

Think Globally Act Locally

by William Wurtz



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We're off and running!

The association's efforts to develop regional chapters have already shown great results. The ACA now has chapters functioning or in formation in seven regions of the United States.

The credit for this remarkable growth goes to the dedicated and determined individuals who have stepped up to the challenges of forming and leading a chapter. They are:

- | | |
|---------------------------------------|-------------------|
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For the ACA to fulfill its mission and have real impact by promoting a creative society, we need to—as the well-known slogan has it—“think globally/act locally.” Our annual national conference is great at educating and energizing the several hundred people fortunate enough to have the time and resources to attend. Regional chapters represent the most effective means for members to translate that energy and new learning into practical action.

Regional chapters enable the ACA to:

- reach out and educate many more people about creativity and innovation with greater frequency and convenience and at less cost than a once-a-year national conference allows
- introduce more people to our organization and its mission and recruit many of these individuals as members
- foster more productive networking among members, due again to the greater frequency and convenience of the meetings

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ACA Conference

JOIN us as we endeavor to create the future

by exploring innovation and creativity in
business, industry, technology, science,
education, and the arts.



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President's Column
by Tara G. Coste

Making the time to Be Creative

I was recently talking to a woman about her workload in the days to come, and she mentioned that she was really excited because she only had one big task to work on that week. As she spoke about all the neat things she planned to do with this project, she was reveling in the freedom she would have to be creative. That got me to thinking... Why do we consider creativity a luxury? Particularly for those of us who feel we are creatives, shouldn't creativity be a part of everything we do in our daily lives?

Of course, we don't really want creativity a part of everything we do. Think of the chaos that might result from a creative filing system or creative accounting. But what about all the other tasks we encounter in our day-to-day existence? It disturbs me that so many of us feel that creativity is only for special projects, that we must make a special effort

Whether the puzzles we encounter are at home, at the office, or in our communities, action without creativity is likely to be mundane rather than a judicious use of opportunity.

to find the time to engage the creative parts of ourselves.

Sadly, it is all too easy to resort to our tried and true method of doing things. The reality is that there never seems to be enough time to accomplish all that we set out to do. Many of us spend our waking hours racing through our "to do" lists in a frenzied effort to keep on top of what needs to be done.

Unfortunately, with the technological tools currently at our disposal, the expectations of what we can accomplish each week are increasing exponentially. In our new world of ever-advancing improvements, we are now "free" to work 24 hours a day, 7 days a week. Obviously, the

promise of a reduced workload in a shorter workweek has never materialized. Do you feel like you have more time now than you did ten years ago?

The fast ride of 21st century society seems to have caused some serious limitations on our freedom to engage in the reflection and idea incubation that are so critical to the creative process. When we have more tasks than we can reasonably juggle, we are unlikely to slow down until we are too tired to meaningfully apply our mental resources to anything.

Nevertheless, we must find a way to find the time. Not only is creativity a vital component of the human spirit, it is absolutely critical to address the issues we must deal with in troubling times. Whether

the puzzles we encounter are at home, at the office, or in our communities, action without creativity is likely to be mundane rather than a judicious use of opportunity.

Perhaps it is time to apply our creative problem solving skills to the problem the creative process itself faces in the rapid-fire pace of the new millennium. If we do not find a reasonable solution for our over-taxed minds, we are likely to lose out on much of the potential we have as human beings. Even more disturbing, without the time for reflection, to experiment, and to occasionally fail at our endeavors, will we be able to produce the solutions necessary to address the challenges we face in this new world?

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The Rise of the Creative Class

how it's transforming work, leisure, community and everyday life



by Richard Florida

Though you may find yourself challenging his thoughts and assessments, I believe you will find it a worthwhile read. It could very well cause you to re-look at your current life and where you are living and working.

Robert Alan Black is a creative thinking consultant with over 35 years experience using his own creativeness or developing others. Through his company, Cre8ng People, Places & Possibilities, he strives to help clients develop Cre8ng Communities in their workplace.

The following is not meant as a thorough book report, summary or critique of *The Rise of the Creative Class*. Instead it is meant as an overview, a sampling to entice you to read and learn from it yourself plus hopefully to generate discussion about his many points about the rising influence of creativity in society and the workplace in the United States and possibly throughout the world.

Sample quotes from the book that I believe set its tone and direction...

