Creative Studies Graduate Student Master's Projects   International Center for Studies in Creativity

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Everyday Creativity Without Group Brainstorming

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Buffalo State
State University of New York
Department of Creative Studies

Everyday Creativity Without Group Brainstorming

A Project in
Creative Studies

by

Erik A.J. op ten Berg

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science
May 2012

Buffalo State
State University of New York
Department of Creative Studies

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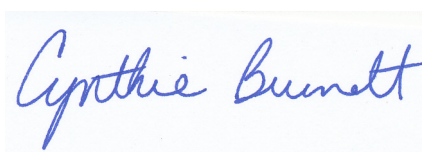
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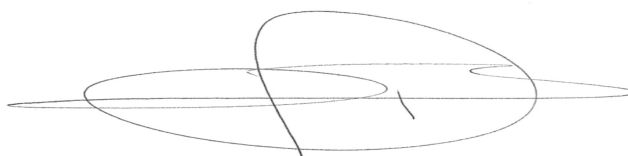for the Degree of

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An Abstract of a Project
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Abstract of Project

Everyday Creativity Without Group Brainstorming

This Master's project focuses on different ways to nurture everyday creativity at the work place apart from the well-known "scheduled" brainstorm sessions. The project covers an extensive literature review and the description of three concrete products as an outcome. The finished project includes the design of a two-hour workshop, a one-day training course, and a ten-step coaching program, all about "everyday creativity at work". Workshops and coaching program are based on the Torrance Incubation Model (Torrance & Safter, 1990). They will assist companies and individuals in applying their creative potential with more impact on a daily basis, to ultimately improve their resiliency at work. The fresh approach and inspiring tools used in both workshops and in the coaching program are evaluated as highly effective in the pilot sessions. This Master's project demonstrates that everyday creativity is an inevitable behavior to make (work) life more original, elegant, and meaningful.

Keywords: everyday creativity, workplace, coaching, training, resiliency

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Signature

2012, May 1

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Date

Dedication and Acknowledgements

During this Master's project I stumbled on a website that challenges people to look at a situation in hundred different ways (http://litemind.com/tackle-any-issue-with-a-list-of-100/). The question that immediately arises is: isn't that way too many? The answer is that the exaggeration makes the technique so wonderful. It opens up a wild field of possibilities. With this in mind I want to acknowledge here hundred lovely people who have supported and inspired me so much to accomplish this Master's project on everyday creativity. I have sorted them in ten categories:

- **Ineke**, Tessa, Kas, Luna, Jeroen, Bas, Jetje, **Sjef**, Tiny, Adri and Rob;
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- Ben, Pascal, Evert-Jan, *Simoon*, Sven, Frans, Ingrid, Hans, *Patrick*, and Bert;
- Deepak Chopra, James Kouzes, Robert Dilts, Julia Cameron, Paulo Coelho, Stephen Covey, Simon Sinek, Gary Davis, Dave Meier, and Buddha;
- *E. Paul Torrance*, Sid Parnes, Alex Osborn, Edward de Bono, *Ruth Richards*, Göran Ekvall, William Gordon, Roger von Oech, Kobus Neethling, and Michael Mumford;
- Richard, Ernest, Kees, Kees, Betty, Jeanne, Jessica, Otto, Ryet, and Aart;
- *Clara*, *Janice*, Maëlle, Maggie, Matteo, Match, Franca, *Tim*, Tim, and Tim.

Beside all these hundred great people I want to thank four special things: my splendid little camera, my never complaining ever-expanding bookshelves, my hungry hard disc on my Apple MacBook Pro, and my Italian shoes that brought me everywhere I wanted to go!

Table of Contents

List of Tables

List of Figures

Section One: Background of the Project

Purpose and Description of Project

It was Sestri Levante, April 2011, and I was attending the CREA conference, organized by the Creativity European Association (CREA). Outside the Villa Balbi hotel, the central place of the conference, a huge labyrinth is situated at the beach. It is one of the special places where you can find your inspiration while being on your own. When you walk a labyrinth with a specific question in mind, it may trigger a spontaneous creative process with a dynamic balance of divergent and convergent moments. I had that experience several times before. I decided to walk the labyrinth with the question, "what might be the focus of my Master's project in Spring 2012?".

Figure 1

Labyrinth at CREA

This particular walk of the labyrinth brought many thoughts to my mind. When I was sitting in the center, on a little stone, I started to jot them down. It became a stream of metaphoric keywords that provided more and more meaning to me. Those keywords were: *separate thinking as the alchemy of Creative Problem Solving (CPS), real life skill, personal leadership, acting extraordinary, meaning of life, creating your own footprint, accelerating deeper impact, dancing on the rhythm of your own key, singing your song of destiny, finding the treasures for the future, and moments of truth*. Later that day, during dinner, I was talking about this experience

with Gerard Puccio, one of the crea-leaders at the conference and department chair of the International Center for Studies in Creativity. We concluded that these words had to do with the ability of discovering, developing and maintaining resiliency in life, and especially at work. By walking the labyrinth, I had found that day in April in Italy a clear initial focus for my Master's project: how to create more resilience at work by applying creative abilities.

I have been teaching creative thinking since 2002 at the Center for Development of Creative Thinking (COCD) and for my own clients. With this, I have met hundreds of people in a 3-day course approach, and thousands of people in shorter workshops. When I teach Creative Problem Solving (CPS), people learn how to maintain a creative attitude and how to brainstorm in group sessions. I teach them the dynamic balance between divergent and convergent thinking. I teach them many creative thinking techniques and they understand the stepwise approach of the framework of CPS (Puccio, Mance, & Murdock, 2011). It makes them more resilient. This very practical approach helps people obtain many clues to be more creative in their work life. The participants like those training courses very much because of all the inspiration, the energy and practical access points to be more creative. It all seems so logical and easy to apply. But after the training, they find it hard to implement all the insights in their daily lives. Sometimes they participate in a group brainstorm session, but most of their time they fall back in the way of daily routines, rushes and following their critical mind. They somehow find it hard to deal with constraints and to apply their creative thinking more freely. They would love to apply much more of the creativity tools, but they don't see how to organize this when the world around them makes them too busy. The inspiration of the training is far away. Ultimately, the courses didn't increase their level of resiliency as much as I hoped.

I have noticed that many people think they can only be creative in a scheduled brainstorming session. They use it also as an excuse that applying creativity is nearly impossible when they are on their own, with their own never-ending to-do lists and avalanches of emails, tweets and blog posts. However, I know this is not true. When you have developed a creative attitude and a set of creativity skills, your behavior will be more creative in everyday work activities, also without group brainstorming. In my own life, and also in the life of many others, I see lots of examples how applying creativity can enrich lives, can lead to inspiring ideas, and create happiness and fulfillment. It would be nice if I, as a creativity professional, could help people find a way to be more creative everyday, apart from group brainstorms, in all kind of activities, small or big.

In Fall 2011, my beliefs in this became more strengthened when I was studying and reviewing the book *Everyday Creativity* by Ruth Richards (2007), the famous scholar who coined the term "Everyday Creativity", and has done a great deal of research on this topic for many years. To her it is clear that "seen as a process, and even a way of life, our everyday creativity offers whole new ways of thinking, of experiencing the world and experiencing ourselves" (p. 4). To her, everyday creativity is more a way of life than specific actions. It is more about how people are doing things, than about what they do. "Happier, fuller and healthier times may lie ahead if we learn to value everyday creativity" (p. 208). It is not only group brainstorming that makes people creative; it is also about how they live their daily life creatively. Researching the heritage of Ruth Richards convinced me that I wanted to know more about applying everyday creativity in the workplace, besides ordinary brainstorm meetings. Therefore, I have decided to name my Master's project,

"Everyday Creativity without Group Brainstorming". I assume that this will also improve, or even boost and accelerate, the resiliency people need and look for.

For me, there are several goals of this project:

- To research and investigate what hinders people from being creative in their daily work life. What are the constraints, the barriers and the impasses?

- To research and investigate where people would like to apply their creativity. What kinds of activities need more creative thinking? What could be the benefits and outcomes?

- To obtain a well-rounded view of everyday creativity at work, where scheduled brainstorms are no longer the excuse for not being creative;

- To describe how a creative attitude and creative behaviors may manifest in everyday situations, and to describe what skill set is needed to practice this;

- To collect existing tools that would support the individual exploration and maintenance of everyday creativity;

- To develop tools to nurture everyday creativity at work, that I can use or deliver in my training courses and workshops; and

- To publish about my findings, for instance via articles, blogs, communities, presentations, keynotes. I would like to ultimately make this topic of everyday creativity my key expertise.

In thinking about the 4Ps-model developed by Rhodes (1961) – Person, Process, Product, and Press – I want to focus on the P's of Person, Process and Press. I am interested in how I might ignite people to use their creative skills in daily activities at work. It is my intention to dig deeper in the understanding of the process that is needed to support the behavior of everyday creativity. Also I want to pinpoint how people can influence their environment to be more stimulating to the application of

their creativity. In this way, I am looking for the answers on how to overcome the

constraints and barriers that hinder creative abilities and creative attitudes. I will not

focus in detail on the products or outcome of their creative thinking (P of product).

Rationale for Selection

I have selected this topic because I regret that people are struggling with the

application of their creativity at work, despite all their training, insights and intentions.

In personal life, and even more in work life, it is hard to resist critical thinking and

premature closure when you are looking for new pathways (Parnes, 1981). I have

experienced that many times myself, and I still do in many situations. But also, I have

experienced many moments where using my creativity has enriched my life. It

revitalizes me and gives me the power and energy to do meaningful things for my

environment. I want to share this experience with other people as much as I can. It is

part of my purpose in life, my contribution to the world. I wrote about this in my own

vision paper for CRS 635, the class on Creative Leadership: "helping people to

breathe creativity and dance with obstacles". Now, in this Master's project, I want to

apply my creative leadership philosophy on everyday creativity in the workplace.

During my years as a creativity professional the topic of "Everyday Creativity"

has often caught my attention. And, looking back, I see that I have implemented

many things in my training approach. But I still feel the need to explore this topic

more in depth. I took the opportunity in CRS 625 (Current Issues in Creativity

Studies) to dive into everyday creativity and to build a showcase on Ruth Richards

(2007; 2011), the famous scholar on this topic. The Master's project (CRS 690) is a

beautiful opportunity for me to dig deeper and focus more on "Everyday Creativity at

Work", with all the beneficial support of the faculty of the International Center for

Studies in Creativity. There is no better place and no better timing for me as this moment!

Figure 2

Poem on Everyday Creativity

how simpl**E**

in e**V**erything

back to the **E**ssence

afte**R** a long walk

creativit**Y** is inspiring

Driven by heartbeat

in **A**ll parts of life

originalit**Y** can be there...

creativity will **C**ause changes

mo**R**e beautiful

elegant and m**E**aningful

pl**A**ying with judgment

dancing wi**T**h obstacles

breath**I**ng creativity

everyday e**V**ery moment

liv**I**ng

beyond es**T**ablished tracks

m**Y** way...

Section Two: Pertinent Literature

Introduction

During my coursework in the Master of Science degree in Creativity, I have

read many books and articles on creativity. I have reviewed a few of them more in

depth as part of assignments, for instance on everyday creativity, constraints and

barriers, effects of meditation, nature of insights, and leadership challenges. In this

project, I want to build on the previous research I have done and papers I have

written for several courses of the Master's degree program. The topics of these

(unpublished) papers were about taming down wild ideas, lateral thinking, fear of

originality, breakthrough thinking and creative leadership. As for the topic of

"Everyday Creativity without Group Brainstorming", in this section I will provide a

summarized overview of the articles and books that have caught my special

attention. And I will summarize in this section a narrative of my research in literature

about my topic.

Most importantly, I want to name the work of Ruth Richards, her numerous

articles, and her book on *Everyday Creativity* (2007). She has crafted out the

potential benefits of living everyday creatively. Added to this are the articles and

chapters on the effects of constraints and how these hinder creative behavior.

Interesting authors in this area include Sternberg and Kaufman (2010), Stokes (2007;

2009) and Walinga (2010). Regarding the element of leadership, as well self-

leadership as leading others, I was inspired by *The Leadership Challenge* of Kouzes

and Posner (2007), *The Soul of Leadership* of Deepak Chopra (2010) and *Creative

Leadership* by Puccio, Mance, and Murdock (2011).

For a more creative attitude and behavior I wanted to build on the knowledge

in the books *Creative Behavior Guidebook* of Parnes (1967) in *Creativity* by

Csikzentmihalyi (1998) and in *A Whack on the Side of the Head* from Von Oech

(2008). This is directly connected to the science about creativity skills and strategies,

as described in *The Search for Satori and Creativity* (Torrance, 1979), by Scott,

Leritz and Mumford (2004) in their analysis of creativity training, and the great book

Creativity is Forever (Davis, 2004). Regarding the implications of environment, and

one's own impact at the workplace, Sawyer (2007), Ekvall (1996) and Amabile (1997)

had practical approaches how people can influence their physical and psychological

environment.

Additionally, there are numerous websites and blogs about the themes

"Everyday Creativity" and "Organizational Creativity". My fellow classmates of the

Supremes provided me tips and suggestions on a regular basis. The Butler Library

gave me entrance to search engines. I interviewed my Dutch colleagues and former

participants of my training courses about their thoughts and experiences. Enough

resources! It is the challenge to get the best and most inspiring new insights out of all

this to build the practical outcomes of my Master's project.

Narrative of Literature

My thinking about my project has been influenced by the literature I have read

during and before this Master's project. I built my approach mainly on the books and

articles mentioned in the previous paragraph. I have structured my findings along six

chalk lines related to everyday creativity at the workplace:

- Where do people manifest their creativity at work?

- Why is everyday creativity so important?

- What are the main characteristics of a creative person?

- Which additional characteristics can be developed to become more creative?

- What are the aspects that stimulate individuals to be creative at work?

- What are the aspects that hinder individuals to be creative at work?

I also used these chalk lines in a quick questionnaire to ask forty-five different people how they are creative at work. I used the obtained responses to develop the tools and training design I am looking for as an outcome of this Master's project. The results will be described more in detail in section four.

Where do people manifest their creativity at work?

I am intrigued by this question because many people look at creativity in the workplace only as an organized group brainstorm. But everyday creativity can show up in many more situations in everyday work life. Once people experience the advantages and ease of behaving more creatively, they discover all kind of opportunities to apply creativity. In order to describe the possible uses of everyday creativity at the workplace, I want to take a closer look at the different models and descriptions concerning everyday creativity. I want to focus first on Parnes (1967), who described the nature of creative behavior in many traits. His approach resonates with my curiosity about everyday creativity at work:

> If I myself were pinned down to a summary, I might say that the individual who behaves creatively is oriented toward setting and solving meaningful problems, using an inner drive to recombine his storehouse of experience in new ways. In attacking his problems, he does not behave as a conformist; instead, he pioneers often, is not afraid to fail frequently, but is productive in the long run. (Parnes, 1967, p. 41)

This pinned summary of Parnes is a good starting point to describe the activities that can belong to the area of everyday creativity at work. In search of a clear definition of

different forms of creativity, Ivcevic (2007) discovered that there are differences between everyday creativity and artistic creativity. She was also able to outline three dimensions of creativity in the life-space: everyday creativity, artistic creativity, and intellectual creativity (Ivcevic & Mayer, 2009). Each of these dimensions can be described separately in distinct areas with lots of specific activities. According to Ivcevic and Mayer "everyday creativity concerns original and appropriate expressions in common life settings and interactions" (p. 154). Many of the concrete creative activities they listed are related to personal life, and a lesser part to the workplace. Kaufman and Beghetto (2009) introduced another angle point: the four c model of creativity. They went beyond the traditional split in everyday creativity ("little-c" creativity) and eminent creativity ("BIG-C" creativity). They added a learning category ("mini-c" creativity) and a professional way of using creativity ("Pro-c" creativity). They refer to everyday creativity as "creative actions in which the non-expert may participate each day" (p. 2). Their "Pro-c" category is for professional creators that have not reached eminent status. This opened up for me the focus on everyday creativity at work.

