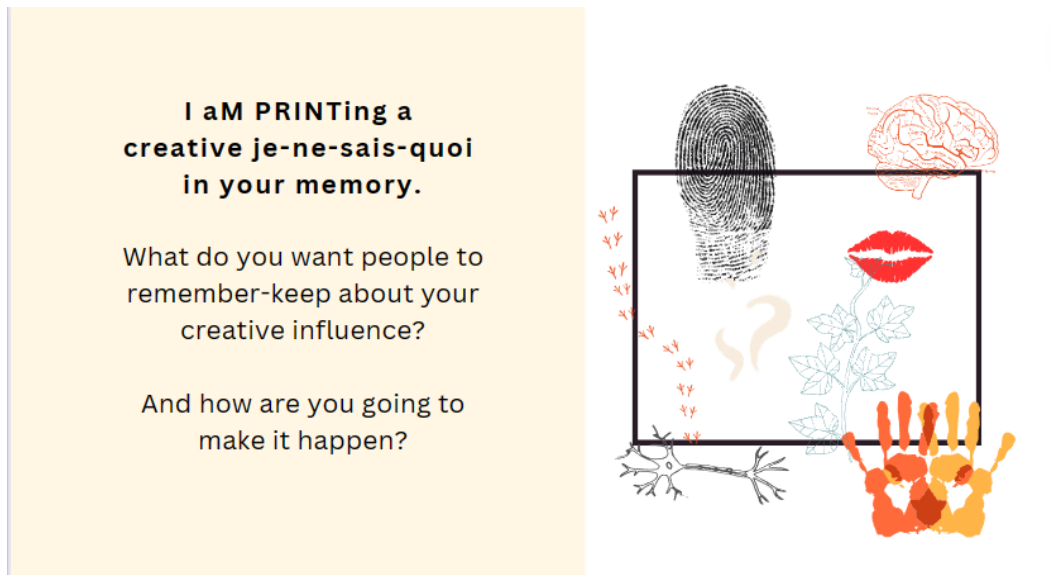
In conclusion, as I reflect on the nine-month journey of developing this concept, which can be compared to the gestation period of a pregnancy, I am reminded of the joy of presenting it to the public. I am grateful for the opportunity to have shared this new idea with the creativity community and see its potential impact unfold.

SECTION FIVE: KEY LEARNINGS

By developing the workshop outline proposal, framework, and worksheet, I not only conceptualized but also implemented an idea that has the potential to impact others positively. This process reinforced the understanding that creativity is not just about generating ideas but also about taking concrete steps to bring those ideas to fruition.

Through presenting at the Creativity Expert Exchange, I gained a newfound confidence in my own skills and abilities, realizing the transformative potential of sharing ideas with a wider audience. This experience sparked a sense of curiosity about where this journey would ultimately lead me, driving me to explore new avenues of self-discovery and growth.

One of the key insights I gained from this project was the importance of defining a Creative I'mprint and understanding its benefits. While answering the question "What's in it for me?" I realized that self-actualization and transcendence are central to this journey. Emphasizing the importance of a sense of purpose, I recognized that aligning one's own creativity perception with that of others is crucial for authentic self-expression and meaningful impact.

Moreover, I came to understand that the development of a Creative I'mprint unfolds in three stages. It begins with self-awareness and introspection, then progresses to collaboration and interaction with others, and finally culminates in testing and refining one's ideas in real-world scenarios. It became evident that courage is a

fundamental criterion for embarking on this journey, as it requires stepping out of one's comfort zone and embracing vulnerability in order to truly unleash creative potential.

This Master's project has been a journey of self-discovery, growth, and empowerment. By embracing curiosity, confidence, and courage, I have gained invaluable insights into the process of defining and embodying a Creative I'mprint, ultimately shaping my understanding of creativity and leadership in profound ways.

SECTION SIX: CONCLUSION

Leverages and Barriers

Embarking on the journey of developing a Creative I'mprint, as explored within the framework of this Master's project, requires navigating through a landscape of both enabling forces and formidable barriers. The leverage of self-awareness and reflection illuminates the path forward, allowing creatives to identify strengths, weaknesses, and opportunities for growth. Cultivating emotional intelligence further enriches this journey, fostering resilience and empathy amidst the creative process. Supportive environments and relationships serve as pillars of strength, providing encouragement and inspiration. Embracing openness to new experiences and curiosity stimulates innovation, while adaptability enables navigation through challenges.