With 38 million members, more than 30 percent of the nations' workforce, the Creative Class has shaped and will continue to shape deep and profound shifts in the ways we work, in our values and desires, and in the very fabric of our everyday lives.

...the Creative Class derives its identity from its members' roles as purveyors of creativity.

It is this rising class that has begun to cause—

...sweeping disjointed changes in our society and begin to shape our future more intelligently.

The members of the rising Creative Class are defining themselves and making choices on their total lives not simply economics, jobs, careers, or location.

...the members of the Creative Class do not see themselves as a class.

...lately a number of diverse and seemingly unconnected threads are starting to come together.

In virtually every industry, from automobiles to fashion, food products, and information technology itself, the winners in the long run are those who can create and keep creating.

We constantly revise and enhance every product, process and activity imaginable, and fit them together in new ways.

...creativity has come to be the most highly prized commodity in our economy.

Creativity must be motivated and nurtured in a multitude of ways, by employers, by people themselves and by the communities where they locate.

The creative individual is no longer viewed as an iconoclast. He or she is the new mainstream.

As the fundamental source of creativity, people are the critical resource of the new age.

(Creative people) cluster in places that are centers of creativity.

Three basic points are behind the evolving Creative Class—

1. creativity is essential to the way we live and work today
2. human creativity is multifaceted and multi-dimensional
3. ongoing tension between creativity and organization (no-collar and white-collar)

This does not mean that creativity has won the day and now powers everything we do.

The Creative Class consists of people who add economic value through their creativity.

Creative Class	38 million	30%
Super-Creative Class ...	15 million	12%
Working Class	33 million	25+%
Service Class	55.2 million	43+%
		120% hmmm?

In *The Rise of the Creative Class*, Richard Florida has written an extensive review of changes and evolution of what he labels the Creative Class. He shares examples from his own vast focus group research and his decades-long ongoing study of the work of researchers over the past 100 years, especially the past 50 years beginning with William Whyte and Jane Jacobs. He begins by stressing that the greatest changes during the past 50 years have occurred in our lives not in our technologies.

He has structured the book to share his assessments and implications of the rising Creative Class and their effect on—

- PART ONE: The Creative Age
- PART TWO: Work
- PART THREE: Life and Leisure
- PART FOUR: Community

Throughout the book he continually references study after study both supporting and challenging his findings and observations, challenging the reader to think for themselves and relate their own personal experiences.

The primary factors that he emphasizes behind the rise—diversity, openness, acceptance of creativity, individuality—that he believes have greatly affected...the changing workplace, the horizontal labor market, the no-collar workplace, the experiential life-style, the Big Morph (his term for the blending of styles), the power of place in people's primary life choices and the geography of creativity combined with the power and influence that technology, talent and tolerance have upon the forming of new creative centers (towns to cities to countries—Ireland) and the potential for how groups of decision makers can capitalize on all these changes all interested me throughout my long read through this book.

This is the last article of a four-part series on chronicling what Dr. Torrance calls the *Quiet Revolution* of the last half of the twentieth century.

Future Needs

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



by E. Paul Torrance



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.

Research on the Effectiveness of Creativity Programs

Programs designed to increase creativity, such as *The Future Problem Solving Program*, *Odyssey of the Mind*, and *Invent America*, are rich in possibilities for research. Little has been done, and there is much more that we need to know. We need to find out how much practice is needed, how much time should be allowed in competitions, how participation influences future achievement and creativity in everyday life, and much more. We have evidence that creativity programs increase creativity as measured by creativity tests, but longitudinal studies should be planned and executed.

One of the continuing challenges to the implementation of creativity programs is the school district structure that does not allow for innovation. But fairly recently, what have been called Charter Schools have emerged in the United States, and many of them have a special emphasis on creativity. As Shallcross explained, charter schools are independent, publicly funded schools that offer plans for improving student performance in exchange for exemptions from many of the requirements placed on other public schools. This direct relationship between the school and the state bypasses the traditional district structure and stimulates the development of innovative programs. As such, they provide excellent sites for the development and implementation of creative educational methods and creativity programs.