In this Master's project, I want to focus on that part of creativity that is not related to the eminent people, neither to the professional creators, nor to everyday creativity in the home-space, but to the creativity that ordinary people need at work everyday. That brings me again to one of the definitions of Richards (2007), that opens up a wide variety of possibilities to be creative in the workplace: "with everyday creativity, it is not so much what one does as how one does it" (p. 5). Or in other more precise words: creativity has more to do with how a task is done than what it is called, as long as the activities involve some significant originality or elegance, and are

meaningful or adaptive for the workplace. According to Richards (2007), everyday

creativity is not:

- An optional extra;

- Limited to special areas such as the arts;

- Merely a light and pleasant diversion;

- An enterprise that unsettles and evokes pathology;

- An endeavor focused only on end products;

- An activity set apart from much of our being;

- A neutral or safe activity that risks little. (pp. 47-48)

Based on the lists of different activities of Ivcevic and Richard's explanations, I

asked respondents of my questionnaire what activities manifested their creativity in

their work. I used my own experience as creativity professional to list fifteen concrete

areas to apply creativity at work on a daily basis. People could mark one or more of

the following categories:

Table 1

Categories to Apply Creativity at Work

In meetings	Coffee/tea	For celebrations
In a brainstorm	Making notes	Decorating workplace
Start project	Evaluations	While traveling
With clients	Making plans	Emails
1:1 coaching	To-do list	Mind wandering

I also added a blank space for other activities. Overall, I was looking at everyday

creativity at the workplace beyond the organized group brainstorm.

Why is everyday creativity so important?

"It all starts from the inside out. It all starts with Why" (Sinek, 2009, p. 39). After the 'why' you need to know the 'how' and the 'what'. The intrinsic motivation is more dominant than the concrete outcomes as a final result, although originality, elegance, and meaningfulness are also appealing common characteristics of the outcome. Richards (2007) described many personal reasons why everyday creativity can be beneficial for people. To many of us "it offers a dynamic process and a powerful way of living" (p. 3). With our everyday creativity, we adapt flexibly, we improvise and we try different options. Benefits can be even bigger than concrete benefits at the workplace: "if we were living a more creative life, might we feel more alive, enjoy life more, act less neurotically from our own self-serving motives, and know ourselves better, with corresponding health benefits" (p. 43). Both Richards (2007; 2011) and Davis (2004) referred to the correlation between high creativity and high self-actualization. Davis described self-actualization as "using all of one's talents to become what one is capable of becoming – actualizing one's potential" (p. 2), referring to the impressing legacy of Maslow and Rogers. In this way self-actualization is perhaps the ultimate reason why to live life more creatively and to adapt creativity at the workplace more intensively.

Richards (2007) sees many potential advantages of applying creativity everyday. Being aware of the attractiveness of these advantages can leverage the development of a more creative behavior at the workplace. As a possible result of this behavior, people are: more spontaneous and free, developing creatively, consciously aware, open to experience, resilient when shaken up or destabilized, able to live more vividly in the moment, appreciative of our fundamental interdependence, and original almost as a habit. Besides these advantages,

Richards also described twelve potential benefits when applying creativity on a daily basis. There is a little overlap with the advantages, but these benefits deliver some extra 'why' reasons for having more everyday creativity in personal life and at work. Exploring one's everyday creativity will help people being more dynamic, conscious, healthy, nondefensive, open, integrating, observe more actively, caring, collaborative, androgynous, able to develop, or brave. As a result, the concrete achievements at work will be more original, elegant, and meaningful. And ultimately, it will enroll in a more purposeful work life.

What are the main characteristics of a creative person?

Many scholars have looked at the characteristics and traits of creative people. In this narrative, I will discuss a few different perspectives that helped me choose a practical skill set that would be helpful to access everyday creativity in a training environment.

The Componential Theory of Creativity (Amabile, 1997) assumed that all humans with normal capacities are able to produce at least moderately creative work in some domain. The theory included three major components of individual creativity, each of which is necessary for creativity in any given domain: expertise, creative thinking skills and intrinsic task motivation. The componential theory suggested that "creativity is most likely to occur when people's skills overlap with their strongest intrinsic interests – their deepest passions – and that creativity will be higher, the higher the level of each of the three components" (p. 42). According to Amabile "you should do what you love, and you should love what you do" (p. 55). This is completely in line with Torrance's opinion (1983) when he underlined the importance of falling in love with 'something' and the importance to "free yourself to play your

own game in such a way as to make good use of your gifts" (p. 78). On this, Derks

and Hollander (1996) cited the model of the logical levels of Robert Dilts (1990):

Table 2

Model of Logical Levels

Level 6: purpose
Level 5: identity
Level 4: beliefs
Level 3: capabilities
Level 2: behaviors
Level 1: environment

This model argued the logical sequence between the six levels of environment-

behaviors-capabilities-beliefs-identity-purpose. Purpose in life is on the highest level.

The essence of the model is that higher levels are influencing and dominating lower

levels. This means that people, who experience their purpose in life (level 6) as

strong intrinsic motivation towards creativity, are more open to develop skills and

capabilities (level 3) that are aligned with their motivation. Finally it will result in

creative behaviors (level 2) with the desired effects in the environment (level 1). Both

Dilts (1990) and Amabile (1997) brought me to the conclusion that when the 'why' is

clear, people can focus on the 'how'. The 'how' represents the skill set they need to

develop and demonstrate creative behavior.

Characteristics of creative behavior have much similarity with the

characteristics of leaders (Puccio et al., 2011). The literature on leadership in general

and in particular, the literature on personal leadership, provide some interesting

views on this 'how' aspect. To achieve success in life, Chopra (1995) unveiled seven

spiritual laws of success:

1. The Law of Pure Potentiality;

2. The Law of Giving;

3. The Law of Cause and Effect;

4. The Law of Least Effort;

5. The Law of Intention and Desire;

6. The Law of Detachment;

7. The Law of Purpose in Life.

More recently Chopra (2010) disclosed that a map for meaningful creativity and soul

leadership consists of: look and listen, emotional bonding, awareness, doing,

empowerment and responsibility. Kouzes and Posner (2007) argued that to get

extraordinary things done in organizations, people and leaders have to behave in an

appealing and inspiring way:

• Model the way;

• Inspire a shared vision;

• Challenge the process;

• Enable others to act;

• Encourage the heart (p. 14).

These summaries may look quite general, or sometimes even obvious when they are

listed without further backgrounds. However, what they make clear is that creativity is

rooted in the 'why' and manifests itself in the 'how' and the 'what'. These leadership

characteristics can be a good starting point to dive into the traits and skills that

belong to everyday creativity.

The work of Davis (2004) is richly underpinned with research about creative personality traits. According to Davis, originality is a core characteristic. Originality is "both a creative ability and a personality trait, in the sense of being unconventional, flexible, habitually looking for new ways of doing things, and being a 'what if?' person" (p. 88). Davis sorted over two hundred adjectives and brief descriptions of recurrent personality traits of creative people into sixteen positive categories of affective traits. In relation to the model of Dilts (1990) these traits can be seen as aspects of identity (level 5) and beliefs (level 4). The sixteen categories of affective traits are (Davis, 2004, p. 84):

Table 3

Sixteen Categories of Affective Traits

Aware of creativeness	Attracted to complexity, ambiguity
Original	Artistic
Independent	Open minded
Risk-taking	Thorough
High-energy	Needs alone time
Curious	Perceptive
Sense of humor	Emotional
Capacity for fantasy	Ethical

In my opinion, the positive affective categories also described characteristics of people who are creative at their work on daily basis. They are useful as a stepping-stone to the skill set that I can use as a reference for the practical outcomes I want to develop in this Master's project.

There are also cognitive abilities and skills that are important for creative thinking. Such abilities and skills are partly genetic and partly learned. Sometimes the line between the characteristics, abilities and skills is very thin. Scott, Leritz, and

Mumford (2004) proposed eight core skills for creative problem solving: problem finding, information gathering, concept selection, conceptual combination, idea generation, idea evaluation, implementation planning, and solution monitoring. Puccio et al. (2011) defined foundational skills for creative problem solving. The divergent thinking skills are fluency, flexibility, elaboration, and originality. The convergent skills are screening, sorting, prioritizing, supporting, and developing. Besides these skills they also made a distinction between some dominant cognitive thinking skills and affective skills, all associated with creative problem solving. Davis (2004) gave a short list of "abilities that seem especially important to creativity" (p. 100). They are divided into abilities that help divergent thinking, and abilities that are needed for more convergent thinking.

Table 4

Divergent and Convergent Creative Abilities

Divergent Abilities	Convergent Abilities
Fluency	Able to predict outcomes, consequences
Flexibility	Analysis
Originality	Synthesis
Elaboration	Evaluation
Transformation	Logical thinking
Sensitivity to problems	Able to regress
Able to define problems	Intuition
Visualization, imagination	Concentration
Analogical/metaphorical thinking	

These abilities and skills have much in common with the Creativity Skill Set of Torrance (Torrance & Safter, 1990; 1998), used in the Torrance Incubation Model (TIM). Davis (2004) referred with his set of abilities to the Torrance Tests of Creative

Thinking and argued that Torrance's focus is more on the part of divergent thinking.

The Creativity Skill Set of Torrance from *Making the Creative Leap Beyond* (Torrance

& Safter, 1998) consists of 18 skills.

Table 5

Torrance Creativity Skill Set

The Problem	Combine and Synthesize
Produce and Consider Many Alternatives	Visualize It – Richly and Colorfully
Be Flexible	Enjoy and Use Fantasy
Be Original	Make It Swing! Make It Ring!
Highlight the Essence	Look at It Another Way
Elaborate – But Not Excessively	Visualize the Inside
Keep Open	Breakthrough – Expand the Boundaries
Be Aware of Emotions	Let Humor Flow and Use It
Put Your Ideas in Context	Get Glimpses of the Future

The choice for a skill set depends on how creativity can be made tangible in

the work environment. The amount of creativity at the workplace can be measured.

There are several items that describe the quality of the creative achievements

(Cohen-Meitar, Carmeli & Waldman, 2009):

- Demonstrated originality in his/her work;

- Took risks in terms of producing new ideas in doing job;

- Found new uses for existing methods or equipment;

- Solved problems that had caused others difficulty;

- Tried out new ideas and approaches to problems;

- Identified opportunities for new products/processes;

- Generated novel, but operable work-related ideas;

- Generated ideas revolutionary to our field (p. 375).

In my opinion, these items can also be applied to everyday creativity at work, and not only to new products and processes. The character of these items is more focused on divergent thinking than on convergent thinking. If it is the objective to increase the amount of everyday creativity at the workplace, this would mean that we have to use a skill set that focuses more on divergent thinking than on convergent thinking. This doesn't surprise me when I look at the answers of the respondents of my questionnaire (see Appendix One). People have a clear need for more originality and ways to break routine thinking. When this is opened up again in everyday situations, they mostly can manage themselves the implementation of their ideas.

This brings me to the conclusion that the Torrance Creativity Skill Set (Torrance & Safter, 1998) is a good approach to give people better access to the skills they need to improve their everyday creativity at work. When there is a well grounded 'why', this Creativity Skill Set can be a very productive 'how'.

Which additional characteristics can be developed to become more creative?

The previous paragraph described the main characteristics, skills and behaviors that are useful to improve everyday creativity at the workplace. It is a good starting point to give creativity a meaningful place in everyday turbulence. But it is no guarantee to prevent fixation and maintaining the status quo. Overcoming fixation is a requirement for any organization and individual that strives to achieve sustained success. That made me wonder what other additional characteristics can be developed to increase the amount of creative behavior at the workplace?

Stempfle (2011) indentified 4 basic drivers that show authenticity in creative self-leadership and can leverage personal strength to overcome fixations. Improved

achievements on these drivers will result in more creative behavior. The basic drivers

are:

1. Drive to create: the desire to create and to shape;

2. Drive to facilitate: the desire to integrate and build winning teams;

3. Drive to influence: the desire to impact the organization and the environment;

4. Drive to implement: the desire to get things done.

Creative self-leadership is defined as "the inner leadership process of

purposely reviewing and redirecting one's thoughts and intentions toward creating

desired change, goal attainment, and self-reflection" (Phelan & Young, 2003, p. 270).

This motivation is critical to inducing self-initiative and creativity to achieve intelligent

organizational growth. Factor analysis by Phelan and Young showed a high reliability

between creative self-leadership and the following statements:

- I notice the positive and negative things I say to myself (.76);

- I consciously set my intentions to create desired outcomes (.75);

- I give myself positive feedback on my creative efforts (.75);

- I consciously choose constructive beliefs that support my goals (.74);

- I actively affirm my abilities in the past, present, and future to achieve the

  things I want to create (.72).

Investing in these statements will improve the amount of creative behavior at the

workplace.

Davis (2004, p. 100) referred to Barron's six "ingredients" of creativity, which

are a mix of affective and cognitive traits of a creative person. Developing these traits

will result in improved creativity skills and improved creative behavior at work.

Table 6

Six Ingredients of Creativity

1. Recognizing patterns	4. Challenging assumptions
2. Making connections	5. Taking advantage of chance
3. Taking risks	6. Seeing in new ways

Csikszentmihalyi (1998) takes another angle point to become more creative at work. He has discovered 10 pairs of contrary traits of creative people: the ten traits of complexity. Highly creative people experience the ends of the scales of those paired traits excessively without feeling harmed. To develop more creative behavior means to explore the ends of each pair of contrary traits.

Table 7

Ten Pairs of Contrary Traits

1. lots of energy <-> quiet/peaceful	6. proud <-> polite
2. naive <-> smart	7. feminine <-> masculine
3. playful <-> discipline	8. provocative <-> traditional
4. imagination <-> reality	9. passionate <-> objective
5. extravert <-> introvert	10. pleasure <-> suffer

The paired traits can be very useful for further exploration of one's own creative abilities in life and at work. They will enrich the personal experience with the creativity skill set, and it will enrich the awareness of all kind of creative personality traits. In this way, people will find answers to the 'how'-part of Sinek's *Start With Why* (2009). Now that the 'why' and the 'how' are more or less clarified, it is time to dive into some 'what' aspects of everyday creativity at work.

What are the aspects that stimulate individuals to be creative at work?

The immediate environment has a huge impact on how people are creative. It is the P of Press of the system model approach of Rhodes (1961). Press is strongly related to the physical and psychological environment. In this section, I will summarize the ideas of Sawyer, Ekvall, Amabile, and others on variables that may stimulate individuals to be creative at work. In the last paragraph of this section, I will focus on the obstacles that hinder everyday creativity.

According to Sawyer (2007), creativity always originates from collaboration. It is not the 'lone genius' myth that always springs up after some inspiring creative achievements. Successful ideas and innovations are the combination of many small sparks, and build incrementally on a long history of prior thoughts and insights. In order to tap into our own reserves of creativity, we need to learn the benefits of group work: *Group Genius* (Sawyer, 2007). Creative behavior will show up at the workplace when there is a subtle balance between individual effort and group effort. Sawyer sees ten conditions for group flow. In order to be creative at work, people need to be sensitive for these conditions, and to feel familiar with in everyday activities.

Table 8

Conditions for Group Flow

1. A group's goal	6. Equal participation
2. Close listening	7. Familiarity
3. Complete concentration	8. Communication
4. Being in control	9. Moving it forward
5. Blending egos	10. Potential for failure

Ekvall (1996) has researched the dimensions of a creative climate at the workplace and in organizations for years. His ideas can be used as a framework to

improve creative climates in organization. They are also useful to look at an individual workplace and to wonder what can be done to stimulate more creative behavior. Recent studies (Carmeli, Cohen-Meitar, & Elizur, 2007; Cohen-Meitar et al., 2009) concluded that challenge and freedom are the most dominant keys to enhance employee creativity. Awareness of the most dominant dimensions for a certain place or moment enables the search for ideas how to improve the climate at the workplace. Ekvall (1996) stated there are 10 dimensions that are influencing the workplace.

