

Parental Guidance • creativity issues •



William R. Nash,

Ed.D., is a professor of Educational Psychology at Texas A&M University.

He also served as chair of the Charter Board of Directors of ACA.

by Dr. William R. Nash

All children and adolescents experience socialization during their developmental years. Some theorists suggest that rigid application and enforcement of certain socialization concepts may lead to discontinuities in the development of talents and creative abilities. While socialization is vital, it seems quite important that we discover ways of socializing without sacrificing creativity. Parents, teachers, and others involved with young people are often in conflict over how to handle issues that relate to adult creativity. The purpose of this article is to identify and discuss some of these issues.

CONFLICT ISSUE 1

Creative adults always assert that the creative process begins with curiosity, exploration, and investigative activities. However, all parents know that some restrictions and limitations have to be applied, since these activities can expose our young to situations that involve risks that range from slight embarrassment to serious injury. We certainly can't "let our two-year-olds play in traffic," and we don't want our teenagers "experimenting with drugs." While we have to set limits, there are situations when we also must be tolerant as our young begin testing limits and help them discover ways to take educated and calculated risks as they question and explore the world. There are also times when we have no choice but to turn our backs and hold our breath and hope for the best (remember the first time your teenager drove the car alone), trusting that they have been prepared to handle the unexpected. If our own fears of possible injury to our young lead us to be extremely rigid in en-

forcement of all limitations, we may create either fear of ever taking risks or rebellion that results in reckless and thoughtless, daredevil type activities.

CONFLICT ISSUE 2

Creative adults also know that their own opinions and judgements must guide them in their thinking, which sometimes leads to nonconformity and challenges to authority. We greatly admire creative adults who challenge existing paradigms and create new ones, whether it's Einstein's challenge of the authority of Newtonian physics or Picasso's development of cubism. Do we value this quality in our young people? At some point, they will certainly be labeled non-conformists and rebels. While we want our children and adolescents to feel free to conform or not conform based on what they feel is right, just, and beautiful, we don't want them to have to hassle with the reactions of others that may result in harsh treat-

continued on page 3

inside this issue

- 2 President's Column by Tara G. Coste
ACA Boards and Staff
- 3 *ACA 2001 Conference Proceedings* and
Creativity Global Correspondents 2001
- 4 Needs of Creativity Programs,
Training and Research in the Schools
of the Future by E. Paul Torrance
- 5 Possibilities—inspire creativity in the
workplace by Regina Baraban
- 6 Book Review by Lynne Krause
As the Future Catches You
Book Review by Andrew Dutcher
Fit for the Future
- 7 2003 ACA Conference Proposal Form
- 8 Nomination Requests for ACA Awards
ACA Membership Application

2003 ACA Conference

Creating the Future



**Philadelphia
Pennsylvania
March 12-15, 2003**

President

Tara G. Coste, University of So Maine, Standish, ME
tcoste@usm.maine.edu • 207.642.6864

Director of Student Chapter Development

Virginia Bernd, Instar Productions, Telford, PA
InstarPro@netcarrier.com • 215.723.9373

Director of International Connections

Robert Alan Black, RAB, Inc., Athens, GA
alan@cre8ng.com • 706.353.3387

Director of Senior Program Development

Susan Blouch, Computer Sciences Corporation, Cleveland, OH
sblouch@csc.com • 216.371.5665

Director of Education Program Development

Darlene Boyd, University of California Irvine, Irvine, CA
dboyd@uci.edu • 949.824.8927

Director of Nonprofit Program Development

Rosita Brennan, Brennan Associates, Abington, PA
hrhrosita@aol.com • 215.657.4916

Director of Arts Program Development

Paul G. Caron, University of So Maine, Standish, ME
caron@usm.maine.edu • 207.753.6549

Director of Communication Program Development

Lorraine Yapps Cohen, ExxonMobil Company, Annandale, NJ
lorraine.yapps-cohen@exxonmobil.com • 908.730.3074

Director of Training Program Development

Marilyn Schoeman Dow, * ThinkLink, Seattle, WA
gogreenlight@mac.com • 206.200.7212

Director of International Connections

David González, Buffalo State College, Buffalo, NY
gonzo95@mindspring.com • 716.832.0078

