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Using Creativity as a Form of Intervention for At-Risk-Youth: The Development of Creativity2Day

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Using Creativity as a Form of Intervention for At-Risk-Youth:

The Development of Creativity2Day

A Project in Creative Studies

By

Tamika T. Lewis

Submitted in Partial Fulfillment

of the Requirements for the Degree of

Master of Science

May 2015

International Center for Studies in Creativity

State University of New York at Buffalo State

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Dates of Approval:

Date

J. Michael Fox

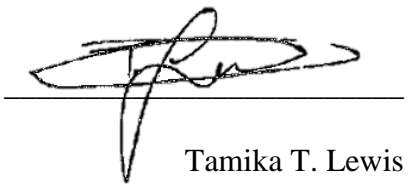
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Tamika T. Lewis, Candidate

Abstract

This project is a detailed description of the development of Creativity2Day, the organization and its workshops, its sole purpose is to positively impact the lives of at-risk-youth and the communities they live in. This project provides a synthesized definition of creativity and a detailed outline on how the deliberate use of the Creative Change Leadership Model, Creative Problems Solving, and the Torrance Incubation Model of Teaching and Learning can be used together as a form of micro-level intervention methods, geared towards the positive development of at-risk-youth who attend Title I schools and reside in low-income communities.

Keywords: art, creativity, Creative Problem Solving, Torrance, at-risk-youth, workshops, motivation, social issues, low-income, title I, incubation model, mezzo, micro, social work, youth, education, community, social interventions.



Tamika T. Lewis

May 29, 2015

Date



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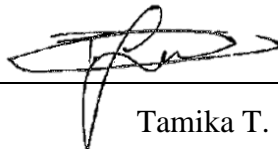
In this section I would like to acknowledge and thank all those who have helped and supported me during the completion of this project and Master's Degree, as it has been a long road.

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I would also like to express my appreciation to adviser, Mike Fox. Thank you for your patience, editing, guidance, and great stories. When I first started at Buffalo State as an undergraduate, Mike Fox was always there to provide support and guidance during times of need, this support continued all the way into my graduate career. To Dr. Jo Yudess, I would like to express my utmost gratitude; it is because of you that I fell in-love with creativity and Creative Studies. Since 2007, you have helped to expand my mind and excel my growth. Dr. Jo you are the greatest mentor a young woman can have, I still remember the question you asked that changed the way I view the world, it was "name all the types of birds you know". This single, simple question granted me the power to see the world in a new pair of funky cool spectacles, Thank you!

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ZPHIII, Peace & Love



Tamika T. Lewis



Table of Contents

Abstract.....i

ACKNOWLEDGMENTiii

SECTION I: THOUGHT PROCESS & JUSTIFICATIONS..... 1

Part 1: Clarifying the Problem 1

 Background..... 1

 Problem Statement..... 3

 Purpose..... 6

Part 2: Literature Review 7

 Brief Overview of the Field Of Creative Studies..... 7

 Creativity in the 21st Century..... 8

 Creativity, What Is It?..... 10

 Creativity, Does It Work?..... 12

 Basic Needs for Successful ARY Creativity Workshops 15

SECTION II: CREATIVITY2DAY DEVELOPMENT AND IMPLEMENTATION 16

Part 3: Creativity2Day Organizational Development..... 16

 Mission, Vision, and Goals..... 16

 Organizational Structure 17

 Organizational Breakdown 18

Part 4: Digging Deeper Into Creativity2Day Workshops..... 23

 Creativity2Day Workshop Development..... 23

 Pre-Work..... 23

 Asking Youth what’s what..... 24

The Conversation..... 25

The Results..... 25

Program name creation..... 27

 Creativity2Day Workshop Structure..... 29

 C2D Additions 39

Part 5: Conclusion..... 40

 Currently 41

 Look Towards the Future..... 41

 Closing Remarks..... 42

References..... 43

In text figures

Figure 1. Creativity2Day Linear Model..... 17

Figure 2. Creativity2Day and Development of Creative Change Leaders Model..... 19

Figure 4. Student Survey Results.....	26
Figure 5. Torrance Incubation Model	30
Figure 6. Example of TIM Workshop.....	31
Figure 7. Creative Thinking Skills Model.....	33
Figure 8. Thinking Skills Model: Affective and Thinking Skills.....	33
Figure 9. FourSight Model.....	34
Figure 10. Descriptions of Creativity2Day Workshops.....	26
Figure 11. Examples of Creativity2Day Workbooks.....	26

Using Creativity as a Form of Intervention for At-Risk-Youth: The Development of Creativity2Day

SECTION I: THOUGHT PROCESS & JUSTIFICATIONS

Part 1: Clarifying the Problem

Background

The development of *Creativity2Day*, both workshops and the organization, began with a conversation I had with a student during an intervention session as an intern during my senior year of my undergraduate career. I was interning at a Title 1 school and there was one particular tenth-grade student who the administration, teachers, and other students labeled as a “problem child”. Already identified as an at-risk-student, because she came from a low-income community and a single parent household, she was having a very difficult time fitting in and no one wanted to deal with her at all.

It was the middle of the first semester and she was already failing all of her classes, frequently asked to leave classrooms, and almost always in trouble of some sort. Soon, the administration was going to ask her to leave the school. After frequent trips to the Principal’s office and my office, for various infractions or needing to “cool off”, I became frustrated with her because I saw the potential this young woman had. One day after being sent to my office for screaming at a teacher, I asked her why she was constantly in trouble, seemed to be unmotivated, showed a blatant lack respect for others, and low interest in her education. Nothing could prepare me for the response I received she said:

Ms. Lewis, what is English, Math, Science and all these other “educational classes” going to do for me in MY “real world”? A world where my friends and I are starving, homeless, hungry, selling drugs or themselves just to get by? How do Y’ALL teachers,



expect US students to care about homework when we don't even know where WE are going to sleep at night? And on top of everything I have to deal with on a regular basis outside of these school walls, I have to deal with teachers and students messing with me in-school daily. I walk into the school building and everyone already expects me to mess up, it's like they are waiting for me to fall on my face. No one cares, especially about ME! I only come here because I have to and NOT because I want to. Y'all teachers tell us how "great" college is and how, if we "work hard", we all can go but that's a lie! Who's going to pay for it, are you?

I have an idea Ms. Lewis, how about YOU get these teachers to teach me real things like how to budget and make money, how to know when a relationship is bad so I can help my friends before they get beat up by their boyfriends, or how to do something more than just sit at a desk, take notes and spit the information back out for a test. Better yet Ms. Lewis, YOU tell me why I should be motivated to come to school when I already know that the teachers don't even believe I'm smart enough to pass. Give me a reason to be motivated and maybe I'll do better.

I was floored; I had no response for her. Honestly, I was not prepared for what she said and how transparent she was, at all. I sat there thinking about what it was I could do, how I could use my Social Work background, and at the time, my newly found love for Creative Studies and Leadership to help her and other students like her. I had already experienced first hand how intervention programs for troubled youth helped to shape and mold young adults. My own personal experience served as a testimony for how powerful the use of creativity and the practice of Creative Problem Solving (CPS) was in terms of personal development, helping me to gain a worldly perspective, while providing a positive and unique outlook on life. I thought to myself, "How can

I use my knowledge and passion to help at-risk-students navigate educational and the ‘real’ world they come from on a daily basis?” For the rest of that school year I incubated on what it was I could do.

Dr. Sue Keller-Mathers further introduced me to E. Paul Torrance and the Torrance Incubation Model of Teaching and Learning (TIM) (Torrance & Safter, 1990; Murdock, M & Keller-Mathers, 2008), at the same time I began to dig deeper and explore the various uses of creativity, Creative Change Leadership, and CPS and its tools. One semester into my graduate career it clicked, I began designing workshops and programs that encompass creativity, critical thinking, CPS and TIM, thus, *Creativity2Day*, the organization, and Creativity2Day workshops were born. Creating an organization and workshops that incorporated all my passions, creativity, organizing, youth development, facilitating workshops, and youth development, as a Social Worker, made so much sense to me, especially because in society our youth are being left behind.

Problem Statement

In *Excellence* (1961), John Gardner states “a society cannot achieve greatness unless individuals, at many levels of ability, accept the need for higher standards of performance and strive to meet these standards” (Quigley, 1994). The youth of our nation are often describe as the “leaders of the future”, “the last hope for our free world”, yet they are struggling to meet the educational standards needed to be successful (Schemo, 2007), especially those who reside in low-income urban communities (LIC) and attend Title 1 schools (TIs).

A low-income urban or metropolitan community is defined, by the US. Census Bureau (2010), as a community located within a metropolitan area, where 50 % or more of the households in that census tract have an income equal to less than 60 % of the area median gross income. A Title 1 school is identified as a school with at least 72% of its student population is considered to



be economically disadvantaged [poor] based on established guidelines, for example the family income is below the poverty line (Mousaw, 2012; CMS 2014). The term at-risk was developed by researchers and educators in-order to categorize urban adolescent students who face adversities associated with poverty (e.g., unemployment, exposure to violence and malnutrition) daily, as well as students who have experienced inadequate or inappropriate educational experiences within family, school, and community social structures (Dembo & Schmeidler, 2003; Fagan & Zimring, 2000; Plybon, Butler, Belgrave, & Allison, 2003).

