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Leadership Programs Designed to Develop Creative Leaders : a Multi-Case Study

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ABSTRACT

LEADERSHIP PROGRAMS DESIGNED TO DEVELOP

CREATIVE LEADERS: A MULTI-CASE STUDY

by

Karen Tilstra

Chair: Shirley Freed

ABSTRACT OF GRADUATE STUDENT RESEARCH

Dissertation

Andrews University

School of Education

Title: LEADERSHIP PROGRAMS DESIGNED TO DEVELOP
           CREATIVE LEADERS: A MULTI-CASE STUDY

Name of researcher: Karen Tilstra

Name and degree of faculty chair: Shirley Freed, Ph.D.

Date completed: April 2012

Problem

The topic of this study is creative leadership and how it is developed. Three

creative leadership development institutes were studied to determine how each provided

leadership development: Leadership Development Institute on the campus of Eckerd

College in St. Petersburg, Florida; International Center for Creative Leadership on the

campus of Buffalo State College at University of New York, in Buffalo, New York; and

the Banff Centre, in Banff, Alberta, Canada.

The purpose of this study is to describe the approach and specific components of

these three leadership development programs that attempt to deliver training that

produces leaders who practice creative leadership.

Method

The data gathered for this research came from personal site visits to the three

leadership institutes, interviews with faculty and staff at each institute, observations of

faculty, review of documents, faculty lectures, faculty meetings, institute web pages, and

followup phone calls once the site visits were completed. Experts in the field of

creativity, leadership, innovation, and creative leadership were studied through current

literature, articles, blogs, and on-line publications.

Results

The findings from this study illuminate how three different types of creative

leadership development are designed, developed, and delivered. Each site held that

effective leaders are those who embody creativity and the creative process and therefore

lead from an emerging future.

A core component to the teaching and learning opportunities at each of the sites

was that faculty and staff drew a deep connection between leadership and creativity, what

Kahane considers necessary for future vision and forging new ground.

Each site retained a faculty that was committed to creating and sustaining a

culture of creativity where participants were taught how forgiveness ignites the creative

process and allows individuals to hold an open mind, heart, and will. Other vital

components included a living-system approach to leadership, shared language, and

specific creativity models where the collective intelligence and creative capacity could be

accessed.

All three sites used different creativity models as the framework for creative

problem solving. Creative models served as a way to access and enhance dynamic

feedback loops and create a framework for a living system where the group could collectively engage in creative problem solving.

The practices and processes at all three sites aligned with Scharmer's Theory U. This theory considers creative leadership to be a living system that accesses everyone within the group. Such an approach is highly effective and relevant due to its focus on aligning the leader to their authentic self. Theory U provides a framework where leaders can lead on all four levels: self, group, institution, and community.

Perhaps the most compelling testimony to each site's commitment to creativity, leadership, and creative leadership is the fact that each of these sites was founded by different people for different reasons and in a different time. Yet today each site stands for the same purpose, which is to help leaders from the world over to access their creative capacity and leadership potential in order to access the full potential of an emerging future and bring relevant answers to an increasingly complex and threatening world.

Conclusions

The findings from this study provide deeper understanding into creative leadership, how it is developed, and how such an approach has the potential to ignite the full potential of a leader and the group they lead. Such findings are valuable in a time when the complexities of today's world require a new type of leaders who can transcend patterns of the past in order to vision and realize a new future.

Andrews University

School of Education

LEADERSHIP PROGRAMS DESIGNED TO DEVELOP

CREATIVE LEADERS: A MULTI-CASE STUDY

A Dissertation

Presented in Partial Fulfillment

of the Requirements for the Degree

Doctor of Philosophy

by

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APPROVAL BY THE COMMITTEE:

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_____
Member: Ronda Root

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External: Date approved

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Ella Wilcox said, "*There is no chance, no destiny, no fate, that can hinder or control the firm resolve of a determined soul.*" Yet, I say, no matter how determined one may be, others contribute to the success of the 'determined soul's' journey. This dissertation is no exception. I pause to give thanks to those who contributed.

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CHAPTER 1

INTRODUCTION

Background of the Problem

Today's world has evolved from a system of small independent tribes to a global

market where advanced and rapidly changing technology has generated unprecedented

levels of worldwide interconnectedness (Hamel, 2012). Such systemic changes have

resulted in increased knowledge, intensified economic pressure, rapid consumption of

natural resources, dichotomy in standards of living, and a heightened competition (Li,

2010). These dramatic transformations require leaders who are masters of their

imaginations rather than prisoners of culture and tradition (Rifkin, 2011). Puccio, Mance,

and Murdock (2011) assert that those leaders who are effective in an increasingly

complex world are committed to new ways of leadership that are built around the creative

process. Leadership styles and business models that were once core to the American way

of life may no longer be relevant in the 21st century (Senge, 2006). Hock (2005) posits

that organizational structures and leadership styles effective in the Industrial Age have

not kept pace with the significant changes the world has experienced in the past few

decades.

An example is the leadership style based on Newtonian thinking that operated by

a machine metaphor. Such an approach declared the universe and everything in it—

physical, biological, or social—could be understood as a mechanized clock composed of

separable parts acting upon one another with precise linear laws of cause and effect (Friedman, 2005). During the past two centuries this metaphor dominated thinking in Western society and increasingly the rest of the world, requiring an army of managers to keep systems running (Rifkin, 2011). The real issue was not that a world of managers emerged, but rather the focus of expertise became the creation and control of constants, uniformity, and efficiency (Scharmer, 2009). While a Newtonian approach experienced some levels of success in the industrial age, it became largely ineffective and unsustainable in the world that emerged during the later part of the 20th century and in the new millennium (Hamel, 2012).

Views of what constitutes an effective leader started to shift during the middle of the 20th century and became synonymous with such words as authenticity, transformation, courage, and service (Bass & Stiedlmeier, 1999). A new definition of a successful leader began to evolve, in which courage to serve and commitment to the creative process became paramount (Greenleaf, 1977).

Puccio et al. (2010) refer to this approach as creative leadership. Scharmer (2009) identified such leaders as those who embrace change as they lead from the future and operate not from a predictive past but from a deepening awareness of current reality and emerging trends. Gary Hamel (2011) believes relevant leaders are open, committed to change, and collaborative. According to George (2003), effective leadership, for the most part, consists of knowing how to accommodate multifaceted complexities and accelerating change; or, as Taleb (2007) suggests, effective leadership is knowing how to manage the dynamics of the creative process. Mumford and Caughron (2008) supported

the idea of creative leadership and went one step further by declaring that effective leaders understand that creativity is at the core of all they do and think.

Martin (2011) calls for leadership development that prepares leaders for an increasingly complex world where novel and difficult challenges cannot be solved with yesterday's solutions. This requires deep awareness and alignment to the true nature of the situation where the leader can access new solutions. Effective leadership development teaches leaders how to identify personal blind spots that inhibit or hamper leadership and by habitual ways of thinking and behaving. Heemsbergen (2004) refers to such behavior as "unintentional blindness" or what Langer (2009) calls "unaware leadership." Martin (2011) holds that these inadequacies are not due to a lack of leadership development, but rather ineffective development. If inadequate leadership development is not addressed, the same leadership deficiencies will persist (Scharmer, 2011).

Barton (2008) deems there is no shortage of people with the capacity for creative leadership. He believes there is a shortage of commitment to understand what is needed for leadership development curriculum that is relevant in today's world. He believes the void in leadership development has created a leadership crisis in global politics and business today. Heemsbergen (2004) holds that relevant leadership development produces leaders who are not simply a clone of past leaders, but who have developed the skills and insights required for creative leadership.

Leadership development experts Hamel (2011) and Palus and Horth (2002) question whether corporate leadership training and mentoring programs inadvertently destroy creativity, resulting in what George (2003) refers to as "imitation leaders." On the contrary, leadership development programs that have proven effective are those that teach

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the creative thinking, presence, creative problem solving, design thinking, and collaboration (Puccio et al., 2010). Zacko-Smith (2010) asserts that leadership development programs that include these elements have proven to produce alumni that are innovative thinkers and creative problem solvers. Programs that do not include such elements are not adequate for today's world.

These shifts in leadership development are timely, evidenced by the fact that leadership experts Hamel (2012) and W. Taylor (2011) have named creativity as the most valuable resource of the 21st century. Kelley and Littman (2001) projected that only those organizations whose leaders regard creativity as their lifeblood will endure in a rapidly changing world.

Mumford and Caughron (2008) point out that leaders who emerge from creative leadership development programs are more likely to possess the skills, understanding, and conceptual framework to lead in today's world. This idea began to emerge during the latter part of the 20th century when Schumpeter (1996) claimed that creative leaders were those who embody the spirit of creativity and understand that creativity strikes not at the margins of profit or outposts of existing firms, but at the very foundation of life.

Statement of the Problem

A plethora of leadership experts such as Hamel (2012), Puccio et al. (2010), Scharmer (2011), Kahane (2010), Arthur (2009), and Runde and Flanagan (2007) recognize that today's complexities call for a new approach to leadership development. These experts believe leadership development programs designed around the creative process are most effective because they connect the leader with their authentic self. Govindarajan and Trimble (2010) point out that more and more leadership development

programs are including creativity in their core curriculum. Scharmer (2011) holds that while this is a move in the right direction, effective leadership development must also include what leaders do, how, and why they do it. He notes that few studies address why leaders do what they do. Arthur (2010) holds that the creative process is at the heart of all effective leadership, and that it begins with a leader understanding their personal motives and their own internal condition.

Limited studies exist that are aimed at specifically examining the components of creative leadership development programs that claim to produce creative leaders. A great deal of literature and research exists specifically on either leadership or creativity alone; however, limited research exists on how creative leaders are developed and specific components of such leadership development (Puccio et al., 2010).

The Purpose of the Study

The purpose of this study is to describe the approach and specific components of three leadership development programs that attempt to deliver training that produces leaders who practice creative leadership.

The evidence from this study provides constructs, strategies, understanding, and clarification to what creative leadership is, as well as examples of how it is taught in three different settings.

Research Questions

This study was guided by three research questions:

1. What were the pervasive foundational beliefs guiding the creative leadership institutes?

2. How did the creative leadership institutes organize their programming?

3. What were the anticipated participant learning outcomes of the creative leadership institutes?

Methodology

A qualitative, multiple case study methodology was used for research. Merriam (2001) described this form of research as the best methodology to answer research questions that are descriptive in nature. Since this study researched three different creativity institutes who designed and delivered leadership development, I felt a qualitative approach would be the best methodology for research organized around multiple case studies. This approach allowed for detailed observation, one-to-one interviewing, personal participation, and a review of documents all for the purpose of producing a rich narrative and deep reflection as to what each of the three institutes offered.

Conceptual Framework

The conceptual framework for this study developed as the research progressed. This study focused on three creativity institutes that designed and offered leadership development programs rooted in the creative process. In the process I discovered a multitude of experts positing beliefs, theories, and understandings of how creative leadership is viewed, explained, taught, and researched and integrated by faculty, researchers, and experts from a wide range of fields that include but are not exclusive to: authentic self (Scharmer, 2011); systems approach (Senge, 2006); synchronicity (Jaworski, 2007); leadership revolution (Hamel, 2000); leading creatively (Kahane, 2010; Palus & Horth, 2002); authentic happiness (Seligman, 2006); flow (Csikszentmihalyi, 1997); optimal experience (Csikszentmihalyi, 1988); conflict competency (Runge &

Flanagan, 2007); investment theory of creativity (Sternberg, 2007b); creative process (Amabile, 1997); evolution of creativity (D. Campbell, 1990); creative leadership (Puccio et al., 2007); feedback intensive programs (Van Velsor, Moxley, Bunker, & McCauley, 2004); creative structure (Fritz, 1993); creative leadership training (Ma, 2006); internal condition of leader (Arthur, 2009; Steiner, 1897); feedback loops (Argyris, 2010); personal work (Ray, 2004); empathic leading (Rifkin, 2009); tacit and explicit knowledge (Collins, 2010); hero's journey (J. Campbell, 2008); Newtonian leadership vs. quantum leadership (Hock, 2005; Wheatley, 2006); arts-based learning (Adler, 2011; Nissley, 2010); design thinking (Brown, 2009a; Kelley & Littman, 2005; Kemble, 2011); intellectual engagement (Guilford & Hoepfner, 1971); radical innovation (W. Taylor, 2011); understanding innovation (Govindarajan & Trimble, 2010); living systems (Glasl, 1997; Goertzel, 2011; Rosch, 2007; Varela, 1999); and social technology (Li, 2010).

As I visited each institute I encountered viewpoints and theories that aligned with many creativity and leadership experts. For example, each of the three institutes taught that creative leadership requires the act of suspending judgment. Many of the experts I had been studying concurred with the idea that effective leadership and creative process always included suspending judgment (Puccio et al., 2007). I encountered similar overlaps with many other leadership and creativity concepts such as operating from an open mind, heart, and will (Scharmer, 2009); empathic listening (Kelley & Littman, 2005); feedback loops (Runde & Flanagan, 2007); design thinking (Martin, 2007); and artful creation (Nissley, 2004). As this study progressed it became apparent that the majority of individuals leading out in leadership development included many creative process components. Although not all leadership experts included all aspects of the

creative process, there was enough overlap that it became apparent that leadership and creativity were connected.

The conceptual framework for this study began to emerge as I either prepared for a site visit or engaged in a site visit. As I learned more, it was confirmed that experts positing theories in creativity, leadership, and/or both echoed much of what the three institutes were teaching.

Each of the experts' theories contributed to the understanding and findings that emerged from this study; however, one theory in particular aligned with a core process found at each of the institutes: that effective leaders connect with their authentic self in order to allow the creative process to emerge. Scharmer's Theory U (2009), which begins with aligning with the authentic self, identifying personal blind spots, and moving beyond habitual ways of thinking and acting, provided a more comprehensive approach to creative leadership and hit on what each of the institutes was trying to do.

While Theory U aligned philosophically with each of the institutes, each used a unique creative problem-solving model that varied from Scharmer's (2011) work. Scharmer's Theory U provided a framework that illuminated components of creative leadership that were similar to each of the institutes. These similarities were in the areas of assessing the authentic self, leading from four levels of self, others, institution, and community; operating from an open mind, open heart, and open will while rejecting the voice of judgment, cynicism, and fear, as illustrated in Figure 1.

Scharmer (2011) believes that creative leaders must access their authentic self before a leader is able to connect meaningfully with others. He identified the importance of accessing the authentic self as the first step of creative leadership as this allows

1. HOLDING THE SPACE:
Listen to what life
calls you to do

suspending

2. OBSERVING:
Attend with your
mind wide open

redirecting

3. SENSING:
Connect with
your heart

letting-go

OPEN
MIND

OPEN
HEART

OPEN
WILL

letting-come

7. PERFORMING:
Play the "Macro-Violin"

embodying

6. PROTOTYPING:
Integrate head,
heart, hand

enacting

5. CRYSTALLIZING:
Access the power
of intention

4. PRESENCING:
Connect to the deepest source of your self and will

Who is the Self?
What is my Work?

Figure 1. Otto Scharmer's Theory U Model illustrating the creative process and connecting with the authentic self. From *Theory U: Leading From the Future as It Emerges* (p. 40), by C. O. Scharmer, 2009, San Francisco: Berrett-Koehler. Reprinted with permission.

one to identify personal blind spots and move past habitual ways of thinking and behaving to connect with one's full potential and natural gifts.

The focus is on precise observation, suspending judgments and remaining open to the emerging future rather than being tied to the predictive past. The journey of coming to understand creative leadership is a process of learning how to open up, identify barriers, and embrace learning and change. Scharmer (2009) suggests this kind of thinking taps into a different social field than what is normally accessed. It is a shift in the quality of thinking, conversing, and collective actions. Scharmer believes creative leadership is a commitment to becoming more aware so one can operate from the authentic self. In

simple terms this means a willingness to deepen one's awareness in order to recognize what one sees, say what one thinks, do what one says, and see what one does.

Scharmer (2009) holds that a leader's commitment to being authentic creates space for others to do the same. This shift to authenticity allows all within the system to let go of the old body of institutionalized collective behavior in order to meet and connect with the presence of one's highest future possibility. Creative leadership fosters heightened levels of individual energy and awareness, sustained deepening of one's authenticity and personal presence, and a clarified sense of direction. Scharmer holds that leaders who connect with the authentic self operate from a place of individual transformation, while allowing all within the system to do the same. The result is a collective transformational change.

Scharmer (2009) explains that as one connects with the authentic self, one also begins to connect with others on an empathic level. Shifting to a framework of empathy moves one beyond the patterns of the past and into the power of the present, and frees one's thinking, emotions, and actions from the voices of judgment, cynicism, and fear. As one begins to operate from an open mind, open heart, and open will, one connects with others and embraces with what wants to emerge. A leader becomes aware of their internal condition at this level of intentionality and authenticity, and it becomes evident where personal attention is focused. Scharmer suggests that the quality of innovation is determined by the inner condition of the leader. Leaders with this level of awareness, knowledge, and commitment lead from a place that is organized around an eco-system approach versus an ego-system approach. Such an approach benefits all within the system, even the most marginalized, rather than benefitting only a few stakeholders at the

top. Leaders who embrace an eco-system approach acknowledge that systems are interconnected and function as a living system, whether a leader accepts it or not. By acknowledging this fact, a leader openly and intentionally creates a space for all within the system to be visible and relevant.

The overarching question fundamental to creative leadership is "What is required in order to learn and act from the future as it emerges?" Scharmer (2009) believes that as this question is answered, each of us would shift our focus from reacting and quick fixes to levels of profound renewal, change, and possibility.

Many of the experts included in this research have created processes or theories that show how each can operate from their highest possible self. Scharmer (2009) teaches that in the face of the turbulent challenges of our times, all must be ready to embrace change. To do this we must ask ourselves: Who are we? What are we here for? What can we create together? The answers that come are determined by our structure of attention and consciousness.