Director of Science Program Development

Kimberly A. Johnson, 3M Company, St. Paul, MN
kajohnson1@mmm.com • 651.733.4837

Executive Director

Lynne Krause, Naval ICP Learning Ctrs, Philadelphia, PA
lynne_krause@icpphil.navy.mil • 215.697.4526

Director of Science Program Development

Parry M. Norling, Technology Advisor, Wilmington, DE
parry.norling@usa.dupont.com • 302.695.3547

Director of Marketing

Jamie O'Boyle, Cultural Studies & Analysis, Philadelphia, PA
cultureking@compuserve.com • 215.413.9041

Director of Industry Program Development

Gene Quidort, eni, Vestal, NY
gene-q@eniweb.com • 607.754.1048

Director of Corporate Relations

Daniel D. Reuster, Outland Research, Hoboken, NJ
reuster@trinyc.org • 917.572.9487

Director of Business Program Development

Dean Schroeder, Valparaiso University, Valparaiso, IN
Dean.Schroeder@valpo.edu • 219.464.5177

Director of Government Program Development

Rolf Smith, The Virtual Thinking Expedition Company, Cypress, TX
leadguide@thinking-expedition.com • 281.304.7070

E. Paul Torrance, Univ. of Georgia (Emeritus), Athens, GA

torrance@coe.uga.edu • 706.543.9679

Director of Technology Program Development

Mary Wallgren, ipCapital Group, Williston, VT
wallgrenmk@aol.com • 802.878.6394

Director of Regional Chapter Development

William Wurtz Jr., * Puget Sound Energy, Bellevue, WA
wwurtz@puget.com • 425.462.3433

-advisory board-

Winston Brill, founder and CEO of Winston Brill Group, named one of *Business Week's* most innovative researchers

Daniel Burrus, President, Burrus Research Associates, Inc. & author, *Technotrends*

J. Michael Dady, Dady & Garner, P.A., nationally recognized franchisee trial lawyer

Alexis I. du Pont de Bie, Sr., Psychologist and Ed. Consultant for the Gifted

Edward de Bono, Author, *Serious Creativity* & over 50 books on creativity

Art Fry, former corporate scientist at 3M, innovator of Post-it® Notes

Doug Hall, founder and CEO of Eureka! Ranch & author of *Jump Start Your Business Brain*

Ann Herrmann-Nehdi, CEO, Herrmann International, leading expert on whole brain technology

David Horth, Senior Faculty, Center for Creative Leadership

Joyce E. Juntune, Texas A&M University, former ACA Executive Director

Michael Michalko, creativity expert & author of *Thinkertoys: A Handbook of Business Creativity*

Mary Murdock, Assoc. Prof., International Center for Studies in Creativity

William R. Nash, Prof. of Ed. Psychology, Texas A&M University, Chair of ACA Charter Board

Kobus Neethling of South Africa has published 70 books & produced four hit TV series including *Creativity*

Sidney J. Parnes, Prof. Emeritus of Creative Studies, Buffalo State College

Gifford Pinchot III, Author, *Intrapreneuring* & *The Intelligent Organization*

Anne Durrum Robinson, Consultant, Creativity, Communication and Common Sense

Dorothy A. Sisk, * Director, Center for Creativity, Innovation & Leadership, Lamar University

Morris I. Stein, Professor Emeritus in Psychology, New York University

David Tanner, * Former Director, DuPont Center for Creativity & Innovation

Bob Thaves, Syndicated Cartoonist, *Frank & Ernest*

Jack P. Varsalona, Executive Vice Pres. & Provost, Wilmington College

* Former ACA president



President's Column
by Tara G. Coste

Creativity
in the 21st **CENTURY**

As we move forward in the new millennium, we find ourselves faced with a world crying out for creative solutions to its problems. Across the world, small pockets of creative professionals are prepared to help address these challenges. We are seeing creativity conferences and training events in numbers we have never seen before. Publications in creativity and innovation are booming. However, the field of creativity has no centralized body where people can go to for information on these resources.

ACA is well-poised to take a leadership role in providing the international connect- edness creative professionals have been missing. We have appointed two board members, Robert Alan Black and David González, as directors of international connections. They have been busy over the past several months developing relationships with creativity organizations all over the world. As a start, we have two new web pages, one dedicated to sharing information on creativity events around the globe and another providing international information on organizations that focus on creativity.