The label of “at-risk-youth” (ARY) alone comes with a negative stigma, by influencing the perception of educators towards students, including a presumed perception of lack of interest in their own education --- similar to the one I had with the student mentioned earlier --- and student mindset; because of this and students are more likely to be absent from their own educational experiences (Pallas, 1990; p. 31), have higher rates of unemployment, incarceration, lower overall lifetime earnings, and shorter life expectancy (Jemal, et al, 2008; Moretti, 2007; Muenning, 2007; Waldfogel, et al, 2007; Belfield, et al, 2012). They also experience more bullying, ridicule, social isolation, reduced feelings of community, peer and social self- esteem, and increased cultural betrayal (Constantine et al, 1998, Constantine et al, 2005; Wilson et al, 1997).

In addition, as a result of their interactions with institutional barriers, including the lack of vertical mobility, racism, the prison industrial and educational complexes, school-to-prison-pipeline, classism, and an increase of social issues, ARY lose faith in belief that prosperity is a direct result of educational achievement and advancement (Bowers, Spratt, & Taff, 2013), which has makes it extremely difficult for youth to set measurable goals, succeed educationally, advance past adversities and participate in legitimate success. These issues are further magnified in the schools when teachers are not adequately prepared for students from these environments, have a lack

cultural sensitivity and awareness, and use pedagogical methodologies that are not culturally congruent (McKinney, et al, 2009).

Although there are occasions of impressive educational success, the vast majority of urban schools continue to face “savage inequalities” that impact learning and achievement (Kozol, 1991). Because of this, ARY have to work four to five time as harder than “regular student” to succeed, by first breaking through their own mental barriers, then societal barriers to advance and meet academic, social, and economic success (Bowers, Sprott, & Taff, 2013). This is a nationwide, state, and local epidemic and can be seen firsthand in Charlotte, NC. Country wide, the average school graduation rate for schools in LIC and TIs is 50% or less, compared the 73% in greater for “regular”, non-low-income schools and students (Balfanz & Legters, 2006a; Balfanz & Legters, 2006b; Swanson, 2000).¹

The majority of students who attend these schools are identified as “at-risk”. In Charlotte, 66% of all households fall below the poverty line (US Census Bureau 2012), the majority of which are located in the Charlotte Mecklenburg County, with more than 50% of those households being households of color. For the 2012-2014 school years, the Charlotte Mecklenburg School District (CMS) had 71 T1 schools, the majority of which are located in LIC and specifically identify their students as ARY (Mousaw, 2012; CMS 2014). This alone demonstrates a large number of students who are possibly negatively affected by their socioeconomic statuses, which have led me to question all things related to ARY especially how we, as a society, interact, engage, and inspire them.

How can we, as a society, expect ARY to express themselves, build community, think critically, and develop as functioning adults with all of the environmental, socioeconomic, and

¹ People of Color, for this paper, are defined as all non-Caucasian, or white, individuals.



educational issues pressing on them? How can they develop as the “leaders of tomorrow” if there are more issues holding them back than lifting them up? How can we use creativity to help motivate them to succeed in school, while providing a form of social intervention that allows the students to successfully build community, combat social and peer pressures, while developing their creative, critical thinking, and leadership skills; skills that will allow them to flourish not only in education, but in life as well. How can Creative Studies positively impact at-risk students who attend TIs? Most of all, can the culmination of creativity, creative studies, leadership, and social intervention change at-risk student’s mindsets to a creative one?

Research shows how creativity works inside of the classroom, but could it be equally successful as a supportive factor for educational agendas and as a social program for at-risk students? The research previously mentioned, the experiences I have had as an ARY myself, along with the many interactions I have with students in my own classroom on a daily basis, has validated the importance of a program like Creativity2Day.

Purpose

The purpose of this Masters Project is to highlight and outline the development process behind Creativity2Day, as an organization and set of workshops, whose goal is to purposefully enhance the capabilities of ARY and students who attend TIs and reside in LIC's, while developing creative mindsets, increase intrinsic motivation, problem solving, emotional intelligence, critical thinking, and leadership skills in ARY. Additionally, enable forums and opportunities to build healthy peer-relationships, help students navigate peer and social pressures, increase self-esteem, promote positive outcomes, develop a purpose for attending school, creating community accountability by building up their surrounding communities, and possibly decrease the likelihood of at-risk student dropping out of school.

These goals will be accomplished by (a) providing all-inclusive student development through the deliberate use of creativity, CPS, TIM, creative leadership, modeled within the Development of Creative Change Leaders (DCCL) framework, (b) by highlighting how I plan to teach integrated skills including creativity, critical thinking, and leadership skills, (c) describing how creativity workshops will simulate youth inquiry through inspection of social media, educational standards, and their everyday surroundings (d) highlighting how the workshops will enable youth collaboration and self-expression, and (d) how the DCCL can be used to create community accountability through community service projects.

Part II: Literature Review

Brief Overview of the Field Of Creative Studies

Over the past 60 years the field of Creative Studies has created an opportunity for scholars to study, research, teach, and practice creativity deliberately. In 1950, J.P. Guilford, during his president's speech for the American Psychological Association, called for scholars to research and work in the field of creativity, seeing the potential and importance of creativity's societal role. This speech, among other things, helped to spark the "creative movement" which enabled the creation of supportive educational environments like the Creative Problem Solving Institute (CPSI) and the International Center for Studies in Creativity, to support "creative enlightenment" by providing a forum for scholars who wanted to study the importance of creativity, thus Creative Studies was born and began to take form. In addition, I consider Sydney Parnes, Alex Osborn, and Guildford to be the forefathers of the Creative Studies as they were among some of the most influential scholars in the field. They have made large contributions to this movement, like Osborn's development of the brainstorming technique (1939) and the Creative Problem Solving Process



(1963), Parnes and his founding of CPSI in Buffalo, the Creative Education Foundation (CEF), along with Osborn, in 1954 and his research.

Since this time the field of creativity has steadily increased and has explored various theories and models relating to the use of creativity including, the deliberate use of creativity in all aspect of human and social life, creative organizational development, and self-actualization (Maslow, 1968), gifted students and creativity in education (Guildford 1950, 1975; Torrance, 1966, 1972; Sternberg, 1985; Sternberg, & Lubart, 1991; Sternberg & Williams, 1996), everyday creativity and other forms of creativity (Abraham, 1987; Arons 2007; Eilser, 2007), creativity and motivation (Amabile, 1983, 1999; Maslow 1970), creative change leadership (Puccio, Murdock & Mance, 2011), even psychological approaches to creativity which categorizes creativity into four small subunits, personality, development, societal resources, and cognition (Gordan, 1961; Sawyer, 2006) intelligence (Sternberg & Lubart 1995; Torrance, 1993), and personality (Feist, 1998).

However, it wasn't until recently that economist, scholars from other fields, and political figures have begun to highlight the importance of creativity in today's society, especially as it relates to economic growth, education, and an individual's prosperity in the workforce (Florida, 2002).

Creativity in the 21st Century.

As we know it, the 21st century is rapidly changing and in order to keep up with the increase of technological, social, medical advancements that require creative and critical thinking skills, individuals are beginning to abandon their old fashioned industrial styles of thinking and working. Economist Richard Florida, in his book *The Rise of the Creative Class* (2002), addresses the current trend of the overwhelming decline of working class jobs in relation to the increase of the

jobs that require more creative and analytically thinking skills, naming this trend “The Rise of the Creative Age” (p.123). Florida is not the only person/entity outside of the Creative Studies community who has come to realize just how important the role of creativity is from a societal standpoint.

In 2008, the National Center on Education and Economy stated, “over the next quarter century we need to optimize our entire society for innovation [because] creativity, innovation, and flexibility would not be [a] special province... it will be demanded of virtually everyone” (p.25). The authors of *Creativity Rising* (2012), the U.S. Department of Education, various businesses, and more than 1,500 CEOs worldwide, have also identified creativity and innovation as an essential 21st century skill in education and the workforce (Puccio, & Mance, 2012; IBM, 2010). Finally! Creativity is getting its big break, which is long overdue. In 2010, Andreas Schleicher stated “schools [will need] to prepare students for jobs that have not been created, technologies that have not been invented, and problems that we don’t know will arise”. Wells and Claxton (2002) also state that with the different economic and social growth in today's society, students will need to be better equipped to successfully navigate life. The addressing of these needs begins with simply nurturing creativity within educational settings, like the classroom.

Research exists that support these claims, the aforementioned scholars have been studying and proving these claims for years. *Creativity Rising* (2012) highlights the necessary 21st century creativity skills that are now important for individual progression today, which are as follows: (a) Learning and Innovation skills, as they relate to thinking, idea generation, analyzing information and asking questions; (b) Critical Thinking and Problem Solving skills, as they relate to problem solving, even when all the necessary information isn't present, as well as, thinking analytically and critically to formulate workable and tangible solutions; (c) Creativity and Innovation, which



enables individuals to quickly adapt to the ever changing 21st century, which is crucial for growth and survival, and last but not least; (d) Flexibility and Adaptability which enables individuals to work in ambiguous situation, while seeing the world from multiple perspectives. All these skills are important by themselves and collectively for the success of any and all individuals who live and exist in the 21st century, especially for at-risk-youth.