Table 9

Creative Climate Dimensions

Challenge	Openness
Idea-time	Liveliness
Idea-support	Playfulness
Risk-taking	Debates
Freedom	Conflicts

These findings from Ekvall and Sawyer are in line with the findings of Amabile (Amabile, 1997; Amabile, Burnside, & Gryskiewicz, 1999), who has researched creativity and innovation in the workplace for more than thirty years. She described the conditions that help (stimulants) or hinder (obstacles) creativity in work environments. Stimulants are: freedom, effective project management, supervisory encouragement, adequate resources, collaborative atmosphere, recognition, sufficient time, and challenging work. The obstacles lie in the opposite of the stimulants and in too much workload, bureaucracy, inappropriate rewards and a need to maintain the status quo. The responses to my questionnaire about stimulants and obstacles are in the same directions (see Appendix One).

"There is a time to conform, and a time to be creative" (Davis, 2004, p. 31). This doesn't mean that this is an easy switch. Time pressure and workload are always there to hinder creative behavior. Everyday creativity has a need for some structured attention at the workplace. McGuinness (2007) summarized some practical and productive suggestions "for keeping the tide of external demands at bay and helping you to develop a truly creative routine and rhythm to your working day" (p. 6):

- Prioritize work that is 'important but not urgent';

- Ring-fence your most creative time;

- Avoid the 'Sisyphus effect' of endless to-do lists;

- Get things done by putting them off till tomorrow;

- Get things out of your mind;

- Review your commitments;

- Collect inspiring resources to help you get things done.

Resources can be, for example, books, bookmarks, blogs, podcasts, TEDtalks, or software. But the workplace itself can also function as a stimulant. In the context of creativity, McCoy (2005) advocated a position for properties and attributes in the physical environment. Spatial organization, architectonic details, decoration, personalization, accessible technology, views, nature, and ambient conditions like noise, music, light, fresh air, smells, and comfort appear to have the potential to support and enhance behavior relevant to creative achievements.

A last approach to stimulate creative behavior individually lies in the direction of mindfulness, meditation, incubation and mind wandering (Horan, 2009; Singer, 2009; Sawyer, 2011). A detached focus helps to escape from daily routines and get access to new pathways. The brain frequencies will change from more logical pattern

thinking into associative thinking. In section four, I will explore several practical ways to achieve this way of thinking and to organize sufficient inspiration in the work environment.

To summarize, there are many ways to stimulate creative behavior in the workplace. It is about the balance between group work and individual work, influencing the different dimensions that determine a creative climate, the way people organize their creative moments, decoration of the workplace, and creating moments of mindfulness. Being aware of the potentials of these stimulants, and playing with them, will improve the amount of everyday creativity at work.

What are the aspects that hinder individuals to be creative at work?

There are many studies about the influences of obstacles and the way that they hinder or stimulate creative achievements. Csikszentmihalyi (1998) summarized four main groups of obstacles that obstruct people to express their creative capabilities, which I shortly reformulated as:

1. People are exhausted by too much work;

2. People are too distracted to concentrate;

3. People have less discipline or are too lazy to direct their creativity;

4. People don't know how to focus their creative energy.

Davis (2004) asserted that "we all would be more creative if it were not for blocks and barriers to creative thinking" (p. 30). The main blocks and barriers are:

• Habit and learning, which are necessary for mankind;

• Rules and traditions, which are essential habits for society;

• Perceptual blocks, which are mental sets based in learning;

• Cultural blocks, like expectations and conformity pressures;

- Emotional blocks, like insecurities and fears;

- Resource barriers, which mostly are shortages;

- Mental blocks, that need a whack on the side of the head (Von Oech, 2008);

- Idea squelchers, an "excellent list of suggestions for nipping creativity in its bud" (Davis, 2004, p. 31).

These external and internal blocks and barriers are similar to the constraints on creativity, summarized by Sternberg and Kaufman (2010). They summarized why creativity occurs and does not occur. They investigated "what prevents people, processes, and products from being labeled creative" (p. 467). According to Davis, understanding external barriers to creativity forces people to plan ahead, to anticipate the resistance that goes along with innovative ideas and plans. Understanding internal barriers can help people to deal with them in a mentally healthy, creativity-consistent way. Parnes (1967) is even more distinct on these barriers and blocks. He emphasizes "the futility of removing external roadblocks as long as internal blocks remained" (p. 51). And by the same token, "it is useless – possibly dangerous – to help the individual remove internal governors if we do not provide environmental expressways for his functioning" (p. 51).

Von Oech (2008) numerates ten internal mental locks that cause staying on routine thought paths. They lock our thinking in status quo and keep us thinking more of the same. "They get in the way when we're trying to be creative" (p. 22). In order to get our creative juices flowing we have to open these mental locks. If we can, we will demonstrate more creativity in daily life and work.

Table 10

Ten Mental Locks

1. The Right Answer	6. That's Not My Area
2. That's Not Logical	7. Don't Be Foolish
3. Follow the Rules	8. Avoid Ambiguity
4. Be Practical	9. To Err Is Wrong
5. Play Is Frivolous	10. I'm Not Creative

Stempfle (2011) examined external barriers and blocks from the perspective of organizational fixation. He summarized a number of indicators that point to a high likelihood of fixation:

• The organization is structured in a hierarchical and centralistic way;

• The organization is characterized by a high degree of formalization;

• There is a strong pressure to increase efficiency;

• Employees are expected to focus their time and effort exclusively on tasks that are directly related to their objectives;

• The organization rewards employees solely based on achievement of pre-defined objectives;

• The organization maintains few channels to the outside environment;

• Feedback and constructive criticism are discouraged;

• Little emphasis is put on experimentation and learning. (pp. 120-121)

In order to achieve more creative behavior in everyday activities, internal and external barriers have to be encountered, instead of avoiding them or trying to escape from them. According to Sternberg and Kaufman (2010), constraints do not necessarily harm creative potential. They are built into the construct of creativity itself. "What makes a person or product creative is the flair of originality constrained by usefulness, and the benefit of usefulness constrained by originality" (p. 481).

Barriers can be pathways to insightful solutions (Walinga, 2010; Walinga, Barton Cunningham, & MacGregor, 2011). Walinga (2010) proposed to people to embrace impasses in thinking, and to restructure the problem space in order to create insights. Prior knowledge and too fixated focus can hinder creativity in this way. Making free and unexpected associations can give access points to the insights. In order to "drill down or unpack perceived barriers and the threats associated with these" (p. 159), special attention has to be given to relax constraints and to challenge assumptions with questions like:

- What do you find yourself focusing on?

- What assumptions are you making?

- What is posing a barrier for you?

     To be creative at work, constraints are useful to create novelty in our thinking (Stokes, 2007; 2009). They can preclude and provoke different pathways. Recognizing barriers to progress provide a point of access to the constraining assumptions that have misled the solutions (Walinga, 2010). In this way, it is very useful to master the creative problem solving process, and thinking skills and techniques, including incubation and mind wandering (Puccio, Firestien, Coyle & Masucci, 2006; Scott et al., 2004). Experience in creative problem solving will certainly help and stimulate people to encounter the hindering obstacles and establish more everyday creativity at work, just like the use of the stimulants of the previous paragraph. Without the knowledge of creative problem solving, many of the constraints will remain blocks to our thinking because it is hard to think beyond them by logical thinking. In section four, I will describe what kind of training will contribute to everyday creativity at work, and some tools that will contribute to this.

Section Three: Process Plan

CPS Inside

It was time to harvest what I discovered in the spontaneous moments of clarification in 2010 and 2011. At the start of the semester, all of my previous thoughts, wishes, intentions and ideas had to narrow down into more tangible products and outcomes. The Master's project was a new phase in my own creative process. Looking at the Creative Problem Solving (CPS) steps I wanted to go through in the Spring Semester, the steps were:

- Prior work – smooth clarification of vision and challenges;

- January – assess the situation, the renewed starting point;

- February – explore ideas for workshops and tools based on my research;

- March – formulate solutions; transform my ideas into robust solutions;

- April – explore acceptance and formulate action plan;

- May – execution; presentation and pitch of my workshops and tools;

- After this – apply the outcomes in my own business.

Sounding Board Partner

I had an intense collaboration with my sounding board partner (SBP) Irina Mishina. We informed each other about our progress, dilemma's, wonderings, impasses, insights, worries, and celebrations almost on a daily basis. We kept each other on track and provoked each other to go beyond our own comfort zone. For me, this connection felt like a natural way of assessing the situation. She helped me to question what I was doing, why I was doing these things, and if these were the good things to do. It was the metacognitive step in the creative problem solving process.

Project Timeline

Although I can work in a very structured way with clients and on my own, I do not typically make rigid timelines upfront. I want to know the important due dates. I keep these in mind and visible in my workspace. And then, I start my activities step by step in an intuitive way. Mostly this way of working makes me deliver on time, without much stress, and with the high quality I strive for.

In this Master's project, I made a more detailed timeline because there was not much time in between the several due dates, and the amount of work I wanted to do was huge. Parallel to the Master's project, I was also completing an Independent Study to implement the Torrance Incubation Model (Torrance & Safter, 1990) in a Dutch training course on creative thinking. This was an extra reason to watch out for delays and keep the time sharp in mind. The timeline kept me on track. The timeline presents the total amount of time that I have spent on the Master's project.

Table 11

Project Timeline

Week	Activities	Hours
	JANUARY	
Jan 15	- read course contract, start blog with Irina - write draft version concept paper - prepare project timeline	20
Jan 22	- finish concept paper - read and research articles, books, websites, etc. - inform Cyndi about progress	20
Jan 29	- draft paper to Irina - comment on paper Irina - polish concept paper - read and research, focus on what hinders - contact people to interview	20

	FEBRUARY	
Feb 5	- concept paper to Cyndi - rewrite and polish concept paper - read and research, focus on attitude, behavior and skills, summarize - prepare questionnaire	20
Feb 12	- final revised paper in Dropbox - interview former participants creative training courses - collect tools and instruments - Skype call with Cyndi	10
Feb 19	- final concept paper to class - summarize constraints, barriers, impasses - summarize where to apply creativity at daily work - develop draft version workshop initial ideas	10
Feb 26	- adopt project review and discussion on Angel - write draft of sections 1-3 - inform Cyndi about progress	20
	MARCH	
Mar 4	- submit drafts of sections 1-3 - design workshop with TIM and Accelerated Learning - design Do-It-Yourself coaching program - design prototypes tools, aids etcetera	20
Mar 11	- write well-rounded view on everyday creativity at work - polish collected tools and instruments - Skype call with Cyndi	10
Mar 18	- make tools, prepare program workshops - pilot Do-It-Yourself coaching program	20
Mar 25	- pilot 2 hour workshop "Everyday Creativity @ Work" at COCD event - polish materials and program for 1-day workshop - inform Cyndi about progress	20

	APRIL	
Apr 1	- write drafts sections 4-6 - pilot 1-day workshop - redesign programs workshops and coaching program - ask participants for permission to use pictures and recommendations of the pilots	30
Apr 8	- submit drafts sections 4-6 - add extra references to project - Skype call with Cyndi	20
Apr 15	- rewrite summaries into handouts for workshop - prepare materials for publishing and announcing - prepare sections 1-6 as a whole	20
Apr 22	- due project in final form - rewrite 1st final form project - inform Cyndi about progress	10
	MAY	
Apr 29	- rewrite 2nd final form project - polish tangible products	10
May 6	- presentations approved project - prepare participation CEE - submit completed master's project - celebrate commencement ceremony	10
May 13	- CEE (former E2E), conference course - have a drink with Cyndi	10
May 20	- clean up my desk and office! - write papers for conference course	1
	TOTAL TIME SPEND ON MASTER'S PROJECT	**301**

Section Four: Outcomes

Introduction

Based on the results of my literature review, I have focused my Master's project on three major outcomes that I can use in my practice as a creativity professional:

- 2-hour workshop on "Everyday Creativity @ Work";

- 1-day workshop on "Everyday Creativity @ Work";

- 10-step Do-It-Yourself coaching program to explore the application of one's creative potential at work and in personal life.

Figure 3

Everyday Creativity @ Work
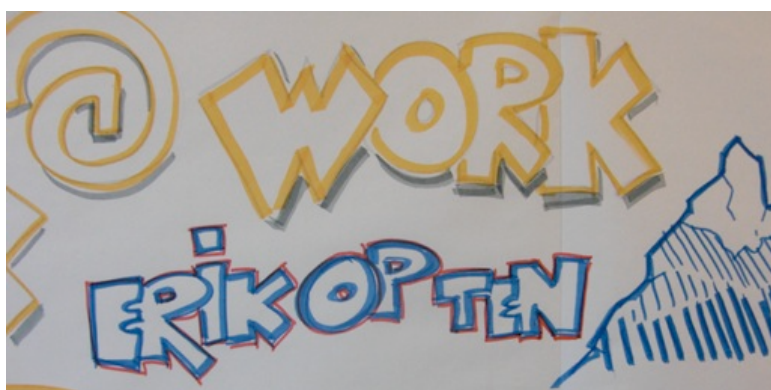
In this section I will describe why and how these activities were designed, and how the participants perceived and evaluated the pilot sessions. The literature review was my inspiration to create a more easy access to one's creative potential and to manifest this in daily work situations, apart from scheduled group brainstorm sessions. I wanted to develop understandable ways for people in business to integrate a creative attitude in their daily (work) life activities. I wanted to develop ways to better understand why people have their need for creativity and how they can be creative. In the beginning of the Master's project I have done a brief survey among clients and colleagues to ask them about everyday creativity at work. This

helped me to check if my literature review made sense to people in a business environment in Holland. And the answers to the questions in the survey were also useful to focus on the dominant issues that block or stimulate creativity, and to get a better understanding of the needs for creativity on a daily basis (see Appendix One). I used this information as a springboard for the design of my workshops and coaching program. In this section I also will explain how I have used the Torrance Incubation Model (TIM), see Appendix Four, as a ground layer to teach creativity creatively, and how I have integrated the principles and tools of Accelerated Learning (Meier, 2000) in my workshops and coaching program.

Survey Results

I have asked seventy-five Dutch people about how they look at everyday creativity. About thirty-six of them responded to my survey that consisted of nine questions. These answers inspired me to develop the content and approach of my workshops and coaching program. Appendix One gives more detailed information about the answers to the nine questions, using Wordles as a way to present the essence in keywords.

All respondents agree that creativity is applicable in almost all kinds of activities where some originality is needed. This can be in meetings, in brainstorms, in project plans, but also in decorating the workplace, having a coffee chat and organizing events. It is an endless list without priorities, made specific per person! How you are doing things is more important than what you are doing exactly.

When people use their creativity beyond scheduled group brainstorms, they will achieve much more satisfaction. It will deliver energy, better ideas, fun and more quality. When people have a clear view on the 'why' of creativity, the 'how' and 'what' will be more impactful. This is in line with my findings in my literature review.

Figure 4

Wordle Why Creativity is Important

The answers of the respondents of the survey show that the choice I made in my literature review for the creativity skill set of Torrance (Torrance & Safter, 1998) will make sense. They both use similar vocabulary. And people have a need for a clear understandable set of skills to focus on. It will give a comprehensive overview of the different aspects of developing creativity. Regarding the answers to the stimulants and obstacles, the Creative Climate Dimensions of Ekvall (1996) will help to better understand how people can improve the amount of creativity at their own workplace. Asking the respondents how they stimulate others to be more creative

everyday strengthened me in my perception of the essence of everyday creativity at work. It is simply doing things at work in a more original way in order to achieve more elegant and meaningful results! It is a mix of a creative attitude with creative behavior, resulting in original, elegant and meaningful effects. It depends on the person how he or she will be creative and will add value to the situation.

Figure 5

Poem on Simplicity of Creativity

In the next paragraphs I will describe how a 2-hour workshop, a 1-day workshop and a 10-step coaching program can contribute to more everyday creativity at work.