Refinement of Training Methods

New in 2001 is a creative problem solving training method, devised by Kathy Goff, which involves a self-paced, computer method of encouraging and developing the creative abilities inherent in all of us, as individuals and collectively in our organizations. The program, entitled *Creativity for Success™*, is a comprehensive packet that includes creativity assessment, scoring, a background on creativity theory, and activities for practicing different creative strengths and abilities. The assessment, the *Abbreviated Torrance Test for Adults (ATTA)*, identifies divergent mental abilities necessary for creative thinking. In addition, there are two activity discs which provide a personalized scoring analysis and over 100 practice exercises which integrate performance on the ATTA. A book with the same title as the program explains the theoretical basis for the activities.

Designed to be delivered via in-house workshops or personal coaching, the *Creativity for Success™* program constructs frameworks in which individuals discover and experience their own unique creative styles while solving problems interactively. Research has shown that individuals and work groups are better able to find creative and innovative solutions to a variety of problems and issues by using their creative abilities and following a creative process. By having a creative process to follow, individuals and groups are immediately ready to attack the problem to find new ideas, innovations, and solutions.

Development of New Kinds of Creativity Assessments

It may be slow in taking place, but we predict that the next century will see a change in the nature of creativity tests. Thus far, such tests have provided measures only of verbal and figural creativity. At various times attention has been called to different kinds of giftedness, but little has happened in regard to the use of tests for identification. Educators, psychologists, and the general public have been attracted to Howard Gardner's (1983, 1993, 1999) Multiple Intelligences. These include: (1) linguistic, (2) logical-mathematical, (3) musical, (4) bodily-kinesthetic, (5) spatial, (6) interpersonal, (7) intrapersonal, (8) naturalist, (9) existential, and (10) possibly moral. Gardner himself has staunchly resisted the pressures to develop measures of these intelligences. However, Lazaar has approached the assessment problem through observation. What is needed are ways of quantifying such observations.

There is already evidence that such tests of additional abilities are being developed and used. For the second year such tests have been used in the St. Paul, Minnesota school system, as reported by the *Star Tribune* (Shah, November 1, 1999). The tests, which make use of a variety of puzzle exercises and trained observers, are used in several school districts nationwide and are called the "modified Charlotte/Discovery" method. Three areas are emphasized: spatial artistic, spatial analytical, and oral linguistic. The children construct objects using colorful abstract pieces, complete puzzle exercises using geometric shapes to create different forms, use Legos, and make up stories and tell them orally. In addition, second graders complete a math worksheet and kindergartners draw

pictures and tell the teacher about them. Thus, the test tasks involve both creativity and intelligence. As might be expected, these tests are described as “controversial but fair.”

Many teachers are concerned that observational testing methods may be too subjective and will not produce accurate results. In the St. Paul example, some children who had excelled on the old paper and pencil tests failed to qualify on the new tests. On the other hand, one teacher was quoted as saying that one of his students had struggled over a standardized test the previous day and just froze, but was full of confidence as he whizzed through the new tests.

Such action type tests are sure to be further developed and used more commonly in the coming century. By combining the ideas behind the Charlotte/Discovery method of the St. Paul tests with insights inspired by Gardner’s Multiple Intelligences, we may be able to satisfy our measurement needs in the next century.

Commencement and Continuance of Longitudinal Studies

There are questions, such as those about predictive validity, which are best answered through longitudinal research. However, there are many factors that discourage researchers from taking on such a task. There are the obvious problems of cost, data storage, participant attrition, and tracking participants down over time. Modern times bring additional challenges of increased pressure for immediate results, population mobility that affects both the participants and the researchers, increased costs, and more complex human subjects’

consent procedures and documentation. However, there are some modern inventions and conventions that can assist with the chores of longitudinal data collection, analysis, and storage. Computers for data storage and analysis, internet searches to find participants, and the convention of more married women using their maiden names can all help mitigate some of the difficulties of this kind of research.

If we are to continue to discover the most effective methods for measuring and nurturing creativity in students, researchers will have to continue with additional data collection points for ongoing longitudinal research and institute new research programs themselves. If creativity continues to develop as we mature, then the span of these longitudinal studies may have to be increased in order to measure accomplishments from childhood through old age. This type of prolonged study will require the efforts of tandem researchers as has been the case with Terman’s longitudinal studies of the intellectually gifted.

Multi-cultural Influences

Interest in multi-cultural influences has been accelerating as we enter the twenty-first century. In fact, the twenty-first century may be known in history as the multi-cultural century. It certainly promises to be such insofar as developments regarding creativity are concerned. Yet, interest in these multi-cultural influences on creativity has been slow to develop. There may be several reasons for this, such as language barriers, difficulty getting access to participants, and costs. However, one of the most impeding reasons has been an apparent lack of interest in education in other cultures.