Creativity2Day is explicitly designed to teach the needed 21st century creativity skills to ARY so that they may be active contenders in the 21st century job and career market, with the understating of how creativity is necessary for survival in today's day and age. Although the stakeholders in our global economy are beginning to advocate for the infusion of creativity into ones everyday lifestyle, there is still some anxiety around what creativity actually is, how it's defined and modeled.

Creativity, What Is It?

The term “creativity” has been continuously used and developed for ages, dating back as early as Ancient Greece and Renaissance Italy, and it is still being developed now in the 21st century (Simonton, 2003). The first definitions of creativity were solely attributed to artists and scientists (Feist, 2010) and grew to encompass attributes linked to esteemed professionals and their careers. The scholars I alluded to in the “Brief history of Creative Studies” section noted above, have, over a long period of time, expanded and developed various definitions of creativity as it relates to their respective fields and professions. Even with all the research and studies, there has yet to be one uniform definition of creativity, as it is widespread among all aspect of life and scholarly fields; justifiably so, one can understand why coming up with one unified definition is basically impossible. In the same regard, to come up with a brand new definition, when there are

so many great ones already, just seems like a waste of time. For the sake of this project I created a synthesized definition of creativity, and it is as follows:

Creativity is person, press, process, product (Rhodes, 1961), persuasion, leadership (Simonton, 1988; Puccio et al 2011), and habit (Sternberg, 2006; Tharp, 2005). It is the processes of developing the self-actualized being (Maslow, 1954), generating unique products (Welsch, 1980), people, organizations, and educational institutions that bring about change, a change that sticks for a while. All of which increases intrinsic motivation (Amiable, 1987) and the ability to overcome self-imposed constraints (Ackoff & Vergara, 1988), helping individuals set and achieve higher goals (Torrance, 1987), expand boundaries, become playful, sensitive to problems and gaps in knowledge, generate ideas while continuously testing solutions, while exploring matters unheard of (Torrance & Myers, 1970), by creating an avenue that enables self-actualization, the development of one's independence and creative being, and one's ability to develop all of their talents

Creativity is all-encompassing extending beyond economic growth or macro-level creativity, beyond individual practice or micro-level creativity, and can be most influential on a mezzo or community level, influencing not only individual and economic entities, but the communities that exist in between.

With a synthesis of creativity, it is easy to understand why creativity is important. It relates to various aspects of any, and all, individual's lives. Unfortunately, because of budget cuts, only a very small portion of students, in general, are typically afforded regular opportunities to develop their creative potential in schools and in classrooms, even though it is highlighted as being important (Alvarez, 2014). As a result, the importance of teaching and training youth to use



creativity in their everyday lives to advance past adversities and create community change increases, especially when working with the at-risk students who come from the LIC, as it relates to their development as successful 21st century young adults, because they are already at an overall disadvantage, due to their environmental and educational settings.

Rhodes (1961) explains, in order for a person to be creative, or develop creatively, they must be in an environment (press) that promotes and engages a creative practice (process), in order for them to develop a creative output (product). These ideals are the primary reason for the development of Creativity2Day, understanding that creativity is a powerful tool that can be used to help students grow, both individually and collectively, as a healthy-minded, self-accepting, forward growing, fully functioning, and democratic minded [individuals] (Davis, 2004, p. 2). Creativity2Day is as a unique intervention program designed with the belief that creativity will influence, inspire and invoke change in ARY, through creative and social education, by developing their critical and creative thinking skills, emotional intelligence, leadership abilities, increase their motivation to succeed in all aspects of their lives, and to use creativity to make a sustainable change within their communities, their families, and community members.

Creativity, Does It Work?

The effectiveness of teaching creativity, or teaching content creatively, has been studied and is backed by scholars who have examined and highlighted the various positive outcomes and influences creativity can have on any person, organization, and group of people. Keller-Mathers & Murdock (2008) state, infusing creativity into everyday curriculum is not a difficult task, so much so, that teaching it itself can even be described as a creative act in its self, as it allows for greater clarity around the essentials content areas and issues. Understanding that Creativity2Day

seeks to impact student lives on various levels, it is important to know what the potential positive outcomes will be as it relates to youth achievement in education and personal development.

Creativity in education. The Creative Studies Project (Meadow & Parnes, 1970; Meadow, Parnes & Reese, 1971) conducted between 1970 and 1971 and tested the effect of creativity courses on incoming freshman at Buffalo State, State University of New York over a two-year period. They found that students enrolled in the creativity courses outperformed the control group on 16 out of 27 semantic tests, 7 of 10 cognition tests, 9 of 14 divergent thinking tests, and 4 of 8 convergent production tests, and the experimental group also did better on creativity related tests given as part of their English courses (Parnes 1987; Parnes & Noller, 1972a, 1972b, 1973). Supporting the notion that creativity has a positive effect on an individual's thinking, when taught in an educational setting. Scholars Rose and Lin (1984) reported on the effectiveness of CPS and other creative thinking tests and programs, such as the TTCT test developed by Torrance (1974), found "the use of CPS in education and businesses fosters more original thinking in individuals and groups" (p. 21). In 2004, Scott, Leritz, and Mumford published an article that spoke to the positive capabilities of CPS and other creative training programs, they concluded that creativity training programs had very positive effects on divergent thinking, problem solving, attitudes, and behavior.

Creativity and personal development. Miller, Firestein, Thurber, & Nielson (2011) stated creativity inspires individuals to peruse work with rigor and passion, since creative acts are more likely to come out of people who are motivated. Amiable (1987) stated people will be most creative when they feel motivate primarily by the interest, enjoyment, and when they are intrinsically motivated. Meaning when individuals have the opportunity to act and engage creatively, they are more likely to be motivated in their work and lives. Kouzes and Posner



(1995) found, when researching what enable leaders to bring about extraordinary change, that the traits that make leaders successful are congruent to the creative traits of highly creative individuals, for example, being risk takers, challenging the status quo, experimenting and examining alternative ways to solving problems (Davis, 2004; MacKinnon, 1978; Torrance, 1979; Puccio et al, 2011). Teaching creativity is not only beneficial to the individual or group in terms of mental and personal development and motivation, but also in the development of said individuals as successful leaders.

Training programs & at-risk-youth

In addition, McCluskey, Baker, O'Hagan, and Treffinger (1995; 1998), in *Lost Prizes*, attest to the positive effect CPS and creativity has on at-risk-student as a form of intervention, seeing success rates in more than 65% of their youth, including an increase in intrinsic motivation in relation to the effort they put forth to succeed and excel in their educational programs, as well as the increase in the amount of goals and accomplishments they obtained, returning back to and graduating from high school, securing full time employment . The results from this study showed how positively impactful a full intervention program, containing various services and CPS, can be when working with at-risk-youth.

Understanding the potential positive outcomes of creativity and the role creativity has regarding socioeconomic growth and personal prosperity, coupled with the idea that there is a large educational gap surrounding the teaching of the common core curriculum and deliberate creative and critical thinking skills. The only remaining factor I had to consider was how to effectively teach creativity in a way that (a) develops creative competencies; (b) is relatable to ARY and their communities; and (c) fully integrates social issues and leadership skills into a workshop framework. The program also needed to be developed in a way that allowed it to be easily replicated. Conducting further research, I found that current and previous scholars have already

laid the foundation needed to implement creativity and creative teachings in any setting, to **whoever needs it.**

Basic Needs for Successful ARY Creativity Workshops

First and foremost, gaining knowledge around what made intervention programs for at-risk-youth was important. Krovets (1999) found the most important aspects various aspects of a program geared towards ARY successful establish the following: (1) system of trust and support; (2) develop of senses of common goal amongst participants; (3) define responsibility in terms of personal and group dynamics; (4) maximize involvement through participation, interaction, and dialog; (5) build a spirit of cooperation that promotes achieving the goals of the group; (6) establish openness through clear channels of communication; and (7) connect with existing neighborhoods and community. Splittgerber, & Allen (1996) also found that establishing an environment that promotes cooperative-individualism and critical thinking or an environment in which the boundless intelligence and creativity of each individual can flourish in conjunction with social processes is essential to the development of the youth skills. All of these factors have been taken into consideration and have strategically woven into C2D's programming.

Second, understanding what aspects of creative programs were necessary for success was essential. Scott, Leritz, and Mumford (2004) found the most successful creativity training programs all met the following characteristic: (1) founded on sound and valid concepts of cognitive process related to creative effort; (2) provided sustained training that involved participated in discrete cognitive skills; (3) presented principles that were demonstrated through "real-world" cases or cooperative exercises; and (4) engaged student in instruction that is follows by opportunities to apply and practice strategies on increasingly complex and realistic challenges.



In addition, when thinking about climate and/or environment Ekvall's *Climate Dimensions* (1996) play an important role when creating environments that foster creativity. The dimensions are: (1) challenging the emotional involvement of the members of the organizations operations and goals , (2) freedom or the independence in behavior expected from the people in the organization , (3) idea support, or positively supporting new ideas, (4) trust and open-mindedness or the emotional safety in relationships , (5) dynamism and liveliness or the eventfulness in the life of the organization , (7) playfulness and humor or spontaneity, (8) debate or the encounter and clashes between viewpoints, ideas, differing experiences, and knowledge , (9) risk taking or the tolerance of uncertainty , and (10) idea time or the amount of time people can and do use for exploring new ideas (p. 17).