2-Hour Workshop "Everyday Creativity @ Work"

Last year, in November 2011, I had the opportunity to deliver two short workshops on everyday creativity: one at the Creativity World Forum in Hasselt in Belgium and one at the Center for Development of Creative Thinking (COCD). In both workshops, my focus was more on personal life and less on work life. As a

result, many participants perceived everyday creativity a little bit childish and not

sufficiently applicable professionally. That's why I chose to change my focus more

into a workplace environment for a short workshop like this. And I made the decision

to base my approach on two major assumptions I had encountered in my literature

review:

- Start with the 'why'. When people feel and understand why creativity is

   important for them at the workplace, than it is useful to think about how they

   can be creative and what they will do in a creative way (Sinek, 2009). If not,

   thinking about everyday creativity will be some scratch at the surface.

- Effort in everyday creativity is strongly interrelated with artistic creativity and

   intellectual creativity (Ivcevic & Mayer, 2009). Although those three dimensions

   can be seen as clearly separated activities, explaining and experiencing the

   differences will give a better understanding of the use and benefit of everyday

   creativity and the other two as well.

March 2012 was my next opportunity to test my ideas for a workshop like this. COCD

asked me to deliver a workshop on "Everyday Creativity @ Work" again.

First Hour of Program: Creativity, Why?

   We spent the first half of the two-hour workshop on making a "Group Doodle"

on the topic: why is creativity important for you at your work? It is an intuitive and

artistic way of drawing together to avoid discussions in order to create a fluent

exchange of thoughts. After the divergent drawing exercise, people had to write down

twenty-nine interesting keywords that came to their mind while watching the drawing.

For this I have developed the easy and inviting tool "The List of 29", a pleasant way

of diverging and a playful way of converging. They had to narrow down these twenty-

nine keywords into nine, then into three, and finally into one poetic sentence that expressed the essence in an elegant way. This could be a starting point for them to write a manifesto on the importance of creativity for them in their own life and work after the workshop. Some of the participants took the opportunity to share the meaningfulness of their discoveries. These were about things like increased energy, inspiration, purpose, health, happiness, achieving results, and thrilling activities.

Figure 6

Pictures of "Group Doodle" and "The List of 29"

Second Hour of Creativity: Creativity, How and What?

The second half of the workshop was spent on exploring how people are creative. For this I used the creativity skill set of E. Paul Torrance (Torrance & Safter, 1998). I asked people to organize all these skills in what they do well and what can be improved. For this mapping of skills I used a tool I recently developed, called "Idea Placemat", an easy way of making a playful mosaic of different options on a large A3-format paper with an inviting background that stimulates a balance between chaos and structure.

Figure 7

Empty and Filled "Idea Placemat"

After this rational clustering I invited them to express their creative potential in a 2D collage or 3D object. When everybody was finished with her or his expression, I asked them to walk along all the collages and objects, and to list twenty-nine ways to be creative at work, while thinking about everyday creativity. People wrote down all kind of ideas, varying from decorating their office, making meetings more playful and relaxed, creating idea time in their agenda on a structural basis, going outside and meeting other people for inspiration, exchanging ideas with colleagues, allowing themselves to make mistakes, watching TEDtalks, participating in communities, and attending classes and conferences. Finally they had to converge these options into five concrete actions they wanted to implement in the next month. Because of the wealth of options, this was not a problem for anyone. All 25 participants felt more motivated and activated after this two-hour workshop on everyday creativity at work.

Figure 8

Pictures of Skill Set Exercise
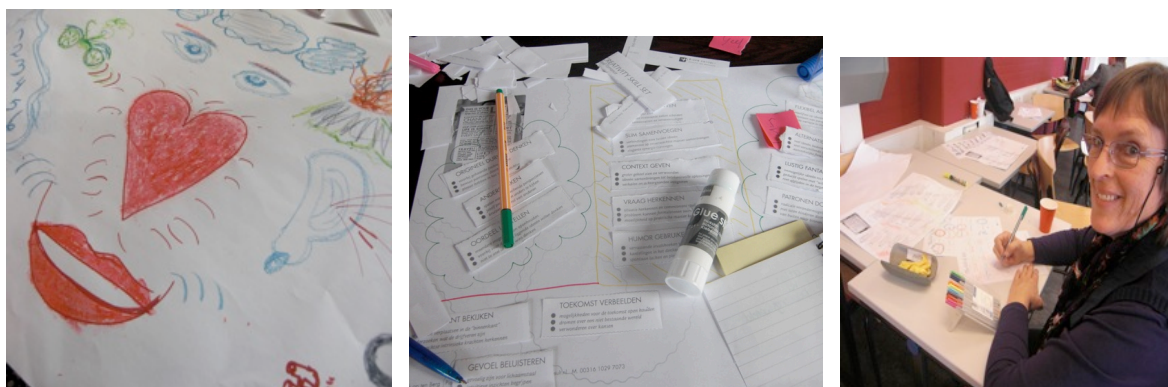
In previous workshops I have experienced that people like to work with serious and productive tools. This will avoid that they perceive everyday creativity as childish, simple, and of too little importance. Therefore I explained to the participants that we would use concrete tools based on intellectual creativity and artistic creativity, in order to make everyday creativity applicable at the workplace. As a result, they loved exploring the way of discovering one's creative potential and making it concrete in a meaningful way. In a final wrap-up, I asked people to summarize their feelings about the workshop in one or two words. Lots of people mentioned that their clear focus on the 'why' had opened up the desire to know 'how' to be creative, and that the 'what' was less dominant then before. They were aware that everyday creativity would bring them many benefits, and above all, fulfillment in their work satisfaction.

In an inspiring and energetic two-hour setting, this workshop can be organized on demand, and also easily be added to existing courses in creative thinking, in creative problem solving, or other courses where there is a need for more clarity around creative potential. During this workshop, one of the participants made a graphic recording of the different steps in the creative process, the atmosphere, the discussions and the results.

Figure 9

Graphic Recording of 2-Hour Workshop

1-Day Workshop Everyday Creativity @ Work

The 2-hour version of "Everyday Creativity @ Work" is the condensed version of the 1-day workshop. In this one-day approach, there is much more time to explore other aspects of everyday creativity at the workplace. With the results of the literature review and my survey in mind, I made a workshop design based on four parts, two in the morning, and two in the afternoon:

1. Why is creativity important for you at your work?

2. How can you influence the creative climate dimensions at your workplace?

3. What kind of activities will help you to be creative in daily activities at work?

4. How are you creative, and can you express your creativity at work?

I invited eighteen clients and colleagues to participate in a 1-day pilot workshop in April 2012 to test my approach of "Everyday Creativity @ Work". Also in this 1-day workshop I decided to focus on the clear relation between Why-How-What (Sinek, 2009). I explained the importance of everyday creativity by making connections to intellectual creativity and artistic creativity (Ivcevic & Mayer, 2009). For preparation I asked the participants to complete a creativity test (Davis, 2004) upfront and to make a mindmap on creativity and creative thinking. To me, this test is

a mixture of the three dimensions of creativity - everyday, artistic, intellectual - formulated by Ivcevic and Mayer (2009). The mindmap would help people to structure their existing knowledge and experience regarding creativity and creative thinking in a visual way. With this test and mindmap, I could give the workshop a start with an intellectual business flavor. This all created the mindset where everyday creativity will be seen as beneficial for a daily creative attitude. Appendix Two contains a detailed description of the design of this workshop, including links to the literature review.

Part 1: Creativity, Why?

The Group Doodle, the keywords on "The List of 29", and the final sentence created once again the intrinsic feeling and motivation that a practical approach of everyday creativity is needed to be really creative. The participants summarized their findings as a personal manifesto, which were collected on a wall. It was an energetic start of the day that also created a pleasant, safe environment where people liked to explore their creative potential with people they didn't know before.

Figure 10

Pictures of Group Doodle

Part 2: Creative Climate at the Workplace

The second part of the morning focused on creativity at the workplace. All participants made a personal spider diagram of their existing creative climate and the desired climate within 6-12 months. The ten legs of the spider diagram consisted of the ten Creative Climate Dimensions of Ekvall (1996). Everyone chose one dimension for which they would like to explore good ideas how to bridge the gap between the existing and desired situation. The group of eighteen participants covered nearly all ten dimensions. They formulated their gaps as a clear challenge and chose a Visual Explorer card that expressed the challenge visually. After that, we generated about twenty ideas in 45 minutes (as a group), for each challenge. Just before lunch everyone could have a look at the total collection of ideas and challenges, and had the chance to select some good ideas for themselves to improve their own creative climate at their workplace.

Figure 11

Creative Climate Dimensions Exercise

Part 3: Everyday Creativity Action Plan

After lunch we restarted the program with a focus on everyday creativity activities with a "running brainwriting session". This is an energizing way of exploring ideas where people have to run in rounds between different challenges. When you

write down one idea, you run immediately to the next station. There you write a new

idea, and you run to the next challenge. Activated by loud dancing music, people

generated lots of ideas in a very short time. In this running session, I focused on four

important access points: sharing ideas to decorate your workplace, to get inspiration,

to radiate creativity, and to nurture your own creative development. This led to a

speed "date" where the participants had six opportunities to share ideas in temporary

couples during five minutes per date. After three dates, I gave everyone strange

eyeglasses as a metaphor to look in another way. This was meant to increase the

amount of originality of ideas and the playfulness of the discussions. While wearing

these eyeglasses they had to generate more ideas in their next three speed dates.

With all the ideas from the running brainwriting session and from the speed dates,

they made again a list of twenty-nine options, and chose ten appealing ideas. After

that, they formulated an action plan with attention for immediate actions, short,

middle-long, and longer-term activities. The participants loved the empathic

interaction in the speed dates, the exchange of experiences, had fun together with

the eyeglasses, and appreciated the simple down to earth action plan format. It made

the step to implementation of the insights and ideas much easier and feasible.

Figure 12

Everyday Creativity Action Plan
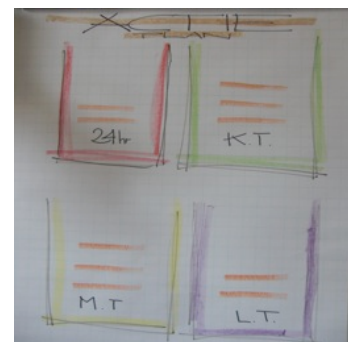
Part 4: Creativity Skill Set

The last round of this 1-day workshop was focused on the Creativity Skill Set of E. Paul Torrance. This round was similar to the round of the previous 2-hour workshop. People had to organize their skills on the "Idea Placemat", and to create a 2D collage or 3D object to express how they are creative.

Figure 13

Creativity Skill Set Exercise

This exercise was again helpful to give words to their creative potential and to connect the Why-How-What at the end of the workshop. Some of the participants preferred to spend their time on converging their insights of the day instead of making a 3D sculpture. Finally I asked the participants to write a little poem on that day as a wrap-up. We used the "Rondeel" poem technique that has eight sentences and starts with: "My take-aways of this workshop are…". Although it was short in time, it was a pleasant way of converging to the essence of the insights and to express them in an accessible, creative way. Next time I will take more time for this writing and sharing of insights. In the final wrap-up of the workshop I went through the program of the day, the connection between Why-How-What and the integration of the three dimensions of creativity: intellectual, artistic and everyday. The participants appreciated the combination of playfulness and structure, and the concrete tools they had worked with. A few of the participants would like to do less

during the day, and to reflect more on the implications of their insights. The pace was a bit too fast for them. They would love to extend the workshop in order to gain more results and impact.

Workshop Decoration

I decorated this workshop with many details to create more impact in the learning and the insights, and to show people that I am also living my (work) life creatively. By walking my talk, my examples inspire the participants to look for possibilities for their own everyday creativity. Some examples I added to the workshop are:

- I made a Buffalo corner with inspiring literature, tools and some of my notes;

- I showed my mobile with 20 remarkable pictures from the two Summer Courses; and I made a treasure chest with twenty objects that have stories related to my MSc study; they could ask me about it if they like;

- During the day, I used music from my iPod in a random way; I had to improvise on the meaning of the music related to the program at that moment;

- I gave all of them bright fresh apples and pears during the day, offered by a local well-known creative farmer;

- I developed a little folding tower as a personal treasure chest for creative memories, to put on one's desk as a reminder of everyday creativity;

- I developed a door hanger with my version of the CPS model and the guidelines for divergent and convergent thinking; this will become one of my new give-aways for clients, and also for the participants of the pilot workshop;

- At the end, I gave all of them a sparkling bottle of water, together with my Holstee manifesto on a postcard;

- I invited the participants to have a drink, soup and bread at my home to finish the day in a relaxed environment with good talks; then they could see how creatively I have designed my own personal life space.

   In the feedback on the workshop people wrote me that they really loved the program, the steps, the exercises, the environment, the details, the people, and the food. The workshop has given them many clues and insights on creativity and applying it on a daily basis to make ordinary activities a bit more extraordinary.

Figure 14

Erik Holding His Holstee Manifesto

10-Step Do-It-Yourself Coaching Program

   When writing my initial concept paper on my Master's project, I also had an idea to develop a coaching tool with high impact for the coachee and low involvement of the coach. Ten years ago I stopped my coaching practice because I couldn't combine the agenda logistics of the intensive coaching conversations with my activities in workshops and training courses. I was wondering if I could develop an individual program to discover one's own creative potential and get access to creativity in all kind of activities in work and personal life.

   Thinking about the designs of the workshops and the coaching tool, I saw many similarities, and also possibilities to go deeper in the coaching program. When

one of my friends told me she was looking for more creativity and would like to be coached by me, it inspired me to write down my thoughts about the coaching program in ten steps. Two days later she started with step 1. When I had sent the invitation for the pilot workshop, I also offered people a pilot of the coaching program. Nine people immediately signed up.

Figure 15

Part of Invitation to the Coaching Program

Appendix Three gives a more detailed description of the content of the different steps and also some links to the literature review. The coaching program leads people in their own pace through the following steps:

1. Why is creativity important for you in your life and at your work?

2. How creative are you, do the creativity test!

3. How well developed are your creativity skills?

4. Where would you like to apply creativity?

5. What stimulates you to be creative?

6. What hinders you to be creative?

7. How creative is your workplace?

8. How can you be more creative in life and at work?

9. Make your own action plan!

10. How to sharpen your saw?

Figure 16

Part of Creativity Test in Step 2

By this approach, people explore their creative potential in a practical way, leading to concrete actions. At the end, I offer the participants an eleventh step for free. It is an appointment with me to create alignment between purpose, identity, skills and actions, based on the model of the logical levels of Dilts (1990).

During the Master's project, one participant has achieved step 7, and four participants have achieved step 4. Three of them are in step 3, and one of them is still at the beginning. Once they have started, they have all discovered very meaningful insights about the importance, benefits and use of their creativity in their

life. They appreciated very much they could do the different steps in their own rate.

The participants who have passed step 2 are all very tickled and committed to go on.

Figure 17

Example of Instructions Step 3

Figure 18

Results of one of the Participants in Step 3

Torrance Incubation Model

In parallel to this Master's project, I was doing an Independent Study course on applying the Torrance Incubation Model (TIM) on an existing 3-day Dutch course in creative problem solving. This independent study helped me to dig deeper in the essence of the TIM-approach and to apply its principles directly to the design of many of my workshops and training courses. The biggest benefit of the TIM-approach is the effective way of "teaching creativity creatively".

The TIM-approach (see also Appendix Four) describes teaching creativity in three stages:

- Heightening anticipation: engaging learners;
- Deepening expectations: encouraging deeper exploration of the topic;
- Extending learning: keeping it going in connections and uses.