Scharmer (2009) believes leaders who fail to connect with their authentic self draw answers from mental models rooted in the past; whereas leaders who connect with their authentic self commit to leading from the emerging future where renewal and change are embraced. Such leadership allows all within the system to access their full potential, creating organization or communities that tap into the full collective intelligence and capacity of all who belong to that system. Scharmer holds that this level of connection accesses the full intellectual and creative capacity of all within the system.

Assumptions

The first assumption is that creative leadership development programs have emerged and are being utilized by a wide range of leaders. The second assumption is that a researcher can identify critical elements in these programs and describe processes and beliefs that drive the programs so others can learn from the findings.

Significance of the Study

A multitude of programs and curricula exist on leadership development (Van Velsor, McCauley, & Ruderman, 2010). Scharmer (2009) suggests that the majority of these programs focus on how to be an effective leader by following a model or pre-existing approach instead of addressing the internal condition of the leader and why effective leaders do what they do. Limited information and research exists on leadership development that addresses the why of effective leadership. Adler (2011) believes leadership development designed to focus on why leaders do what they do hits at the core of effective leadership development.

There is a subtle difference between traditional leadership development that focuses on the how and the emerging leadership development approach that focuses on the why (Arthur, 2009). Puccio et al. (2010) hold that the creative-leadership approaches address the why of effective leadership before teaching the how. Florida (2010) believes the demand for creative leaders is rising due to a shift in the collective consciousness of current leaders who want to understand why certain approaches are more effective and relevant in a time of massive change and increasingly difficult challenges. Creative leadership offers answers to today's leaders who must manage ambiguity, rapid change, and complex challenges (Kahane, 2010).

Limited research exists on how creative leadership programs design, organize, and operate their curricula. The three institutes included in this study offer creative leadership development programs and focus on both the why and how of effective leadership. This research is timely because more organizations are turning to leadership development as an answer to today's complex world. The findings of this research could provide valuable information and help to those individuals and companies who develop leadership development programs.

Delimitations of the Study

This study was delimited to three creative leadership development programs.

Limitations of the Study

The study was limited to those individuals who were available when making campus visits as well as to whom I was able to observe and interact with during each site visit. The study was also limited to the length of time I was able to remain at each campus. There were circumstances I could not change that limited my time; however, I augmented each visit with additional information, videos, publications, articles, and recorded lectures of faculty from each of the institutes.

Definition of Terms

There is terminology used in this study that describes or names various theories, processes, or models. To aid the reader, the following list of terms serves as a guide for deepening reader understanding.

Aesthetics: A Greek term meaning activating all our senses.

Act-in-an-instant: A state of presence where an individual knows what needs to be done and has the courage to do it.

Adaptors: Individuals who like to use their creativity within specified and specific confines (Kirton, 1989).

Appreciative inquiry: The art and practice of asking questions that strengthen a system's capacity to apprehend, anticipate, and heighten positive potential.

Arts-based learning: Learning through the artistic process.

Authentic self: One's true sense, strengths, and life work.

Blind spot: Inner place from which our attention, intention and action originates (Scharmer, 2009).

Bloom's Taxonomy: Six levels within the cognitive domain, from the simple recall or recognition of facts at the lower level, through increasingly more complex and abstract mental levels, to the highest order, which is classified as evaluation. Levels include the following: knowledge, comprehension, application, analysis, synthesis, and evaluation (Bloom, 1956).

Brainstorming: Group ideation and solution generation.

Bohemian ethic: Work ethic rooted in creativity and flexibility in which a flat work hierarchy exists (Florida, 2002).

Confluence theory: A combination of creativity theories joined together to make a more complete approach to creativity and leadership (Csikszentmilhalyi, 1997).

Co-creating: Theory U is a term that refers to a group creating something together, either tangible or intangible. Group members create from a blank slate and not from preconceived ideas (Scharmer, 2009).

Co-evolving: A part of Theory U that helps one interweave and link with the larger ecosystem around which one begins to see, strategize, and act from presencing the emerging whole (Scharmer, 2009).

Co-initiating: The part of Theory U that helps one listen to what life calls one to do in order to crystallize an initial sense of intention and direction. This is the attentive listening to others, to ourselves, and to what emerges from circles of people that we help bring together (Scharmer, 2009).

Co-presencing: The part of Theory U that helps one connect to one's deepest sources of inspiration and stillness. This is the place from which the future possibility begins to arise. This movement merges three different types of presence: the future, the past, and the authentic self (Scharmer, 2009).

Co-sensing: The part of Theory U that helps one tune into the context that matters: moving into a state of seeing in which the boundary between observer and observed begins to collapse and in which the system begins to see itself (Scharmer, 2009).

Creative leadership: Leadership style dedicated to a creative approach to work, problems, and change. Creative thinking is an essential element of this type of leadership (Puccio et al., 2007).

Creative Problem-solving (CPS): CPS is a process, method, or system for approaching a problem in an imaginative way and resulting in effective action. Components of CPS are: mess finding, data finding, problem finding, idea finding, solution finding, and acceptance finding (Puccio et al., 2007).

Design thinking: A discipline that uses the designer's sensibility and methods to match people's needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity (Brown, 2009a).

Downloading: Reenacting habitual patterns of action, conversation, and thought (Scharmer, 2009).

Eco-system approach: A living system where everyone participates and is responsible to the system. Decisions are made collaboratively and benefit everyone within the system – even the most marginalized (Rosch, 2007).

Ego-system approach: A system of separates, where everyone within the system is working independently, for the benefit of a few stakeholders at the top. Decisions are made for the benefit of one or just a few (Rosch, 2007).

Empathy: Experiencing what the user, customer, or others experience.

Empathic listening: Listening to hear what is really being said or not said.

Feedback intensive program: Leadership program designed around feedback loops where participants go through a process of assessment, challenge, and support in order to become competent in managing feedback.

Ideation: Brainstorming, idea generation (Brown, 2009b).

Investment theory of creativity: A confluence theory according to which relevant people are those who are willing and able to "buy low and sell high" in the realm of ideas (Sternberg, 2003).

Innovators: Individuals who use their creativity in efforts that go beyond specific cultural, organizational, or religions confines (Kirton, 1999).

Living systems: System of wholes; an ecosystem.

Models of creative thinking or problem solving: The theory or theoretical constructs of various researchers, educators, and/or philosophers who study creativity and the creative process. A multitude of models exist, all of which were designed to help explain the process of creative thinking and problem solving.

Presencing: To sense; be present; to act from one's highest future potential. The future depends on us to bring it into being. Presencing blends the words "presence" and "sensing" and works through seeing from our deepest source (Scharmer, 2009).

Protestant work ethic: Work ethic rooted in hard work and an autocratic hierarchy (Florida, 2002).

Prototyping: To create fast renditions of an idea in order to explore the future by doing. Prototypes function as landing strips for the future. They work through the principle of 'failing early to speed learning' (Brown, 2009a).

Torrance Tests of Creative Thinking (TTCT): A nationally normalized test developed by E. P. Torrance (1974) to assess the level of creative skill and thinking in children. A later edition was published that included adults (Torrance, 1969).

Unintentional blindness: A leader being unaware and unconscious while engaged in work, communication, and making decisions. With this condition a leader does not know that he/she does not know (Heemsbergen, 2004).

Outline of the Remainder of the Study

Chapter 2 deals with the literature review, which is divided into the following sections: attempts to define creativity; overview of the history of creativity; theories and constructs of creativity; studies on the effectiveness of creativity training; and the importance of creative leadership today.

Chapter 3 describes the methodology used in the study. A qualitative multiple-case study approach was selected at both private and state campuses. Semi-structured interviews and document reviews are included in this research.

Chapters 4 through 6 describe the individual leadership development programs included in this study and the data from the information collected from the various programs.

Chapter 7 is a cross-case analysis of the three institutions. Review of the findings is included in this chapter as well as a short review of the research questions and sample.

Chapter 8 is a discussion of the findings and possible meaning of this research. Recommendations for further study are suggested. A list of the references that were used in this study can be found following the appendix.

CHAPTER 2

REVIEW OF LITERATURE

This chapter contains a review of relevant literature relating to the field of creative leadership. Five sectors are included in this review: a broad definition of creativity and its link to leadership; an overview of the history of creativity; a synopsis of the major theoretical frameworks relating to creativity, creative problem solving, and creative leadership; a brief summary of research on creativity training; and a review of specific historical trends that have influenced the rise of creative leadership.

Definition of Creativity and Its Link to Leadership

Creativity

As long as there has been life, creativity has flourished in one form or another, passed down through the ages (Cromwell, 2006), reflected in folk lore (May, 1994), revealed in art (Heidegger, 1962), supported in research (Sternberg, 2007a), authenticated in nature (Adler, 2011), and linked to leadership (Douglas, Fremantle, & Goto, 2007). Everything interesting, important, and human stems from creativity, making it essential for life or anything that is new (Csikszentmihalyi, 1988). Einstein (1916) held that creativity plays a key role in that it is what allows humans to distinguish themselves from apes (Isaacson, 2007).

The literature is replete with definitions for creativity that range from the sublime to the absurd (Van Gundy, 2005a, 2005b). All these definitions include in some form:

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something new, evidence that creativity is integral to human experience, and subtle proof that creativity is synonymous with leadership (Linsky, 2011). Fritz (2003) believes even though no single official definition for creativity exists, there is a general understanding that creativity is something needed, useful, and novel. Simply put, it just sticks (Basadur & Hausdorf, 1996). DiLiello and Houghton (2008) and DiLiello, Houghton, and Dawley (2011) reason that a specific definition remains elusive because creativity is a complex human behavior, influenced by a wide array of developmental (D. Campbell, 1990; Rhodes, 1961), social (Rickards, 1999), artistic, and educational (Runco & Richards, 1997) experiences, making it nearly impossible to define.

Sternberg (2003) calculated that by the 1950s less than 50 definitions for creativity existed, and those that did exist narrowly defined creativity and the creative process; however, today the definitions are too numerous to count and capture the depth and breadth of creativity. These definitions reflect creativity's connection with common sense and leadership, as well as identify specific patterns and themes that validate the nature of creativity that lends understanding to how creativity has been viewed and understood through time. While there is not one agreed-upon definition for creativity, definitions that do exist reflect evidence of the arts, leadership, courage, and a leap into the unknown for which there is no immediate precedent (Honig, 2000).

<center>Creativity and the Arts</center>

Kelly (2006) holds that creativity or the creative process is often considered synonymous with the arts and artists. Heidegger (1962) long held that arts had been repeatedly used to define creativity. He believed this to be true because the very nature of

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the artistic process allows artists to reject traditional patterns of thinking and adopt fresh approaches to intellectual experiences (Reaves & Green, 2010).

According to Tolstoy (1904) art provides a way to view life and life's challenges in a nonlinear and visual manner that transcends verbal expression. He believed art and the artist often create an emotional link between the art itself and the viewer that transports the viewer to an inner place, which would have remained inaccessible without such an artistic encounter.

Heidegger (1962) describes this process as a certain mystique that surrounds the artist because such individuals can almost instantly transport a whole audience, or a single individual, to a place that ignites imagination and fosters creative thinking, inspiring new ways to deal with the complexities and ambiguities of human existence as well as bridge diverse cultures and experiences. Calvin Taylor (1964) holds that continuous innovations and creative process require novel thinking and breakthroughs in how a particular problem or challenge is approached. Both the artists and art offer an expanded tool set for learning and understanding that can enhance creative thinking skills.

Creativity, Art, and the Link to Leadership

Sternberg (1999) reminds that while many consider the arts and artists to be what defines creativity, in reality creativity is always much broader. Douglas, Fremantle, and Goto (2007) view creativity as a cross-disciplinary collaboration that naturally exists between the arts and most other fields as the common element that links humanity throughout all of time. Douglas's team-beliefs open a new trajectory of thinking about the broad spectrum of creativity and its connection with leadership.

This is the very journey Linsky (2011) describes that the effective leader evokes in those he leads. It is not about position, but about being able to see further and wider than the current paradigm and inspire people to see and go to a place they had not previously imagined. It is the creative leader who opens the way for people to enter that place, a necessary place that they would not have gone to on their own. But once they are there, they are allowed to flourish and create. This is the transformative power Jeremy Rifkin (2011) refers to as the result of embracing the creative process in leadership. It is the natural artistic process and outcome of creative leadership and it opens the space for thinking and creating (Nissley & Graham, 2010).

Artists are an example because their work opens new ways to view the world and to behave within social, cultural, and environmental contexts (W. Taylor, 2011). This focus constitutes an expanded understanding of leadership from that of only organizational models to include creativity and the creative process that can emerge from anywhere by anyone. Creativity as core to leadership had not been recognized or acknowledged on a wide scale; however, since the dawn of the 21st century, creativity has been described as central to leadership and deemed one of man's most valuable resources (Brown, 2009b).

The idea of creativity as central to leadership began to emerge towards the end of the 20th century as literature increasingly reflected the overlap between creativity and leadership (Adler, 2011). Creativity experts Puccio et al. (2010) suggest that while creativity begins with a novel idea, nothing happens unless that idea is developed through the leadership of an individual or a group of individuals. Others have previously purported the same idea that leadership is often the invisible component of creativity

(Weisberg, 2006). Godin (2011) writes that creativity and the arts are not so much about paint and sculpture but rather leadership. He suggests that artists are leaders who are disguised as artists. He believes art, artists, and artistic endeavors are ultimately more about leadership because artists act on their vision doing brave and revolutionary work that changes the world and connects with the human experience.

Both Kelly (2006) and Brown (2009a) hold that design or creativity begins with an idea, and then through leadership, that idea is moved through several iterations or prototypes that result in a final innovation. Kelly and Brown hold that ideas that do not get to the point of an actual innovation are of little value and suffer from a lack of leadership. They teach that a creative idea can happen anywhere, but it takes leadership to bring the idea to life. Fritz (2007) further illuminates the creative process as a side to leadership that is often overlooked. He explains that the creative process is the art of managing the tension between current reality and the desired goal. The success of a creative endeavor is in how well an individual can envision, manage, and lead this structural tension.

A common misconception is that ideas are hard to come by and only a select group of creative people can produce creative ideas (Adler, 2011). Weisberg (2006) posits that history, research, and the study of creativity bear out that human beings are natural producers of creative ideas; however, many environments such as work, business, educational or social produce barriers that make it difficult or impossible for new and creative ideas to emerge or survive. Weisberg further explains that when creative ideas do become a reality it is the leadership of either one person or a group of individuals committed to overcoming barriers and honing the necessary skills that transforms an idea

into reality. Once this is understood, the creative process becomes much easier to comprehend and is seen as a natural process (Puccio et al., 2010).

An example of this comes from Perkins's (1981) reference to the Easter Islands massive stone statues. When first discovered, the statues initially appeared to be a creative idea and an unexplainable feat. Closer scrutiny reveals more than just an idea that put the stones in place. It was leadership and a building strategy that called for collaborative effort all through the use of common sense. According to Perkins, creations like the Easter Islands statues are examples of all aspects of creativity. Such feats initially appear unexplainable, but once understood it becomes apparent that the idea was only the first step that required logical processes; leadership and common sense had to follow or the project could not move forward. These subtle aspects of creativity illuminate and define creativity (Perkins, 1981).

In the early 18th century, French philosopher Voltaire described creativity in a similar way as a natural leadership process where someone infuses two disconnected ideas to create something new and exciting (Arens, 2002). Since Voltaire and the erection of the Easter Islands statues, the creative process has been seriously studied by a wide range of researchers with results that support both Voltaire's theory and Perkins's explanation of apparently unexplainable yet successful creative endeavors. Each begins with an initial idea that connects different domains and only moves forward when someone makes that idea happen in either a systematic or random manner (Puccio et al., 2010).

Today almost all definitions for creativity or the creative process assume a role of a leader (Hamel, 2011). Kahane (2010) suggests that such leadership is a balance of love

and power, as well as explicit and tacit knowledge (Collins, 2010). Those individuals or groups of individuals who fully appreciate creativity and the creative process almost always understand creativity as a complex process that includes forging new territory; encountering challenges; making difficult decisions; considering solutions; formulating, testing, and modifying hypotheses; and communicating results, especially when working with new and fresh ideas during which time individual attention is most riveted not on results, but on the creativity itself (Sternberg, 1985a).

Even though a formal definition for creativity remains elusive, the efforts of numerous researchers and experts have added to our understanding of what creativity is and its vital role to the human experience and leadership (Adler, 2011). As elusive as creativity may be, one thing is certain: Creativity cannot become evident or result in anything tangible or intangible without some level of leadership (W. Taylor, 2011).

Overview of the History of Creativity

The Early Years

Irving Taylor and Jacob Getzels (2007) described the history of creativity as occurring in three overlapping periods, starting with genius, followed by giftedness, and moving on to originality. Notions about idea production and inspiration are found in the Greek, Judaic, Christian, and Muslim traditions and were viewed as the result of a higher power (Ryhammer & Brolin, 1999).

The pre-Christian understanding viewed creativity as acts of genius or a mystical power bestowed by the gods (Barron, 1995)**.** The Greeks viewed creativity as a gift from the muses, a force inspiring man to create; however, Aristotle did not hold that same view. He believed creativity and the creative process came from a rational, predictable

impulse derived from logical steps (Rothenberg & Hausman, 1976). This rational view of creativity was a break from Aristotle's contemporaries, who, along with crediting the muses as the source of creativity, also believed that creativity was loosely associated with madness and frenzied inspiration (Albert & Runco, 2007). The Romans saw creativity as a male power that a father passed on to his children. Women were viewed to be creative in a very literal sense, as in creating new physical life. During this time, few individuals or society as a whole attempted to understand creativity beyond the then-currently accepted views.

The earliest account of creativity is the biblical creation story found in the book of Genesis (Sternberg, 2007a), where God is viewed as creator of the universe. This particular view of God as creator framed the earliest generation's concept that creativity was a God-given gift or something that God willed. The artist was viewed as a person on God's errand (Boorstin, 1992).