The aforementioned supportive evidence in education, program development, and using creativity with ARY provides substantiation for the creation of Creativity2Day and C2D workshops as an effective intervention to keep at-risk-youth off the streets, in school, and to enable them to succeed in life. These findings are especially appealing when considering creativity as an educational mezzo and micro level intervention method. With a complete understanding of the possibilities and building off of previous scholar's research, work, and models, I created Creativity2Day and C2D Workshops with deliberate and clear goals in mind.

SECTION II: CREATIVITY2DAY DEVELOPMENT AND IMPLEMENTATION

Part 3: Creativity2Day Organizational Development

Mission, Vision, and Goals

Creativity2Day mission is to ensure at-risk-youth have an opportunity to expand their minds, develop as leaders, and to see the world creatively & objectively. The organizational goal is to encourage youth to be advocates for educational equity and community reform, their

development as creative change leaders in their own communities, and to create innovative social and community change through the use of creativity and Creative Problem Solving. And Creativity2Day visions are to use creativity to:

- Change and positively impact low income communities.
- Employ youth to actively engage social and community reform.
- Increase youth's intrinsic motivation, personal accountability and self-esteem, build community, and social awareness.
- Enable youth to succeed educationally, professionally (as young professionals), and socially.
- Develop youth into Creative Change Leaders.

Organizational Structure

Davis (2004) stated, "Creative products are the outcome of creative processes engaged in by creative people, all of which are supported by a creative environment" (p.42). This quote summarizes my thoughts on creativity and my goal to enable the creative development of ARY. Creativity2Day, organizational structure is modeled after the Development of Creative Change Leaders model (DCCL) ((Puccio et al, 2011) with the Creativity2Day Workshops as the foundation of it all.

Creativity2Day is a four to seven year community program (see figure1) designed to provide enrichment to ARY, ages 11-21+, who attend Title I schools, and/or reside in LIUC. It is comprised of four main stages of development focusing on social pressures, education, creativity, leadership, community organizing, and community service. Creativity2Day programs are designed to empower student and individuals to develop all aspects of their being, while creating, supporting, giving back, and working towards the progressive development of the communities in which they reside.



The programming tracks begin with *Creativity2Day workshops*, moving up to the *Young Leaders Programs*, then on to the *CommUnity² (Community Squared Project)²* project, in which they can return if they go off to college. When youth age out of the program, at 21, they will have the opportunity to apply

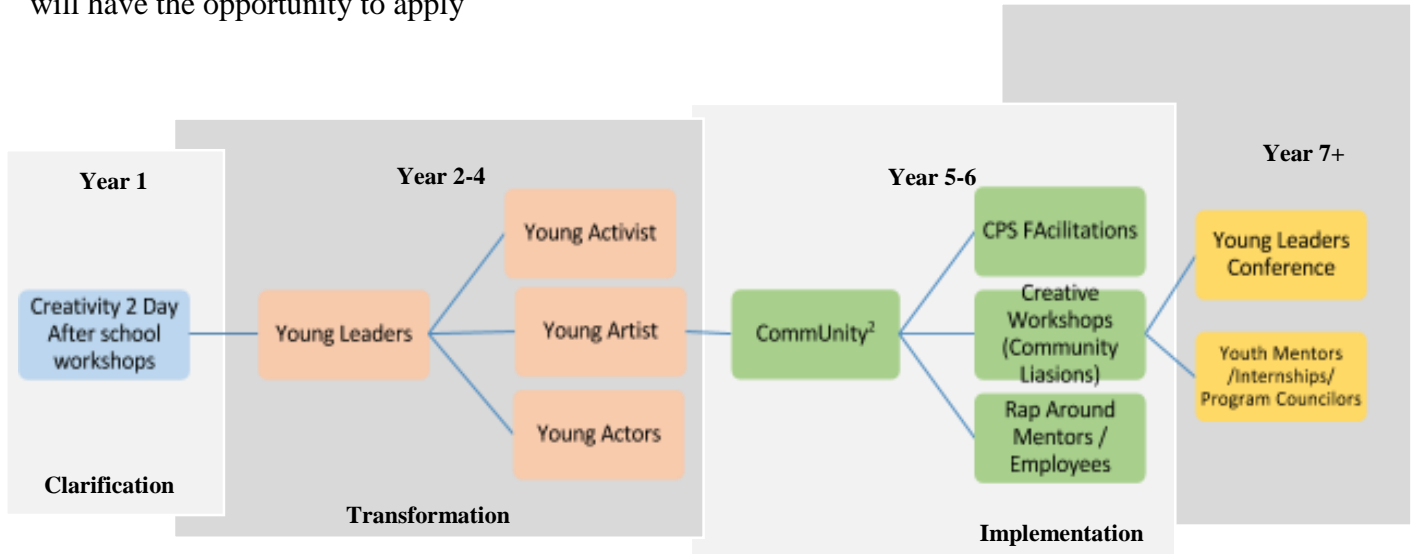


Figure 1 Creativity2Day Linear Model

for paid counselor and other positions with Creativity2Day. In figure 1.0 (above) you will find a linear model of the organization program progression over the four to seven year time frame.

Organizational Breakdown

In order to develop Creativity2Day as an organization, I first needed to find a framework that encompassed creativity, and the development of creative leadership skills and leaders in one model; the DCCL model developed by Puccio, Murdock, & Mace (2011), and provided a framework that worked perfectly.

² CommUnity² Is read as Community squared, which is broken down as Community Unity (Unity x2 is Unity² as in the squared symbol in mathematics.)

The DCCL is designed to develop individuals, in both leadership and creativity, from novice to experts in creativity and leadership, while increase their awareness and taking into consideration “what is needed to grow”, “what to do to grow”, and the breadth of impact the individual will have as they advance through the model. To ensure the development of the youth at creative change leader, every level of programming of Creativity2Day correlates with one stage of the DCCL. A visual representation of how the stages of Creativity2Day and the DDCL is shown in figure 2 . The Levels of DCCL and a descriptions of the corresponding programs are as followed:

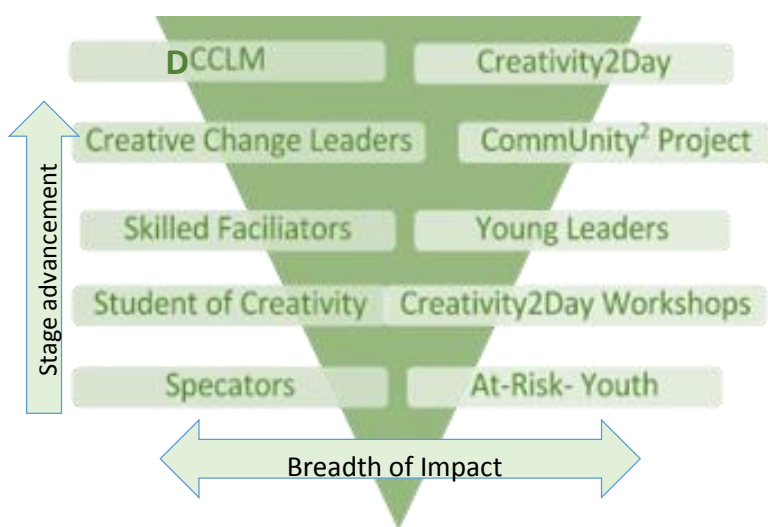


Figure 2. “How Creativity2Day corresponds with the Development of Creative Change Leaders model” (Puccio, Murdock, & Mace 2011).

Spectator. DCCL starts at the spectator or unconsciously unskilled level. The individuals at this stage have no previous knowledge of creativity or CPS. Within the Creativity2Day framework, spectators are identified as the at-risk youth, which are the students who have a

hard time in school and the individuals who have had negative interactions with societal initialized complexes, like prison (see problem statement section for full description of ARY).

Students of creativity. Students of Creativity is the second level of DCCL, at this stage the spectator begins to deliberately learn about and practice CPS gaining the knowledge and the skills necessary for using the process successfully. Within the organizational framework of Creativity2Day, the Creativity2Day Workshops (C2D) correlates this level, because it is during this stage that the ARY become acclimated with CPS, its tools, and creative thinking. C2D



workshops are the foundation of the organization and are designed to teach CPS, various tools, and leadership skills to ARY while diving into and providing them with the tools they need to overcome the adversities and social and peer pressures. This is accomplished by exploring the social issues youth face on a daily basis, providing tools the ARY can use to combat issues, develop community, self-esteem, leadership, and most of all teach youth to analyze the world around them, while deconstructing “social norms”.

When they have completed all Creativity2Day workshops, they will have surpassed being CPS novices, be aware of the social issues and constructs in place, and will have tools they can use to combat these issues. These workshops can also be facilitated at other non-for-profit organizations that work with youth however they chose. The development of these workshops will be discussed in more detail later on in this project.

Skilled facilitator. The next level is Skilled Facilitator. This is when students are already familiar with CPS and can apply what they have learned to everyday situations. The Young Leaders track of the Creativity2Day organizational model correlates to this section, during this track students continue to further practice their CPS skills by developing real-life philanthropy projects, using CPS to flush out the details, making them more proficient in CPS and combating social issues within their school and local communities.