In addition to our international initiative, we have been actively developing the

framework for regional and student chapters of the ACA. Bud Wurtz, director of regional chapter development, is helping to launch ACA chapters in Minnesota, Alabama, New York City, and Philadelphia. Ginger Bernd, director of student chapter development, is working with Bud to form sustained relationships with academic programs that emphasize creativity. Over the next year, we will continue to enhance creative professionals' year-round interaction with the ACA and with each other.

This is an exciting time to have been elected president of the ACA. I look forward to seeing where this journey takes us.

International Conference
Creativity and Leadership in Entrepreneurship

More and more people across the world are recognizing that a better understanding of the creative process and training in creativity methods will help solve the complex challenges we are facing. This July, ACA and other organizations partnered with the University of Greenwich's Centre for Entrepreneurship to hold an international conference on creativity and leadership in entrepreneurship



in Greenwich, England. A large contingent of South Africans came to learn how training in creativity could enhance the success of the newly forming organizations in their dramatically changed country. All who attended left with a new appreciation of how important deliberate creativity is in our increasingly interconnected world.

Focus is published by **American Creativity Association**™...promoting a creative society

© 2002 by **American Creativity Association**™
Parts of this publication may be reproduced with permission from the editor.

-staff-

Executive Director & Webmaster

Lynne Krause ACAexdir@aol.com • 888.837.1409

Director of Communications & Editor of FOCUS

Ann Anderson ACAcomdir@aol.com • 502.254.5746

Director of Technology

Chris Raymond randolph_19147@yahoo.com

Legal Counsel

J. Michael Dady Dady & Garner, P.A.

All materials and advertising should be sent to the **FOCUS** editor: **Ann Anderson**

14404 Brook Forest Place
Louisville, KY 40245

Phone/Fax: 502.254.5746 • E-mail: ACAcomdir@aol.com
Publication deadline for the FOCUS is two months preceding the issue.

Example: May/June issue copy deadline is March 1

All address changes should be sent to the national office:
ACA, P.O. Box 5856, Philadelphia, PA 19128

Fax: 502.254.5746 • E-mail: ACAinformation@aol.com

ment and isolation. Yet, this will happen, and there will be times when we will have to support them in the face of severe criticism, and our support may make the difference regarding their continued development of the ability to think and act independently.

CONFLICT ISSUE 3

Attempting difficult, complex, and challenging tasks requires great focus and concentration and usually includes long periods of time involvement and great discipline. Such activities may also lead to the development of passion for some field of study or talent activity, even to the exclusion of engaging in endeavors in other areas, which brings into question the "well-rounded" concept. We all want our children to be "normal" in terms of achiev-

In his *Manifesto for Children*, E. Paul Torrance advises, "don't be afraid to fall in love with something and pursue it with intensity" and "don't waste energy trying to be well-rounded," but, rather, "do what you love and do well."

ing some sort of balance with regard to the development of intellectual, social-emotional, and physical skills. At the same time, we recognize the importance of talent development for adult creative success. In his *Manifesto for Children*, E. Paul Torrance advises, "don't be afraid to fall in love with something and pursue it with intensity" and "don't waste energy trying to be well-rounded," but, rather, "do what you love and do well." When it comes down to choices and time management, Paul's advice makes a great deal of sense not only for creative development, but also for personal mental health. It seems that we are most content when doing what we do well and love to do.

CONFLICT ISSUE 4

Developing talents may cost money and require great emotional support, which may cause hardships for families, and it may also create conflict with family-held values. Exposure and opportunity

Manifesto for Children

Don't be afraid to fall in love with something and pursue it with intensity.

Know, understand, take pride in, practice, develop, exploit, & enjoy your greatest strengths.

Learn to free yourself from the expectations of others & to walk away from the games they impose on you.

Free yourself to play your own game.

Find a great teacher or mentor who will help you.

Don't waste energy trying to be well-rounded.

Do what you love and can do well.