<div align="center">The Study of Creativity</div>

The systematic study of creativity began sometime during the latter part of the 19th century with Galton's (1869) first recorded study of creativity. During the first half of the 20th century, creativity caught the attention of only a few: John Dewey's (1910) creative problem-solving process; Wallas's (1926) model for the process of creative thinking; Rossman's (1931) creativity model; and Polya's (1945) principles of creative problem-solving. These four models set significant groundwork for understanding the creative process and paved the way for the formal systematic approach to the study of creativity among educators and psychologists (Guildford, 1950).

Creativity as a Recognized Field

The field of creativity as it exists today emerged largely as a result of the pioneering efforts of Guilford (1959), president of the American Psychological Association. He became concerned with the realization that less than 0.2% of the entries in *Psychological Abstracts* focused on creativity. He drew public attention to the field of creativity during his keynote address in 1950 to the American Psychological Association's national convention; he invited colleagues to join him in his endeavor to focus their research on creativity (Guilford, 1967). Guilford was concerned that very little was being done to advance the study of creativity and declared the field to be neglected but an extremely important attribute, not just to America but also to the entire world. From that point on, research in the field of creativity became much more commonplace.

Guilford's (1968) speech is regarded as the cornerstone of more than six decades of theory, research, and practice in the field of creativity (Treffinger, 2002). Society began to view creativity as an energizing force that highly effective leaders exemplified, and further studies support the idea that creativity was more relevant in all aspects of life than previously thought (Guilford, 1968). Education, healthcare, and business began to explore and discover the role creativity played in their field (Simonton, 2000). The movement Guilford began in 1950 has continued to grow and morph, and today creativity is regarded as one of the most valuable resources of the 21st century (Kembel, 2011).

Theories and Models of Creativity

Today, creativity can be understood from a bird's-eye view as a sea of research has led to a variety of creativity theories and creative problem-solving models (Wehner, Csikszentmihalyi, & Magyari-Beck, 1991; Young, 2007). Treffinger, Young, Selby, and

Shepardson (2002) hold that much of the way creativity is understood is the culmination of the work of many researchers spanning previous decades. Brown (2009b) believes that all definitions of creativity and/or creative models are a system of overlapping spaces that include inspiration, ideation, and implementation.

Table 1 highlights the various theories of creativity, creative process, and creative leadership.

Research on the Scope and Effectiveness of Creativity Training

Experts in the field of creativity and leadership have asked the recurring question: "Can creativity be taught? Is it important to leadership? And, if it can be taught, how do we teach it?" Experts such as Warren and Davis (1969) and Fontenot (1993) began asking this question during the 20th century and conducted research. Their findings along with others yielded answers that shed light on effective ways to teach creativity, creative thinking, and creative process (Scott, Leritz, & Mumford, 2007). The research of both Barron and Harrington (1981) and Gardner (1999) supports that creativity is innate and is manifested differently in everyone. Other studies conducted by Guilford (1973) compare creativity to human intelligence and link creativity to the human experience and how creativity can be taught in both the formal and informal setting.

The first studies on the effectiveness of creativity training were conducted in an educational context; however, by the early 1980s such research had expanded to include work environment and business settings (Puccio et al., 2007). Research during the latter part of the 20th century added significantly to the understanding of creativity (Amabile, 1997; Csikszentmihalyi, 1997; Gardner, 1993; Khatena & Dickerson, 1973; Mumford, Mobley, Uhlman, Reiter-Palmon, & Doares, 1991).

Table 1

Major Theories in Creativity, Creative Process, and Creative Leadership

Theorist	Theory	Year	Key Points
Poincare	Mathematical Creation	1913	Creativity comes in sudden illumination
Wallas	Process of Creative Thought	1926	Preparation, incubation, illumination, & verification
Rossman	Rossman Creativity Model	1931	Novel ideas are conscious effort, balance analysis, and imagination.
J. Campbell	Hero's Journey	1949	Creative process = leadership of individual committed to a journey
Osborn	Creative Problem Solving	1953	Creative process flows between divergent and convergent thinking
Rhodes	4 P's of Creativity	1961	Creativity = person, process, product, & press
Torrance	Torrance Test of Creativity Thinking	1962	Creativity is a process of fluency, originality, and elaboration
Osborn & Parnes	Creative Problem Solving	1963	Problem solving through divergent and convergent thinking
Gordon	Synectics	1963	Make the familiar strange and the strange familiar
Koestler	Bisociation	1964	The intersecting two different frames of reference
Barron	Psychic Creation Model	1969	Ideas move from the subconscious to the conscious
Khatanga & Torrance	Creative Perception Inventory	1971	Individual perception influences creative behavior and actions
DeBono	Lateral Thinking, Provocation Six Thinking-hats	1970 1985	Thinking from another's perspectives; Taking a new viewpoint
Kogan	Tests of Creativity and Intelligence	1973	Creativity = verbal, visual, non-verbal, intelligence, & attainment
Perkins	Common Sense	1981	Creative process is simply common sense
Koberg Bagnall	The Universal Traveler	1981	Creativity thinking emerges through experiences
Isaksen & Treffinger	Creative Problem Solving	1985	Process to study the creative process
Bandrowski	Model for Creative Strategic Planning	1985	Creative Leaps = cycle of analysis, creativity, judgment, planning, action
Sternberg	Investment Theory	1985	Ideas begin with little buy-in; grow in value as they are developed
J. Adams	Conceptual Blockbusting	1986	Thinking beyond the easy idea
Von Oech	Heuristics Model of Creativity	1986	Creative thinking and creative process through heuristics
Kirton	Adaptor vs. Innovator Model	1989	Adaptors and innovators for creativity to flourish

Table 1—*Continued*.

Theorist	Theory	Year	Key Points
D. Campbell	Evolutionary Epistemology	1988	Biases alter understanding. Creativity = evolution process
Fritz	Creative structure	1993	Acts of conception & vision, followed by analysis of current reality
Finke, Ward, & Smith	Geneplore	1992	Creativity = generative phase & exploratory phase
Ray	Creativity & Your Highest Goal	1992	Creativity emerges with answers to "Who am I? What is my work?"
Weisberg	Creativity & Genius Myth	1993	Creativity is ordinary cognitive process yields extraordinary results
Csikszentmihalyi	Flow	1993	Creativity flourishes when skill, challenge and time align with work
Gardner	Multiple Intelligences	1983	Creativity is purposeful work that produced a confluence of forces
Simonton	Predictive and Explanatory Model	1997	Origins of Genius: Darwinian Perspectives on Creativity
Plsek	Directed Creativity Cycle	1997	Creativity = preparation + imagination + development + action
Amabile	Social Psychology of Creativity	1997	Creativity can be enhanced or destroyed by social interaction
Schumpeter	Economic Theory of Creative Destruction	1996	Old ways of doing things are destroyed and replaced by the new
Honing	Notion of the Potential State	2000	Association between current tasks and past experiences
Kaufman & Beghetto	The Four C Model of Creativity	2001	Creativity is transformative learning
Hamel	Leadership Revolution	2001	Creative leadership more effective than traditional leadership
Runco & Rubenson	Psycho Economic Model	2004	Creativity is the product of endowments and active investments
Florida	Rise of the Creative Class	2002	Group trends toward creative life; blending hard work & creativity
Sawyer	Group Genius & Lone Genius	2003	Power of collaboration and creativity; lone genius is a myth
Nissley	Arts-Based Learning	2004	Leaders and artist have much in common and centered in creativity
Kelley & Brown	Design Thinking	2005	Human-centered problem-solving rooted in empathy
Puccio, Murdock, & Mance	Thinking-Skills Model	2007	Creativity = alternating stages of divergence & convergence
Kaufman & Beghetto	The Four C Model of Creativity	2009	Creativity comes in many ways; learn to recognize
Scharmer	Theory U	2009	Alignment with the authentic self
Helie & Sun	Explicit-Implicit Interaction	2010	Creativity is the interplay between explicit and implicit knowledge

Results from such research support the belief that creativity flourishes when flexibility, collaboration, and spontaneity exist where relationships are working toward a common goal and a leader with a vision (Boden, 1990). Sternberg and Lubart (1995) and Lubart (2001) offered that creativity is leadership guised and a multifaceted human characteristic sparking the ability to produce work that is both original and useful. The common thread is the interrelation among intelligence, wisdom, and creativity throughout all stages of life, making creativity core to the human experience and leadership (Gardner, 2006).

Parnes and Noller (1972a) conducted the first study on the effectiveness of creativity training in 1967. This study spanned the 1967/1968 and the 1968/1969 school years as Parnes and Noller attempted to determine if the creative thinking course they were teaching was making an impact on those college students who took the course. College students who enrolled in a variety of creative thinking courses were compared with a control group who did not enroll in any creative thinking courses. Parnes and Noller (1972b) discovered a significant improvement in creative thinking and creative leadership skills in those students who enrolled in creativity courses.

Shortly after the Parnes/Noller study, Torrance (1972) studied 22 different kinds of creativity programs and discovered that 20 of the 22 program yielded positive results. Torrance conducted research on creativity training and testing with elementary-age children and found that children's growth in creativity capacity could be measured (Torrance, 1988).

Mansfield, Busse, and Kreplka (1978) attempted to identify existing studies on creativity training and found that creativity training programs were effective in increasing

participants' awareness of latent creative potential as well as their willingness to think

and behave in a manner associated with creativity. Basadur, Wakabayashi, and Graen

(1990) were some of the first to conduct creativity training research outside of the

educational setting. Their research studied business professionals who received creativity

training and compared them with a control and placebo group. Results from research

determined that those who received the training out-performed both the control and

placebo groups in idea production, quality of ideas, and problem solving (Kerr &

Gagliardi, 2003). Other studies conducted by Basadur and Hausdorf (1996), Basadur,

Pringle, Speranzini, and Bacot (2000), and Gruber (1989) yielded significant results

supporting the effectiveness of creativity training in the working styles of engineers,

managers, and union management's negotiations in the areas building trust, divergent

thinking, and openness to new ideas. Other studies reviewed by Puccio, Firestien, Coyle,

and Masucci (2006) have produced positive results with other working professionals who

support that creativity training is effective and learnable.

Four other significant studies produced similar results that creativity training

proved effective and significantly raised participants' creative thinking and creative

behavior skills: Rickards and Moger's (2000) alternative to Tuchman's stage model;

Rose and Lin's (1984) meta-analysis study; Ma's (2006) cross-generational study; and

Scott, Leritz, and Mumford's (2007) study of creativity training programs.

A variety of subsequent studies have shown creativity training to be beneficial

and the preferred approach for enhancing creativity with people working in both the

private and public sectors: provisioning of effective incentive (Burstiner, 1973; Collins &

Amabile, 1996; Eisenberger & Shanock, 2003); teacher, employer, coach, parent or

mentor's expectations for creative output (Hinton, 1970; Simonton, 2007; Tierney & Farmer, 2004; Woodman & Schoenfeldt, 1989); employee perceptions of work environment and creativity (Amabile & Hennessey, 1992; Cummings & Oldham, 1997); acquisition of requisite experience (Ericsson & Charness, 1994; Solomon, 1990; Weisberg, 1999); effective structuring of group interactions (King & Anderson, 1990; Kurtzberg & Amabile, 2001); optimization of climate and culture (Amabile & Gryskiewics, 1989; Anderson & West, 1998; Basadur & Hausdorf, 1996; Basadur, Wakabayashi, & Graen, 1990; Ekvall & Ryhammer, 1999); identification of requisite career development experiences (Estrada, Isen, & Young, 1994; Feldman, 1999; Zuckerman, 1992).

Two recent studies addressed the connection between creativity and leadership (Griffin & Morrison, 2010; Keller & Price, 2011). Keller and Price focused on whether creative leadership can be taught, and what makes such programs effective? They discovered that over the past 50 years traditional leadership development is effective about 30% of the time. The common approach to leadership development has focused on development skills leadership or creativity models and competencies on leadership through management. Keller and Price found that those training programs that yielded higher retention rates were those programs that focused on identifying and strengthening the internal condition and creativity capacity of both the leader and the organization. Griffin and Morrison discovered similar results; when artists and marketers developed personal creative capacity through deepening awareness and ability to be present, there was significant improvement in relevant outcomes and customer satisfaction with creative products.

More recent studies have produced similar results. The positive effects of creativity training, creative leadership, and creative process have been produced by Griffin and Morrison (2011), the creative process used by top world marketers; Keller and Price (2011), levels of effectiveness of leadership development; Fritz (2003), creativity structure and tension; Scharmer (2009), Theory U; W. Taylor (2011), radical innovation; and Adler (2011) arts-based learning. Wheatley (2006) holds as the field of creativity and creative leadership continues to catch the attention of more leaders, students, and faculty, the collective consciousness of the international community will continue to develop continued support and deepening understanding in this field.

Shift in Leadership Models

Rationale for Shift in Leadership Style

Leaders and leadership have been part of the human experience from the earliest record of man, beginning with the hunting and gathering of food, organizing groups of people, and defending territory and resources from perceived enemies (George, 2003). The first evidence of leadership reveals the predominance of an authoritarian, or Newtonian, approach (Kotter, 2010). This was effective for survival and warding off enemies. Leadership progressed, but remained authoritarian, becoming a method to inspire vision and move groups of people, and finally a means to the development of civilization (Hamel, 2012). This is true of nations, businesses, aristocracies, and education. For much of human history, this authoritarian style of leadership has been the rule. In some settings, such leadership styles were needed and resulted in business growth, increased levels of production, high academic performance, military precision, and stellar products (Hock, 2005).

The world has changed (Kouzes & Posner, 2012). Approaches to management, business practices, lifestyles, and manners of communication that were highly effective in the first part of the 20th century became less effective by the later part of the 20th century and in many ways obsolete today (Kanter, 2011). During the middle to later part of the 20th century, significant shifts transpired in the collective consciousness of much of the Western world. These shifts have been credited in part to the dawning of the information age (Negroponte, 1999), effective and accessible birth control (Holmes, Hoskins, & Gross, 1980), emerging global market (Rifkin, 2009), proficient and educated workforce (Florida, 2002), increasing number of entrepreneurs and small businesses (Hamel, 2012), and shift in life goals and lifestyle choices (Florida, 2010). By the dawn of the new century many of these shifts were being assimilated on a global level resulting in a universal awareness that the world had become significantly different from that of the industrial age (Rifkin, 2009). Other worldwide challenges and threats have become increasingly acknowledged in this new century. World population, ecological concerns, failing economies, and an ever-increasing chasm between the haves and the have-nots all demand new approaches to leadership that can effectively lead in a world that is vastly different from even 30 years ago (Hamel, 2012). Kahane (2010) suggests those leaders who will be effective in an increasingly complex world will be committed to connect with these challenges as well as grow and develop necessary skills to successfully address them.

Scharmer (2009) posits not all change has brought worldwide positive outcomes. As the Western world became more and more connected, advanced, and technologically savvy, large percentages of the population internationally have not been able to access

these changes, putting these populations at increased risk and disadvantaged. While Newtonian approaches to leadership have become less effective in a highly interconnected world, it is still the preferred leadership model in many of today's institutions. These institutions were created in a time when leadership models were organized around a culture that aligned with Newtonian thinking (Rifkin, 2009). Hamel (2011) holds that Newtonian styles of leadership were not all bad, and are often the preferred approach in certain situations where clear protocol and outcomes are predetermined and necessary. An example is health-care protocols dealing with code blue cardiac arrest, or protocols for firemen to answer a fire call. Hamel explains that such incidents call for leadership that is organized around specific known factors and require a group to act on prescribed behaviors and thinking. Because Newtonian leadership models usually access only small segments of the collective intelligence and capacity of a group, this approach proves highly ineffective in environments that are not predictive and require creative thinking and creative process (Jaworski, 2011).

Govindarajan and Trimble (2010) believe leaders who would be effective in today's climate must break from traditional leadership models of the past because those models were based on the idea that the world was predictable and the past could and would predict the future. They suggest the changes the world has experienced in the last 50 years have created a world where the past is no longer predictive and the future no longer predictable.

The emerging reality of today's world calls for leaders who have learned how to coordinate variability, complexity, and effectiveness (Scharmer, 2011). This applies to every institution, private or public, that exists today that must meet the demands of a

complex, rapidly changing environment in order to remain relevant and sustainable. Leaders who can accommodate such fluidity must break from traditional models and embrace collaboration, creative process, and risk (Rifkin, 2009). Kahane (2010) suggests those leaders who are effective in a world are collaborative in all they do.

Florida's (2010) work identified a shift in the collective consciousness during the latter part of the 20th century where traditional leadership styles of the first half of the 20th century began to morph with the work ethic and increase in creative life with the last half of the 20th century. This shift in society's collective consciousness created the emergence of new segments of the populations that desired work environments that reflected collaboration and an openness to change to meet the emerging future. Wheatley (2006) believes that this shift has ignited a synergy that is creating a new class of leaders, students, employers, and employees. These significant changes are felt in institutional, ecological, governmental, and financial sectors, which make traditional leadership ineffective for the global and interconnected world that exists today.

<center>The Emerging Trend of Creative Leadership</center>

Linsky (2011) claims that today's world of public, private, and nonprofit organizations has created a growing need for leadership development aimed at developing leaders who are stronger, more capable, and more effective in the difficult work they do. As times and issues are more challenging than ever, leaders more and more are searching for innovative solutions and ways to discover solutions that are relevant and sustainable.

Recent research in the field of innovation, leadership, and teamwork has produced a wealth of knowledge and new understandings about how creativity is central to

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leadership and the vital component that keeps leaders and institutions relevant and sustainable. This knowledge has translated into new ways that leadership and teams think and act in today's institutions (Sternberg, 2005). Brown (2009b) believes such knowledge enlightens leaders, and all within a system of how to lead and work in today's environment where top-down authority has become suspect and centralized administration is no longer sufficient.