Young Leaders Program

Young Leaders Program (YPL) stage, students are knowledgeable in the stages and tools of CPS having practice with them in Creativity2Day workshops. YLP is composed of three subprograms: Young Actors, Young Artist, and Young Activist. All three tracks deliberately use CPS and its tools to help develop student’s ideas into workable performance, tangible art, and or a community services projects, while encouraging them to further explore and analyze their

communities, develop workable solutions to social issues, self-reflect and analyze, and inform the masses of social issues. The young leader Program is a two-year track, the first year all youth are participates in the group, the second year the youth have the opportunity to take more active role in facilitating their processes, or switch tracks if they would like to.

Young actor's workshops. Young Actors will use CPS to aide in the creation of a performance (of-any-kind). All of the performances will be performed for various communities to raise and build community awareness and togetherness. An example of what CPS would look like during this stage is: brainstorming to ideate on characters, plots, settings, and using an affirmative judgment tools, like PPCo, to help overcome any issues that may arise during the creation of the performance, or using storyboarding to help develop the play as a whole that reflects a current social situation in their community.

Young activist's workshops. Young Activists use CPS to develop multiple community service projects pertaining to one or more social issues, i.e., the issues of hunger, students will facilitate a food, to combat illiteracy students may tutor at schools in the surrounding communities. This program allows youth the opportunity to directly give back to the community by providing support and supplies to individuals who need it the most.

Young artist's workshops. Young Artist's use CPS to develop propaganda to support the Young Actors and Young Artist initiatives, as well as, develop works of art that reflect how a certain social issue directly affects them and their communities. These works of art will be displayed in community art centers for view and for sell, the proceeds will be split 50/50 , half of the proceeds being donated to a charity that is directly affected by the particular social issues being portrayed and the other portion going back to support the youth.



Creative Change Leader. The last level of DCCL is the Creative Change Leader stage. In this level the individual become as lifelong learner as a result of the internalization of what was learned. At this point, the individuals have successfully integrated CPS and the other leadership tools learned into their everyday lives. In the Creativity2Day organizational model, the CommUnity² track and Young Leaders Conference directly correlates with this stage, as the students began to implement what they learn while giving back to their community and mentoring the up-coming youth in the C2D program, thus increasing their breadth of impact.

CommUntiy². CommUntiy² Project is the last programming track in Creativity2Day, this track is designed to have youth give back to their communities in a more direct way, building a more unified community. The three main goals of this program is to, (a) to bring community organizations together through creative workshop facilitations, designed and facilitated by youth, (b) have youth facilitate their own CPS session with community organizations, ensuring the community the organization serves, is served in the best way possible and the resources are available and accessible to all, (c) become mentors to younger youth in the program or becoming interns in local community organizations, which creates a positive cycle of leadership and support. Students will go out into the community to facilitate CPS for non-profits who serve marginalized communities to help ensure they are operating to the best of their abilities, will have a chance to facilitate any workshops they've created to C2D youth and other organizations, and have an internship for the summer.

Young Leaders Conference. Looking towards the future, I would also like to organize a “Young Leaders Conference” in Charlotte, NC to create a large forum for all the local young leaders in the Charlotte or North Carolina area to gather, facilitate workshops, and share ideas on

how to make their communities better, while creating professional and social networking opportunities and expanding youth mindsets beyond their current outlooks.

After developing Creativity2Day to correlate with the various levels of the DCCL and to have mezzo-level (i.e. schools, neighborhoods, and organizations) impact, I then began developing the micro-level interventions (i.e. students and at-risk-youth) that would fully integrate social issues, creativity, and leadership. Keeping in mind I needed to create multiple ways of teaching creativity creatively. To accomplish my micro-level goals of equipping students with the skills they need to combat social and peer issues while developing them as creative change leaders, I developed workshops using a combination of CPS Four Sight model (Puccio et al, 2011), the Thinking Skills model (TSM) (2007), and the Torrance Incubation Model of Teaching and Learning (TIM) (Torrance, 1979; Murdock & Keller-Mathers, 2008), while factoring in Ekvall's climate dimension (1996). These methods of teaching and training creativity have been around for years and have a large amount of positive research backing their validity and usefulness, and have all been shown to be the most effective in teaching and training creativity, leadership, and analytic skills (see Creativity, Does It Work Section, page 12).

Part 4: Digging Deeper Into Creativity2Day Workshops

Creativity2Day Workshop Development

Pre-Work

As stated earlier Creativity2Day workshops implementation and development began as an assignment during my last year of my undergraduate career and went on to be further developed during graduate school. During development of these workshops I felt it was important to first understand what social issues the youth felt were most pressing, what issues they faced on



a daily basis, instead of just assuming and creating programs without any credibility or validation from my target population.

Asking Youth What's What

To gather this information I sent out a “Call for Participation” (appendix A) asking various youth organizations, ones that served various at-risk populations, located in New York City, Charlotte, and Buffalo, NY, to grant me the opportunity to interview the youth participants of their organizations to find out what issues they felt were the most pressing on a daily basis. I explained to each organization that the interview process would have three parts (a) the initial group interview, (b) follow-up questionnaire, and (c) naming the workshop. In exchange for the interview sessions, I agreed to facilitate one creativity workshop for each organization that agreed to participate.

As a result, I received six callbacks. Three of the agencies were located in New York, two in Buffalo, NY and one in Charlotte, NC. Upon accepting the invitations to work with the youth, I requested each student, under the age of 18, to have a consent form signed by a parent or guardian (appendix B), to ensure parents agreed with the topics that were going to be discussed and to grant me the permission to share the information, confidentially of course, for the sake of this project. In total, I interviewed 78 students; figure 3 below provides the demographic of the students I surveyed, which was collected during the first initial group interview, note that all students who were present for the first and second interview/ follow-up session were not present during the third session. I collected this data to ensure the populations I wanted to work with were represented in the interviews, and they were.

Figure 3 Demographics

City	Charlotte, NC		New York, NY			Buffalo, NY		
		13		40			25	
Gender Identity / Sexuality	LGBTQ	Identified as male	Identify as Female			Identify as Gender Non-Conforming		
	19	33	41			4		
Age	12 or >	13-14	15-16	17-18	19-20	20+	12 or >	13-14
	14	13	16	14	12	9	14	13
Grade Level	7 th	8 th	9 th	10 th		11 th	12 th	n/a
	11	9	10	15		13	12	8
Racial identity	Afro-American		Asian	Hispanic/ Latino		Caucasian	Other	
	25		9	22		15	7	

The Conversation

During the facilitation of the interviews I introduced who I was, my goal, and purpose to the youth. I told them about the programs I wanted to create, why it was important to me. I also provided them a little of my personal history/background (to help gain trust) and allowed for students asked me questions about the programs and workshops. I also explained to the students the information and insight they were to provide was the most important factors in the creation of these workshops, as it would direct and dictate what kind of workshops I developed. To exclude my opinion or input from the conversation, I simply provided students with four prompts and only chimed in when students became emotional. The prompts are as followed:

1. What is it that bothers you most in life, in the media, social settings, ect?
2. What annoys, concerns, scares you, if anything?
3. If you could learn or change one thing about school or life, what would it be?
4. What do you feel like adults should teach you but don't?

The Results

Through the conversations with the youth, the following issues arose as concerns:



- | | |
|--|--------------------------------------|
| 1. Bullying: Cyber, Verbal, and emotional | 9. No creative outlets |
| 2. Money | 10. Teachers who don't care |
| 3. Materialism: being able to wear name brand clothing | 11. Being smart vs. being cool |
| 4. Self-esteem | 12. Knowing what beauty is |
| 5. Relationships | 13. Drugs: using and not wanting to |
| 6. Safe sex | 14. Acceptance of sexual orientation |
| 7. Abuse | 15. First impression |
| 8. Fighting | 16. Relating to others |
| | 17. Know how to set and obtain goals |

After reviewing what the students had stated, I felt like I needed to dig deeper and figure out what the core issues were. Since some of the seventeen topics listed above were similar and overlapped in content during the interviews, I decided to scale them down to ten main issues so that I would be able to focus on what troubled the youth the most. To do this I created a checklist questionnaire (appendix C) and sent it back to the youth organizations I originally worked with. The checklist asked the students rank the seventeen topics in order from most important to least important as it related to them personally and their success as a student. I collected, organized, and evaluated the data submitted to me, then organized the data into three categories depending on how they were ranked by the student, high, low and in-between. A high rank was given to the topics that were ranked in the top ten by more than half of the students, a low rank was given to the topics that consistently landed in slots 13-17, and the topics that fluctuated between the top ten and the bottom eight were ranked in-between. The results from the surveys are seen in figure 4 below.

Figure 4 Survey Results.		
Topic	High Rank	Low Rank
1. Bullying: Cyber, Verbal, and emotional *	X	X
2. Money	X	

3. Materialism: being able to wear name brand clothing	X	X
4. Self-esteem	X	
5. Relationships	X	
6. Safe sex	X	X
7. Abuse	X	
8. Fighting		X
9. No creative outlets		X
10. Teachers who don't care		X
11. Being smart vs. being cool	X	X
12. Knowing what beauty is	x	
13. Drugs: using and not wanting to	x	
14. Acceptance of sexual orientation	x	
15. First impression	x	x
16. Relating to others	x	x
17. Knowing what my goals are	x	

* The cells highlighted in black indicate the in-between categories.