However, amidst these enriching forces, barriers such as self-doubt, external criticism, and fear of failure cast shadows on the creative endeavor. Limited resources, negative mindsets, and the pursuit of perfection further impede progress. Despite these obstacles, perseverance, introspection, and a commitment to embracing imperfection can dismantle these barriers, ultimately fostering a vibrant Creative I'mprint.
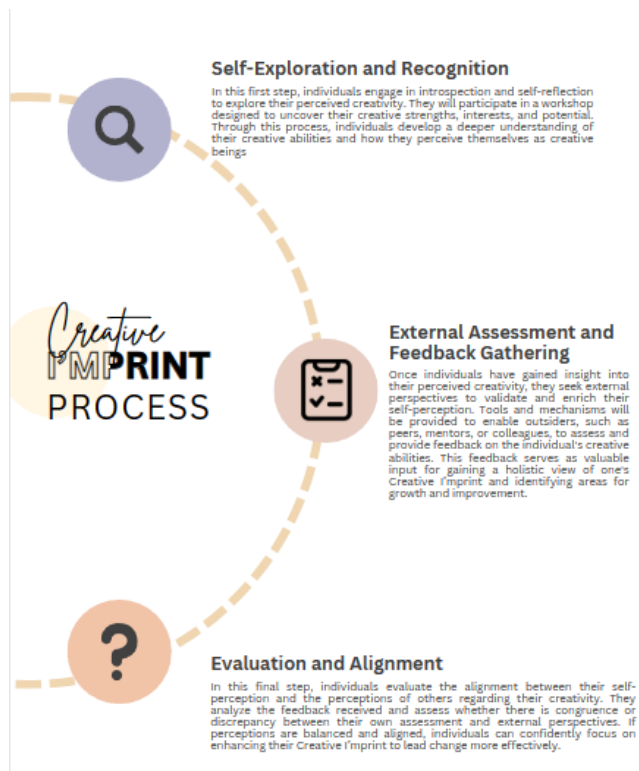
To summarize, while the journey of the Creative I'mprint is fraught with challenges, the interplay of leveraging forces and overcoming barriers serves as the crucible in which true creative expression flourishes, leaving an indelible mark on the world, as evidenced by the context of this Master's project.

Limitations

Acknowledging the limitations encountered throughout this journey is essential for a comprehensive understanding of the project's scope. One significant constraint was the relatively short timeframe available to fully test the workshop and delve deeper into the existing literature for new insights and avenues. While the project provided valuable insights and experiences, there was limited opportunity to thoroughly explore all potential aspects and implications. Additionally, the constraints of time and resources may have impacted the depth of analysis and breadth of exploration possible within the scope of the project. Despite these limitations, the project has served as a valuable foundation for further research and development, laying the groundwork for future exploration and refinement of the concepts and ideas presented.

For the Future

What I see myself doing is pursuing the journey of Creative I'mprint model development. Firstly, I aim to seek out more opportunities to speak publicly about this innovative concept, enriching its presentation and fostering broader understanding. Secondly, I plan to submit the workshop proposal to other Creativity Organizations, expanding its reach and impact. The first stage of the Creative I'mprint is completed, as shown in Figure 9.

Figure 9

Creative I'mprint Process

Self-Exploration and Recognition

In this first step, individuals engage in introspection and self-reflection to explore their perceived creativity. They will participate in a workshop designed to uncover their creative strengths, interests, and potential. Through this process, individuals develop a deeper understanding of their creative abilities and how they perceive themselves as creative beings

External Assessment and Feedback Gathering

Once individuals have gained insight into their perceived creativity, they seek external perspectives to validate and enrich their self-perception. Tools and mechanisms will be provided to enable outsiders, such as peers, mentors, or colleagues, to assess and provide feedback on the individual's creative abilities. This feedback serves as valuable input for gaining a holistic view of one's Creative I'mprint and identifying areas for growth and improvement.

Evaluation and Alignment

In this final step, individuals evaluate the alignment between their self-perception and the perceptions of others regarding their creativity. They analyze the feedback received and assess whether there is congruence or discrepancy between their own assessment and external perspectives. If perceptions are balanced and aligned, individuals can confidently focus on enhancing their Creative I'mprint to lead change more effectively.