Figure 19

Model for Creative Learning and Teaching (Torrance & Safter, 1990)
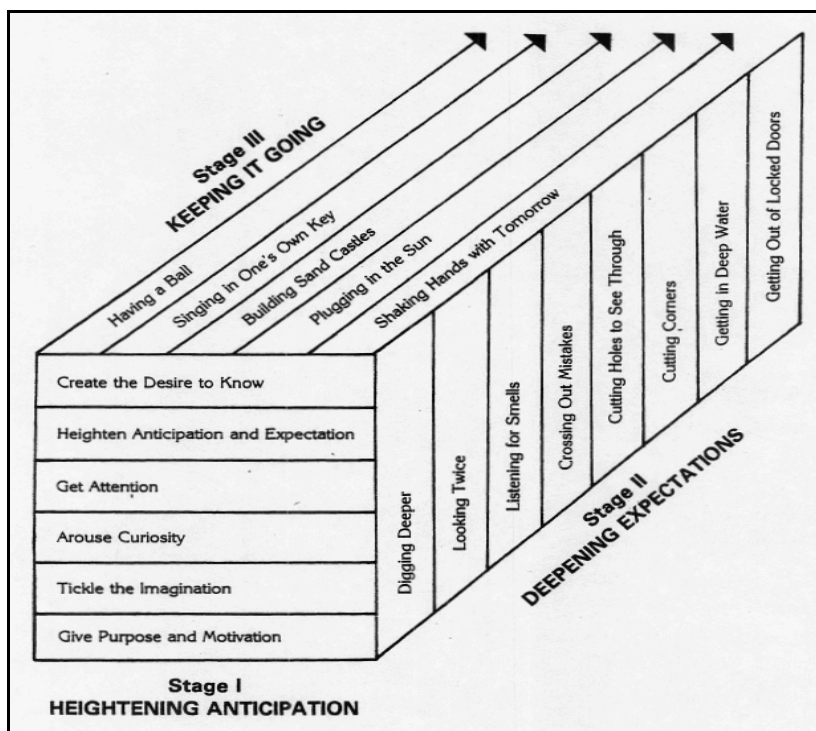
Every stage has specific teaching strategies to increase the impact of the learning

and to include the benefits of incubation. Torrance described in his model 19 different

strategies. Besides the stages and strategies, Torrance specified 18 creativity skills

that form together a coherent set to develop the creative potential of people.

Figure 20

Creativity Skill Set (in Dutch)

I have used the creativity skill set to design my workshops and coaching program. It

helped me to focus and to set priorities in the different steps. I have used the

strategies to design the activities and make them more purposeful. And I used the

three stages to increase the impact before, during and after the different steps.

  To me the TIM-approach has much in common with the principles of

Accelerated Learning (Meier, 2000). In his handbook, Meier described lots of

concrete activities to enhance the upfront preparation, presentation, practice and

performance afterwards. They are visually oriented, auditive, somatic, more

intellectual, or a combination of these. Meier called this the SAVI-approach. Many of

his activities can be used with regard to the stages, strategies and skills of Torrance.

In my workshop and program design, "learning is creation, not consumption" (p. 9). Learning comes from doing the work itself. Both Torrance and Meier assumed that learning takes place on many levels simultaneously, and that incubation will enhance the impact. Meier calls this "accelerated learning". Appendices 2 and 3 contain a more detailed overview as to how the TIM-approach is integrated in the designs of the workshops and coaching program.

To understand creativity on a deeper level I let participants work with the creativity skill set in a rational and a more expressive way. I let them cluster the skills to understand better the differences and how the skills relate to them personally. After that, I asked them to visualize in a 2D collage or in a 3D object how they normally are creative, and how they express these skills in everyday situations at work or in personal life. Because most of the people I work with have a background in business and in applying creative thinking, the approach of the skill set makes it easy for them to understand creativity in a hands-on way. Feedback after the workshops has proven that this "structured" way of looking at creativity makes sense for my audiences, and is practical and helpful to generate meaningful activities that show up everyday creativity. In this way participants can look at creativity as an attitude, and no longer as a bunch of thinking techniques or group brainstorming activities. It helps them to go beyond what creative things they are doing, and to focus much more on how they are doing things in a creative way. The TIM-approach, in addition to the Accelerated Learning activities, have been enrolled into one of my most important access points to explain and teach the art of being creative. For me it is very beneficial to transpose the attention from 'what' to the 'how' and 'why' about everyday creativity.

Section Five: Key Learnings

When I think about creativity

hearing the whispers of originality

Yes, excited by the unexpected

> hearing the wish for meaningfulness
>
> Overcoming barriers and obstacle
>
> When do good ideas come to mind
>
> > What do I really want to achieve
> >
> > hearing my inner voices telling me
> >
> > all that I need to do in my life
> >
> > that is what creativity means to me

This Master's project helped me to integrate much of my knowledge and experiences I gained during the two years of the Master's degree program at Buffalo State. I could use the TIM-approach and the Accelerated Learning principles. I could build on my scholar showcase of Richards and my studies on everyday creativity.

I could use the current studies on overcoming barriers. And I could use my insights about creative (self) leadership. This Master's project was a perfect way to internalize all this learning and to transform it into workshops, tools and a program that I can use in my own practice.

With the help of my sounding board partner, I tried to use techniques in my workshops and programs that go beyond the regular brainstorm exercises. And I tried to make a useful mix of the three dimensions of creativity according to Ivcevic and Mayer (2009): intellectual, artistic and everyday creativity. I learned with the help of the model of Sinek (2009), that a good balance between Why-How-What makes things more impactful and understandable. In my opinion, this links perfectly with the logical levels of Dilts (1990), who discovered a clear alignment between purpose,

identity, beliefs and attitudes, skills and capabilities, behaviors and effect in the

environment. Purpose and identity are related to 'why'. Attitude and skills are more

related to the 'how'. And behavior and effect are connected to the 'what'. The more

these are aligned, the more purposeful the final effects will be. In this way, I could

even integrate my ten years of knowledge and experiences as a business coach with

my extended activities as a creativity professional.

While working on this Master's project, and with the persistent questioning of

my sounding board partner, I have achieved a more precise understanding of the

importance and meaning of everyday creativity. At the beginning of my Master's

project, I was looking for a well round definition and a specification of work activities

that need more creativity on a daily basis. Also, I was looking for some recipes to

overcome internal or external barriers at the workplace. Finally, my key learning is

that it is not useful, and also not possible, to describe everyday creativity in detail.

Figure 21

Mood board about Richard's Benefits

Everyday creativity is applicable to all kinds of work. It is more about how people are doing things, than what they are doing. Therefore, they need a clear understanding of the specific skills that make creativity hands-on for them. To discover this, it is much more useful to interact with other people in a workshop or by coaching, and to explore one's own possibilities to be more creative at the workplace. This will be more impactful than reading general guidelines about everyday creativity. An individual exploration will help to strengthen the creative attitude that will lead to a more intrinsic motivation to be creative. Then people will do the things they love, and will love the things they do (Amabile, 1997). Bottom-line, everyday creativity can be seen as simply doing daily things in a more original way, beyond the formal way of scheduled group brainstorms. The workshops and the coaching program, as described in this Master's project, can be very useful to discover the possibilities and benefits of everyday creativity at the workplace.

At the start of my Master's project, I had formulated five personal learning goals. They were focused on the *content* of everyday creativity, more than on the *process* of the Master's project. I will reflect in this section on how I have met my expectations:

- *How to break through hinders and constraints of everyday creativity at work?* My workshops and coaching program delivered many moments where people had to find gateways for their barriers instead of escaping or walking away from them.

- *How to stimulate personal leadership and a proactive attitude instead of spreading excuses for non-behavior?* By starting with the 'why', and making continuous relations to this, I connected people strongly with their intrinsic

motivation. This stimulated more proactive behavior and a sense for opportunities.

- *How to bridge the practice in a training with the performance in the real world in a much more intense way?* I had developed my workshops and coaching program according to the three stages of the Torrance Incubation Model. By using the specific strategies to extend the learning I had paid lots of attention to increase the performance and implementation afterwards.

- *How to communicate the essence of "Everyday Creativity at Work", of my approach, and the contrast to other work in the field?* I have received and found lots of other approaches that assume to integrate more creativity at the workplace. These have helped me to underline my own approach, and to understand why this approach fits to my style of training and coaching. It is just like my sounding board partner said to me: Erik, this approach is definitely your approach, and other professionals would do this in another way, their way! This made me more aware of my explanations and they became more clear and explicit. Up to now, I haven't felt the need to promote my version against the proposition of others.

- *How to make creativity small instead of big in the professional application?* I loved to position everyday creativity aside from artistic and intellectual creativity. And I loved to explain that serious attention for the little-c approach of everyday creativity could increase the level of the other two dimensions when intrinsic motivation is there. By doing this, it made sense that creativity is much more important in small things in order to achieve much more big things.

Figure 22

Poem on Everyday Creativity
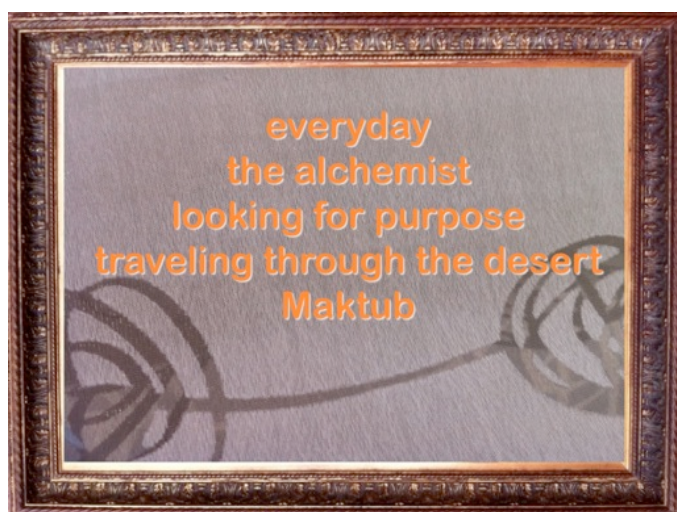
In the beginning of the Master's project, I was wondering if I could go beyond my own barriers and if I could use my own everyday creativity during the months of the Master's project to make progress and deal with appearing blocks and barriers. Looking back at my activities I remember a very smooth project with lots of work and activities. It was not simple to come up with all the outcomes, especially in addition to an independent study parallel to the Master's project. Nevertheless, blocks and barriers didn't hinder me to make progress in little steps. I don't know if this means that I have chosen the easy way of relatively simple outcomes, or that it means that I have walked an inspiring path driven by a strong intrinsic motivation to create meaningful workshops and a coaching program. Listening to the participants of the pilots, it sounds like the latter. Listening to my inner voice, it says that my outcomes have just begun and that they can be improved far beyond the existing status. The outcomes of my Master's project are highly appreciated at this moment, and also give many clues for further improvements. I am on track, and at the same time still on the move. This has been a very inspiring journey to discover and to explore my own everyday creativity professionally and personally!

Section Six: Conclusion

Overall, I am very confident with the results of my Master's project. My literature review was extensive, and very useful during the design and execution of my workshops and coaching program. With all this science behind everyday creativity, I feel strongly supported by a good theoretical background. Plus, it gave me the feeling that I had enough experience as creativity professional to add value to the topic of everyday creativity. This was confirmed by the results of my little survey, in which I asked thirty-six Dutch respondents about their barriers and wishes related to daily creativity at work. I was able to test my 2-hour workshop and my 1-day workshop with large audiences. And I could make a good start with the pilot of my coaching program without much effort in the active role of a coach. The coaching program really became a Do-It-Yourself approach. I have received constructive feedback on both workshops and program that will help me to refine and improve my approaches in next editions. It will become an appealing new dimension in the activities I can offer to my clients.

Figure 23

Recommendation Ulberthe Wielinga
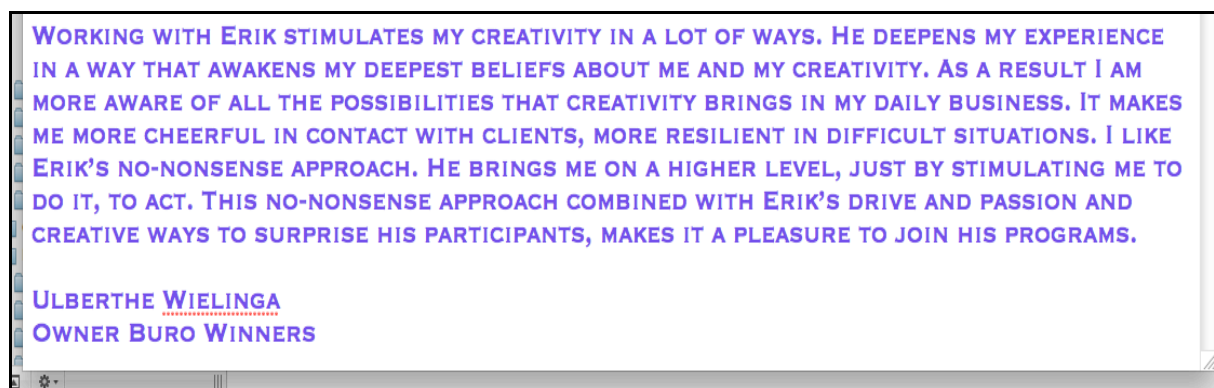
The participants of the workshops highly appreciated the effectiveness of my new developed activities. They valued the way they ended up with meaningful action plans, which they could execute immediately in the weeks after the workshop. Most

of them reported that they have done that without much procrastination. People attending the workshops and the coaching program felt inspired, fired up and energized to work on a better application of their creative potential.

Figure 24

Recommendation Jos van Kleef

Hi Erik,

Thank you very much for the inspiring workshop "every day creativity @work" Monday April 2.
I enjoyed the creative methods we used. This day also gave me more insight about what creativity methods I am better at and what I find more difficult. But besides all the methods, other people who joined the workshop I think your Personality is of overriding importance for the success of this day! GREAT!

Met vriendelijke groet, Kind regards, Mit Freundlichen Grüßen,

Jos van Kleef

Participants had the idea to be better equipped to cope with barriers on their way, and to achieve the desired outcomes and success. In the workshop, I could lead the participants to concrete action plans through the tools and visuals I had developed during the Master's project.

My efforts on everyday creativity, building on my previous studies and reviews during my courses at Buffalo State, brought me to a much better understanding of its benefits and applications at the workplace. And I have found some access points to teach everyday creativity in a way that people would take very seriously instead of disregarding it as little-c creativity with little impact on work satisfaction and personal growth. In this, I have perceived lots of benefits of the Torrance Incubation Model and the Accelerated Learning movement. They brought the learning into the doing, and no longer in the consumption of inactive PowerPoint presentations. With these two workshops and a coaching program, and with the new tools I developed, I have enriched my professional treasure chest and enriched my variety of meaningful contributions for organizations. For groups and teams I can choose between a short

2-hour intervention, or a 1-day workshop. When people prefer the individual

exploration of their creative potential I can offer them a coaching program in which

they can work on their own pace.

Figure 25

Recommendation Fons Pennartz
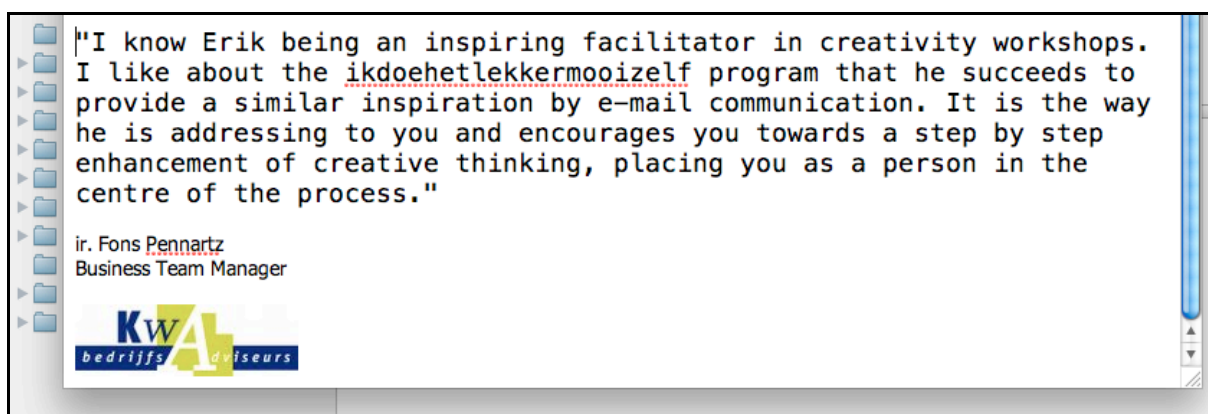
I discovered that everyday creativity makes sense to people in business when

it is also related to the dimensions of artistic creativity and intellectual creativity. It

makes sense to people when they feel *why* it is important for them, *how* they can get

access to this kind of creativity, and when they know *what* to do to apply their daily

creativity at the workplace.