All together there were eight highly ranked social topics and six in-between topics. Some of the topics were close in nature, so I decided to create five main tracks for the programs and ideas to fit into based on the themes. The five main tracks are, (a) leadership and goal setting, (b) creativity, (c) dealing with social and peer pressures/self-esteem, (e) understanding and appreciating differences, and (d) other, see figure 10 for a more descriptive breakdown of the tracks and programs.

Program name creation

Part three of the student participation was to generate names for some of the workshop topics. This aspect was important because the titles would be included in the student workbooks I was going to create, also, titles are an aspect of heightened anticipation within themselves. I worked with two different groups for the generation of the program names. The first group, from New York City, was designated to generate as many types of names per topic by using classic



brainstorming and they were also asked to make as many “title clusters” as possible. I then took the various “title clusters” to the group in Charlotte, NC and had them rank the names in each cluster from “most interesting” to “least interesting”, I chose the top two titles for each cluster.

Talking to professionals. For my last step, I met with, or sent the list to seven program directors or youth coordinators around the country. Their task was to also rank the titles from “highly accepted” to “low acceptance” from the standpoint of professionals. It was important for me to fully include youth in the development of this program, down to the title of the programs, but it is also important for the workshop to be marketed to professional organizations, schools, and various intuitions. The result of the brainstorming, clustering and card sort are the following titles:

1. Pressure Burst Pipes, How Strong Are Yours?
2. First Impressions, Leave Impressions”
3. To Lead, or Not To Lead... That is The Question...”
4. My Beauty Mirror
5. “Tell It Like It Is”
6. “Chill That’s My Boo”³
7. “Cash Rules Everything around me”
8. Bullying: Never now or Later

Understanding what issues were important to youth and young adults, Creativity2Day’s organizational goal, and what it was I wanted each workshop to provide students with tools and solutions to combat social issues, I was ready to start developing workshops. Using all things creative, I designed the workshops by combining CPS and TIM; TIM as the workshop outline, breaking each into three parts, heightened anticipation, digging deeper, and extended learning and CPS as content focus and to teach creativity, including CPS process and its tools.

³ This title received mixed reviews, but the students were drawn to it, so I kept the title.

Creativity2Day Workshop Structure

Each and every workshop is model after TIM, focused on one of Torrance's creativity goals , incorporates one tool of CPS, one pair of affective and thinking skills from the Thinking Skill Model of CPS (Puccio et. al, 2011), and various aspects of leadership and social development.

Incubation Model of Teaching and Learning: Workshop Framework. The Incubation Model of Teaching and Learning (TIM) (Torrance, 1979)(figure 5) developed by E. Paul Torrance is one of the few models in the field of creativity that relates directly to the integration of creativity and standard curriculum; with creativity as the framework for content delivery that fosters, engages, and extends learning beyond the classroom. This model was developed from Torrance's theory that creative behavior occurs at an intersection of an individual's creative skills, their motivation, creative abilities, and the willingness to want to learn creatively (Torrance & Safter, 1999; Murdock & Mathers, 2008.). This model engages it participants and permits the information learned to extended beyond the education setting while making all topics applicable on various levels.

“This model has been used within higher education systems over the last 15 years and is even valued at a highly selective and prestigious universities” (Smith & Smith, 2010 p.261). The use of TIM requires the distinction between the creative process of using the model itself , the creativity content it seeks to deliver (Murdock & Mathers, 2008), and an understanding of how the three basic stages work, which are Heighten Anticipation, Deepen Expectation, and Extending the learning. The stages are as followed:

Stage I, Heighten anticipation. This stage is designed to effectively and mentally prepare the student for the program, project, or workshop it is described as the ‘Warming Up Period’ that

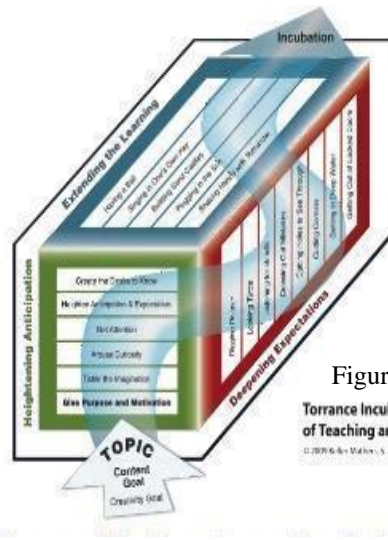


Figure 5
Torrance Incubation Model
of Teaching and Learning
© 2010 by Torrance & Safter, MA

is intended to (a) create the desire to know, (b) heighten anticipation and expectation, (c) get attention, (d) arouse curiosity, (e) tickle the imagination, and (f) give purpose and motivation (Torrance & Safter, 1990).

Stage II, Deepen expectations. This stage is designed to further engage the students with content through discovery and

exploration. The students are encouraged to “dig deeper” into the problem, which allows for the development of ownership and personal meaning, making new and useful connections, exploring unexpected opportunities, and advance to a deeper level of understanding. Students are encouraged to reach their goals by, (a) looking twice, (b) listening for smells, (d) cross out mistakes, (d) cutting holes to see through, (e) cutting corners, (f) getting into deep water, and (g) getting out of locked doors (Torrance & Safter, 1990).

Stage III, Extend the learning. In this stage, students began to use additional creative strategies to engage and extend the learning beyond the classroom setting. This is when the project, workshop, or program becomes applicable and appealing on a real contextual level. This stage lays the foundation for intrinsically-inspired exploration and is accomplished in the following ways: (a) having a ball, (b) singing in one’s own key (c) building sandcastles, (d) plugging in the sun, and (e) shaking hands with tomorrow. (Torrance & Safter, 1999).

As stated earlier, the overall goal of Creativity2Day workshops is to teach ARY how to successfully combat the various issues they face daily through the use of creative and critical thinking skills. Incorporating TIM into the workshop framework allows for me to ensure the skills

the youth learn during the workshops is transferrable to real life situations, so that they will be able to use the skills they learned with real-life application. Below in figure 1.6 you will find an example of the C2D TIM workshop for “*My Leadership: Now and Later*” as presented in the manuscript the C2D manuscript.

Figure 6 Example of TIM Workshop.

My Leadership: Now and Later

Content focus: Leadership Development

Aim: This program is designed to engage student’s leadership traits and qualities, to also allow them to see themselves as leaders today and in the future.

CPS Tools: *Brainstorming & Storyboarding.*

Supplies: Leadership storyboard, sticky notes, tools to build a model, poster paper, and markers.

Icebreaker- Students will be broken into two different groups. One group will be instructed to brainstorm on what it means to be a leader and the other groups will to brainstorm on what not being a leader means or looks like. They will compare notes and discuss.

Heighten the Anticipation by: Students will be given a number 1-4 on color coded index card hidden in an envelope and will be instructed not to open it until one was told to.

Activity: After the icebreaker I will allow them to open the envelopes, which are color-coded. Students will then move into their respective groups.

A1. On each table, for each group there will be a scenario that requires the students to use their judgment to make ethical leadership decisions. On the back of each card will be instructions for each member of the team to act out.

For example: a pilot is flying a plane and has just been informed a zombie virus was released and it is affecting the passengers on the plane slowly, but surely.

One student’s role card would say Pilot:

“You are the pilot of this plane, you can land it and save some passengers, but you risk infecting people on earth and it becoming widespread. There is a 45% chance the virus would get out.

Another Role: Flight attendant :

“You and the staff are the only individuals who know that the zombie virus is affecting some passengers on this flight. Do you keep it to yourself, or do you warn others on the plane?”

And so on. Each table will have a set of 5 questions to answer in their roles.

Going Beyond: Getting in Deep Water

A2. Group discussion on how it felt to make the decisions we had to give the roles. Explain how they differed and were similar.

Talk about:



- How does this relate to us in our everyday lives?
- As individual leaders, maybe to our siblings, our friends, ect, how does the decisions we make effect ourselves and others?
- What happens when we make decisions without considering the whole picture and weighing the options of all our actions?

Debrief: Have students discuss some of the items they drew and what they stand for.

Extending the Learning:

A3. Task 1. Student are to write in their journals about the following:

- Leadership means to them, how you are a leader and what type of leader you may want to be in the future.

Task 2. On the story board sheet, students will map out the type of leader the see themselves today, tomorrow, a month from now, a year, three years, and five years from now.

Task 3. For the next week, student will identify three people they consider to be great leaders, jot their names down, their leadership traits and hand them a “you’re a great leader because _____” card.

Creative problem solving. The CPS process, developed by Osborn (1963), was originally a comprehensive 7-stage process designed to help leaders of corporations and their workers think more creatively, generate ideas based on an individual’s or group challenge, and uses creative thinking to find, strengthen, and implement solutions. In 1963, through the publishing of *Applied Imagination* , Osborn promoted the revised three-step CPS process along with the barnstorming technique, which is a divergent thinking tool used to generate a plethora of ides by deferring judgment. Over the course of 50 years CPS has gone through many modifications and designs to help increase its functionality, transformability, and adaptability, (see Noller, Parnes & Biondi, 1976; Parnes, 1967; Parnes, Noller & Biondi, 1977; Isaksen and Treffinger, 1985; Isaksen, Dorval and Treffinger, 1994; Vehar, Miller and Firestien;1999; & Puccio, Murdock and Mance, 2007) to allow for the framework of CPS to be used with ease, in various fields of work and study. For

Creativity2Day workshops I integrated the use of both, Thinking Skills Model (2007) and FourSight Model (2010), to train creativity creatively.