Yet, as our world becomes smaller, we can no longer affect an isolationist stance in regard to education in other countries. People all over the world struggle with many of the same challenges to effective education, and some have found effective solutions that can inform our decisions. Large problems that we are facing, such as terrorism, global warming, depletion of resources, and pollution, do not respect international borders. Such global problems require global solutions; we are increasingly interdependent in creating resolutions and increasingly dependent on the problem solvers of the future, regardless of national origin. We all have a stake in developing the creativity of children all over the world. In addition, we all benefit from the creative additions to the world in areas such as art, music, architecture, cooking, design, medicine, technology, etc., that are made by individuals from many different cultures. New discoveries, inventions, or aesthetic creations benefit all of humankind.

Yet, the cost problem has continued to be a deterrent to the conduct of multi-cultural studies. Fortunately, an economical means of conducting such research has now appeared. Under the editorship of Morris Stein, *Creativity Global Correspondents* has appeared annually. Stein’s 2001 *Creativity Global Correspondents* represented twenty nations on every continent.

Due to lack of space we are not including four of the global correspondents featured in this article—China, Romania, South Africa, United Kingdom. As an ACA member you can get a free copy of 2001 *Global Correspondents* by e-mailing ACAexdir@aol.com or call 888.837.1409

Conclusion . . .

Although their work has changed the field forever, many of the leaders in creativity research such as Guilford and Taylor are no longer with us. Others are still active, but like many revolutionaries, looking to their successors to take up the cause. For example, Torrance, taking a line from the Challenger poem said he is looking to —“cheer the children on...” He explained,

Above all I hope we can make real progress in understanding the creatively gifted. I think that there is a good chance that this will happen. However, we need some big media event such as the *Look* story to grip the public! One such breakthrough is the book by Danielle Steel (1998), entitled *His Bright Light*. Danielle Steel has written fifty novels, including many best sellers. *His Bright Light* is not fiction. It is a true account of her untiring effort to understand her extremely intelligent and creative son. His parents, teachers, counselors, medical doctors, psychiatrists, and schoolmates wanted to understand him, but they failed, and the results were tragic. In my teaching at both a public and a private boarding school, I encountered many similar boys. This sent me on my search through a Master’s degree in counseling and a doctorate in educational psychology, psychology, and sociology.

There is evidence that the Quiet Revolution is continuing to change the way that children are taught in U.S. schools and around the world, but there is still much to be done. The methods, materials, and assessments developed in the final decades of the last millennium need to be evaluated, adapted, upgraded, disseminated, and joined by other new methods and materials for encouraging creative thought. In addition, the scope of creativity research needs to be broadened to include more longitudinal studies and studies of multi-cultural and global significance. It is up to the researchers and educators of this millennium to continue the effort.

Inaugural Meeting of the Philadelphia Chapter of the American Creativity Association

Paul Vallas, CEO of the Philadelphia School District spoke on Innovation and the Bottom Line

On Friday, September 27th, on the campus of Rohm & Haas in Spring House, Pennsylvania, Paul Vallas spoke to members of the American Creativity Association on his vision for improving the standards of Philadelphia's schools.

Paul Vallas described the world that young people are growing up in as the toughest yet experienced by any generation of Americans. Young people are growing up in a globally competitive economy marked by accelerating technological change. This is an immense challenge to public education, which is slow to change with the economic realities.

Vallas is eclectic: he knows how to incorporate the best educational practices into a school system. He is aware of what cognitive scientists refer to as the "critical period." He has the vision of bringing children into the educational system at the most critical developmental stage of life from birth to age three.

The cognitive scientists have hard incontrovertible data that this well-defined period in the early stages of life is critical for the learning of language. The neural base for language is formed and solidified at

We are moving from an analog, series-connected, highly ordered system to a digital, parallel-connected, disorderly world.

two to twelve years of age. The phonemic categories established early in life are persistent. Phonemic perception is strongly dependent on the language heard in childhood. Exposure to well-spoken standard English is vital at this age. Also, foreign language acquisition would be easiest in this developmental stage of life, a major consideration in an ever-shrinking global village.