On a worldwide scale, current research has resulted in the emergence of a host of creativity centers, innovation labs, and creativity courses offered through universities, colleges, and private leadership institutions. There is growing evidence these centers, labs, and courses are providing training and leadership development that offers answers to some of today's biggest leadership challenges and dilemmas (Puccio et al., 2010). Such institutes are teaching and facilitating the development of leaders to become committed to learning and embracing the creative process in order to become effective leaders in today's world (Scharmer, 2009). The purpose of these institutes is to develop leaders who have learned to access their creative capacity and allow those they lead to do the same (Kahane, 2010). Scharmer (2009) holds that those leaders who operate as creative leaders lead from the emerging future through collaboration, co-creation, and courage.

Some of the oldest existing centers are the ones chosen for this study: Leadership Development Institute, located on the campus of Eckerd College in St. Petersburg, Florida; International Center for Studies in Creativity, located on the campus of Buffalo State College at the University of New York; and Banff Centre affiliated with the University of Alberta in Alberta, Canada, have been at the heart of much of the research

and have supported participants of these institutes who have conducted research. The results have contributed to the knowledge, practice, and attitudes to leadership, teams, innovation, and problem-solving (Nissley, 2010).

In the educational sector, Stanford University, University of Denmark, Buffalo State College, University of Southern California, University of Alberta, Maltese University, and Northwestern University have been forerunners in offering courses on both undergraduate and graduate levels (Brown, 2009a): divergent thinking (Osborn, 2001); creative problem-solving (Parnes, 1967); lateral thinking (De Bono, 2010); creative leadership (Puccio et al., 2007); design thinking (Kelley & Littman, 2005); and arts-based learning (Darsø, 2004; Nissley, 2008).

Stanford University's Design School (d.school) is an example of how a creativity lab or design-thinking lab hosted on university campuses can train creative process and design thinking to university students that augment the current course of study (Kemble, 2007). Kemble leads students through creativity training in a creative process called "Design Thinking Process" (DTP; Brown, 2009a). Design thinking is a holistic approach to problem-solving that puts empathy at the heart of problem definition, using ideation, rapid prototyping, and dynamic feedback loops to arrive at relevant solutions. There is considerable academic interest in understanding design thinking or design cognition, including an ongoing series of symposia on research in design thinking (Brown, 2009a; Kemble, 2011).

A host of private and public institutions in education, health-care, journalism, and business are opening innovation centers or labs as a way to teach creative process, design thinking, and creative leadership (Martin, 2011). Creativity centers or innovation labs in

the educational domain include: d.school, Stanford University, Palo Alto, California; University of Southern California Innovation Lab for Journalism, Los Angles, California; Kaos Pilots for Social Innovation, Aarhus, Denmark; Innovation Institute, Charlotte, North Carolina; Berlin School of Creative Leadership, Berlin, Germany; and De Bono Institute for Lateral Thinking, Maida, Malta.

Creativity centers or innovation labs in the health-care domain include: Florida Hospital Innovation Lab, FHIL, Orlando, Florida; Garfield Innovation Center for Health Care, San Jose, California; and Mayo Clinic, SPARK Innovation Lab, Minneapolis, Minnesota.

Creativity centers or innovation labs in the business sector include: Center for Creative Leadership, Greensboro, North Carolina; and Proctor & Gamble's Clay Street Project, Cincinnati, Ohio.

Research in the area of creative leadership is becoming more common as more institutions and business schools realize the effectiveness and relevance of creative leadership (Scharmer, 2011). Hamel (2012) believes the trend toward leadership that is rooted in creative process is what is needed in the world we find today. It is leadership that is committed to a deep connection to what is emerging and to tapping into the collective intelligence and capacity of all within the system in order to create the more relevant and sustainable solutions. Leaders who will achieve this type of environment cannot function as leaders of the past, but must be committed to creating and holding a space that allows for creativity to flourish from all sectors of the institution. Hamel refers to such leaders as creative leaders (Hamel, 2011).

Defining Creative Leadership

Creative leadership is a fundamental shift from a traditional leadership approach based on Newtonian efficiency, predictability, and seeing the world as it is, to an approach that organizes around quantum-thinking effectiveness and seeing the world as it could be (Goertzel, 2011). While predictability and efficiency are not inherently bad, they often create barriers to breakthrough solutions (Hamel, 2011). This approach philosophically rejects the three fundamental myths that have driven much of Western civilization (Arthur, 2010): The observer and the observed are separate; rational linear reasoning is best; and no work or project can begin until everything is known.

Creative leadership is the melding of divergent and convergent thinking with tacit and explicit knowledge to achieve solutions and that are sustainable, relevant, and transformative (Martin, 2011). Martin believes creative leadership intentionally accesses the creative process where complex problems can be solved through the integration of what Collins (2010) referred to as tacit and explicit knowledge, or what Osborn (2001) called divergent and convergent thinking, or what Kahane (2010) identified as the balance of power and love. Because creative leadership is rooted in empathy and embraces the fluidness of the creative process, the results of such an approach are most often sustainable, relevant and transformative (Hamel, 2012).

Martin (2011) explains much of creative leadership can be understood through what Kelley and Littman (2005) described as teaching leaders to be design thinkers where leaders learn to behave and think like designers who organize around empathy. Brown (2010) suggests empathy connects leaders with relevant information through empathic listening and observing, which he holds is the heart of creative leadership.

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Hamel (2012) holds that a creative leadership approach is more effective in today's world because creative leaders understand their key role is to create and hold space for all within the space to operate from their highest potential through collaboration and integration.

The basic assumption of creative leadership is that everyone has creative capacity and leadership potential (Puccio et al., 2010). It is the role of the leader to create and hold space where the collective capacity and potential of the system can be discovered, released, embraced, and utilized (Scharmer, 2011). Creative leaders embrace the idea that possibilities are limitless but can be only fully accessed through the collective intelligence of all within the system (Adler, 2011).

The question has been asked (Hock, 2005), "What does creative leadership look like?" Heylighen (Goertzel, 2011) suggests leadership can be better understood by comparing how synergy and friction work in the physical world. Heylighen explains that systems organized around synergy are mutually supportive, whereas systems organized around friction are driven by the actions of one agent at the expense of the others. Synergistic systems release the full capacity of all agents within the system, whereas friction systems release the capacity of one that restricts the capacity of others. Synergy systems result in multiple new possibilities, whereas friction systems result in singular results. Heylighen is not suggesting that synergistic systems are immune to resistance or blocks. Quite the contrary, he is suggesting that synergistic systems function on dynamic feedback loops and continuous discovery where new information is received and integrated collectively with the shared understanding that it is best for the system. Argyris (2010) believes that because synergistic systems thrive on feedback and discovery, such

systems are sustainable and remain vital and relevant, whereas those systems organized around friction are not dependent feedback loops or continuous discovery and therefore become unnecessary and irrelevant. The same concept applies to leadership. Effective leadership is built around feedback and encourages the free flow of information: Information may come from anywhere and go anywhere. By comparison, ineffective leadership is not open to feedback and restricts information flow (Hamel, 2009).

Creative leadership can be effective because it is organized around feedback and operates as an eco-system as opposed to the ego-system that is often indicative of traditional leadership (Rosch, 2007). Scharmer (2009) explains that an eco-system approach to leadership accesses all stakeholders within the system down to the most marginalized. Decisions and actions benefit all; as opposed to an ego-system approach that accesses only a few stakeholders at the top and decisions benefit those stakeholders at the expense of the remainder within the system. In short, creative leadership is an approach to leadership that creates culture for co-inquiry, co-creation, rapid prototyping, and embracing what is emerging (Martin, 2011).

Hollender (2011) holds that effective leadership is about being better able to listen to the whole more than the individual. According to Scharmer (2009), effective leaders address all four levels of leadership, which extend from personal attention and listening from the individual level (micro), to the group level (meso), to the institutional level (macro), to the global level (mundo). Such deep awareness and interconnectedness require what Goethe (Steiner, 1985) described as a commitment to letting go of everything that is not essential and living according to the letting/letting come that is the essence of the human journey. Creative leadership is a commitment to operate from four

levels: micro, macro, messo, and mundo, where the leader leads self, others, and the organization.

Florida (2010) suggests this shift is the melding of the strong work culture of the industrial revolution and much of the 20th century with the bohemian artist style of the mid to late 20th century resulting in a creative leadership style and a society that embraces a creative life centered around the human experience (Rossman, 1964). Creative leadership is a natural blending of the strength of the hard-working culture with the artist's insight and flexibility resulting in what many experts regard as effective leadership that results in highly relevant solutions and systems (Senge, Scharmer, Jaworski, & Flowers, 2008).

Creative leaders operate much the same way artists operate and are, in essence, design thinkers (Brown, 2009a; Martin, 2011). Such a leadership style leads from the emerging future because it is rooted in empathy and organizes around feedback loops and rapid prototyping. This approach intentionally deepens awareness to what is actually happening, instead of what a leader or team predicts is happening or going to happen from trends in the past (Scharmer, 2009; Govindarajan & Trimble, 2010). Artists function much the same way through rapid prototyping to achieve the results they want as they learn from their mistakes and achieve breakthrough innovations. Leaders traditionally have not operated in that fashion, but rather through linear thinking, drawing from solutions of the past, where everything is known before acting and mistakes are avoided at all costs (Kahane, 2010).

Fritz (2007) holds that as creative leadership moves from the margins into the mainstream, society's collective consciousness is shifting to the idea that everyone has

creative capacity and leadership potential. This assumption hits at the root of much of the research in the field of creativity, addressing the question of defining creativity, whether leadership and creativity are interrelated, and if it is possible to teach creativity (Martin, 2011).

Florida (2010) has identified a shift from traditional leadership to a creative approach to life and work where society is demanding a more creative approach both professionally and personally. Because of this shift the concept of creative leadership is gaining attention as a creative ethos and is moving from the margins to the mainstream of society, making creative leadership an approach that is relevant to today's world.

Conclusion

By the middle of last century experts were asking questions such as: Can creativity be taught? Is creativity relevant to leadership? Do people who are intentionally creative make better leaders?

Answers to these questions emerged through a variety of studies (Parnes & Noller, 1972; Puccio et al., 2010; Scharmer, 2009; Sternberg, 1988; W. Taylor, 2011). Most of these studies support that creativity can be taught, all have creative capacity and leadership potential, and creativity is at the core of leadership.

Kemble's (2011) research produced sufficient evidence to support that creative leadership development is effective. Scharmer (2011), Hock (2005), and Fritz (2003) teach the need to access one's authentic self as a way to emerge as creative leaders.

Perhaps the poet Macado (Walcott, 1996) best summed the intent of numerous experts and curriculum that exist to teach creative leadership when he unknowingly described creative leadership, "There is no path. The path is made by walking." The

leader who can successfully walk that unknown path and arrive at new and relevant

destinations is the leader who knows how to ignite and sustain a creative space so all

within the system can function from their highest potential (Scharmer, 2011).

CHAPTER 3

METHODOLOGY

Introduction

This chapter describes the research design and methodology of this study. The purpose of this study is to describe through a multiple case study approach how leadership development programs attempt to deliver leadership training that produces leaders who practice creative leadership.

Research Questions

Three questions guided this research:

1. What were the pervasive foundational beliefs guiding the creative leadership institutes?

2. How did the creative leadership institutes organize their programming?

3. What were the anticipated participant learning outcomes of the creative leadership institutes?

Research Design

A qualitative multiple case study was the research design selected for this study. Three institutions that offered leadership development programs designed to teach creative leadership were chosen to serve as a case study. The three institutions chosen were: Banff Centre of Creativity, located in Alberta, Canada; The International Center of

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Creative Studies at Buffalo State College (State University of New York); and the Leadership Development Institute in St. Petersburg, Florida (Eckerd College).

The case study approach was selected, as Miles and Huberman (1994) suggest, because qualitative research allows the researcher to gain a holistic overview of the topic being studied. The potential for revealing the way people give meaning to their experience exists in this approach (Miles & Huberman, 1994).

Merriam (2001) points out that qualitative research can be a powerful research method because it provides a global view to the subject due to its particularistic, descriptive, and heuristic characteristics. Particularistic refers to the ability to focus on a particular phenomenon that is central to the case while taking a holistic view of the situation, the people involved, and the environment.

The descriptive component refers to the detailed descriptions that are composed of rich and thick text making up the body of the research. Thick description refers to a complete, literal description of the incident or entity being investigated. The description uses prose and literary techniques to describe, elicit images, and analyze situations as opposed to numerical data found in quantitative studies.

The heuristic component illuminates the reader's understanding of the phenomenon being studied by shedding new information that leads to discovery, which as we know is an extension of the reader's experience. This process brings confirmation to what the reader already knows or understands. The case study also brings new understanding as to why life is as it is.

Multiple case studies pinpoint similar phenomena occurring in comparable and contrasting cases, thereby strengthening and supporting the validity, precision, and

stability of the findings (Miles & Huberman, 1994). The inclusion of the multiple cases is a way to enhance the internal validity and generalizability of the study (Merriam, 2002).

The Researcher and the Research Instrument

The case study calls for the researcher to serve as the research instrument or research tool, and the participant observer (Merriam, 2002). This approach allows the researcher to be responsive to the topic and adapt techniques to what is being learned or to the situation. The total context can be considered and knowledge about the situation can be expanded; the researcher can process data immediately, and clarify and summarize as the study evolves (Guba & Lincoln, 1989).

To gather the data for this research I made site visits to each of the sites. During each visit, as well as interviewing faculty and staff, I became a participant observer. Each site invited me to observe and collect data in a different way. Leadership Development Institute (LDI) invited me to participate in all lectures and social times with participants. I was also invited to join the participants and faculty as they ate lunch. I became a sideline observer when participants were working in pairs or engaged in simulation activities. I was introduced to the whole group as a doctoral student doing research. Participants became interested in what I was doing and asked me many questions during the breaks or at meals. During my site visit the director and faculty asked me to help out by keeping score during some of the simulation activities. Participants were videotaped by faculty during several learning activities and debriefings. Faculty invited me to watch the video and join in the debriefing. Faculty explained why a particular learning activity was videotaped and the expected learning outcome. Also during my site visit I interviewed all

faculty and staff. Because my visit extended for 1 week I was afforded the time to read documents, curriculum guides, histories, and other information that the site had to offer.

The first of my site visits was to the International Center of Creative Studies (ICCS) and lasted for 6 days. The director warmly welcomed me and introduced me to each of the faculty. I was invited to attend faculty meetings and observe in all faculty classes. During my class visits, faculty introduced me to the students and invited me to share the purpose of my visit. In several of the classes I was invited to participate in the problem solving or simulation games that were being taught. In several of the classes the faculty asked me to help out in some of the group activities in keeping score, videotaping, or overseeing the activity. During my stay I was able to interview all faculty and staff and observe the general comings and goings of the center. I spent an average of 10 hours each day observing, reviewing documents, interviewing, or participating in activities.

My visit to the Banff Centre (BC) was as a full participant. The director of the BC invited me to observe their program as if I were a participant in the program. In this way I engaged in all activities, lectures, reflection groups, and problem-solving sessions as a participant. I was also allowed to interview all faculty and staff during my stay. The director introduced me to the group as a doctoral student participating in the program. During the evening I was able to review documents, and curriculum, and speak at length with faculty who were staying at the facility.

Sample

I identified and then invited three creativity centers/institutions to be the sample in this study. Each of these centers/institutes attempts to deliver leadership training that produces leaders who practice creative leadership. The three institutions chosen for this

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study were: Banff Centre of Creativity, located in Alberta, Canada; The International Center of Creative Studies at Buffalo State College (State University of New York); and the Leadership Development Institute in St. Petersburg, Florida (Eckerd College).

The institutes included in this study were selected from a wide range of institutes that were offering creative leadership programs. A criterion was established to select the institutes that would be used in this study. The criteria for choosing creativity institutions were based on the following:

1. Institute is connected to a higher education institution by any of the following: offering undergraduate or graduate co-op/internships, visiting faculty, or being a department or research site of a college or university.

2. Teaching faculty is degreed, published, and currently involved in research related to creative leadership.

3. Leadership programs and curriculum encompass both why and how leaders are effective.

4. Curriculum reflects research outcomes conducted by the specific institution.

5. The institutes' client base is drawn from higher education; corporate, nonprofit government organization; and/or government agencies.

6. College/university credit can be earned by attending the institution's classes, workshop, or seminars.

7. The program has been in operation for more than 25 years.

Today there are a multitude of credible institutes and centers that offer creativity training or creative leadership development. It was important to me as a researcher that the institutes included in this study reflected the history and nature of creative leadership.

I believed it was vital that the three programs chosen to be part of this study had the breadth and depth of experience to answer the origin and nature of creative leadership, why it came to be, and why such an approach is needed in today's world.

During the course of this study many new creativity or innovation labs, centers, or institutes have opened. Because creative leadership and innovation labs or creativity centers are becoming more in demand, I felt it was important to study the forerunners of creative leadership who had been in existence for at least 25 years.

The institutes included in this study are among the first institutes of this kind and their contributions to the field of creative leadership and creative problem-solving have provided valuable information, constructs, and models for other institutes and centers that have opened since these three first opened.

Data Collection

The data collected in this study were obtained from three sources: interviews, observations, and review of documents such as writings, research articles, video presentations, and electronic postings of faculty talks, presentations, and/or interviews.

Interviews

Each interview was tailored specifically to the targeted aspects of this research effort. Leaders at each of the institutions included in this study checked the interview format and outline. This was done to qualify the study for validity and reliability standards. An open-ended interviewing process at these institutions contained a basic set of questions regarding the leadership program components. Interview questions were designed to provoke clear descriptions, reflections, and insightful thinking of the

leadership program and the institution rationale for including a creativity-training component.

Observations

Observations were conducted at all three sites. Permission was obtained from site directors, faculty, and/or staff. Observations consisted of attending faculty-taught class lectures, faculty meetings, faculty advising sessions, and/or faculty demonstrations. Observations were conducted from either the back or side of the room. Each site allowed me to take a video or still-frame shots during the observation. All observations were conducted in well-lit areas either inside a building or in an outdoor classroom setting. Faculty introduced me to the students or participants who were part of the class experience. I took notes, recorded faculty on an audio device, and took pictures or shot video to record what was being observed.

Documents

An important part of the qualitative research deals with reviewing documents and with paper or electronic video recordings that support the participants' reports to reinforce the overall depth and quality of the research.