Learn the skills of interdependence.

to try something are key words when it comes to igniting creative sparks. Fanning these into flames usually requires long-term commitment to intense instruction and practice and may be expensive. Moreover, some talents may not be valued in the family setting. We have all heard stories of economically disadvantaged children who have dropped out of school to go to work because of little value being placed on education in the home. There are probably an equal number of stories of children being discouraged from developing certain talents in wealthy family settings because these talents are not seen as avenues to prominence and wealth. Torrance has often commented that he has rarely seen creativity occur and persist on the part of a young person where there was not at least one adult who helped that young person develop his/her talents. That may be all it takes, one adult who values a child's uniqueness, who exposes that child to possibilities, who provides access through arranging resources and instruction, and, most importantly, who serves as a mentor with all that term involves. It is so important that talented young people have opportunities to interact with talented adults.

Dr. Nash can be reached by phone: 979.845.1893 or e-mail: wnash@neo.tamu.edu

FREE ACA publications available to members



This is one publication you won't want to miss.

The *ACA 2001 Conference Proceedings* is available to all ACA members free of charge. This wonderful new publication of ACA is chocked full of papers written by last year's presenters. Members who were unable to attend the ACA conference in St. Paul will certainly want to claim their copy. The proceedings papers are divided into three areas:

- Theoretical Approaches to Creativity
- Creativity Training
- Creativity in Practice



There are still available several copies of *Creativity Global Correspondents 2001* edited by Morris I. Stein, Ph.D. Professor Emeritus, Psychology, New York University. This publication is also available to all ACA members free of charge. Each year Moe Stein, premier creativity researcher and an ACA Advisory Board member takes on the task of looking globally to see what is happening in the field of creativity. This is the fifth publication of the series and the report contains 36 works on different countries around the world.

Members can send or call their requests to: ACAexdir@aol.com or call 888.837.1409.

Additional copies can be purchased:
2001 Conference Proceedings is \$15 plus \$5 S/H
Creativity Global Correspondents 2001 is \$25 plus \$5 S/H

Please include your mailing address and which publications you are interested in receiving.

This second part of the series traces the historical antecedents of current work in creativity.

NEEDS of Creativity Programs, Training, and Research in the SCHOOLS of the FUTURE

by Dr. E. Paul Torrance

Part two of a four-part series on chronicling what Dr. Torrance calls the Quiet Revolution of the last half of the twentieth century.

Historical Perspective

Development of Creativity Programs

There is little doubt that over the years teaching methods have changed and that there have been significant changes in the nature of student-teacher relationships. For several years, it seemed that the widespread enthusiasm for behavior modification and a preoccupation for controlling the behavior of students would cancel out efforts in the direction of more creative teaching. Then, there seemed to be a shift to a more balanced position concerning the student-teacher relationship. In fact, the behavior-modification movement had focused attention on responding to the student and the creation

of a more responsive environment, a characteristic deemed essential to the establishment of a creative student-teacher relationship.

Perhaps the most visible of the retooling efforts that began in the 1980s has been the production of curriculum and instructional programs designed to facilitate creative thinking. In order for any educational reform to have a chance for survival, it must have curriculum and instructions. John Dewey devoted his life to the philosophy of his reforms, but left no curriculum or instructional materials. Maria Montessori created materials that spelled out the curriculum and her contributions have survived and grown. Practically every curriculum reform during the past years had moved education in the United States to be more creative in nature. Now there are numerous textbooks, workshops, instructional materials, videos, seminars, etc., developed for use in teacher education programs to develop competencies for creative teaching. There are publishers, magazines and journals that focus on creativity and creative thinking.

Programs that have focused on creativity and creative problem solving have also made an impact on today's education. The 1970s witnessed the creation of the *Future Problem Solving Pro-*

gram in Georgia and *Odyssey of the Mind*—formerly *Olympics of the Mind*—in New Jersey. The *Future Problem Solving Program* was the brainchild of E. Paul and J. Pansy Torrance, who sensed a need for creatively gifted youngsters to develop richer images of the future and to expand their creativity. Students used the six steps of the creative problem solving model (Osborn and Parnes) to attack and

Practically every curriculum reform during the past years had moved education in the United States to be more creative in nature....There are publishers, magazines and journals that focus on creativity and creative thinking.

resolve predicted problems of the future (Crabbe). Participation has increased since the program began, and now the *Future Problem Solving Program* has grown from a national competition to an international competition.