Vallas is aware of the environment that children are growing up in. They are being inundated by violent imagery from the mass media and from the violence in their communities. The traditional extended supportive family structure is no longer there. A *Lord of the Flies* syndrome in which children are raising other children

prevails. Vallas sees the need for creating a context of a family for children who have none. He knows that society must address these root causes for why our children are failing.

Vallas envisions a cradle to the classroom universal education. Vallas is supported by the cognitive scientists when he states "the die is cast, the brain is wired in the first three years of life." Research from the cognitive scientists confirms that neuronal interconnections in the prefrontal cortex are affected by environmental stimuli during the critical period and then become permanent. The prefrontal cortex is the area of the neocortex that governs strategies or plans for behavior. The prefrontal cortex is formed in this critical life stage and is hard to change later in life because patterns of reaction may be governed by fixed neuronal connections. The

prefrontal area of the neocortex is molded in a long-lasting fashion by early experiences. In this critical period, misconceptions may become entrenched for an entire lifetime.

Vallas has a holistic approach to the developmental needs of children. He wants to ensure that all students receive comprehensive health coverage, good nutrition and the provision of corrective eye care if needed. He envisions changing the structure of K-12 education to reach the critical life stages of 0 to 3. Vallas is a very benevolent man who truly cares for children.

Vallas has a mission to provide the children the best opportunity to learn the basics of reading, writing and arithmetic. He intends to upgrade the caliber of teachers. Teachers will be held accountable for their performance. His bottom line is improved scores on standardized tests.

The main challenge that our children face is adapting to an ever changing tech-



Attendees checking creativity books



Paul Vallas with Rosita Brennan



Tony Le Storti and Jamie O'Boyle

nological world. Educating children remains one of our nation's great unsolved mysteries. We

are moving from an analog, series-connected, highly ordered system to a digital, parallel-connected, disorderly world.

In contradistinction to the focus of Paul Vallas on improving test scores, creativity professionals, such as Dr. Berenice Bleedorn in her book, *The Creativity Force in Education, Business, and Beyond: An Urgent Message*, emphasize the importance of developing thinking skills which are not easily measured and quantified on standardized tests. Creativity experts are aware that our schools are not preparing students to meet the challenges of innovation in the work environment. There is a perceived need to broaden the objectives of teaching. Standardized test scores may not be reflective of actual learning. Teachers under pressure are incentivized to teach to the test. The Industrial Age is over. The American working class is shrinking. We need an education that prepares students to participate in what Richard Florida describes in his new book *The Rise of the Creative Class*, as the most dynamic, competitive sector of the economy, the 38 million strong class of creative professionals.

Aspirants to the Creative Class require an education that goes beyond test-oriented objectives. They need an education that prepares them for success in the broader context of life and not just in the test-based context of the school room. They crave learning experiences that satisfy their interests and stimulate their imaginations. They need to develop the personality traits that characterize creative people, such as self-confidence, independence of thought, capacity to learn from mistakes, courage to take risks, tolerance for ambiguity, curiosity, improvisation (the ability to think on one's feet).

Metacognitive skills are the key to success in the 21st Century. The disposition to be metacognitive, to be cognitively self-

Creativity in Organizations

old findings

still valid

by Joyce E. Juntune

The other day when I was browsing with a student through some creativity research, an old Calvin Taylor (University of Utah) book caught my eye—*Climate for Creativity* (1972). The first section was devoted to “Organizational Settings for Creativity.” I first met Calvin Taylor in 1975 when he visited the Minnesota school where I was teaching. His insights and comments were always enlightening, so I thought it would be interesting to read once again the things he was passionate about in the 1970s. To my amusement and surprise—and maybe disappointment—much of what he said then could be said about creativity in organizations today. I thought it would be interesting for all of us to revisit the “creativity wisdom” of the scholars of the 1970s concerning the creative climate of organizations.

When examining the climate within an organization, Calvin Taylor challenges supervisors to bring together the people they supervise and lead them through the following exercise:

“Let’s toy with the following idea—If we were going to establish an organizational structure, a working environment, and a climate most ideal for making creativity *wilt* or for *stifling* creativity, what would we do? What specific features would you build into an organization in order to have the best possible program for *stifling* or *killing* creativity?”

After a few minutes, have the people compare this to the organizational structure now in existence. It is a surprising look at what people in any setting feel is stifling their creativity in the present work environment. This can easily lead to a discussion of what needs to be changed to support and nurture the creative ability of people at every level within the organization. Remember this is done with each organizational group. Perceptions can vary at different organizational levels.