Data Analysis

The following procedures for data analysis were used in this study: (a) coding the data, (b) generating categories, (c) developing themes and patterns, (d) testing the emergent themes and understandings, (e) searching for alternative explanations, and (f) writing the report (Marshall & Rossman, 2011). These 6 steps provided emerging themes that assisted in providing a thick, rich description of each case.

As the data were analyzed and compared, attention was given to recurring responses that existed or did not exist within the three leadership development programs being studied. The interviews were arranged individually. Each participant answered a series of prepared questions. I obtained approval from faculty members to interview and observe them teaching. Detailed transcriptions were created from each interview. The interviews were analyzed to establish recurring themes in each of the leadership programs. Comments were analyzed in their own right as well as how they related to interviews conducted at other institutions. Patterns, themes, and information collected from interviews of each of the leadership programs were used to build a profile that would stand alone as well as being compared and contrasted with the other interviews. I attempted to identify patterns, categories, relationships, and assumptions in data that were gathered.

Writing Style

An integral part of the text found in this dissertation was drawn from what I learned during my site visits through the interviewees' comments, site visit observations, and review of documents. This approach was influenced by Zellner and Farmer's (1999) theory that good qualitative research allows for the researcher's personal style to emerge and fit the circumstance being studied. All writing was in keeping with the informed consent form agreement whereby I was allowed to reference interviewers while not specifically identifying the speaker.

Validity/Trust Worthiness

Firestone (1993) identified components that make up valid and trustworthy research. He holds that solid research writing must include enough descriptive detail to

support the study's conclusions. Eisner (1998) echoed the thought when he suggested that structural corroboration could be an effective method in validating qualitative data collection.

In the case of this study, I, as the researcher, sought to identify recurrent behaviors, mental models, or actions as a way to inspire confidence in the events being interpreted and evaluated. This approach pinpoints specific characteristics that exist in the situation being studied and uses them to establish the patterns to compare and contrast. The evidence or the case built in this study becomes compelling and persuasive due to the rich narrative and depth of observation, participation, and interviews conducted at each site. I compared each interview, observation, and participation to identify and support emerging themes, which validated the data, collected from each of the institutes.

Generalizability

The inclusion of the multiple cases is a way to enhance the internal validity and generalizability of the study (Merriam, 2002). Yin (2009) suggests that such an approach to research offers value in the depth to which explorations are conducted and descriptions written, usually resulting in sufficient details for the reader to grasp the idiosyncrasies of a situation (Stake, 1980). Adelman, Jenkins, and Kemmis (1980) share the same belief in that the knowledge generated by qualitative research is significant in its own right.

It is my intent that the findings from the three case studies that comprise this study be generalized to the populations and sectors of leadership and leadership development programs that were not represented in this study. The findings from this study can make an impact in the broader context of leadership and leadership development.

The goal of this study was to focus on three institutes that design and provide creative leadership development to an international clientele. Data were gathered through in-depth observations, interviews, review of documents, and direct participation in various aspects of each program. The information gathered and analyzed can potentially be of value to others wanting to know how creative leadership is taught and developed. An example of how the findings could be further generalized is through anyone wanting to create, operate, and work in an innovation lab or creative problem-solving lab designed for business, education, or health care. Any lab or leadership development program benefited by the findings from this study need not be limited to adults. The findings could also benefit any children or young adult programs aimed at building creative leaders.

Leadership development is becoming a contemporary phenomenon across the nation (Hamel, 2011). The learning provided from this study could be of additional value to leadership programs and leadership development providers, because the three institutes included in this study were from different regions of North America: Alberta, Canada; Buffalo, New York; and St. Petersburg, Florida.

Although this study does not attempt to determine the value or effectiveness of the three programs, it does offer a detailed view of three creative leadership programs that have been in existence for over 25 years. Those interested in leadership development could find the results from this study helpful.

IRB Ethics

This study received approval from the Andrews University IRB board, and this study represented minimal risk to visited institutions and involved participants who were

interviewed and observed. All IRB standards and requirements were followed and applied to all segments of this study.

Conclusion

To summarize, this research project was a qualitative case study. The institutions selected for this study had accredited leadership development programs with creativity training embedded into their curriculum. Semi-structured interviews, direct observations, review of documents, and direct participation in program activities produced data that were analyzed for themes and patterns existing in the three leadership development programs that were included in this study.

CHAPTER 4

LEADERSHIP DEVELOPMENT INSTITUTE AT

ECKERD COLLEGE

Chapter 4 describes the first case study included in this research that was the

Leadership Development Institute (LDI), located on the campus of Eckerd College in St.

Petersburg, Florida. Four areas of LDI's leadership development program area are

covered: history, theoretical framework, delivery methods used to teach creative

leadership, and anticipated learning outcomes for students enrolled at ICSC.

History

Rationale for the Existence of Leadership Development Institute

The Leadership Development Institute (LDI) first opened its doors in 1980 on the

campus of Eckerd College in St. Petersburg, Florida, as an official network affiliate for

the Center for Creative Leadership (CCL) that is located in Greensboro, North Carolina.

Today, LDI has served thousands of leaders nationally and internationally from Fortune

500 companies, government agencies, to not-for-profit organizations (Megan Watson,

personal communication, September 14, 2009).

The LDI was the brainchild of Eckerd College's former president, Dr. Peter

Armacost, while he was in office. Armacost had become increasingly concerned that

rising tuition costs in the late 1970s pricing potential students out of their dream of

attending college. Armacost held that any qualified student desiring to attend Eckerd

should not be turned away due to financial reasons; therefore he believed that as the leader of Eckerd, it was his responsibility to look for alternative ways to generate revenue that would help support Eckerd's undergraduate scholarship fund. Armacost believed Eckerd had untapped resources that could help solve this dilemma and he was committed to discovering what those could be (Megan Watson, personal communication, September 14, 2009).

Through the years the community and college alumni requested Armacost to expand the college's continuing education and lifelong learning opportunities. As Eckerd's financial situation continued to be of concern, Armacost became convinced that the untapped opportunities for scholarship funding lay within the realm of what Eckerd was already doing, which was to offer courses and teach.

<div align="center">

Leadership Development Institute Partnering With
Center for Creative Leadership

</div>

Armacost believed there was a need for a leadership development program but he feared Eckerd did not have the experience or curriculum to offer a program that would attract the leaders needed to support such a program. He supposed, however, that with the proper infrastructure a leadership development program on the Eckerd campus could have an appeal for leaders around the world. The draw would be further enhanced by Eckerd's location on Florida's Gulf Coast (Megan Watson, personal communication, September 14, 2009).

Armacost organized a taskforce to explore viable opportunities and partnerships for such a venture, which ultimately resulted in the development of three businesses on Eckerd College's campus that are still in operation today: the English Language Institute for international students seeking acceptance into American universities; an Elderhostel

senior citizen enrichment program; and LDI, a center for the development of leaders (Megan Watson, personal communication, September 14, 2009).

While the taskforce worked, Armacost learned the Center for Creative Leadership (CCL) in Greensboro, North Carolina, was looking to expand their leadership development program by creating several network affiliates. Thinking this to be just the opportunity Eckerd needed, Armacost contacted CCL to learn if Eckerd could qualify for one of the network affiliate sites. After undergoing a stringent application and approval process, and meeting CCL's rigorous criteria, Eckerd College was granted affiliate status in 1979. The college officially began its leadership program in 1980, offering CCL's flagship program, entitled: Leadership Development Program. Today, over 5,000 leaders internationally have enrolled in and attended LDI's leadership courses (Peter Hammerschmidt, personal communication, September 14, 2009).

LDI has become CCL's largest network affiliate and has consistently remained in CCL's good standing. Over the years, LDI has developed, independently of CCL, additional leadership courses and conducted research, which has been recognized and published by both CCL and other professional leadership journals (Megan Watson, personal communication, September 14, 2009). Eckerd's scholarship fund is still being supported by LDI tuition revenues, making Eckerd one of the only leadership development institutes that exist with a dual purpose: leadership development and the support of a college scholarship fund (Megan Watson, personal communication, September 14, 2009). To fully understand LDI, one cannot overlook the existing partnership between LDI and CCL; therefore, it is important to understand CCL's background. CCL is a top-ranked, global provider of executive education. CCL was

officially founded in Greensboro, North Carolina, in 1970, as a nonprofit educational institution focused on the identification, development, and utilization of creative leadership; however, CCL's origin dates back to the 1920s when a small-town druggist needed to expand his business (Van Velsor, McCauley, & Ruderman, 2010).

Early Founder Dream for Better Leadership

Center for Creative Leadership is considered the oldest leadership program in the United States with roots in the early 20th century in Greensboro, North Carolina, when a small-town druggist, Lunsford Richardson, created the product known today as Vicks Vaporub that revolutionized the treatment of colds. Richardson's first invention spawned 21 related products, which met with almost immediate success. Richardson established Vick Chemical Company and hired his son, H. Smith Richardson, to market and distribute the products nationwide (Glover & Wilson, 2006).

H. Smith Richardson realized such a task of marketing and carrying Vicks Vaporub across the nation would require a nationwide marketing plan and a team of people who knew how to move the product, lead and motivate a team, and collaborate with a large pool of store owners. As Richardson began to recruit possible team members, he could not find enough individuals he felt had enough creative thinking skills or collaborative abilities needed for such a job (Glover, Ronning, & Reynolds, 1989).

Richardson believed college business school curriculums were squelching creative thinking and imagination with too much linear thinking and book knowledge. Richardson felt that if his company were to be successful, he would have to train the leaders himself. It was from this passion that the beginning of a vision for CCL was born.

Richardson's first training program was designed for recent college graduates and organized around his mantra "ideas into action" (Glover & Wilson, 2006). Richardson's mantra became the program's motto and the curriculum was rooted in what Richardson considered to be traditional American values: honesty, hard work, and innovation. The curriculum was built on the idea that if leaders are to be successful they must learn how to think differently by tapping into and operating from personal strengths and natural ways of learning as well as knowing how to collaborate. Richardson believed this type of approach accessed an employee's true potential, which he alleged was not taught in traditional business schools. Richardson taught effective teams and leadership could only be accessed and sustained through active feedback loops, a belief still reflected in all CCL and LDI curriculums today (Megan Watson, personal communication, September 16, 2009).

By the later part of the 1960s, Richardson's leadership program had earned national respect for its unique approach, and by 1970, the Smith Richardson Foundation officially established the Center for Creative Leadership (Glover & Wilson, 2006).

Theoretical Framework

Leadership: A Journey That Begins With a Decision

The Leadership Development Institute (LDI) considers leader development to be a life-long journey that begins with the leader's decision to lead, and is further developed and sustained by personal study, effort, and deep intentionality. The purpose of LDI's programming is to provide a learning experience where participants discover how to become creative leaders (Megan Watson, personal communication, September 14, 2009).

Specific components of LDI's theoretical framework for creative leadership development are: leader's commitment to lead, creative ability and leadership skills are universally innate, dynamic feedback loops are vital to the creative process and innovation, effective leaders become competent in managing feedback loops, and dynamic feedback loops keep a system transparent, authentic, connected, and relevant (Peter Hammerschmidt, personal communication, September 16, 2009; McCauley, Van Velsor, & Ruderman, 2010).

LDI debunks the idea that leaders are born or emerge from a "magic" moment of enlightenment (Boyatzis, 2010, p. 334); but rather leaders are the confluence of genetics, childhood development, adult experiences, and a dedication to learning how to lead effectively (Dotlich, Cairo, Rhinesmith, Meeks, & Wyman, 2010; Van Velsor et al., 2004). Core to all LDI programming is reflected in Joseph Campbell's Hero's Journey theory (2008). This theory holds that leadership is a journey that begins with a decision, and where the leader encounters challenges, enemies, feedback, and helpers along the way. Effective leadership emerges as the leader accepts help and feedback, and is committed to meet challenges. It is through this process that the leaders grow and are transformed.

LDI's approach to leadership development utilizes a similar pathway. The leader's decision to lead is the most significant choice a leader makes. Once that decision is made, however, leader effectiveness depends on a commitment to accept help, collaborate to overcome challenges, and being tied into developing competency in managing creative process and innovation through active feedback loops. LDI faculty

hold that any effort a leader dedicates to this process is worthwhile (Megan Watson, personal communication, September 15, 2009).

LDI's underlying assumption is that all have innate leadership potential and creative ability, but only those leaders who are determined to learn how to lead effectively can do so (Peter Hammerschmidt, personal communication, September 14, 2009; Megan Watson, personal communication, September 14, 2009). An extension of that idea is the belief that leadership is a lifelong journey, which cannot be taught. True leadership can only be learned (Greenleaf, 1977). LDI holds that many potentially good leaders fall short because of a failure to recognize the difference between being simply called to lead and intentionally accepting a call to lead (Dotlich et al., 2010). The LDI faculty believes participants who are successful in the LDI program are those who understand the breadth and width of their own individual motivation, natural ability, and decision for learning. LDI intentionally creates a space or culture for those who have dedicated themselves to learn how to lead regardless of their level, experience, or expertise (Peter Hammerschmidt, personal communication, September 12. 2009).

Megan Watson (personal communication, September 14, 2009) shared that while LDI programs are built on the belief that leader choice to lead is the first crucial step, sustained leader effectiveness comes from competency in evoking and managing dynamic feedback loops and the ability to engage all within the system in both understanding and participating in feedback loops. That leader who builds a culture where all within the system understand and participate in dynamic feedback loops creates a space where transparency, authenticity, and creativity thrive because the leader has created a space for all to be visible and relevant (Margaret Copley, personal

communication, September 14, 2009; Peter Hammerschmidt, personal communication, September 14, 2009; Megan Watson, personal communication, September 14, 2009).

Peter Hammerschmidt (personal communication, September 14, 2009) posits that leaders who know how to create such creative and collaborated cultures also understand that such cultures can be sustained only if everyone within the system is committed to doing so. It is a process that begins with the leader operating from their authentic self, and allowing others to do the same.

This is the reason that the core component of all LDI programming is dynamic feedback loops. LDI faculty teach that effective leaders are competent in managing feedback on a system-wide level and understand that feedback is central to all creative processes and innovation (Argyris, 2010). LDI programs are designed around developing competency in evoking and managing feedback through a creativity model that is referred to as a feedback intensive process (FIP) (Megan Watson, personal communication, September 14, 2009). A FIP consists of three overarching components: assessment, challenge, and support (ACS). The ACS model (Figure 2) is a unique process in which participants are assessed, challenged, and supported while receiving and managing intensive feedback in each phase of the program. The ACS model is discussed in detail in a later section of this case study.

Feedback as a Key Component to Effective Leadership

One of the aspects that set the LDI program apart from other leadership development is the manner in which feedback is viewed as the central component to effective leadership and creative process. Every aspect of LDI's program is built around the feedback process.

Figure 2. The ACS Model. From *Talent Conversations: What They Are, Why They're Crucial, and How to Do Them Right* (p. 22), by R. Smith & M. Campbell, 2011, Center for Creative Leadership, Greensboro, NC. Reprinted with permission.

Participants are taught the role of feedback in healthy environments, the model for giving and receiving feedback, and why effective leaders are committed to effectively managing feedback. The LDI program immerses each participant in feedback-rich experiences, starting with a pre-program 360° assessment. In-depth feedback is gathered from various sources of the participant's professional and personal life. Results obtained in the 360° assessment are aggregated into a comprehensive and objective report and presented to the participant. The 360° assessment reports make the learning experience authentic to each participant and relevant to their learning. LDI's rationale for this in-depth process is rooted in the belief that effective leadership begins with a clear picture of that leader's current reality and who the leader is at a core level. Each participant, faculty, and coach uses the results from the 360° assessments as a way to personalize each participant's leadership journey. Participants are individually coached as they learn how to make sense of their aggregated feedback results. LDI believes that this level of

mindfulness is necessary for effective leadership and that leaders are successful only when they understand current reality, their true self, and are able to utilize such findings to reach their vision (Peter Hammerschmidt, personal communication, September 14, 2009; Megan Watson, personal communication, September 14, 2009).

Peter Hammerschmidt (personal communication, September 14, 2009) suggests that systems can stay relevant only through information and change, which becomes available through feedback. Creative cultures are built around feedback loops where the information flow is fluid and relevant and becomes the life source of healthy teams (Megan Watson, personal communication, September 16, 2009). Dotlich et al. (2010) and Argyris (2010) reiterate that collaboration emerges in those spaces where open and active feedback loops are intentionally embraced. Peter Hammerschmidt (personal communication, September 14, 2009) suggests that effective leaders are committed to developing competency in feedback management where feedback can come from all within the system.

Single-Looped and Double-Looped Feedback

The role of feedback in LDI leadership curriculum is illuminated by what Fritz (2007) identifies as an oscillating vs. advancing process, or what Argyris (2010) referred to as single-looped vs. double-looped feedback models. Both theories are based on the assumption that feedback is vital to innovation because it keeps systems relevant and important knowledge accessible (Argyris, 2010). When feedback is blocked or ignored, problems persist and challenges are left unmet. In such a case vital-information streams cease to function. The oscillating model or the single-looped feedback model occurs when a leader gets 'stuck' because feedback loops are blocked, there is misalignment

between the leader and the system with the feedback loops, or the leader or system is caught in a vicious cycle of ignoring significant feedback and denying it. As individuals remain stuck, problems remain unsolved and challenges unmet because no new learning or thinking can happen. In this type of cycle, no one learns from mistakes or from failures. In a single-looped feedback model or an oscillating cycle, individuals remain unaware of the existence of new information either consciously or subconsciously, therefore maintain their standard pattern of operation. Single-loop feedback models and oscillating cycles lead to loss of effectiveness, fragmentation of teams, frustration, and failure (Argyris, 2010; Dweck, 2000; Fritz, 2003; McCauley, Moxley, & Van Velsor, 1998). On the other hand, when an individual makes a conscious choice to embrace new information and learn from it, another more productive process is ignited. Both Fritz's (2002) advancing cycle or Argyris's (2010) double-looped feedback model allow for the free flow of information. In both processes, individuals actively seek and embrace new information and make a deliberate choice to learn from it. Feedback is viewed as the portal for new information. As new information is received, both leaders and team members move to new levels of creative thinking. Problems and challenges are processed effectively as advancing cycles and/or double-looped feedback are allowed to work.