Concurrently, I will be diligently working on the tools for Stage 2: External Assessment and Feedback Gathering, as well as Stage 3: Evaluation and Alignment, ensuring a comprehensive framework for fostering creativity and personal growth.

As we all progress, let us continue to unleash our creativity and shape tomorrow with each stroke of innovation and insight. Let us leave our Creative I'mprint on the canvas of progress, inspiring positive change and working toward a brighter future for all.

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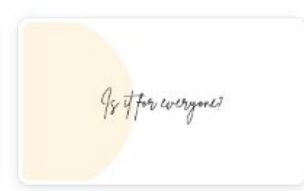
APPENDIX
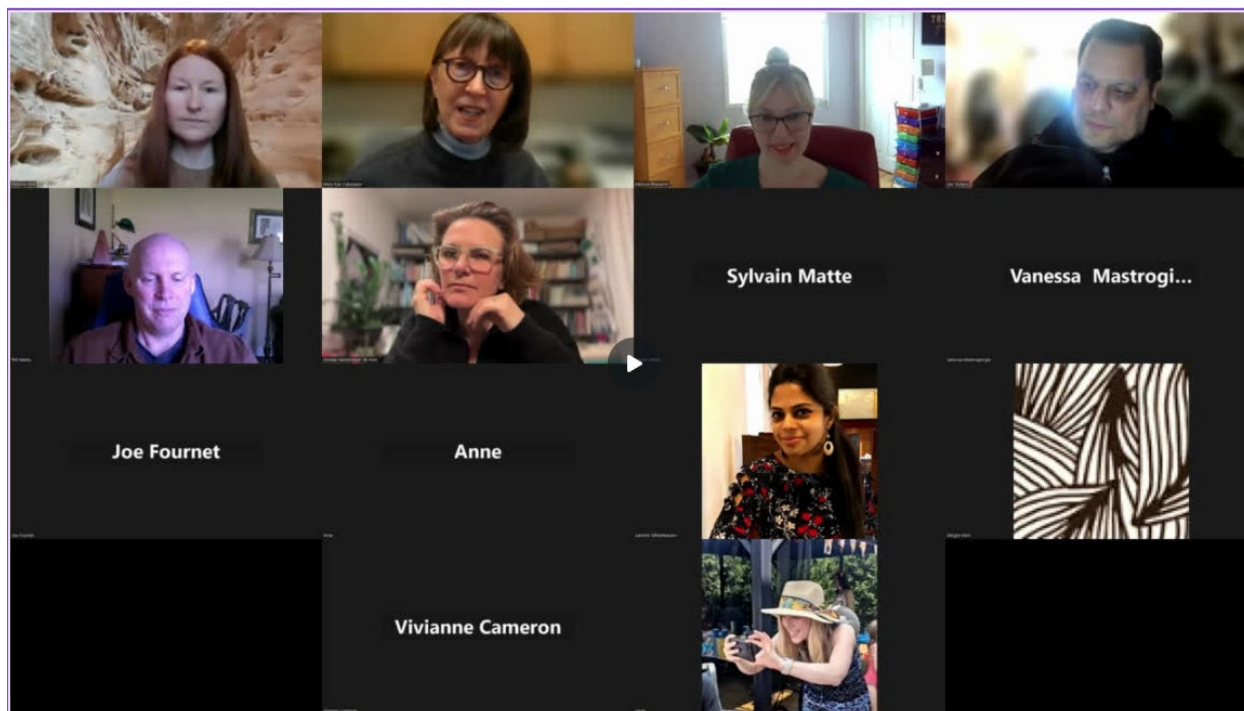
Appendix 1

CEE Presentation
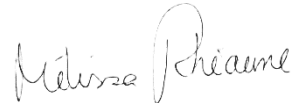
Appendix 2

CEE Presentation Link

https://www.canva.com/design/DAF-
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9niGal8&utm_campaign=designshare&utm_medium=link&utm_source=editor

Note: The Zoom session was condensed and transformed into a Canva video for enhanced accessibility and ease of viewing.

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➢ I hereby grant permission to the Department of Creativity and Change Leadership, Center for Applied Imagination at Buffalo State University permission to place a digital copy of this master's Project (insert title) as an online resource.

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Mélissa Rhéaume

_____ 2024-04-11
Date