One of the extra benefits of this Master's project is that I have found new

domains in the field of applying creativity that inspire me in my role as trainer and

coach. The topic of everyday creativity gives me the opportunity to penetrate in a

much deeper level of performance than the cognitive approach of rational

brainstorming with thinking techniques. I can facilitate the workshops by showing my

own examples of everyday creativity in a way that people feel inspired to explore

their own practical ways. They see that I walk my talk, and that I really have passion

in using my creative potential in daily life. They feel inspired during the workshops,

just like I experience a natural and pleasant flow state when I am training, facilitating or coaching.

I want to conclude with two little poems I wrote when I was writing this paper. The first one is a 'Rondeel', 8 chaotic sentences with a certain structure; the second one is a 'Haiku':

the essence of everyday creativity

looking at the ordinary and seeing the extraordinary

the pleasure of doing things originally

the essence of everyday creativity

happiness, health, energy and flow

balance between why, how and what

looking at the ordinary and seeing the extraordinary

that is for me the essence of everyday creativity

creativity

aware in everything

life can be simple

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Appendix One: Outcomes Survey

Erik op ten Berg

Responses Survey
summarizing overview of reactions of 36 Dutch respondents

Erik op ten Berg
2012, April 8th

Q1: When do you use your creativity at work?
All 15 activities were marked as applicable for creative efforts. And in the empty space were many other variants of activities mentioned. Most dominant in the total list are the business activities like meetings, brainstorms, projects, making plans and coaching. Lots of people mentioned other activities as well, like reading, sports and events.

Brainstorms, project startups, and making plans were very popular among the respondents. That is not so strange, because all of them were questioned about their work life, and most of them work in a business environment. Creativity was not so much used to make to-do lists and to handle email conversations.
More than the half of the respondents marked meetings, contact with clients, 1:1 coaching, and mind wandering as interesting ways to apply creativity at work.

It surprised me that celebrations, drinking coffee or tea, decorating the workplace, making notes, evaluations, and traveling were not frequently used as ways and moments to apply ones creativity.

Categories to Apply Creativity at Work

In meetings	Coffee/tea	For celebrations
In a brainstorm	Making notes	Decorating workplace
Start project	Evaluations	While traveling
With clients	Making plans	Emails
1:1 coaching	To-do list	Mind wandering

Q2: In which 5 work activities do you want to be more creative?
In total, 145 work activities were listed. Also here we see a wide variety, both workplace and personal life activities. There is a strong focus on how people are showing creativity, more than what they are doing.

Q3: List 5 reasons why everyday creativity is important for you!
Energy, new and better ideas, fun and quality are some keywords in the Wordle about the reasons why creativity is important for people. People have very personal reasons that motivate them to be creative.

Q4: List 5 characteristics of an everyday creative person!
Openness, novelty, looking in another way, daring, implementing, energetic, and loving the unexpected are the keywords in this list of 145 responses. These are similar to the literature about creative personality traits. Beside the main characteristics people don't have a specific view on a creativity skill set.
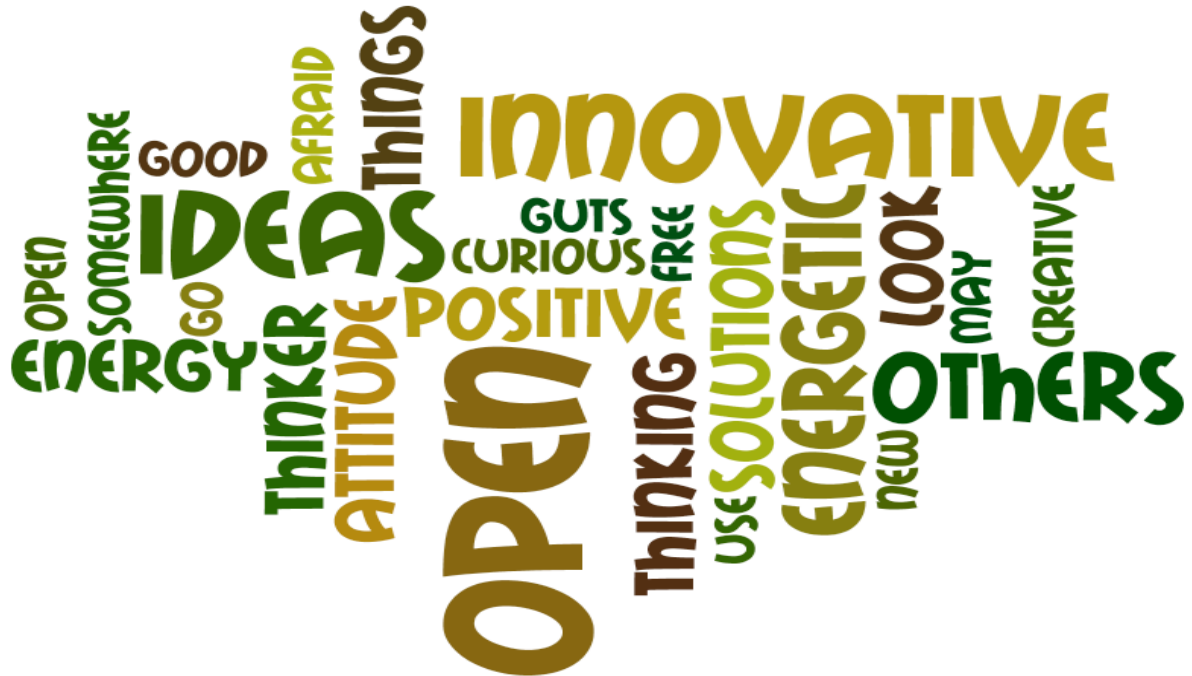
Q5: Which 3-5 characteristics you want to develop yourself to become more creative?
These answers are buzzing around suspending judgment, originality, taking risks, incubation time, thinking capabilities, development and implementation of ideas. Also here no clear view on how to develop ones creativity skills.

Q6: List 3-5 work aspects that stimulate you to be creative at work!

The environment, challenges, colleagues, results, freedom, rest, pleasure, liveliness, collaboration, and debates are highly valued. All the Creative Climate Dimensions (Ekvall, 1996) are present in the answers of the respondents.

Q7: List 3-5 work aspects that hinder you to be creative at work!

It is all about pressure. Pressure from colleagues, from organization culture, from finance, time pressure, boring atmosphere, stress, workload and fear. Stimulants and obstacles are in line with the findings of Amabile, Burnside and Gryskiewicz (1999).

Q8: How do you stimulate others to be more creative at work?
Again the Creative Climate Dimensions from Ekvall are visible in the preferences of the respondents. And also the aspects of the *The Leadership Challenge* of Kouzes and Posner (2007) can be seen in the Wordle. It is about encouraging people, enabling them to create, challenge the process, and model the way. Also openness to novelty is very present in the answers.

Q9: What are your 5 golden tips for "Everyday Creativity @ Work"?
Take time and space to be creative. Organize your workplace in an inspiring way. Work with people together. Allow yourself to make mistakes. And dare to act. These are in line with many of my research findings like McGuinness (2007), Richards (2007; 2011), Sawyer (2007), Stempfle (2011), and Von Oech (2008).

Appendix Two: Program 1-day Workshop

Erik op ten Berg

EVERYDAY-CREATIVITY-AT-WORK-program
one-day pilot workshop on Everyday Creativity @ Work

This one-day workshop intends to give participants insights and concrete ideas how they can apply their creativity in their daily work environment. Participants discover how they can be creative, and how they can influence their workplace, in order to increase their creative achievements.
I assume this approach will increase the resilience that makes people more effective in their life. And I assume that the insights and ideas will lead to more originality, elegance and meaningful activities. Overall I assume it will improve health and happiness.

The design of the workshop is build on my own experiences and insights that I gained during the two years of the Masters degree program in Creativity and Change Leadership. I have integrated insights of all courses, and I also have integrated much from the theoretical backgrounds as written in the narrative.
I have used the Torrance Incubation Model philosophy (Torrance & Safter, 1990) as a guideline for the design of this workshop, in order to teach creativity creatively and to increase the effectiveness. See for this model also Appendix Four.

Invitational email, 4 weeks upfront…
- content goal: creating commitment to attend this pilot, and to launch the end of my MSc study
- major creativity skill: be flexible, an elaborate but not excessively
- heightening anticipation strategy: create the desire to know, arouse curiosity, and give purpose and motivation
- deepening expectations strategy: digging deeper
- extending the learning strategy: singing in one's own key
- activity: invitation for pilot workshop 4 weeks before, subscribing, in 24 hours full booked, confirmation email 3 weeks before with assignment to make a mindmap on creativity and creative thinking, and an announcement for a creativity test in the last week before the workshop

Part 1, 9.00 – 10.30: doodling on why…
- content goal: discovering and making clear **why** creativity is important
- major creativity skill: produce and consider many alternatives, and highlight the essence
- heightening anticipation strategy: give purpose and motivation
- deepening expectations strategy: digging deeper
- extending the learning strategy: singing in one's own key
- activity: group doodle why, pick 20 interesting words, summarize into 10, into 3 and finally into one appealing sentence; use frame of manifesto to write down and decorate

Part 2, 11.00 – 12.30: creativity at the workplace…
- content goal: knowing **how** to create a more creative climate
- major creativity skill: keep open, and the problem
- heightening anticipation strategy: create the desire to know
- deepening expectations strategy: getting out of locked doors

- extending the learning strategy: having a ball
- activity: making a spider diagram on Ekvall's Climate Dimensions, focus on one burning dimension to improve, collecting ideas

Part 3, 13.30 – 15.00: beautiful intentions…
- content goal: wondering in **what** ways you could apply creativity in your work
- major creativity skill: be original, and get glimpses of the future
- heightening anticipation strategy: arouse curiosity
- deepening expectations strategy: looking twice
- extending the learning strategy: shaking hands with tomorrow
- activity: using speed dating and running brainwriting session to list tens of possible and impossible activities and situations to apply creativity, make a short action plan you want to come through in the future

Part 4, 15.30 – 17.00: your skill set…
- content goal: experiencing **how** set of 18 creativity skills is developed, and to feel connected to the strength of own creativity sources
- major creativity skill: visualize the inside, and visualize it richly and colorfully
- heightening anticipation strategy: heighten anticipation and expectations
- deepening expectations strategy: listening for smells
- extending the learning strategy: singing in one's own key
- activity: rank 18 creativity skills from bad to good, and make a 2D or 3D presentation that demonstrate your actual creative potential

Part 5, 17.00 – 17.30: wrap-up…
- content goal: wrap-up workshop
- major creativity skill: highlight the essence
- heightening anticipation strategy: give purpose and meaning
- deepening expectations strategy: listening for smells
- extending the learning strategy: singing in one's own key
- activity: review, 3 insights on manifesto, let your heart speak and farewell

Overarching Insights
- the approach of this one-day workshop covers 10 skills out of 18 from Torrance Creativity Skill Set; each step has a focus on 2 skills; the closing step only has a focus on 'highlight the essence'
- Heightening the Anticipation is dominant in the announcement and the invitational email; the strategies are also present in the beginning of each part of the program
- Deepening the Expectations focuses on the strategies 'digging deeper', 'listening for smells', 'looking twice', and 'getting out of locked doors'
- Extending the Learning has a strong focus on 'singing in one's own key', 'having a ball', and 'shaking hands with tomorrow'
- all parts have a balance of divergency and convergency, have a balance of individual work and group work, balance of silence and sound, and have a variety of tools that appeal to different learning preferences
- Part 1 covers the *why*, Part 2 covers the *how*, Part 3 does the *what*; Part 4 strengthens the *how*, and Part 5 relates *what* and *how* again to *why*

Science Behind Program
In section 2 I have written a narrative of literature. These are my references about the science behind my approach of this workshop. I have structured my narrative along six major questions:
- Where do people manifest their creativity at work?
- Why is everyday creativity important?
- What are the main characteristics of a creative person?
- Which additional characteristics can be developed to become more creative?
- What are the aspects that stimulate individuals to be creative at work?
- What are the aspects that hinder individuals to be creative at work?

In this Appendix I will explain how I have integrated the literature in my approach, or how I am inspired by it to develop my workshop about "Everyday Creativity @ Work"

Where do people manifest their creativity at work?
The how of this question is present in the part about the workplace (2) and also a bit in the part about the skill set (4). The what of this question is present in the part of the Intentions (3). And the why is explored at the beginning of the workshop (1) and at the wrap-up at the end (5). This is in line with Sinek's (2009) and Richard's (2007) approach: start with why, and focus more on how you are creative instead of only what you are doing. During the workshop I build on all three: what, how and why. I put a strong focus on personalized little daily activities at the workplace, and not so much on the organized group brainstorm efforts.

Why is everyday creativity important?
This question is present in part 1 and in the wrap-up. At the beginning in the morning in part 1, people have to summarize their thoughts in one sentence, and are invited to decorate a manifesto that can function as a strong reminder at the workplace. Part 1 explores the intrinsic motivation (Amabile et al., 1999) for everyday creativity at work.

What are the main characteristics of a creative person?
The creativity test before the workshop and the afternoon part about the skill set (4) pay attention to characteristics, traits and skills. With the test (Davis, 2004) and the creativity skill set (Torrance & Safter, 1998) I let people explore their own preferences and actual capabilities. I integrated the divergent and convergent abilities in all parts, in a balanced way. My own approach as a trainer and "navigator in creativity", is based on the principles of creative leadership, as formulated by Puccio et al. (2011), by Kouzes and Posner (2007), by Dilts (1990) and by Chopra (1995; 2010).

Which additional characteristics can be developed to become more creative?
Potentials for development and improvement are part of all steps of the workshop. In all steps I am making people aware of were they are now, and what/how/why they want to improve. People are asked in the creativity test to define five characteristics they want to develop. In the part about the skill set there is a focus on skills they want to develop. I assume that this will improve their amount of resilience.

What are the aspects that stimulate individuals to be creative at work?
Part 2 and 3 are focusing on stimulants in the workplace and personal ways to get stimulated, based on research by Ekvall (1996) and Amabile et al. (1999). I ask people to look for a mix of individual and collective stimulants, because of the

importance of group thinking, even when you are alone. I let people organize their creativity at work by simple and concrete actions.

What are the aspects that hinder individuals to be creative at work?
This is the last question and an important one. It is merely present in part 2, where people are exploring what them hinders in the workplace, and try to find some answers to it. But it is also woven as a red cord through the whole workshop. In every part people are confronted with their internal and external obstacles when they are exploring options, and also when they are formulating conclusions. Every step can be helpful to 'get out of locked doors' and to embrace obstructing obstacles, mental locks, organizational fixation, constraints, blocks and barriers, or assumptions. In this I grounded my approach on the research by Csikszentmihalyi (1998), Davis (2004), Dilts (1990), McCoy (2005), McGuinness (2007), Richards (2007; 2011), Sawyer (2007), Stempfle (2011), Sternberg and Kaufman (2010), Stokes (2007; 2009), Von Oech (2008), Walinga (2010), and Walinga et al. (2011). The workshop is all about discovering one's creative potential and creating more meaningful impact with it, personally and for the environment!

Appendix Three: "IKDOEHETLEKKERMOOIZELF" Coaching Program

Erik op ten Berg

IK-DOE-HET-LEKKER-MOOI-ZELF-program
discover your creative potential in 10 steps…

This program (I-would-like-to-do-this-on-my-own-program) is a coaching tool that guides people in 10 steps in their own pace through a discovery of their own creative potential, and how to apply this in daily life and work.
Every step will ask about 1-3 hours work on the assignments, and is designed for a wide variety of learning styles. The content of the steps is based on the literature research for this Master's project and my own experiences and insights during the courses of the Masters degree program. The design of the program is inspired by the skills, strategies and stages of the Torrance Incubation Model philosophy (Torrance & Safter, 1990). See also Appendix Four.