Odyssey of the Mind made its debut in 1978, when Sam Micklus and Theodore Gurley created the program based upon their belief that mental games could be played with the same enthusiasm and competitive spirit as physical games. They further believed that the mind could be trained through practice and exercise to reach its fullest potential. The program provides structured creative problem solving opportunities as well as opportunities for fluency and flexibility of thinking. This program has also grown since its inception and become an international competition.

Another program, begun in 1987, is called *Invent America*. Developed by the U.S. Patent Model Foundation, it is designed to help children develop their creativity, ingenuity, and motivation. Students participate with parent and teacher support to create inventive solutions to problem needs in the home, school, or community. The competition begins at the local school level and culminates with the national

“To realize that such a revolution had occurred, a person must compare the textbooks used in schools in the early 1960s with those in use now.

Next issue will continue with

Historical Perspective:

Longitudinal Studies—high school, elementary and multicultural.

• • • inspire creativity in the workplace

by Regina Baraban

POSSIBILITIES

Excerpts from *Corporate Meetings & Incentives* magazine—the senior executive’s guide to decision making, July 2001. CMI sat down with a half dozen thought leaders on creativity—including former ACA president, David Tanner. The FOCUS is featuring these selected leaders who inspire creative thinking in companies.

Andy Stefanovich is cofounder and in charge of what’s next at *Play* (www.lookatmorestuff.com), a creative agency in Richmond, Virginia.

break
out of
the box

How does having fun—**playing**—**promote creativity**?
What are the most important things companies can do to make play a regular part of the workplace?

Andy Stefanovich: Think back to where your first great ideas came from: creativity fueled by play. This was a child-like, fanciful kind of play. What we bring to companies is the notion of strategic play, with the goal of allowing creativity to permeate all aspects of the workplace.

Play is a process and a mindset. It is about looking for ideas rather than solutions, and focusing on possibilities versus realities. It is about unlearning what you’ve learned in the business world. Our definition of creativity is to look at more stuff and think about it harder.

When we start to work with a company on reaching distinct goals, the first thing we do is change the perspective. We ask: What business are you truly in? Every company needs to reinvent itself over and over in order to keep coming up with new ideas.

The process of creativity should always be fun. It’s not like filing! Fun in the workplace allows people to lift themselves above everyday business concerns. You can’t have fun without passion. If you’re passionate and restless about meeting an objective, you’re going to enjoy the process. And don’t take yourself or life too seriously, or you’ll be stuck inside the confines of traditional business.

While we use various tools to sustain play in the workplace, there isn’t a set of standard techniques to think differently. Instead, creativity comes from a belief and a philosophy. The idea is to articulate a company’s value system, symbols, and artifacts. For example, our artifact is a red rubber ball. It exemplifies the core values of our company—collaboration, open-mindedness, trust, respect, passion, and fun—and reminds us of those things every day. It speaks to us all: Play with me, collaborate with me.

winners being presented awards in Washington, D.C. Some students have been congratulated by the U.S. President, displayed their inventions at the Smithsonian Institution, traveled to other countries to receive awards, and been guests of Congress.

Creativity Training Methods

Since its beginnings in the 1960s and ‘70s, training in creativity has continued to be dominated by the Osborn-Parnes methods, with minor variations. Each year in June, the method has been taught to hundreds at what is called the *Creative Problem Solving Institute* (CPSI) at Buffalo, under the auspices of the Creative Education Foundation. This has been rivaled by W. J. J. Gordon and George Prince’s *Synectics* and Edward de Bono’s *Lateral Thinking*. Today we do not hear much about *Synectics*. However, de Bono’s *Lateral Thinking* is popular in England and his native Malta.

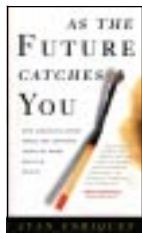
Creativity Tests

Following Guilford’s challenge to the American Psychological Association in 1950 to research the phenomenon of creativity, a flurry of activity ensued. One of the major thrusts of research for Guilford and others was the development of instruments to measure creativity. Guilford developed his tests to measure what he called divergent thinking, the ability to think of many possible solutions to a problem or many possible ideas in response to a stimulus. Other tests of divergent thinking followed, such as the Meeker SOI test directly based on Guilford’s work, the *Williams Scale* and others. In addition, the development of behavioral checklists, and biographical inventories—e.g. Taylor—was begun. Even a test of convergent thinking based on analogical thinking was developed, the *Remote Associates Test*. However, the test development that has had the longest history of research, and is used more widely than any other measure of creativity today, all over the world, is the *Torrance Tests of Creative Thinking*. This measure of creativity has been the focus of a series of longitudinal studies that have been ongoing since 1958 in order to determine the predictive ability of the tests.