Thinking skills model. The CPS Thinking Skills Model is described as a cognitive model with affective influence, whose function is to improve individual thought processes so they are better able to resolve problems and produce opportunity's that bring about productive change (Puccio et al., 2011). It is one of the earlier models of CPS; it is made up of three stages and six



Creative Leadership: Skills That Drive Change
Puccio, Murdock, & Mance (2007)

Figure 7

steps, two steps in each stage, one that represents divergence and the other convergence. The stages and corresponding steps of TSM are as followed:

Clarification, stage I. In this stage individuals/groups explores the issues that needs to be solved by exploring the vis ion and formulating challenges.

Transformation, stage II. In this stage individuals/groups identify ideas to solve the challenges by exploring ideas and formulating solutions.

Figure 8. Thinking Skills Model: Affective and Thinking Skills			
	Step of TSM	Affective Skill	Thinking Skill
Stage 1 Clarification	Assessing the Situation	Mindfulness	Diagnostic thinking
	Exploring the Vision	Dreaming	Visionary Thinking
	Formulating Challenges	Sensing Gaps	Strategic Thinking
Stage 2 Transformation	Exploring Ideas	Playfulness	Ideational Thinking
	Formulating Solutions	Avoiding Premature Closure	Evaluative Thinking
Stage 3 Implementation	Exploring Acceptance	Sensitivity to Environment	Contextual Thinking
	Formulating a Plan	Tolerance for Risk	Tactical Thinking

Puccio, Mance, & Murdock (2011)



Implementation, stage III. In this stage individuals/groups refine solutions and create a plan of action by exploring acceptance and formulating a plan.

I chose to use the TSM specifically because it incorporates the development of affective and thinking skills for individuals. C2D workshops are geared toward the continuous development of both affective and thinking skills in ARY, especially as they relate to creative and individualized progression. Each and every C2D workshop is focused on one specific stages of CPS and its corresponding affective and thinking skills (see figure1.8). for more detailed description), this ensures the goals of teaching and developing creativity and the 21st century skills aforementioned, are being taught in more than one way. The list the affective and thinking skills as they relate to TSM are show in figure 8):

FourSight. FourSight Model (FSM) of CPS derived from the FourSight Breakthrough Thinking Profile, published by Dr. Puccio as a result of his belief that people, through their cognitive styles, will express a clarifier, ideator, developer, or implementer preferences, when involved in and how they connect to CPS and other creative processes (Puccio, G. J. & Millerm, 2010).

The CPS version of FourSight was developed in 2010 by Dorte Nielsen and Sarah Thurber,

to ensure CPS could be taught in a way that was easy to teach, understand, and remember. The model includes four steps:

Clarify. – In the clarification stage individuals gather all the important data connected to the issues, in order for it to be solved creatively, asking themselves what is the key information and more importantly what is the challenge.



Ideate. In the ideation stage individuals explore lots of ideas, to help address the challenge at hand through brainstorming.

Develop. The Development stage is when individuals change promising ideas into workable solutions.

Implement – The implementation stage is when the individuals implement the plan of action they developed to solve or overcome the problem.

Using the FSM when facilitating Creativity2Day workshop allows me to teach CPS with two different impactful outcomes, (a) teaching just the basic steps and skills needed to understand how to use CPS every day and (b) giving youth a further understanding of their thinking skill preference, which can help them succeed when working in groups in and outside of school. In addition, FSM is clear, color coordinated, and has visual representations of each stage, which is beneficial when I am working with students who may be illiterate or cannot read well.

Creativity goals. Through the development of TIM and other test and studies, E. Paul Torrance also developed a list of creative thinking skills by looking at different individuals throughout history that had demonstrated high creative achievements by examining their behavior and achievements, and comparing them to modern day creative individuals and the test responses of children who grew up to make highly creative achievements. Through his analysis, he was able to identify certain skills that were common among the groups, they are known as the creativity traits/goals and the ones I use for this project are as followed:



- a) Produce and Consider Many Alternatives
- b) Be Original
- c) Highlight the Essence.
- d) Elaborate, But Not Excessively –.
- e) Keep Open, Be Aware of Emotions
- f) Put Ideas Into Context
- g) Combine and Synthesize
- h) Visualize Richly and Colorfully
- i) Enjoy and Use Fantasy –
- j) Make It Swing, Make It Ring
- k) Look At It Another Way
- l) Visualize The Inside
- m) Breakthrough: Extend the Boundaries
- n) Let the Humor Flow and Use It
- o) Get Glimpses of the Future

Each one of these goals serves as a creativity goal in each Creativity2Day workshop. So in addition to the social and peer, thinking and affective skills, the learning of a creativity tool, leadership skill, and CPS, the workshops will also incorporate a deliberate creativity goal. In total I developed 18 workshops designed for multiple uses, each workshop could be conducted by themselves, as clusters of selected workshops, or all the workshops given over eleven weeks, twice a week or, 22 weeks, once a week, table 1.8 provides a more detailed breakdown of the C2D workshops and their corresponding creativity goals.

Figure 10 Descriptions of Creativity2Day Workshops						
Program Title	Brief Description	Social Skill Focus	Creativity Goal	CPS Tool	Affective Skill	Thinking Skill
Creativity Track						
What Is Creativity?	This workshop is an introduction to what creativity is and what it means to be creative.	Developing a creative identity & an idea around what it means to be a creative individual	Combine and Synthesize	Brainstorming	Mindfulness	Diagnostic thinking
Crash Course in Creative Problem Solving	This workshop is the introduction to the Creative Problem Solving Process.	Being able to problem solve and generating many ideas for any problem.	Be flexible	Brainstorming , Hits & Clusters	Dreaming	Visionary Thinking

Our Creativity Model	In this workshops, youth create a unified model of creativity based in the collective definition.	Relationship building and put ideas into context.	Combine and Synthesize	Brainstorming	Sensing Gaps	Strategic thinking
Leadership Tack						
The Hollow Puzzle	This workshops is focused on group engagement, understanding them types of leaders that are in the group, and explores how to work with others during possible frustration and confusion.	Dealing with frustration and the unknown Being able to stop and step back	Produce and Consider Many Alternatives	Verbal ladder of abstraction / FourSight	Tolerance for Risk & Sensing Gaps	Tactical Thinking & Strategic Thinking
Monkey See, Monkey Do, Who Knew?!	Explores why being a leader is important, as well as, the pit-falls of allowing peers to dictate what one does, and how one should act.	Being comfortable with one's self	Be original	Forced Connections	Sensitivity To Environment	Contextual Thinking
To Lead, or Not To Lead	Explores accountability of all decisions made in life though extreme scenarios in which youth are given leadership roles.	Exploring decision making & morals	Break Through and Extend Boundaries	Data Questions	Avoid Premature Closure	Evaluative Thinking
The Leader In Me.	Develops youth idea of who they are as a leader now, tomorrow, and in the future.	Personal Leadership Development	Get Glimpse of the Future	Story Boarding	Dreaming	Visionary Thinking
Understanding and Appreciating Differences						
Beauty Mirror	Is focused on reaffirming youth internal beauty though their own eyes while further developing the traits they do like about themselves.	Developing a positive self-esteem	Visualize the Inside	Brainwriting	Mindfulness	Diagnostic Thinking
Tell It Like it Is	This workshop is designed to have the members of the group/ community provide uplifting and positive words of encouragement.	Being positive and building others up	Highlights The Essence & Elaborate But Not excessively	Stick-'em up brainstorming	Mindfulness	Diagnostic Thinking



Unpacking Stereotypes	This workshop is designed to breakdown the stereotypes and archetypes we know, and some cases don't know, exist within youth and their peers.	Learning how to celebrate differences	Breakthrough: Extend Boundaries	Excursion, Brainwriting	Avoiding Premature Closure	Evaluative Thinking
Who am I to You?	This workshop is designed to highlight the commonalities of all the individuals within the group/community, which helps to close the gaps of separation and isolation.	Understand who you are and how you relate to others.	Keep Open: be aware of emotions & Elaborate But Not excessively	Forced Connections	Mindfulness & Sensitivity to Environment	Diagnostic Thinking & Contextual Thinking
Dealing With Social and Peer Pressures						
Photoshop Me	This workshop explores standards of beauty, while unpacking the influences social media has on what is deemed beautiful and unattractive.	Unpacking social media's influences on identity	Look at it Another Way & Visualize the Insides	Excursion/ Forced Connections	Sensing Gap	Strategic Thinking
Pressure Burst Pipes	Explores different ways to get out of sticky, peer pressure situations.	Dealing with peer pressures	Put Ideas into Context & Produce and Consider Many Alternatives	Stick'em up Brainstorming	Sensing Gap & Avoiding Premature Closure	Strategic Thinking & Evaluative Thinking
"Chill That's My Boo"	This workshop is designed to explore what healthy and unhealthy relationships look like on a societal, personal, and media level.	Identifying bad & healthy relationships	Look At it Another Way	Card Sort	Mindfulness & Sensitivity to Environment	Diagnostic Thinking & Contextual Thinking
First Impressions, Leave Impressions	Explores the effect making a poor first impression, even if a person doesn't know their making it, has on an individual and those who associate with that person.	Being aware of the impression one makes out in public	Make it Swing Make it Ring	Evaluation matrix	Mindfulness & Playfulness	Diagnostic Thinking & Ideational Thinking
Acting A fool	Uses improv to teach youth how to problem solve on the spot.	Learning how to roll with the punches	Enjoy and Use Fantasy	Improv	Playfulness	Ideational thinking
Other						