Invitational email
- content goal: creating commitment to go for the program
- major creativity skill: none
- heightening anticipation strategy: create the desire to know, arouse curiosity, and give purpose and motivation
- activity: be aware that you commit yourself to 10 steps, to discover your creative potential and to know how to do meaningful things with it; give me a sign that you really want to be introduced into Step 1 of the program

Step 1: why 100x…
- content goal: making clear why creativity is important
- major creativity skill: produce and consider many alternatives, and highlight the essence
- deepening expectations strategy: digging deeper
- extending the learning strategy: singing in one's own key
- activity: list 100 reasons why, narrow them down via 20, into 10, into 3 and finally into one appealing sentence

Step 2: mirroring test…
- content goal: knowing how you are creative
- major creativity skill: keep open, and the problem
- deepening expectations strategy: cutting holes to see through
- extending the learning strategy: having a ball
- activity: do the creativity test of Davis (2004) by indicating how 30 statements apply to you; select 5 that fits best, and 5 challenges you want to develop

Step 3: your skill set…
- content goal: experiencing to what amount set of 18 creativity skills is developed
- major creativity skill: visualize the inside, and visualize it richly and colorfully
- deepening expectations strategy: listening for smells
- extending the learning strategy: singing in one's own key
- activity: rank 18 creativity skills from bad to good, and make a 2D or 3D presentation that demonstrate your actual creative potential

Step 4: beautiful intentions…
- content goal: fantasizing where you could apply creativity in your life
- major creativity skill: enjoy and use fantasy, and get glimpses of the future
- deepening expectations strategy: looking twice
- extending the learning strategy: building sandcastles
- activity: list 100 possible and impossible activities and situations to apply creativity, make a wish list you want to come through in the future

Step 5: idea accelerators…
- content goal: knowing what stimulants will boost your creativity
- major creativity skill: be aware of emotions, and combine and synthesize
- deepening expectations strategy: looking twice
- extending the learning strategy: shaking hands with tomorrow
- activity: make a collage or mood board around stimulants; look for keywords and combine them in compelling sentences that can be used as affirmations

Step 6: idea killers…
- content goal: experiencing how to deal with obstacles
- major creativity skill: be flexible, and elaborate but not excessively
- deepening expectations strategy: listening for smells
- extending the learning strategy: shaking hands with tomorrow
- activity: indulge in a free writing flow state to generate as many thoughts about obstacles as possible; select the most burning obstacles and wonder how to dance with them when they are trying to attack again

Step 7: creative climate…
- content goal: analyzing the impact of the direct work environment
- major creativity skill: look at it another way
- deepening expectations strategy: cutting corners
- extending the learning strategy: building sandcastles
- activity: assess the impact of 10 Creative Climate Dimensions (Ekvall, 1996) on the personal workplace, select 3 you want to improve, and generate options to work on these

Step 8: let your creativity flow…
- content goal: generating sounding options to be more creative in life and at work
- major creativity skill: be original, and breakthrough – expand the boundaries
- deepening expectations strategy: getting out of locked doors
- extending the learning strategy: building sandcastles
- activity: generate 100 different options to apply creativity, look for unexpected inspirations, and organize the options in a mindmap

Step 9: just-do-it…
- content goal: making a concrete action plan for the short and longer term
- major creativity skill: put your ideas in context
- deepening expectations strategy: cutting corners
- extending the learning strategy: shaking hands with tomorrow

- activity: select only 20 appealing ideas to implement, divide them in 4 buckets (in 48 hours, short term, middle term, longer term), and elaborate on these ideas to transform them into concrete actions

Step 10: sharpen the saw…
- content goal: maintaining pleasure, persistence and discipline
- major creativity skill: make it swing, make it ring, and let humor flow and use it
- deepening expectations strategy: getting out of locked doors
- extending the learning strategy: singing in one's own key
- activity: generate ideas on 4 topics: H2 demonstrate your own creativity?, H2 get inspired?, H2 tickle your creativity at the workplace?, and H2 increase the impact of your own creative learning?; select the ones that you think will be helpful when you need them

Step 11: living creativity…
- content goal: creating alignment between why-how-what
- major creativity skill: highlight the essence, and put your ideas in context
- deepening expectations strategy: getting in deep water and crossing out mistakes
- extending the learning strategy: shaking hands with tomorrow
- activity: this is an optional step, a one-to-one coaching appointment; using the logical levels of Dilts (1990) to clarify which behavior is needed to demonstrate your purpose in life in a meaningful way; it is this alignment that makes people congruent and impactful

Overarching Insights
- the approach of this coaching tool covers in the 10 steps all 18 creativity skills from Torrance Creativity Skill Set (Torrance & Safter, 1998)
- Heightening the Anticipation is dominant in the announcement and the invitational email; the strategies are also present in the beginning of each step
- Step 1-8 have a strong focus on Deepening the Expectations; Step 1 and 2 deal with digging deeper and cutting holes to see through; Step 3-6 deal with looking twice and listening for smells; Step 7-10 have a focus on cutting corners, and getting out of locked doors; Step 11 will dive in deep water and cross out mistakes
- Steps 9-11 are more focused on Extending the Learning, with the strategies singing in one's own key and shaking hands with tomorrow; the other strategies are present in Step 1-8
- Step 1-4 have an internal focus, Step 5-6-7 an external focus, and Step 8-9-10 have both
- Step 1 covers the why, Step 2-3 cover the how, Step 4 does the what; Step 5-6-7 again focus on how, Step 8-9-10 on what; Step 11 relates what and how to why

Science Behind Program
In section 2 I have written a narrative of literature. These are my references about the science behind my approach of this coaching program. I have structured my narrative along six major questions:
- Where do people manifest their creativity at work?

- Why is everyday creativity important?
- What are the main characteristics of a creative person?
- Which additional characteristics can be developed to be more creative?
- What are the aspects that stimulate individuals to be creative at work?
- What are the aspects that hinder individuals to be creative at work?

In this Appendix I will explain how I have integrated the literature in my approach, or how I am inspired by it to develop my program.

Where do people manifest their creativity at work?
This question is present in steps 4, 8 and 9. These are the steps about exploring wishes and formulating plans. I make people aware of the different ways creativity can manifest itself seen from literature. And I give some categories to think about, to guide their thinking, and to explore in a broad way their own possible applications. With selection criteria "original", "elegant" and "meaningful", I help to focus in the direction of Richards's (2007) definitions about everyday creativity. It is more about the how than the what.

Why is everyday creativity important?
This question is present in step 1 and 11, the first and the last one. In these steps I try to improve the individual intrinsic motivation (Amabile et al., 1999) based on wished benefits, and to create alignment between purpose, skills and behavior (Dilts, 1990).

What are the main characteristics of a creative person?
Step 2 (test) and 3 (skill set) are dealing with characteristics, traits and skills that belong to creative people. In these steps I let people explore their own preferences and actual capabilities. I integrated the divergent and convergent abilities in all steps, in a balanced way. I also balanced the why, how and what aspects of creativity in the different steps. My own approach as a "navigator in creativity" is based on the principles of creative leadership, as formulated by Puccio et al. (2011), by Kouzes and Posner (2007), and by Chopra (1995; 2010).

Which additional characteristics can be developed to become more creative?
This question is most present in step 2 and 3. But also step 10, about sharpening the saw, deals with continuous improvement. In all steps I am making people aware of were they are now, and what/how/why they want to improve. I assume that this will improve their amount of resilience.

What are the aspects that stimulate individuals to be creative at work?
Step 5, 7, and 10 are focusing on stimulants in the workplace or life space, and personal ways to get stimulated. I ask people to look for a mix of individual and collective stimulants, because of the importance of group thinking, even when you are alone. I let people organize their creativity by simple and concrete actions.

What are the aspects that hinder individuals to be creative at work?
This is the last question and an important one. It is merely present in step 6, where people are exploring what them hinders, and try to find some answers to it. But it is also woven as a red cord through the whole program. In every step people are confronted with their internal and external obstacles when they are exploring options, and also when they are formulating conclusions. Every step can be helpful to "get out

of locked doors" and to embrace obstructing obstacles, mental locks, organizational fixation, constraints, blocks and barriers, or assumptions. And finally in step 11, as an option, people can review in what ways there still exist some incongruence that has to be aligned. In this I grounded my approach on the research by Csikszentmihalyi (1998), Davis (2004), Dilts (1990), McCoy (2005), McGuinness (2007), Richards (2007; 2011), Sawyer (2007), Stempfle (2011), Sternberg and Kaufman (2010), Stokes (2007; 2009), Von Oech (2008), Walinga (2010), and Walinga et al. (2011). The program is all about discovering your creative potential and creating more meaningful impact with it!

Appendix Four: Summary Torrance Incubation Model

Erik op ten Berg

The Basic TIM Model
3 stages – 19 strategies – 18 skills

3 Stages:
taken from Torrance and Safter (1990): Incubational Model of Teaching: Getting Beyond the Aha

1. Heightening Anticipation
2. Deepening Expectations
3. Extending Learning

19 Strategies:
taken from Torrance and Safter (1990): Incubational Model of Teaching: Getting Beyond the Aha

heightening anticipation:
- create the desire to know
- heighten anticipation and expectations
- get attention
- arouse curiosity
- tickle the imagination
- give purpose and motivation

deepening expectations:
- digging deeper
- looking twice
- listening for smells
- crossing out mistakes; talking/listening to a cat
- cutting holes to see through
- cutting corners
- getting in deep water
- getting out of locked doors

extending the learning:
- having a ball
- singing in one's own key
- building sandcastles
- plugging in the sun
- shaking hands with tomorrow

18 Creativity Skills:
taken from "Making the Creative Leap Beyond" (Torrance & Safter, 1998)

1. the problem
2. produce and consider many alternatives
3. be flexible
4. be original
5. highlight the essence
6. elaborate – but not excessively
7. keep open
8. be aware of emotions
9. put your ideas in context
10. combine and synthesize
11. visualize it richly and colorfully
12. enjoy and use fantasy
13. make it swing! make it ring
14. look at it another way
15. visualize the inside
16. breakthrough – expand the boundaries
17. let humor flow and use it
18. get glimpses of the future

Model for Creative Learning and Teaching (Torrance & Safter, 1990)
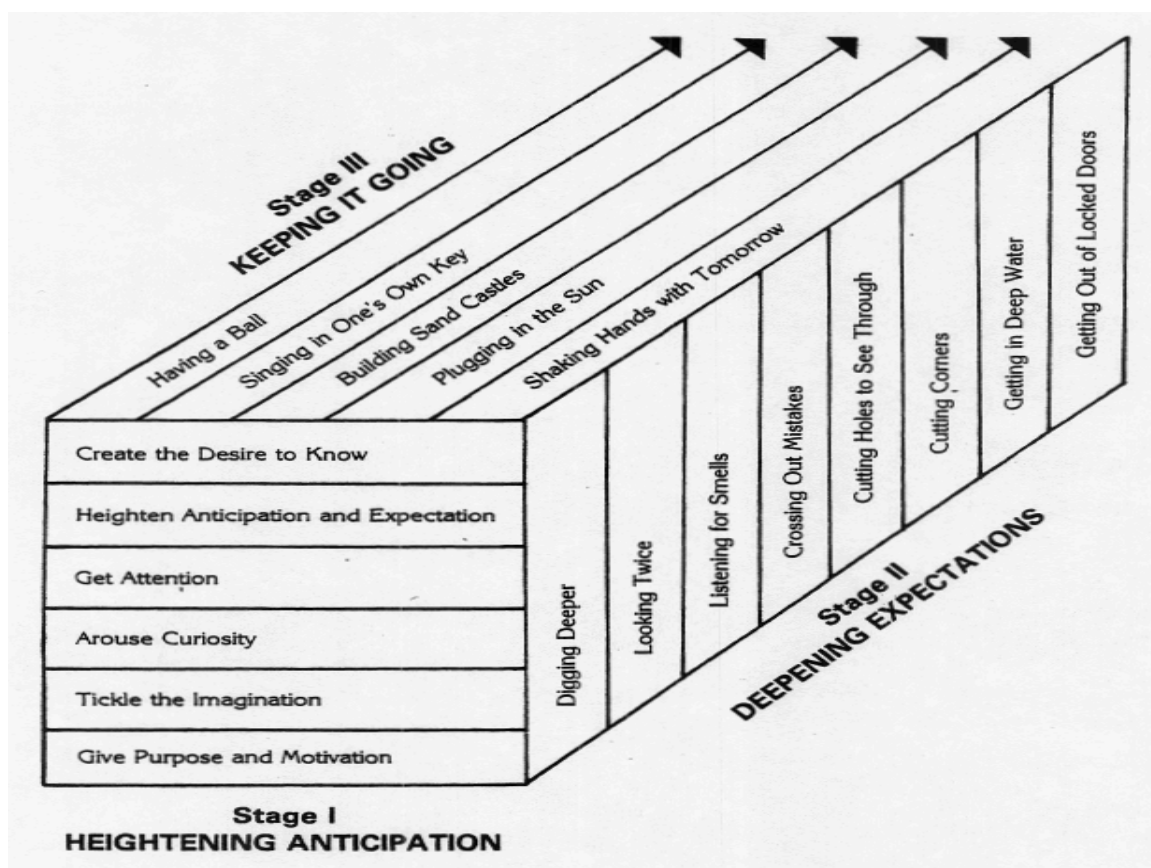
Appendix Five: Concept Paper

Erik op ten Berg

Buffalo State
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Everyday Creativity Without Group Brainstorming
- concept paper -

A Project in
Creative Studies

by

Erik A.J. op ten Berg

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

May 2012

Section One: Background of the Project

Purpose and Description of Project

Sestri Levante, April 2011, CREA conference. Outside the Villa Balbi hotel, the central place of the conference, lies a huge labyrinth on the beach. It's one of the special places where you can find your inspiration while being on your own. When you walk a labyrinth with a specific question in mind, it may trigger a spontaneous creative process with a dynamic balance of divergent and convergent moments. I had that experience several times before. I decided to walk the labyrinth with the question, "what might be the focus of my Master's project in Spring 2012?".

This particular walk of the labyrinth brought many thoughts to my mind. When I was sitting in the center, on a little stone, I started to jot them down. It became a stream of metaphoric keywords that provided more and more meaning to me. Those keywords were: separate thinking as the alchemy of Creative Problem Solving (CPS), real life skill, personal leadership, acting extraordinary, meaning of life, creating your own footprint, accelerating deeper impact, dancing on the rhythm of your own key, singing your song of destiny, finding the treasures for the future, moments of truth. Later that day, during dinner, I was talking about this experience with Gerard Puccio, one of the crea-leaders at the conference. We concluded that these words had to do with the ability of discovering, developing and maintaining resiliency in life, and especially at work. By walking the labyrinth I had found, that day in April in Italy, a clear initial focus for my Master's project: how to create more resilience at work by applying creative abilities. A part of the clarification stage of CPS had occurred to me.

I have been teaching creative thinking since 2002 at the Center for Development of Creative Thinking (COCD) and for my own clients. With this, I have

met hundreds of people in a 3-day course approach, and thousands of people in shorter workshops. When I teach Creative Problem Solving (CPS), people learn how to maintain a creative attitude and how to brainstorm in group sessions. I teach them the dynamic balance between divergent and convergent thinking. I teach them many creative thinking techniques and they understand the stepwise approach of the framework of CPS. It makes them more resilient. This very practical approach helps people obtain many clues to be more creative in their work life. The participants like those training courses very much because of all the inspiration, the energy and practical access points to be more creative. It all seems so logical and easy to apply. But after the training, they find it hard to implement all the insights in their daily lives. Sometimes they participate in a brainstorm session, but most of their time they fall back in the way of daily routines, rushes and using their critical mind. They somehow find it hard to deal with constraints and to apply their creative thinking more freely. They would love to apply much more of the creativity tools, but they don't see how to organize this when the world around them makes them too busy. The inspiration of the training is far away. Ultimately, the courses didn't increase their level of resiliency as much as I hoped.