<div align="center">Conflict Competent Leader</div>

The conflict competent leader is a core competency of LDI leadership development program. The idea of the conflict competent leader is based on the belief that feedback is necessary and present in all good creativity and innovation (Christensen & Eyring, 2011). LDI is one of the first leadership development institutes where participants actively learn the concept of a "conflict competent" leader. Faculty members

teach participants basic information about conflict and the role it plays in healthy environments. Participants learn how to manage the feedback role and then are given a variety of learning opportunities to develop skills in this area. Faculty hold that those leaders who are not competent in managing feedback and conflict will not be effective or creative, because without effective feedback loops and tolerance for conflict the system will become disconnected from reality. LDI holds that the potential for conflict is always present and only those leaders who are competent in managing conflict can keep feedback loops open among all within the system. Without a leader effectively managing feedback, communication and trust within the system vanish, leaving all within the system at a great risk of conflict without a way to give or receive feedback. Faculty shared stories how healthy feedback loops were established and maintained among highly successful teams. Megan Watson (personal communication, September 14, 2009) explained where participants learned what feedback was, how to give and receive it, and how to build an environment that supported feedback. I was invited to observe the faculty lecture of the ingredients of effective feedback and the practice and debriefing session that followed the lecture.

The LDI faculty believes that effective leadership does not ignore conflict, or wait for others to solve conflict; but rather, creates a culture and space where problems or challenges can be solved through deep listening, generative communication, and appreciative inquiry. The idea was not that the leader had to solve or squelch all conflict, but rather help all those within the system to understand how conflict was part of all healthy environments, and the springboard to breakthrough thinking and next-level innovation. The key was to build a culture and space where all within the system knew

how to manage conflict and understood they had both permission to participate in such a culture, and were responsible to do so. The leader's role was to both teach and model such a dynamic interconnected system and the potential that existed for all to operate from their highest self (Argyris, 2010; Runde & Flanagan, 2007).

Permission and Responsibility: Key Components to Creative Leadership

Faculty members believed that when leaders grant permission for all within the system to participate in feedback loops, and the leaders hold them responsible to do so, a creative space emerges (Megan Watson, personal communication, September 14, 2009). Argyris (2010) posits a space can remain creative and dynamic only through the engagement of all within the system to individually and collectively participate. This level of commitment and transparency keeps the collaborated space dynamic and alive, which is the way a system remains dynamic (Darsø, 2004; Dweck, 2000; Langer, 1989). Wheatley (2006) considers healthy cultures to be those in which information is free to flow from anywhere and is free to go anywhere the information is needed. Research shows that breakthrough innovations and highly effective teams are based on open, flexible cultures organized around co-creation and appreciative inquiry (Adler, 2011; W. Taylor, 2011). CCL research indicates that those leaders who lack skill in building a culture based in dynamic feedback loops hamper both the potential of themselves, their teams, and the organizations they lead (Van Velsor et al., 2004; Weitzel, 2005).

Faculty and staff believe active feedback loops exist in collaborated environments that have a co-inspired and co-created shared language where all within the system understand and embrace the vision (Peter Hammerschmidt, personal communication, September 14, 2009). Leaders who create cultures with strong feedback processes

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inadvertently create a common language that diminishes potential leader/subordinate

disconnect by providing powerful opportunities for clarity and sense-making (Palus &

Horth, 2002). Langer (2009) suggests one of the biggest blocks to innovation and the

creative process is the lack of intentional communication, therefore blocking authenticity

and mindfulness. The LDI pedagogy originated from its founder, Richardson, and aligns

with Scharmer's (2009) theory, that all effective leadership is first a connection with the

inner self where authenticity and intentionality originates (Megan Watson, personal

communication, September 14, 2009). Palus and Horth (2002) further support the idea

that effective leadership is authentic and intentional that leads to clarity, breakthrough

thinking, and sense-making. Such leaders consciously build a culture where paying

attention, reflection, and serious play are encouraged in order to ignite healthy feedback

processes within teams. Sense-making, according to Palus and Drath (2001), is creating

an understanding of complexity and chaos and then crafting meaningful actions that lead

to significant connection between the leader and their teams.

<center>Faculty Engagement</center>

A core belief of all LDI programming is high faculty engagement with the

participants both in the classroom, interactive learning, coaching, and meal times. LDI

holds that the best way to teach the creative process is through dynamic feedback loops

with a living demonstration where all participants experience collaboration with faculty

and other students. LDI believes that faculty engagement is crucial to their programs'

success because it gives participants the opportunity to communicate with faculty on a

more personal and relevant level, and where faculty can share authentically from their

personal and professional experience to personalize or clarify participant learning. The

<center>71</center>

faculty members were available throughout all aspects of the program including time before and after daily sessions. A core value of the Institute is that all faculty members and coaches have relevant and current involvement in the field outside of their areas of expertise (Megan Watson, personal communication, September 13, 2009).

A common misconception with the feedback intensive program (FIP) is the assumption that recipients learn simply because they were given feedback (Megan Watson, personal communication, September 14, 2009). While reflection and mindfulness are key components to FIP and viewed as an essential element in leader development, they are not automatic in the feedback process. Experience alone does not guarantee learning (Peter Hammerschmidt, personal communication, September 14, 2009). Even the best or most powerful experiences or best-delivered feedback does not result in learning if the leader does not choose to learn (Adams, 2009; Dweck, 2000; Langer, 2009). LDI holds that the FIP model can be effective only when all elements of feedback are present and interact: openness and willingness to learn, mindfulness, reflection, and action. In short, without reflection, little learning happens (Megan Watson, personal communication, September 14, 2009).

Reflection and Personal Awareness

LDI faculty members taught that knowing how to be aware and mindful is what makes feedback effective and reflection possible (Peter Hammerschmidt, personal communication, September 15, 2009). LDI participants are given opportunities to learn how to reflect privately, with a counselor, and in a group setting in order to develop skills in managing feedback loops (Megan Watson, personal communication, September 14, 2009). Faculty believed that the mindfulness required for healthy feedback is a leader's

ability to be in tuned into what Langer (2009) described as a sensitivity to what is spoken and unspoken. It is the realization that what is invisible is more powerful than the visible (Hock, 2005).

Conclusion

In conclusion, the goal of LDI is to help participants develop a deep understanding that effective leadership begins with a personal decision to lead, connection with the inner self, and what Buckingham (2007) regards as an alignment with personal strengths and a clear understanding of one's personal calling. Participants develop foundational understanding through faculty-driven learning opportunities that teach participants the role of feedback and active feedback loops. As participants hone their skills in managing and sustaining feedback they learn that collaborative cultures are transparent and exist only when feedback is dynamic and reflective. Faculty taught these concepts through lecture, conversation, coaching, serious play, collaboration, journaling, field experience, and deep debriefing. Faculty reported they felt successful when participants grasped the concept that holistic systems and collaborated cultures are created and sustained through the leader's commitment to being aligned with their authentic self, and to effectively managing active feedback loops (Margret Copley, personal communication, September 14, 2009; Peter Hammerschmidt, personal communication, September 14, 2009; Megan Watson, personal communication, September 14, 2009).

Delivery

The LDI leadership program consists of multilevel holistic offerings in which time, tools, and setting allow participants to identify and build personal strengths and

leadership skills that are authentic, relevant, and creative (Margret Copley, personal

communication, September 15, 2009; Peter Hammerschmidt, personal communication,

September 15, 2009; Megan Watson, personal communication, September 15, 2009). I

was able to observe almost every aspect of the program and follow up observations with

personal interviews and conversation with faculty and staff. I was not able to observe

specific counseling sessions between program counselors and participants.

<div align="center">Overview of Content of LDI Leadership Development Program</div>

The flagship program, the 5-day Center for Creative Leadership program, has

been in use for 30 years and is ranked as one of the top programs of its kind (Megan

Watson, personal communication, September 12, 2009). Based on the most recent

leadership research, this developmental process uses a variety of in-depth self-awareness

tools and activities to enhance leadership capabilities for driving results. A key

component for LDI is a holistic approach to leadership and a balanced life (McCauley et

al., 2010).

LDI leadership programs are feedback intensive programs (FIP) in which

participants learn how to build, ignite, and manage a dynamic feedback process (Margret

Copley, personal communication, September 14, 2009; Peter Hammerschmidt, personal

communication, September 14, 2009; Megan Watson, personal communication,

September 14, 2009). FIP is a reflective learning experience designed to teach leaders

how to lead creativity through building relevant, innovative, and connected systems at all

four levels of leadership: self, others, institution, and community (Rosch, 2007). In an

FIP program participants are taught the nature of feedback, why it is key to building and

sustaining collaborative creative environments, how it ties to innovation and the creative

process, skills to build a culture based on dynamic feedback loops, and how to reflect on all feedback, positive or negative, and apply findings and illumination to their current and emerging realities (McCauley et al., 2010).

LDI's FIP leadership program addresses both the developmental experience and the development process of leadership and how each has reciprocal effects on one another (McCauley et al., 2010). I was able to review leadership development program guides and curriculum and syllabi from current and older programs. Program content has remained stable with some alterations in current events and technology.

<div align="center">LDI Leadership Development Program Activities</div>

Through conversations with faculty and the program directors and direct observation, I was able to conclude that LDI leadership development experience includes actual hands-on experiences that are varied and tailored to the needs of each participant and are made up of three core elements: assessment, challenge, and support (ACS). The developmental process teaches participants how to reflect and apply learning both professionally and personally. While attending LDI's leadership program, participants receive extensive feedback from colleagues, employers, and bosses to help the participants understand how others perceive them. LDI provides leaders with the time, tools, and environment needed to gain a comprehensive, accurate view of themself. Faculty and administrators at LDI report that receiving comprehensive feedback from multiple sources is life changing and is listed among the most significant experiences that they have had. This is at the heart of what LDI tries to accomplish in their leadership development programming. All elements of the curriculum, learning activities, coaching sessions, and the whole ACS model were designed to bring participants to new levels of

self-awareness, courage, and fortitude, enabling them to receive a clear view of current realities while moving the vision forward (Margret Copley, personal communication, September 14, 2009; Peter Hammerschmidt, personal communication, September 14, 2009; Megan Watson, personal communication, September 14, 2009).

The other half of the program model, the developmental process, includes two aspects: a variety of developmental experiences, and the participant's ability to learn from those experiences (McCauley et al., 2010). LDI believes that a participant's ability to learn from developmental experiences is determined by three individual factors: motivation, personality, and learning styles.

LDI's Feedback Intensive ACS model is a comprehensive process that begins with a confidential, anonymous, and in-depth peer review, plus various skills and knowledge inventories (assessment); followed by a variety of challenging practice opportunities (challenge); concluding with in-depth feedback and one-to-one counseling/mentoring regarding a participant's performance (support). The ACS model is designed to stretch a participant's current level of functions while offering feedback and support (McCauley et al., 2010). A key strategy in the assessment portion is to obtain a multi-rater 360° assessment from a variety of sectors about the participants' personal and professional lives. This information is presented to participants in the form of structured feedback and is used only for development, as opposed to assessment for selection, promotion, or performance review. LDI's approach to assessment is a radical shift from traditional assessment protocol. The 360° assessment is based on the idea that most of the information a leader needs can be found with those closest to that leader. An important and unique feature of the 360° assessments is that it draws information on the person

being assessed from a wide variety of sources. All who know the participant are able to answer freely because they remain anonymous. Since all responses to the assessment are completely confidential, the feedback has been highly reliable and accurate. This type of leader development assessment is a cornerstone of the LDI philosophy (Glover & Wilson, 2006).

<div style="text-align: center;">First Program Component: Assessment</div>

The first component, assessment, provides the participant with an accurate view of his or her current reality on both professional and personal levels. Assessments in all FIP programs use multiple assessment methodologies (personality, 360° leadership instruments, targeted exercises, simulation), a variety of sources of assessment data (self-rating, feedback from boss, peers, team members, customers, fellow participants, program staff), and integrity in assessment processes (reliability and validity of assessment methods, confidentiality for participants, anonymity for raters, program methods, and species that reveal participants' leadership strengths and development needs in real time). This phase provides a way for participants to receive feedback in a structured way and better understand where they are on a professional and personal level. Each participant receives extensive feedback from various sectors of their professional and personal worlds. The assessment process provides a starting place for development in two ways: It provides an accurate picture of where the individual currently is, and a base to start building from. Results from the assessment are presented in an objective report, but come with support from both fellow participants and program counselors. The feedback report contrasts the individual's self-description with perspectives for management/executive roles. It assesses leader competencies considered important for a

leader. The faculty report that a 360° assessment process is intense, but the fact that most alumni went through such an intense feedback process set the stage for tremendous growth and opened the door to see an accurate picture of themselves, perhaps for the first time (Megan Watson, personal communication, September 12, 2009). The assessment results focus on strengths, weaknesses, outlooks, and how each participant is attracted to a particular type of challenge (McCauley et al., 2010).

The 360° assessment instrument was developed by CCL in the early 1970s as the first assessment tool of its kind, and launched a new way of assessing performance both accurately and anonymously. Assessments are an anonymous inventory completed by individuals familiar with the person being assessed: colleagues, employers, direct report, former colleagues, and family members. Once completed, each assessor sends the completed inventory to the LDI's office. Information gleaned from the 360° assessment is received by LDI trained staff and compiled and aggregated into an individualized report. At a specific point in the program, each participant receives his or her individualized 360° assessment results and is given support and coaching to best process and learn from the results of the 360° assessment. Results for this 360° feedback instrument are used throughout the Leadership Development Program. This assessment portion of the program provides participants with in-depth information as to how they are perceived, level of effectiveness, and personal strengths and weaknesses.

A 360° assessment is based on the idea that growth and development happen when feedback comes from knowledgeable sources and provides valid information about current realities. Information obtained from a 360° assessment instrument is used by counselors and program faculty at the beginning of the program to help each participant

create an individual development plan and establish leadership goals. The results are also used for monitoring growth and goal attainment in a follow-up session as participants meet with program counselors and study partners. The 360° assessment approach is a key element in LDI programming because of the reliable and objective feedback such assessment provides. Participants experience for themselves just how powerful feedback is (Argyris, 2010; Van Velsor, McCauley, & Ruderman, 2010).

<div align="center">Second Program Component: Challenge</div>

The second component of FIP is challenge. LDI holds that there is no leader development without challenge and buys into the adage that comfort is the enemy of growth (Megan Watson, personal communication, September 12, 2009). The Challenge portion of the program forces participants out of their comfort zone. Information from the assessment phase creates disequilibrium, causing participants to question the adequacy of their skills, frameworks, and approaches, which push participants to new levels of understanding, insights, and skills. The FIP program is based on the idea that people feel challenged when encountering situations that demand skills and abilities beyond their current capabilities, and in a supportive situation, usually grow (Peter Hammerschmidt, personal communication, September 14, 2009). LDI presents challenges to participants in the form of encountering assessment results, lectures, simulation activities, experiments, one-on-one discussions, peer or one-to-one counseling, and reflection. Program content is drawn from participants' issues and challenges (Fritz, 2003; McCauley et al., 2010).

Another component of challenge is conflict, and each participant encounters LDI's conflict management model called Conflict Competent Leaders (Runde & Flanagan, 2007). Runde and Flanagan hold that conflict is central to all leadership, and

effective leaders know how to manage conflict. Program developers hold that conflict is the oldest leadership skill needed; it is even compared to the conflict in heaven that is presented in the Christian Bible. The purpose of LDI is to train leaders to become competent in both problem-finding and problem-solving, and establishing new visions for a better future. LDI believes that effective leaders possess the skills to create and manage feedback as well as conflict (McCauley et al., 2010).

<div align="center">Third Program Component: Support</div>

The third component, support, is an essential part of the LDI program. Faculty regarded support as key to the whole ACS process because, without support, assessment and challenge are to a large degree ineffective (McCauley et al., 2010).

In FIP programs, participants can or do become overwhelmed with the volume of information, feedback, and intensive interchange. The support phase of LDI ensures that participants are able to manage the information flow and meet the program challenges while staying on track with their individual goals. The support component provides two benefits to LDI programming. The first benefit comes from the empathy and encouragement provided by program counselors, peers, and faculty; whereas the second benefit comes from the actual modeling that participants can experience firsthand to take back to their team members and peers.

Each LDI participant receives an individual development plan where specific needs and goals are based on the participant's strengths and weaknesses. Trained staff link program content to feedback, and feedback to action planning, in a way that protects confidentially and promotes openness and learning. Typical program follow-up is usually done electronically and includes goal review, progress updates, encouragements, and

assessment of participants' progress and changes over time (Argyris, 2010; Guthrie & Kelly-Radford, 1998).

As part of the leadership development, participants are offered various means of support in groups, online, and coaching. Support is vital to leadership, as a leader can go nowhere without support. This is true in both the development stage and the execution stage. Counselors are an integral part of the FIP program before, during, and after participants arrive at LDI. Their role is to help participants manage the entire feedback process. Counselors remain connected to participants from 6 months to a year after completing the on-campus program (McCall & Hollenbeck, 2002). Embedded counseling provides a natural way for participants to share their new learning with the larger group through reflection and debriefing sessions. Coaches are trained specifically to work with emerging leaders and are available to participants long after they have left the program and returned to their daily lives. Follow-up coaching is designed to be both a help to participants as well as a model for those they lead. There are opportunities to become a certified coach with LDI (Argyris, 2010; McCauley et al., 2010).