Dr. E. Paul Torrance, Alumni Distinguished Professor Emeritus, University of Georgia is one of the pioneers in education and creativity research, studying the identification, development and utilization of creative talent. He has written numerous books and articles in the field of creativity and has developed a battery of tests to measure mental abilities in creative thinking which have been translated into a dozen languages and administered around the world.

**As the Future
Catches You:**
*How Genomics &
Other Forces are
Changing Your Life,
Work, Health & Wealth*
by Juan Enriquez



Reviewed by **Lynne Krause**
ACA Executive Director
Philadelphia, Pennsylvania

I have just finished reading, but I'm not sure reading is the right verb to use, Juan Enriquez's fascinating book *As the Future Catches You*. His is a work of ingenious magnitude, a treatise on how computers, genomics—science of DNA—and other new technologies are shaping our global economy and with it our destiny as human beings who he constantly points out are not that genetically different from worms. What makes humans special are not the number of genes but the biological aspects of our selves, the complexity with which we network—how our genome interacts with the different proteins in the genes making the huge difference. Enriquez describes how computer technology is adapting the structure of DNA as its new dominant language. The merging of computer technology and genetic sciences, the molecular revolution, into new revolutionary disciplines: genomics, proteomics, biocomputing, bioinformatics and nanotechnology. Enriquez illustrates with actual examples and data how each field reinforces and accelerates discoveries in each of the other fields.

Believe me when I tell you I have not overstated my case. Foremost in most people's minds these days is the stock market. After reading Enriquez's book, I have reinvented the way I think about "good and bad investments." In a 225-page book that is creativity deceptive in its presentation, Enriquez had reframed the paradigm for all structures political, economic, medical, educational and social. He demonstrates how they are not only influenced but also directed by the techno biological advancements of the digital-genomics era. At the conclusion of the book Enriquez challenges, "You can stand on the sidelines and assume fate will guide things...

Or you can help yourself, your family, your company and country navigate...
This wondrous and scary adventure. We are about to go over a waterfall...
And in a few centuries...
February 21, 2001, will represent the divide...
Between an era before humans had mapped genes...
And the post-genomic era."
And of course he adds, "THE END...(actually just the beginning)."

Juan Enriquez is the director of the Life Sciences Project at Harvard Business School, where he is building an interdisciplinary center focusing on how business will change as a result of the life science revolution. In his postscript to the book he apologizes for simplifying many concepts and debates saying he wanted the readers to feel like they had eaten a Chinese meal, quickly hungry for more which he also provides in the form of extensive endnotes. One of the enormous strengths of the book is the way he communicates and teaches complex concepts in an understandable and compelling way.

Lest you think this is your everyday scientific nerd book, think again. It is not written in paragraph linear format, rather he creatively lays out each page using short sentences, sometimes fragments of varying sizes and types and other times quotes, charts or illustrations to emphasize his point. Enriquez writes with a wonderful sense of irony while still maintaining the necessary reverence and urgency for his topic. This book is the ultimate workout for one's neural network. Reading it is an exhilarating experience, digesting it is a cerebral celebration and integrating it is an overwhelming odyssey.

**Creativity and Innovation:
Fit for the Future**
edited by Leo Van Geffen, Han
van der Meer, Tudor Rickards



Reviewed by **Andrew J. Dutcher**
Reference Librarian
Genesee Community College
Batavia, New York

As a creativity professional, I am always interested in new ideas, techniques, and theories about creativity. An excellent source of information can be found at an international creativity conference. In 1999, the European Association for Creativity and Innovation (EACI) held its sixth European conference in Lattrop, the Netherlands; and published the proceedings in 2001.

This is a very rich book. In addition to the individual papers presented—identified by author and title of the paper, it also contains an outline of the conference, a list of participants, presenters and authors, information about EACI, and a list of sponsors.