I have noticed that many people think they can only be creative in a scheduled brainstorming session. They use it also as an excuse that applying creativity is nearly impossible when they are on their own, with their own never-ending to-do-lists and avalanches of emails, tweets and blog posts. However, I know this is not true. When you have developed a creative attitude and a set of creativity skills, your behavior will be more creative in everyday work activities, also without group brainstorming. In my own life, and also in the life of many others, I see lots of examples how applying creativity can enrich lives, can lead to inspiring ideas, and create happiness and

fulfillment. It would be nice if I, as a creativity professional, could help people find a way to be more creative everyday, apart from group brainstorms, in all kind of activities, small or big.

In Fall 2011 my beliefs in this became more strengthened when I was studying and reviewing the book *Everyday Creativity* of Ruth Richards (2007), the famous scholar who coined the term "Everyday Creativity" and has done a great deal of research on this topic for many years. To her it's clear that "seen as a process, and even a way of life, our everyday creativity offers whole new ways of thinking, of experiencing the world and experiencing ourselves" (p. 4). To her, everyday creativity is more a way of life than specific actions. It's more about how people are doing things, than about what they do. "Happier, fuller and healthier times may lie ahead if we learn to value everyday creativity" (p. 208). It's not only group brainstorming that makes people creative, it's also about how they live their daily life creatively. Researching the heritage of Ruth Richards convinced me that I wanted to know more about applying everyday creativity in the workplace, besides ordinary brainstorm meetings. Therefore, I have decided to name my Master's project, "Everyday Creativity without Group Brainstorming". And I assume that this will also improve, or even boost and accelerate, the resiliency people need and look for.

For me, there are several goals of this project:

- To research and investigate what hinders people from being creative in their daily work life. What are the constraints, the barriers and the impasses?

- To research and investigate where people would like to apply their creativity. What kind of activities need more creative thinking? What could be the benefits and outcomes?

- To obtain a well-rounded view of everyday creativity at work, where scheduled brainstorms are no longer the excuse for not being creative;

- To describe how a creative attitude and creative behaviors may manifest in everyday situations and to describe what skill set is needed to practice this;

- To collect existing tools that would support the individual exploration and maintenance of everyday creativity;

- To develop tools to nurture everyday creativity at work, that I can use or deliver in my training courses and workshops; and

- To publish about my findings, for instance via articles, blogs, communities, presentations, keynotes. I would like to ultimately make this topic of everyday creativity my key expertise.

Thinking about the 4Ps-model developed by Mel Rhodes (1961), in this project I want to focus on the P's of Person, Process and Press. I am interested in how I might ignite people to use their creative skills in daily activities at work. It's my intention to dig deeper in the understanding of the process that is needed to support the behavior of everyday creativity. Also I want to pinpoint how people can influence their environment to be more stimulating to the application of their creativity. In this way, I am looking for the answers on how to overcome the constraints and barriers that hinder creative abilities and creative attitudes. I will not focus in detail on the products or outcome of their creative thinking (P of product).

Rationale for Selection

I have selected this topic because I regret that people are struggling with the application of their creativity at work, despite all their training, insights and intentions. In personal life, and even more in work life, it's hard to resist critical thinking and

premature closure when you are looking for new pathways. I have experienced that many times myself, and I still do in many situations. But also, I have experienced many moments where using my creativity has enriched my life. It revitalizes me and gives me the power and energy to do meaningful things for my environment. I want to share this experience with other people as much as I can. It's part of my contribution to the world. I wrote about this in my own vision paper for CRS 635, the class on Creative Leadership: "helping people to breathe creativity and dance with obstacles". Now, in this Master's project, I want to apply my creative leadership philosophy on everyday creativity in the work place.

During my years as creativity professional the topic of "Everyday Creativity" often has had my attention. And, looking backward, I see that I have implemented many things in my training approach. But I still feel the need to explore this topic more in depth. I took the opportunity in CRS 625 (Current Issues in Creativity Studies) to dive into everyday creativity and to build a showcase on Ruth Richards, the famous scholar on this topic. The Master's project (CRS 690) is a beautiful next opportunity for me to dig deeper and focus more on "Everyday Creativity at Work", with all the beneficial support of the faculty of the International Center for Studies in Creativity. There is no better place and no better timing for me as this moment!

Section Two: Pertinent Literature

Literature and Resources

During my coursework in the Master of Science degree in Creativity, I have read many books and articles on creativity. I have reviewed a few of them more in depth as part of assignments, for instance on everyday creativity, constraints and barriers, effects of meditation, nature of insights and leadership challenge. In this

paper, I also want to build on the previous research I have done and papers I have written for several courses of the Master's Degree program. The topics of these (unpublished) papers were about taming down wild ideas, lateral thinking, fear of originality, blowing your mind and creative leadership. Regarding the topic of "Everyday Creativity without Group Brainstorming", I will provide in this section a summarized overview of the articles and books that have my special attention.

Most importantly, I want to name the work of Ruth Richards, her numerous articles and her book on *Everyday Creativity* (2007). She has crafted out what could be the benefits of living everyday creatively. Added to this are the articles and chapters on the effects of constraints and how these hinder creative behavior. Interesting authors in this area include Sternberg and Kaufman (2010), Stokes (2007; 2009) and Walinga (2010; 2011). Regarding the element of leadership, as well personal as leading others, I am inspired by *The Leadership Challenge* of Kouzes and Posner (2007), *The Soul of Leadership* of Deepak Chopra (2010) and *Creative Leadership* by Puccio, Mance and Murdock (2011).

For a more creative attitude and behavior I want to build on the knowledge in the books *Creative Behavior Guidebook* of Parnes (1967) in *Creativity* by Csikzentmihalyi (1998) and in *A Whack on the Side of the Head* from Von Oech (2008). This is directly connected to the science about creativity skills and strategies, as described in *The Search for Satori and Creativity* (Torrance, 1979), by Scott, Leritz and Mumford (2004) in their analysis of creativity training, and the great book *Creativity is forever* (Davis, 2004). Regarding the implications of environment, and one's own influence on organizations, Sawyer (2007) has practical approaches how people can influence their environment themselves.

Besides the articles and books of these contributing scholars I can get my inspiration out of more resources. There are numerous websites and blogs about the themes "Everyday Creativity" and "Organizational Creativity". My fellow classmates of the Supremes will be able to provide me tips and suggestions on a regular basis. The Butler Library gives me entrance to search engines. I can interview my Dutch colleague creativity professionals and former participants at training courses about their thoughts and experiences. I can also do that with many people of CREA, a European creative community I have been involved with since 2006. Enough resources! It's the challenge to get the best and most inspiring new insights out of all this to build the practical outcomes of my Master's project.

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Section Three: Process Plan

CPS Inside

At the start of the Spring Semester 2012 all my previous thoughts, wishes, intentions and ideas have to narrow down into the tangible products and outcomes. It's time to harvest what I discovered in the spontaneous moments of clarification in 2010 and 2011. Now it's a new phase in my creative process. When I look at the Creative Problem Solving (CPS) steps I want to go through in the Spring Semester, they will be roughly:

- Before this – smooth clarification of vision and challenges;
- January – assessing the situation, the renewed starting point;
- February – exploring ideas for workshop and instruments based on my research;

- March – formulating solutions; transforming my ideas into robust solutions;

- April – exploring acceptance and formulating action plan;

- May – execution; presentation and pitch of my workshop and products;

- After this – applying the outcomes in my own business.

Sounding Board Partner

I have an intense collaboration with my sounding board partner (SBP) Irina Mishina. Nearly on daily basis we inform each other about our progress, dilemma's, wonderings, impasses, insights, worries and celebrations. We keep each other on track and provoke each other to go beyond our own comfort zone. For me this connection feels like a natural way of assessing the situation. She helps me to question what I am doing, why I am doing these things and if these are the good things to do. It's the metacognitive step in the creative problem solving process. We have decided in the beginning of the course to make a joint blog where we can store and share our findings. This will be very helpful to maintain a fruitful and deep going collaboration.

Project Timeline

Although I can work in a very structured way with clients and on my own, normally I don't make rigid timelines upfront. I want to know the important due dates. I keep these in mind and visible in my workspace. And then, I will start my activities step by step in an intuitive way. Mostly this way of working makes me deliver on time, without much stress, and with the high quality I strive for.

In this Master's project, I have made a more detailed timeline because there is not much time in between the several due dates, and the amount of work I want to do

is huge. Parallel to the Master's project, I am also completing an Independent Study to implement the Torrance Incubation Model in a Dutch training course on creative thinking. This is an extra reason to watch out for delays and keep the time sharp in mind. The timeline will help me to keep on track.

Table

Project Timeline

Week	Activities	Hours
	JANUARY	
Jan 15	- reading course contract, starting blog with Irina - writing draft version concept paper - prepare project timeline	10
Jan 22	- finishing concept paper - reading and research articles, books, websites, etc. - informing Cyndi about progress	10
Jan 29	- draft paper to Irina - commenting paper Irina - polishing concept paper - reading and research, focus on what hinders - contacting people to interview	10
	FEBRUARY	
Feb 5	- concept paper to Cyndi - rewriting and polishing concept paper - reading and research, focus on attitude, behavior and skills, summarizing - preparing questionnaire	10
Feb 12	- final revised paper in Dropbox - interviewing former participants creative training courses - collecting tools and instruments	10

	- Skype call with Cyndi	
Feb 19	- final concept paper to class	10
	- summarizing constraints, barriers, impasses	
	- summarizing where to apply creativity at daily work	
	- developing draft version workshop initial ideas	
Feb 26	- adopt project review and discussion on Angel	10
	- writing draft of sections 1-3	
	- informing Cyndi about progress	
MARCH		
Mar 4	- drafts of sections 1-3	10
	- designing workshop with TIM and Accelerated Learning	
	- designing prototypes tools, aids etcetera	
Mar 11	- writing well-rounded view on everyday creativity at work	10
	- polishing collected tools and instruments	
	- Skype call with Cyndi	
Mar 18	- making tools, preparing program workshop	10
	- preparation Do-It-Yourself-toolbox to nurture your own creativity	
Mar 25	- try-out 3 hour workshop "Everyday Creativity" at COCD event	10
	- polishing materials and program for workshop	
	- informing Cyndi about progress	
APRIL		
Apr 1	- writing drafts sections 4-6	10
	- redesigning workshop into 1 day and 3 hour version	
Apr 8	- drafts sections 4-6	10
	- adding extra references to project	
	- Skype call with Cyndi	
Apr 15	- rewriting summaries into handouts for workshop	10
	- preparing materials for publishing and announcing	
	- preparing sections 1-6 as a whole	

Apr 22	- due project in final form - rewriting 1st final form project - informing Cyndi about progress	10
	MAY	
Apr 29	- rewriting 2nd final form project - polishing tangible products	10
May 6	- presentations approved project - preparing workshop E2E? - submit completed master's project - commencement	10
May 13	- E2E, conference course - delivering a workshop at E2E? - having a drink with Cyndi	10
May 20	- cleaning up! - writing papers for conference course	1
	TOTAL ESTIMATED TIME	**181**

Achieving My Goals

I have a great sounding board partner, a confronting blog, a concrete timeline and a very attractive outcome I want to realize. It's all based on a goal that is triggering me for a long time. And there is the attractive perspective of the celebration: walking in commencement together with many classmates of the Supremes-cohort.

Section Four: Outcomes

Tangible Products and Outcomes

There are two major outcomes I plan to achieve by the end of this semester as the concrete tangible results of my Master's project:

- Develop and implement a one day training to recognize how you can be creative at work on a daily basis; this will be a training without the usual group brainstorm experience; if possible, this training will be based on the Torrance Incubation Model and Accelerated Learning principles.

- Produce a Do-It-Yourself tool that people can use to nurture their everyday creativity at work, including practical tools, exercises and inspiring aids.

Besides the two major outcomes, I also plan to deliver a few additional outcomes I am simultaneously working on:

- An overview of daily activities at work that are in need for creative behavior.

- An explanation what attitude and skills characterize everyday creative behavior based on my literature review.

- Ideas to overcome blocks and barriers. An overview of benefits to convince about the potentials of everyday creativity.

- Visual aids to maintain everyday creativity.

Once the Master's project is complete, my goal is to publish about the usefulness and implementation strategies of my discoveries.

Blowing My Mind

As part of a Conference Course, I attended the Creativity World Forum in 2011 in Hasselt in Belgium. The topic of my conference paper was "Blow Your Mind". I have researched what hinders extraordinary thinking. I want to see in my Master's project how I am achieving this. Do I have the skills and attitude to deal with the constraints that will appear? Can I restructure problems and assumptions and look in another way to come up with original solutions? Can I expand my thinking beyond my existing thoughts? It's the search for originality that fires me up. It's in the heart of

creative problem solving: seek novelty when diverging and keep novelty alive when converging. That's a firing attention point during my activities in the whole timeline. That will make the difference in my own "Everyday Creativity at Work".

Section Five: Key Learnings

Personal Learning Goals

My goals in this project are more oriented on the topic of everyday creativity, more than understanding the creative process I am going through. Therefore, my focus during this Semester is more content oriented then process oriented. When I focus on only 5 goals about creativity, leadership and change, that will guide my learning during this project, then I would focus my learning on:

- How to break through the hinders and constraints of everyday creativity at work;

- How to stimulate personal leadership and a proactive attitude instead of spreading excuses for non-behavior;

- How to bridge the practice in a training with the performance in the real world in a much more intense way;

- How to communicate the essence of "Everyday Creativity at Work", of my approach, and the contrast to other work in the field;

- How to make creativity small instead of big in the professional application.

Criteria to Measure Effectiveness

The criteria that will guide me effectively in the Master's project to measure how successful I am (or not), and what benchmarks I expect to reach, will be the following:

1. Do the participants of the training have, at the end, a concrete action plan regarding the immediate development of their everyday creativity?

2. Do the participants really execute their action plans in the weeks after the training, without procrastination?

3. Do the participants achieve and perceive personal success in their own everyday practice in the year after the training?

4. Are the participants fired up after the training?

5. Do the participants perceive their resiliency has improved, during and after the training?

6. Do the participants experience my handouts and visual aids as useful and practical?

7. Can the Do-It-Yourself tool be used without facilitator, coach or trainer?

8. Can I also use the Do-It-Yourself tool as a separate coaching tool for my clients?

9. Do I teach creativity creatively according to the Torrance Incubation Model approach, using these strategies and set of skills?

10. Am I in flow during the workshop? Am I tired or fired up after the workshop?

11. Does the Center for Development of Creative Thinking (COCD) want to take my workshop in their regular training programs?

12. Does my program add value to my contributions for the management development programs at Vlerick School of Management in Belgium?

13. Does the program really positively differ from other offered programs on "Everyday Creativity"?

Evaluation

   I want to evaluate my results both for my participants and for my own learning goals. The formal ways I want to get feedback are:

- Ask participants feedback at the end of the training, and after the training when they have implemented their everyday creativity;

- Ask participants to evaluate how their own performance has increased, instead of evaluating the value of the training;

- Complete for myself a self-evaluation using the goals and the criteria by a PPCO format to learn more in depth;

- Evaluate the process of the Master's project I went through, and evaluate the way I used the CPS-framework. Do I walk my talk?

- Evaluate if my process has had enough doing instead of too much thinking, as mentioned in the course contract. I will look at the process and the results, and I will discuss this with my sounding board partner.

   Some informal ways to get feedback are:

- Ask the participants for recommendations and examples of their everyday creativity practice;

- Ask the participants to share their progress and discoveries on a blog or in a community;

- Have a drink with participants afterwards and share with them my ideas, intentions, hopes and worries. After that I will listen to how they react;

- Have a discussion with them how their resiliency has been affected by an improved everyday creativity;

- Wonder about my own resiliency and how this has developed during and by the Master's project in Spring 2012;

- Tell my sounding board partner and other classmates how I was doing during the workshop. I can write about it on Angel, and wait for their responses and feedback;

- Write little poems, or make drawings that express my inner feelings about the Master's project;

- Use myself the tools I have collected and developed. Experiencing how it works for me.