Calvin Taylor also cited several studies concerning people who regularly produced ideas within the organization. They found that people who—produced too many ideas, too many unusual ideas, unexpected ideas, or better ideas than the supervisor were more often than not thought of as uncooperative. When a person’s evaluation ratings were correlated with the number and quality of creative ideas, it was found that there seemed to be an “acceptable” and “unacceptable” range. If you were within the acceptable range of ideas, there was a positive correlation to higher evaluation ratings. When a person went above or beyond the “acceptable” number of ideas, there was a negative correlation with evaluation ratings. There seemed to be a need to “have to bring that person under control.” As Calvin Taylor put it, “Interesting!!” Some of the researchers thought it may be related to jealousy or the level of tolerance for ambiguity of the supervisor. More ideas and more unusual ideas create more ambiguity. If the tolerance for the ambiguity is too low—there is a feeling of being out of control.

... interesting for all of us to revisit the “creativity wisdom” of the scholars of the 1970s concerning the creative climate of organizations.

The exciting part of the research showed that when a person with a creative idea was able to get it through the various levels of supervision, it was because there was someone there to act as a protectorate—to hold off the need for others with a lower tolerance for ambiguity to crush the idea. Perhaps in our training we need to not only concentrate on tools and strategies, but also on identifying and encouraging the protectorates within the organization.



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Philadelphia Chapter...continued from page 6

aware and to monitor the flow of one’s own thinking. Aware parents want their children to be creative learners and not cramming passive learners. Albert Einstein summed it up for this class: Imagination is more important than Knowledge.

With advice from the Creative Community, CEO Paul Vallas could leapfrog an urban demographic that never succeeded in the Industrial Age, into the mindset required by the Information Age.

by Edward Maciocha
Naval ICP Learning Center

Think Globally—Act Locally...continued from page 1

This in turn helps to create:

- a sense of belonging and a feeling of real connection to the mission and spirit of ACA
- more opportunities for involvement and leadership

Chapters also help to:

- reach out and promote a productive society by working on community projects
- improve schools and teaching
- help nonprofit community groups come up with innovative solutions to local problems
- diffuse knowledge about creative thinking tools and innovation models
- make the work place more creative and enriching
- foster the creative arts

and on and on, limited only by our imaginations

With this issue of **FOCUS**, we inaugurate a new section highlighting the activities of our chapters. The goal is to make you aware of the chapters and what they’re doing. We hope this news will inspire you to get involved by joining an existing chapter or helping to form a chapter if one doesn’t exist in your area. Please contact me if I can help you to get started.

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

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- Communications and the Arts
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ACA International UPdates

→ International Connections

May, 2002, launched ACA's efforts to bring together international communities and expand the development of personal and professional creativity around the globe. ACA has taken on the role of connecting individuals from other countries in order to share information, best practices, conduct research and collaborate across non-profit and for-profit initiatives. We have been busy making connections and drawing individuals from around the world to join us for our March 12-15, 2003 Annual Conference.

We are pleased to have our international community join us and better understand the progress creativity is making in each country. Come learn what's going on around the globe.

Here's a quick look at who will be joining us at our 2003 conference in the *International Track*.

Countries confirming participation:

Canada
 Chile
 Denmark
 Hong Kong
 Italy
 Korea
 Mexico
 Singapore
 South Africa
 Spain

Possible representation from:

Australia
 Brazil
 Colombia
 England
 India
 Taiwan

In addition we, along with Bud Wurtz, have been corresponding with contacts in Australia and South Africa about helping them establish their own creativity associations.

Please let us know about any other international contacts and associates you have that we can begin to correspond with.

See you in Philadelphia,

Robert Alan Black

David González

ACA Directors of International Connections

→ Creativity in Africa

This past October, several ACA members presented sessions at the 8th International Creativity Conference in Africa. What a glorious venue for a creativity event! The monkeys and baboons playing all around us by day and the singing and dancing by night really got our creative juices flowing. Hosted by the South African Creativity Foundation, the conference not only provides participants with training in creativity methods but also opportunities for in-depth exploration of various aspects of creativity in half-day workshops each morning. With multiple distinct cultures and eleven different languages spoken in the country, South Africa has a unique opportunity to apply creativity as they develop an integrated society that benefits all its citizens. Both participants and presenters learned a great deal as we tackled some truly interesting challenges.