Method of Giving Effective Feedback

Part of managing a feedback-rich culture is having the knowledge about delivering feedback itself. LDI has developed a model for delivering feedback. This model is referred to as Situation-Behavior-Impact (SBI). The process was designed to give feedback in a constructive manner. SBI focuses feedback on the relevant while increasing the likelihood that it will be received in a clear, non-defensive manner. The Situation-Behavior-Impact model consists of three phases (McCauley et al., 2010). These phases are:

1. Situation: The situation or behavior is described in an objective manner.

2. Behavior: Information about the behavior is described objectively but with specific facts. For example: "When I was talking, you pushed your chair away from the table and gazed out the window."

3. Impact: The impact of the behavior, situation, or instance is shared in an objective manner free from analysis. For example: "When you pushed your chair away it seemed like you were no longer listening and were disengaging from the meeting."

All LDI participants are taught the SBI model and given opportunities to practice delivering feedback using the SBI model both during the weeklong intensives and in follow-up sessions. One of the expected learning outcomes of all LDI leadership programs is that participants become competent in managing feedback using the SBI model.

D6 Model of Creative Leadership

All who enroll in any LDI program also participate in the CCL D6 process, which is based on the diagram shown in Figure 3 (Megan Watson, personal communication, September 15, 2009). D6 includes the following: Discover Diagnose, Design, Develop, and Deliver, rooted in Discernment. Learning outcomes are all one-of-a-kind, individualized for each participant (Figure 3).

Rationale for Program Assessments and Simulation

Program assessments and simulation activities are designed to match the workplace and elicit those same responses and frameworks at LDI that are found both in the workplace and at home. Participants are videoed during all sessions and activities. Intensive reflection sessions follow each segment of the program. Reflection is done in
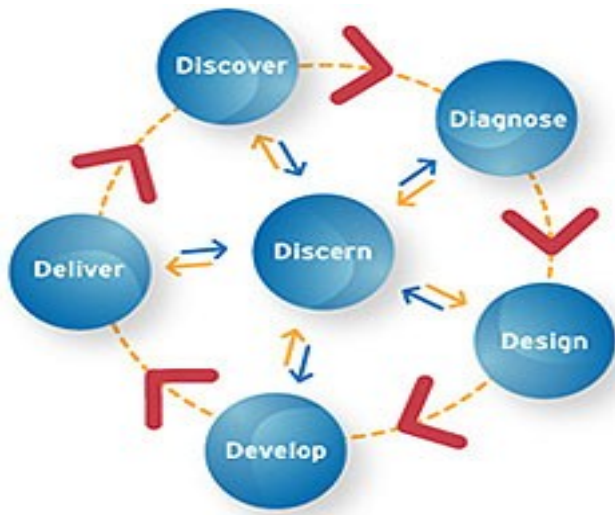
Discover your business challenge.

Diagnose your leadership need.

Design your customized initiative.

Develop the training and materials.

Deliver your solution.

Discern the impact.

Figure 3. The D6 model. From *The CCL Difference* (http://www.ccl.org/leadership/ solutions/services.aspx), by Center for Creative Leadership, 2012, Greensboro, NC. Reprinted with permission.

groups, one-on-one with program coaches, and individually using personal reflection.

Reflection is based on the following questions: What did I do well? What could I do

better next time? What did someone else do that I liked? What did someone else do that I

didn't like? How would I describe my overall reaction to the situation? While deepening

participants' awareness is not specifically stated as such in the competencies for LDI, it is

most definitely a by-product of the program.

<div align="center">Conflict Competent Leader</div>

In addition to the Leadership Development Programming from CCL, LDI has

developed an additional leadership curriculum in conflict management entitled

"Becoming a Conflict Competent Leader." This program is the result of years of study

and data collected from both the leadership program and the private coaching work LDI

provides. CCL has recognized and incorporated this unique curriculum into their

offerings and has praised Eckerd College and LDI faculty members, Drs. Runde and Flanagan (2007), for their research, findings, and curriculum development in this area of conflict and conflict management. Both faculty members have earned international praise for their groundbreaking work in conflict management.

<p style="text-align:center">Specific Leadership Programs Delivered at LDI</p>

The institute offers four leadership programs: The Leadership Development Program (LDP), Lasting Leadership Program (LLP), Maximizing Leadership Potential (MLP), Mastering Conflict Dynamics (MCD), and Conflict Dynamics Profile® (CDP) Certification. LDI also offers three 1-day programs: Coaching Skills for Life, Building Conflict Competent Teams, and Leading Negotiating and Gender. All LDI leadership programs begin with the flagship course, the Leadership Development Program (LDP), a weeklong intensive course designed for midlevel to senior-level managers.

The LDP curriculum has been the foundation of LDI's leadership development program. During this time, LDP has been ranked as one of the top leadership development programs of its kind. LDP is structured around current leadership research, in-depth self-awareness tools, and activities to enhance leadership capabilities.

Learning Outcomes

Faculty stated that the general learning outcomes for each program were that participants would develop understanding and competency in what is entailed in becoming a creative leader, as well as applying this learning both personally and professionally. Faculty shared that this learning began with each participant deepening a sense of their authentic self and who they were. A significant part of the assessment portion of this program was to deepen personal awareness to the authentic self.

LDI director, Megan Watson, explained that the goal for each program was that each participant would develop a deep understanding of the role of creative leadership and the skill and knowledge of how to build a collaborative culture where all within the system are free to participate. LDI expects participants to understand the role feedback loops play in creative leadership as well as support innovation and sustain relevancy. LDI requires graduates to demonstrate an understanding of how the creative leadership approach differs from traditional leadership (McCauley et al., 2010).

Another learning outcome Megan Watson (personal communication, September 15, 2009) shared was that participants would develop a sense of why a shift in traditional leadership occurred and why creative leadership emerged as a more relevant answer in today's world.

Summary

LDI exists to provide creative leadership development programming designed to help participants assess their leadership effectiveness in a safe learning environment. Programs teach participants how to understand and connect with their authentic self, and develop competency in managing feedback and conflict. LDI holds that effective leadership is transparent, therefore build a creative and collaborative culture that is rich in feedback loops and honesty. Participants learn how feedback loops and deep reflection are vital to learning and to the success of maintaining a creative space.

LDI instructors are experienced individuals who have worked with clients from hundreds of diverse organizations. Faculty and staff demonstrated commitment to engaging with participants as they offer feedback-intensive programs where participants receive opportunities to learn to lead self, others, and their organizations.

CHAPTER 5

INTERNATIONAL CENTER FOR STUDIES IN CREATIVITY:

BUFFALO STATE COLLEGE, BUFFALO, NEW YORK

This chapter describes the second case study included in this research, which is

the creative leadership program at the International Center of Studies in Creativity

(ICSC), located on the campus of University of New York's Buffalo campus in Buffalo,

New York. Four areas are included in this case study: history, theoretical framework,

delivery methods used to teach creative leadership, and intended learning outcomes for

students enrolled at ICSC.

History

The Early Years

The International Center for Studies in Creativity (ICSC), recognized

internationally as the oldest degree-granting program in the field of creativity, officially

opened its doors on the campus of the Buffalo State College in the fall of 1967. The

center began with two faculty members, two undergraduate offerings in creative problem-

solving and creative thinking, and two students (Gerald Puccio, personal communication,

November 5, 2009).

ICSC owes its existence to the efforts of Alex Osborn, a New York advertising

executive from the advertising agency Barton, Batten, Durstine, and Osborn (BBDO)

(Michael Fox, personal communication, November 3, 2009). Osborn was convinced that

the American education system and workplace were crippling the imaginations of young and old alike. He feared that the next generation was at risk of losing what he perceived to be the greatest strength of the human race: imagination and creativity. He felt too much structure and emphasis on efficiency and uniformity pervaded the school system and workplace. As a marketer, Osborn considered himself to be in the perfect position to do something that would keep alive imagination and creativity, which are central in the lives of both children and adults (Michael Fox, personal communication, November 3, 2009).

Osborn was working on an idea generation method, what would become known as brainstorming, in hopes of increasing both the quantity and quality of the marketing ideas and slogans that his advertising agency was required to produce (Fox & Fox, 2010; Osborn, 1953; Puccio et al., 2007). Osborn (1953) considered the traditional education and business models robbed, shackled, and limited in imagination. He viewed imagination, creative thinking, and problem solving as essential life skills core to the workplace, education, and home life. Until Osborn's work, it was commonly believed that creativity was something a person either had or did not, and it was not considered something that could be taught (Fox & Fox, 2010). Osborn debunked such thinking and began writing and teaching that creative thinking and problem solving were skills everyone could and should develop (Parnes, 1967).

Research was limited on imagination and creativity; however, Osborn studied what he could find, and began speaking about the human value of creativity and imagination. Osborn was an instant success, as the public interest was piqued by what he had to say. As demand for Osborn increased, he began to write articles and books to reach a wider audience. From the profits of book sales and speaking engagements,

Osborn hired an assistant, Sidney Parnes (1966), and they began conducting research in the domain of creativity, creative thinking, and problem solving. It was through their collaborative seminal work that the center was founded and developed into the institute it is today (Fox & Fox, 2010).

Osborn (1948) also advocated for creative thinking and problem solving to be embedded in all core curriculums at both elementary and secondary education levels. Thus he became a champion for the idea that all can increase their personal creative capacity (Michael Fox, personal communication, November 3, 2009). Osborn (1953) eventually left his work in advertising to focus on writing and speaking about creative problem solving. His first book was published in 1948, *Your Creative Power: An Introduction to Brainstorming*. Shortly after publishing his book, Osborn (2001) invited Dr. Sidney Parnes to join him in his research and process development of a creative problem-solving process Osborn later called Creative Problem-Solving (CPS). Parnes began conducting research to determine the effectiveness of CPS on individual thinking skills (Noller, 2003; Parnes, 1981).

In 1953, Osborn and Parnes published *Applied Imagination* in which they introduced a groundbreaking college-level curriculum for creative problem solving. Shortly after they published their book, Osborn invited Dr. Ruth Noller, a college mathematics professor, to team up with them to further develop, deliver, and test the CPS curriculum at Buffalo State College (Fox & Fox, 2010).

By 1954, the money generated from Osborn's book sales, caused by the introduction of the CPS model in 1953, allowed Osborn to launch the Creative Education Foundation (CEF) on the campus of the University of Buffalo. CEF was the first

academic organization dedicated to defining creativity and assessing its "learnablity" (Shaughnessy, 1998).

<div align="center">First Official Creativity Conference</div>

Through CEF, Osborn and Parnes co-founded the first official national conference on creativity, The Creative Problem-Solving Institute (CPSI). They hoped enough interest could be generated to justify hosting the conference annually. The conference was successful and within a few years, hundreds of people came from all around the world to attend the conference and learn the CPS model. CPS became the first official creative thinking model to be taught internationally (Isaksen, Babij, & Lauer, 2003; Isaksen, Stead-Dorval, & Treffinger, 2011). Today, more than 50 years later, CPSI is still a yearly event in Buffalo, New York, along with its European counterpart, the Creative European Association (CREA) Conference. Besides the CPS model, new offerings have been developed to include researchers and faculty members from universities and institutes around the world interested in sharing their latest findings in creativity and creative thinking (Firestien, 1996). CSPI has become the world's longest-running international conference on creativity (Puccio et al., 2007).

By the latter part of the 1960s the CPS model had become internationally recognized as a bonafide problem-solving strategy. Its creators, Osborn and Parnes, were viewed as experts in creative problem solving and developed a substantial following of educators and business people. In 1967, the administration of Buffalo State College invited Osborn to move the Creative Educational Foundation (CEF) to the Buffalo campus in order to teach courses in creative problem solving (Isaksen & Treffinger, 1991). Shortly after the foundation moved to the Buffalo campus, CEF began developing

a creative studies collection of literature in the college's E. H. Butler Library and began

publishing the first research journal on creativity, *The Journal of Creative Behavior*

(JCB). The journal's first contributions were articles submitted by emerging experts,

theorists, and researchers on the subject of creativity and included: J. P. Guilford, Calvin

Taylor, and Paul Torrance (Runco, 1996).

The Creative Problem-Solving Model Moves to Buffalo State College

When CEF moved to the Buffalo State College campus, Dr. Sidney Parnes and

Dr. Ruth Noller became the foundation's first academic staff and faculty members to be

employed by CEF. As Parnes and Noller began teaching, they received little support from

Buffalo's academic community due to the lack of empirical research on the effectiveness

of creativity or creative thinking courses. This lack of academic support was intensely felt

when only three students enrolled in the creative problem-solving course the fall of 1967.

Noller and Parnes realized that if the creative problem-solving course was going to gain

respect among the faculty, empirical research would have to be conducted on the courses.

Two years later in 1969, Parnes and Noller launched a study on the effectiveness of

creativity courses in developing individual creative capacity. The research was a 2-year

comprehensive experimental study, the Creative Study Project, and the first of its kind.

The study was designed to measure the impact of a sequence of undergraduate creativity

courses. Parnes and Noller conducted research on each course the center offered during

the late 1960s and early 1970s. Those students who enrolled in the creative thinking

courses were compared with students who had not taken any creative thinking courses

(Roger Firestien, personal communication, November 3, 2009).

Results from Parnes and Noller's research provided evidence that creative thinking courses significantly enhanced undergraduate students' creative abilities, as well as improved their academic and nonacademic performance. As the study's results became public, attitudes around the academic community began to soften and support grew for the fledgling Center from both the college administrators and other faculty. Within a short time, the Center gained a strong footing on campus, and student enrollment increased. The Center became officially recognized as the Creative Studies Program and was given a permanent academic home at Buffalo State College, fulfilling Alex Osborn's dream of a formal academic learning center dedicated to the study and development of creativity. Osborn's vision was finally realized at the official opening of the Center for Studies in Creativity in 1962. Unfortunately, Osborn died shortly after the Center opened. Osborn's CEF was now able to focus its full efforts on the research and analysis of the rapidly expanding field of creativity. In 1967, the foundation moved off the Buffalo State College's campus site and was established in downtown Buffalo, where it exists today. Upon Osborn's death in 1966, Parnes became the new director of the CEF (Isaksen & Parnes, 1985).

During the 1974-1975 academic year, Buffalo State College's curriculum committee granted the Center for Studies in Creativity full accreditation and approved the center's proposed graduate Master's program and an undergraduate minor in Creative Studies. This decision created the world's first Master of Science degree in Creative Studies, and an undergraduate minor in Creative Studies. The Creative Studies courses were taught in Buffalo State's E. H. Butler Library (Fox & Fox, 2010).

In 1987, a 1-year Graduate Certificate Program was approved by college administration, and classes were taught in conjunction with existing graduate and undergraduate courses. That same year the Center's faculty developed and launched an electronic database that catalogued over 15,000 annotated citations from periodic literature, books, and audiovisual multimedia materials. The database was named the Creativity Based Information Resources (CBIR) database and was the first of its kind (Fox & Fox, 2010). By 1990 the center officially became a full-fledged academic department at Buffalo State College's State University of New York campus, and became known as the Creative Studies Center (CSC). That same year, the CSC hosted a first-ever international research conference focused on the disciplinary aspects of the domain of creativity. By 1999, the Center had attracted international attention and accepted its first international students into the graduate master's program, and graduating its 125th master's student (Roger Firestien, personal communication, November 3, 2009).

In 1997, Dr. Gerard Puccio was named department chair, a position he holds today. Along with heading the department, Puccio expanded the Center's assessment offerings by developing the FourSight, a standardized assessment designed to identify personal preferences to problem solving. Since FourSight's inception, more than 3,500 people have participated as research subjects in the development and refinement of this assessment instrument (Puccio et al., 2007).

In 1997, CSC launched its first international distance education graduate program in conjunction with the Center for Applied Research in Interactive Technology at Buffalo State College. The Center became the first academic department in the world to offer a Master of Science using the distance education model. CSC distance enrollment grew

rapidly, and soon international students outnumbered national students. In 2002, the

ICSC's faculty initiated graduate courses overseas (Roger Firestien, personal

communication, November 3, 2009). By this time, the Center had gained respect and

worldwide attention, which led to launching the long-dreamed-of international creative

leader's Expert-to-Expert Conference, where people from all over the world could

converge and share ideas (Gerald Puccio, personal communication, November 6, 2009).

ICSC in the 21st Century

By the year 2000, the Center's problem-solving process and curriculum became

known simply as "the Buffalo Technique." In 2001 the Center was granted permission by

the State University of New York to offer a Graduate Certificate in Creativity and

Change Leadership, followed in quick succession by a distance graduate program for

Science in Creativity. In 2008, a minor in leadership was added to the curriculum (Zacko-

Smith, 2010).

In 2002, CSC officially changed its name to the International Center for Studies in

Creativity, housed within the Creative Studies Department. This name change reflected

the growth of the graduate program with the addition of the distance graduate program 4

years earlier (Fox & Fox, 2010).

Between 1998 and 2003, Creative Studies faculty published 34 scholarly works:

six refereed journal articles, five books, 12 chapters, and 11 other scholarly works.

Academic publications, including those of faculty and Alex Osborn's, generated 1,613

citations in the social and behavior science literature. Since 1998, the Creative Studies

faculty members have delivered over 95 conference presentations: 44 international

conferences, 25 national conferences, and 18 state/local conferences. Through its Alex F.

Osborn Visiting Professorships program, the department has established formal relationships with over 20 creativity scholars from eight different countries. Since 1999, more than 20 visiting scholars and professionals have visited the Creative Studies Department from 16 different countries (Fox & Fox, 2010).

Today, ICSC has a tradition of more than 40 years of research, development, and teaching in the field of creativity studies, along with the world's only Master of Science degree and a graduate certificate in Creativity and Change Leadership. As the first higher education institution to offer a Master of Science degree in creativity, the ICSC has achieved an international reputation for scholarly research and teaching that focuses on developing creativity, leadership, decision-making, and problem-solving skills. Today, ISCS is considered one of the leading authorities in the field of creativity and creative problem solving. The center is regarded as having one of the most comprehensive libraries on the subject of creativity with more than 3,000 dissertations and rare archival materials relating to creativity (Gerald Puccio, personal communication, November 3, 2009).