Cash Rules Everything Around Me	Simulation of the game of life	Money management & the game of life	Enjoy and Use Fantasy	—	Playfulness	Ideational thinking
Bullying Not Now, nor Ever	Explores bullying and the long lasting affects it may have on an individual.	Understanding the repercussions of bullying	Breakthrough: Extend Boundaries	Forced Connections	Sensitivity to Environment	Contextual Thinking

C2D Additions

To aid in the development and the implementation of the Creativity2Day workshops, I have also created a facilitator's manuscript and corresponding student workbook. The manuscript provides a detailed outline of how each workshop are going to be facilitated, the materials need, and guided questions. In the manuscript, the workshop outlines are formatted to follow TIM's guidelines and stages, so it is easy to follow and understand for all, even individuals who do not have experience with TIM. The student workbooks are designed to be extending learning tools, helping student deepen and express their thoughts outside of the workshop/classroom setting. There is an academic aspect woven into the workbooks, as they require student to write read prompts, think and analyze scenarios, and convey their thoughts in written form. Figure 11 below is an example of student workbook pages and figure 6 is an example of an example of one manuscript outlines.



Figure 11 Workbook Pages

Storyboarding Tool. Story Board is a CPS convergant tool that allows you to "see into the future"

Now	Next year	In three years
In 4 years	5 years	10 years

How will you work to develop yourself into the leader you see yourself as in the future?

"The Leader in ME"

LEADERS:

- Look & Listen
- Empowerment
- Awareness
- Doing
- Emotional Bonding
- Responsibility
- Synchronicity

Why are these things and the traits we generated important? _____

Why is Leadership Important?

How are you a leader? _____

1. What does it mean to lead? _____

2. What are some leadership skills you possess? _____

Types of Leaders:

Part 5: Conclusion

Working on this project, developing and facilitating the programs, working with youth, and seeing my dream come to life, all though creativity and Creative Studies has been both challenging and rewarding. Developing *Creativity2Day* workshops alone was a challenge process, especially getting the ideas out of my head, on to paper and into action. While conducting research on other organizations, reviewing their tools, procedures, and approaches to at-risk-you , I found very few examples on how to structure to develop my program, but not one that was similar in vision and goal of engaging youth though the use of creativity. After a lot of hard work, long incubation

periods and a lot of editing, revising, and moving things around Creativity2Day's development is complete.

Now that the program has been developed, the organization is a work-in-progress, and the youth are beginning to engage in the content, examining their world around them, my true journey begins. The journey of guiding young impressionable minds through a new world, a world filled with creativity, possibility, and conviction, learning that it's ok, fun even, to make mistakes, and most of all think as a creative individual. Helping them not to become a product of their community, but their communities a product of their positive work. Creativity2Day is not just a youth program that ends when they age out a 21, it is something that will always live within youth, enabling the growth and development of themselves, their peers, and myself.

Currently

The program in Charlotte, NC is just the beginning, I am currently facilitating the workshops at Time Out Youth a youth organization that serves LGBTQ youth. I am receiving positive feedback on the workshops and ways I can further develop each one. Also, I am working on incorporating Creativity2Day and applying for a 501(c)(3), non-for-profit status, so I can apply for grants to help youth receive these programs free of charge. Lastly, I am working on building my Board of Directors and solidifying a summer polite for the program in conjunction with D4, a no-profit-organization out of Greensboro, NC, to service youth in Charlotte, Durham, and Greensboro, NC. If the pilot program is successful, the program will be fully running in one charter school and one CMS School.

Look Towards the Future.

Starting in the summer of 2016, I would like to have a full summer program in session using the students from the summer 2015 pilot and the students from the 2015-2016 school year.



In August 2016, I would like to find a class of 6th grade participants that I can follow and track from 2016-2024 (first year post high school) conducting a longitudinal study to see the effectiveness of creativity on at-risk-youth, publishing data every 3years (2018, 2021, &, 2014).

Hopefully I can train various organizations, in communities all around the country, to inspire their youth to become more than statistics, individuals who are predestined to death and pregnancy, and to be more than just individuals who barely make it by in life. Instead, would like to inspire youth all over to become more ambitious, community change leaders, advancing and advocating for themselves and the ones they love. I also would like to have a Creative Youth Center for youth to have a creative space to create forums, art, and hangout, develop their creative and critical thinking skills, and provide a place of refuge from social and educational adversities.

Closing Remarks.

Overall, the spark of my creative enlightenment started within the International Center for Studies in Creativity, which has provided a sturdy platform for me to build upon. Creativity2Day is the result of that; and for this I am very grateful.

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Appendix A: Call for participation

This document was sent out to various organizations to ask if I could interview their youth participants.

Positively Impacting Youth & Young Adults Lives Through Creativity & Leadership

Creativity 2 Day

Phone: 917.202.5554 * Website: Creativity2day.weebly.com * Email: Creativity2Day@gmail.com

Attention: Call for Participation

Attention Youth Organizations, Administrators, Schools, Youth Groups and Young Adults

My name is Tamika Lewis, I am a current Graduate Student at Buffalo State College studying for a Masters Degree in the Science of Creativity. I need your help!

I am currently trying to develop a leadership program and project geared toward youth and young adults ages 10-18.

The project and developed workshops will focus on cultural and social issues youth are faced with daily along with tools to overcome the adversities, with a strong focus on decision-making skills.

The outcome is to educate students on the Creative Studies Process (CPS) and how to use creativity to overcome problems they may face, while providing them with additional tools to help mold them into leaders by increasing their confidence and helping them to expand their thinking skills in-and-outside of the classroom.




More On Back! *cont.*



Why I Need Your Help

I am looking for youth to speak with so that I may be able to gain knowledge around what issues are concerning them, what kind of programs they would like to see and attend and what kind of aspects they take into consideration when face with difficulties.

I believe that youth and young adults should have input on the program, as they are the individuals who experience and personal testimony. This is where you come in, as you have access to youth and young adults.

Possible Benefits

I have a Social Work Bachelors Degree and I am very willing to volunteer my time to facilitate workshops for your youth. I already have workshops created that pertain to self-esteem, social media and its effects, art, and could create a workshop based on your need or organization. I do have previous experience and have worked with many organizations over the years and most of all youth work is my passion.

I will travel to your location to work with your youth; there is no additional work on your end. I have participation slips already drafted for youth under 18 years old.

If you are interested please contact me for more information or to set a date. Thank you in advance!

Phone: 917.202.5554
 Website: Creativity2day.weebly.com
 Email: Creativity2Day@gmail.com





Appendix B: Student release form

[Insert Organizations Name]

Please select a statement below, sign, detach, and return this form back to the Organization listed above.

Dear Parents/ Guardians,

Your child/student _____ has been selected to participate in an interview at _____. As a participant in the interview process, your child will be asked about the issues they face daily both, in and outside of school. The intent of this workshop is to have your child’s input help develop youth focused workshops geared around navigating the pressures they face daily. This interview process will have three parts, one formal group interview and two follow-up sessions.

If you give permission for your child/student to participate in this interview process please sign and date this agreement form below. If you have any questions or concerns, please feel free to contact me at 917.202.5554 or tlewis.cm@gmail.com .



- I, _____, give permission for my child/student _____ to participate in the interview process mentioned above.
- I do not give permission for my child _____ to participate in the interview process mentioned above.

If you are older than 18, you may provide consent for yourself.

Signature

Print Name

Date

Appendix C.: Student follow-up form

Creativity2Day's: Interview Follow-up

Hello Youth! About a month ago I sat down with you during a group interview and ask you to tell me what issues you faced daily, both in and outside of school. The following list below (the one to the left) is all the topics that came up during our conversation. I need your help! I need you to let me know which topics are most (and least) important to you.

Directions: take the topic title (or its letter) from the left and write it in the numbered slot that shows how important to you it is on the right. Please do not discuss what you put down until everyone is complete and has returned their sheet.

A. Bullying: Cyber, Verbal, and emotional.	1	_____
B. Money.	2	_____
C. Materialism: being able to wear name brand clothing.	3	_____
D. Self-esteem.	4	_____
E. Relationships.	5	_____
F. Safe sex.	6	_____
G. Abuse.	7	_____
H. Fighting.	8	_____
I. No creative outlets.	9	_____
J. Teachers who don't care.	10	_____
K. Being smart vs. being cool.	11	_____
L. Knowing what beauty is.	12	_____
M. Drugs: how to say no.	13	_____
N. Acceptance of sexual orientation.	14	_____
O. Making a good first impression.	15	_____
P. Relating to others.	16	_____
Q. Setting goals.	17	_____
		(Least interesting/ important)