Although I did not attend this conference, reading the different papers made me feel like I was there. While some of the authors presented research studies or theories, some did not. Several papers contained tables, charts, illustrations, drawings or cartoons. Several authors identified their sources of information as either references, literature, or with footnotes.

Although there are other books containing international creativity conference proceedings from the EACI, the Center for Creative Leadership, and the Center for Studies in Creativity, each book is unique in its contents and how the information is published. This book is recommended for anyone with a creativity library or as a supplemental text for a creativity course.

ACA mission

The American Creativity Association (ACA) is the national organization of professionals in the field of creativity. Through its programs and services, it offers individuals and organizations opportunities for learning, professional development and networking. It is dedicated to enhancing the use of creativity throughout our society for the betterment of the human condition.

ACA vision

ACA is the virtual academy that leaders and professionals in the field of creativity turn to as the primary source of ideas and information dealing with creativity and where initiates to the field can begin their journey of discovery. To achieve its vision, the ACA provides: 1) forums to present, test and exchange ideas; 2) opportunities for networking and fellowship; 3) clearing-house services for information on the state of the art in creativity research and practice; and 4) means to link theorists and practitioners.

ACA application

Membership (Check One)

- Individual \$ 75
- Two Year Membership 125
- Three Year Membership 170
- Student (full-time) 40
- Business & Institutional 125
- Business & Institutional 300
5 member pkg—5 copies of **FOCUS** and other mailings and 5 ACA discounts at conferences. Includes a listing on ACA web page with link to your site.
- Business & Institutional 750
12 member pkg—12 copies of **FOCUS** and other mailings and 12 ACA discounts at conferences. Includes a listing on ACA web page with link to your site.
- Add 10% for Canada/Mexico,
20% for other countries for international postage

Societies (Check One)

- Business and Industry
- Communications and the Arts
- Education and Training
- Science and Technology

Please print clearly in black

Full Name _____

Title _____

Company/Institution _____

Street Address _____

City _____ State _____

Zip _____ Country _____

Phone: (____) _____

Fax: (____) _____

E-mail: _____

Method of payment (U.S. Dollars)

- Check (payable to ACA)
- AMEX VISA MC Discover

Card # _____

Exp. date _____

Name as it appears on card _____

Signature _____

Received member information from _____

- I do not want to receive mailings from other organizations.

Return payment to:

ACA, P.O. Box 5856, Philadelphia, PA 19128

Fax: 502.254.5746 • E-mail: ACAinformation@aol.com

Nomination Requests for 2003 ACA Awards

Marilyn Schoeman Dow, chair of the awards committee,
requests nominees by September 16, 2002.

Process . . .

Nominations for the awards will be submitted by ACA members to the Awards Committee and they will recommend winners to the ACA Board of Directors for approval. The awards will be presented at the 2003 ACA Annual Conference in Philadelphia at a special awards ceremony.

• ACA Lifetime Creative Achievement Award •

This award is presented to an individual whose life and career are characterized by extraordinary creative accomplishments that have substantially contributed to the betterment of society. Such accomplishments may be in the form of inventions, discoveries, works or performances of art, a body of research, educational curricula or practices, professional service, or service to the community in general.

• David Tanner Champion of Creativity Award •

This award is presented to an individual who has been an outstanding proponent of creativity and has put forth extraordinary effort in the service of creativity and innovation as evidenced by:

- their vigorous advocacy for the development and support of programs or environments that support and encourage creativity; and /or
- their courage and persistence as an advocate or sponsor of a valuable concept, service or product.

• ACA Special Service Award •

This award is presented to an individual who has given generously of their time, energy, or resources in support of the mission and values of the American Creativity Association.

Please use the following format for nominations

Your Name _____

Address _____

City _____ State _____ Zip _____ Country _____

Work Phone _____ - _____ - _____ Work Fax _____ - _____ - _____

Home Phone _____ - _____ - _____ E-mail _____

Nominee: _____

- ACA Lifetime Creative Achievement
- David Tanner Champion of Creativity
- ACA Special Service

mail to: ACA Awards
PO Box 5856
Philadelphia, PA 19128

fax to: 502.254.5746

e-mail to: ACAexdir@aol.com

Achievement(s): _____

Information for contacting nominee (location, phone, etc.): _____