Theoretical Framework

Overview of Philosophy

The International Center for Studies in Creativity (ICSC) holds that creativity is universal and is strengthened over the course of one's life and developed with intentionality. The purpose of creative leadership development is to ignite creativity around the world and facilitate the recognition of creative thinking as an essential life skill (Puccio et al., 2010). Osborn's view of the creative process is similar to the idea expressed in the saying Jung (2009) believed expressed the reality of the human

experience, "Vocatus Atque Non Vocatus Deus Aderit," translated as "Bidden or Not, God Is Present" (Zweig, 1979). Osborne believed creativity, like God, "bidden or not is present." Whether an individual acknowledges their personal creative capacity or not, Osborn believed it to be an individual choice, but the fact remains that creativity is present and innate in all people.

The ICSC holds that even though creativity is an innate human quality, one must intentionally develop this attribute through study and practice (Puccio et al., 2010). The ICSC believes that knowledge alone is not enough for innovative solutions, but that they require creative thinking skills. Without such skills, an individual is condemned to stay within current knowledge paradigms. Creative thinking skills provide the mechanisms to move one's thinking outside existing paradigms to whole new levels of thinking where more effective solutions can be acquired (Fox & Fox, 2010).

ICSC faculty members teach that the nature of creativity and creative thinking is a critical life skill and innate to all (Roger Firestien, personal communication, November 3, 2009). Puccio posits that creativity is democratic in that everyone is bestowed with varying levels and degrees; however, whatever the amount, individual creative capacity must be intentionally cultivated. Central to all ICSC curriculums is the belief that individuals are capable of incorporating creativity into their lives, and can enjoy the experience of discovering, developing, and utilizing this ability over the course of their life (Michael Fox, personal communication, November 3, 2009).

ICSC's pedagogy is based on the five overarching constructs that describe the creative process and its benefits (Puccio et al., 2007):

1. Creativity is a process that leads to change; there is no creativity without deliberate change.

2. Leaders help those individuals and organizations they influence grow by deliberately facilitating productive change.

3. Creativity is a core competency to leadership.

4. An individual's ability to think creatively and facilitate creative thinking in others can be learned and enhanced.

5. As individuals develop creative thinking and develop competency around those factors that promote creativity, they positively impact their leadership effectiveness.

While ICSC faculty and staff hold that creativity is a universal innate human quality that is enhanced by intentional effort and study, they also believe a structured approach to creative problem-solving is vital to the effective creative process (Fox & Fox, 2010). ICSC is dedicated to the development of a curriculum that promotes the study of creativity. All who desire to enhance their personal creative capacity must also commit to building a "creativity toolbox" (Puccio et al., 2010).

Formula for Creativity

Creativity experts Amabile (1997), Simonton (1988), Simon (1985), Sternberg and Lubart (1991), Lubart (1995), and Sternberg, Kaufman, and Pretz (2004) agree that creativity is innate; however, few have gone as far as Dr. Ruth Noller, ICSC's co-founder and SUNY math professor, who helped establish the credibility of the creative process by translating the creative process into a mathematical formula. Noller (2003) viewed creativity as a holistic process that demands full engagement. She believed that attempts at creativity without full engagement access only one portion of the creative process,

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leaving the other portions untouched. Realizing that the inclusive view of creativity was often too nebulous for many students to fully comprehend, she constructed a mathematical formula to illuminate this inclusive approach to the creative process:

$$C = fA \text{ (KIE) Creative Behavior} = f\text{Attitude}$$

$$(\text{KIE} = \text{Knowledge Imagination Evaluation})$$

Noller's model highlights the interaction of a number of key variables that predict creative behavior over time: Creativity is a function of the interaction among three key elements: knowledge, imagination, and evaluation. Knowledge refers to a fundamental understanding of one's domain or the problem area under consideration. Imagination relates to flexibility and originality in thinking, as well as how one approaches a predicament or opportunity. Evaluation relates to one's ability to select, refine, and develop the ideas, solutions, or thoughts that hold the greatest promise (Michael Fox, personal communication, November 4, 2009).

Noller (2003) noted that an individual's attitude, motivation, and open-mindedness determine the extent to which knowledge, imagination, and evaluation are accessed. Being aware of one's need for creativity is the first step, but function, attitude, knowledge, imagination, and evaluation must also be retrieved to fully engage with the creative process.

ICSC founders developed a formal pedagogy centered on Noller's formula for creativity, which in many ways challenged Einstein's (1916) view of creativity. Einstein held that imagination is more important than knowledge, and the early pioneers of ICSC agreed that imagination was important, but also postulated that imagination was only part of the creativity equation (Michael Fox, personal communication, November 4, 2009).

Fox and Fox (2010) compare Noller and Einstein's views to the difference between sight as a faculty of the senses from that of seeing, which provides understanding. Doyle (1961), in his writings of Sherlock Holmes, illustrated this same concept by the different approaches Holmes and Dr. Watson used to solve a case. Both men had knowledge, but only Holmes possessed the "seeing," the analytical abilities, to come to the creative conclusions. This holistic approach to creativity, the "seeing," to notice and then understand, is central to what Dr. Noller was trying to express in her creativity formula.

ISCS Research

Research (Parnes, 1967) further supports the idea that the creative process demands full engagement. Research findings showed that students who enrolled in creative thinking courses increased innate creative capacity and performed better academically, demonstrated better leadership qualities, and reported higher levels of social engagement than those students who did not enroll in creative training courses (Puccio et al., 2007).

During this same time, other theorists were researching and publishing work on the topic of creativity. ICSC reached out to these experts, realizing that much of those findings and approaches added to ICSC's emerging curriculum.

ISCS Theory Aligned With Other Experts

Rhodes (1961) also identified two types of decision making, natural and deliberate, as critical to the creative process. He considered deliberate change to be creative since it comes about from intentional action taken by a person; whereas natural change is not creative since it happens automatically with no direct action from any one

person. ICSC teaches Rhodes's 4Pc and deliberate decisions as critical elements in the creative process and links both directly to effective leadership (Michael Fox, personal communication, November 4, 2009).

ICSC holds that creativity and creative problem-solving are crucial leadership skills that can be better understood through three general categories: personal creativity, recognized creativity, and transformative creativity (Firestien, 1996; Runco, 1996). These three categories were not considered to be a creative process themselves but rather types or domains of creativity. Personal creativity encompasses that which is unique to the person and their style of expressing self, such as a talent or gift. Recognized creativity is defined as something that is valuable to a group, community, or society as a whole. It is those creative contributions that are generally recognized as adding value, such as a washing machine, computers, or a school system. Transformative creativity refers to the outcomes, products, or acts that transform society or produce sustained and meaningful shifts, such as the Industrial Revolution, the Renaissance, or the development of nuclear power (Puccio et al., 2007).

Another construct ICSC brings to the field of creativity is rooted in the Center's belief that tools, processes, and principles for problem solving are vital in moving individuals to new levels of thinking and creativity. The Center has a history of putting this belief into action, as evidenced by the development of such tools, processes, and principles. An example is ICSC's well-researched and proven problem-solving model, the Creative Problem-Solving (CPS) process, or the Thinking Skills Model (TSM). CPS (Parnes, 1967) is a creative problem-solving model that uses divergent/convergent thinking as a way to be or stay relevant and achieve breakthrough solutions through

expanded thinking, deferring judgment, and collaboration. CPS evolved from Osborn's

early work when he developed what many consider the first official problem-solving tool,

brainstorming. Brainstorming, now a household word, calls for teams to use divergent

thinking to come up with as many solutions as possible for a specific problem or

challenge. Osborn believed that quantity, not quality, led to out-of-the-box ideas where

the crazier ideas often held the key to breakthrough thinking. Osborn's (1948)

brainstorming became a crucial part of ICSC's problem-solving model, Creative

Problem-Solving (CPS). All students earning a degree or certificate at ICSC must

develop competency in CPS or TSM (Michael Fox, personal communication, November

4, 2009).

Creative Problem-Solving and Thinking-Skills Model

A significant strength to CPS/TSM is that it is a process that moves individuals

beyond simple solutions of a problem. The ICSC faculty considers that solution finding is

much simpler than the formulations of a problem. ICSC holds that much problem solving

is simply solution grabbing; however, solving a problem that has already been formulated

does not require much originality. It takes true originality to formulate a problem that

does not yet exist. The CPS/TSM model opens the way for thinking because the process

moves individuals to new levels of problem finding instead of simply focusing on

problem-solving (John Cabra, personal communication, November 5, 2009; Mary

Yudess, personal communication, November 3, 2009).

The strength of the CPS/TSM model is that it allows for a range of cognitive

processing, from strategic thinking to tactical thinking. CPS assumes a dynamic balance

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between divergent thinking and convergent thinking in each of the stages (Gerald Puccio, personal communication, November 2, 2009).

Research (Wade & Travis, 2012) shows that the most original ideas are not always the first ideas; therefore, one must dig deeper to discover effective solutions. In other words, the value of the CPS process is that it provides a method for individuals to seek new solutions to a problem or challenge by breaking from the familiar, seeking new information that stretches current thinking.

Components of Creative Problem-Solving/Thinking-Skills Model

The first phase of CPS/TSM is divergent thinking. This phase thrusts the thinker into new worlds and calls for deferring judgment, going for solution quantity, making connections, and seeking novelty. Because the divergent phase of problem solving moves individuals to new levels of thinking, individuals are more readily willing to move beyond existing comfort zones. Research shows that often the first ideas or solutions presented are drawn from what the group already knows and from their comfort levels; however, by pushing beyond to new levels of thinking, group members are able to come up with ideas that break new ground, and launch into what Puccio refers to as "breakthrough thinking" (Gerald Puccio, personal communication, November 4, 2009).

The second half of CPS/TSM is convergent thinking where suggested solutions are examined and tested for validly, and methods for implementation are developed. Each stage of CPS/TSM concludes with convergent thinking, or the solutions selection phase in which a specific idea or solution is selected and then implemented. Convergent thinking calls for applied affirmative judgment, sustained novelty, objective checking, and focused and sustained attention (Fox & Fox, 2010).

Each of CPS three components includes a divergent and convergent-thinking phase: The first component, "Explore the Challenge" (Clarification), clarifies the challenge or problem and explores the vision (divergent) before formulating challenges (convergent thinking). The second component, "Generate Ideas" (Transformation), produces and explores lots of ideas (divergent) before moving to formulate solutions (convergent). The third component, "Prepare for Action" (Implementation), tests idea validity by prototyping and exploring which ideas can be accepted (divergent), and then moves to formulating a plan to put the idea into action (convergent) (Puccio et al., 2010).

To further clarify how CPS/TSM works, ICSC morphed CPS/TSM with Gordon's (1991) Adult Learning Competency Model (ALC) to highlight the skill progression of mastering creative problem solving. The merging of both CPS/TSM and ALC demonstrated the necessary levels of competency that an individual needs to become an effective change leader. According to Puccio et al. (2010), leaders become effective when they integrate cognitive skills with affective skills. In other words, leaders become proficient in the creative process when they have integrated creativity and creative thinking into their subconscious skill set allowing them to function with ease in the realm of creative change leaders (Puccio et al., 2010).

ICSC Creative Model Expands Gordon's Creative Model

Gordon's ALC model (1991) illustrates how individuals become aware and more mindful of skill development. The model is made up of four integrated learning levels that require mastery before advancing to the next level. Gordon refers to his first level as "unconsciously unconscious," in which one doesn't know what he doesn't know. The second level is described as "conspicuously unskilled," a state of being in which one

realizes what he/she doesn't know and sees the chasm that exists between one's present state and the expert level. At the third level, one becomes "consciously skilled" and aware of the skills that are being applied, but must concentrate on performing such skills. At the last phase level, unconscious skilled, one has mastered the specific process and is able to perform at an unconscious level and perform duties in an automatic state. It is at this last phase where mastery is achieved.

ICSC poses two questions at each step of Gordon's model (1991): "What do I need to grow?" and "What do I do to grow?" Each step of Gordon's model attempts to answer these two questions. Gordon's model, applied to CPS, is an example of how divergent and convergent thinking drive the creative process.

Thus, ICSC holds a holistic view of creativity. As Noller (2003) observed, attitude or motivation is a key element in engaging one's knowledge, imagination, and evaluation skills in producing creative behavior. This is a dual process of both thinking and doing that allows results to emerge from initial ideas. CPS not only provides a way to effectively meet challenges, but also provides a process to do just that, and that process is what many do not intuitively know how to do. The process itself is powerful.

<div align="center">Plusses, Potentials, and Concerns (PPC)</div>

Complementing CPS is an additional problem-solving model referred to as Plusses, Potentials, and Concerns (PPC). PPC was developed as a way of keeping the problem-solving process moving forward and positive. PPC allows individuals or groups to raise concerns in the form of questions or phrases such as: "How do we . . .?" or "How might we make this more . . .?" Such questions have proven effective because when a concern is raised in the form of questions, people automatically begin thinking of

solutions. PPC proves to be an effective tool when problem solving is at the stage of evaluating, supporting, eliminating, and critical thinking (Roger Firestien, personal communication, November 3, 2009).

ICSC's research (Gerald Puccio, personal communication, November 3, 2009) has revealed the CPS and PPC models to be effective in raising both individual and group ability to foster change and respond to it. Another important aspect to the ICSC approach to creativity and creative problem solving is the way in which the faculty and staff view mistakes or failures (Gerald Puccio, personal communication, November 4, 2009).

The ICSC faculty believes that the creative process works best when coupled with a conscious decision to accept failures and mistakes as a natural part of learning and as a fundamental part to the creative process. Because ICSC holds that mistakes are a natural part of learning, they developed the formula Mistake Quotient 30 (MQ30). This formula allows 30 mistakes daily, but if the person needs more, the mistake quotient is freely expanded. The MQ30 is a humorous and fun way to view mistakes as a natural part of learning and, in fact, encourage them (Michael Fox, personal communication, November 4, 2009).

Such an approach was developed to relieve those individual who were afraid to make mistakes, or who felt their work must be perfect (John Cabra, personal communication, November 3, 2009; Mike Fox, personal communication, November 2, 2010).

<div align="center">Creativity and Creative Leadership</div>

ICSC acknowledges the significant overlay between creativity and leadership. Puccio et al. (2010) posit that leaders cannot be effective without mastering creative

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thinking and problem solving. ICSC teaches that the ability to manage the creative process is what separates effective leaders from ineffective leaders (John Cabra, personal communication, November 4, 2009; Roger Firestien, personal communication, November 4, 2009; Michael Fox, personal communication, November 4, 2009).

ICSC describes creative leadership as the ability to engage one's imagination to define and guide a group toward a novel goal, a destination new to the group. As a consequence of bringing about this creative change, a creative leader has a profound positive influence on his or her context. Puccio et al. (2010) assert that creative leaders embody the spirit of creativity by using flexible adaptive thinking to proactively introduce change and then to proactively respond to external sources of change. In short, creative thinking is the fuel that makes leadership work.

ICSC teaches that the deliberate change happens when a creative leader proactively brings about the production of novel and useful ideas that address either a predicament or an opportunity. The role of the creative leader is to facilitate a process that brings about a specific change or results in something different (Fritz, 2002). To accomplish such change, a leader must know how to tap into the imagination to proactively seize opportunities inherent to change (Puccio et al., 2010). Simonton (1984) equated creative leadership with effective leadership, noting that significant overlap exists between the two. Other experts report that when effective leaders came under the same scrutiny, the distinction between creativity and leadership vanished (Sternberg, Kaufman & Pretz, 2003).

On another level, Center director Gerald Puccio (personal communication, November 3, 2009) holds that creativity is based on the human element. Organizations

cannot innovate or be creative without people; therefore, it is vital that people develop the

knowledge, skills, and behaviors to know how to engage the creative process. Such ideas

as "opportunity spawning" (Gerald Puccio, personal communication, November 3, 2009)

hold that new possibilities, opportunities, and ways of thinking can be evoked by anyone

or anything. Opportunity spawning provides a way of seeing challenges as opportunities

that otherwise might not be noticed, in that it allows individuals to contrast current

challenges and problems with possible future opportunities. Opportunity spawning is a

deliberate action demanding an individual's full engagement to notice what is missing or

what is not present, and through mindfulness, keep the creative process dynamic and

moving forward (Michael Fox, personal communication, November 4, 2009).

The ICSC faculty considers creative leadership to encompass both leadership and

creative thinking and demarks the difference between the two. A leader is one who acts

as a catalyst for change, and creative thinking is a process that leads to change. ICSC

holds that those who have the ability to do both, to foster change and respond to it, are

those who have mastered the procedures and principles of the creative leader. In short,

ICSC views the creative leader as one who can use the imagination to react to change as

well as proactively seize opportunities inherent in challenge (Puccio et al., 2010).

Within the past 10 years, ICSC has expanded its original offerings of creative

problem solving to include a creative leadership program. Because ICSC believes

creativity and leadership have significant overlap, developing a program that combined

both leadership and creativity was a logical and essential advancement. ICSC leadership

program provides a comprehensive approach that includes theoretical foundations,

practical process tools, and other tools and philosophies needed to facilitate creative thinking (Gerald Puccio, personal communication, November 3, 2009).

Zacho-Smith (2010) asserts that those leaders who have mastered the core competencies of creative leadership understand the need for creative thinking in today's complex workplace. Vast amounts of research have been conducted on specific ways that the creative process positively impacts leadership (Florida, 2002). Puccio et al. (2010) suggest creative leadership promotes collaboration and the use of imagination that leads to less friction among teams. Leaders who engage in the creative process are able to generate diverse and original ideas, then identify, refine, and implement the most promising ones. Leaders who engage the proactive principles of creative thinking demonstrate skill in responding to problems or challenges with flexibility by showing a willingness to change as they diagnose complex situations and facilitate process plans to effectually respond to those various scenarios (Zacko-Smith, 2010). Puccio et al. (2010) suggest that because the creative process provides strategies and skills for effective leadership, those leaders who practice creative leadership create a compelling vision and identify the most significant challenges that must be addressed to achieve vision. From this vision, leaders are able to produce original ideas that are then transformed through affirmative evaluation into learnable solutions and then overcome resistance to change by creatively implementing plans that proactively address barriers and enlist sources of support. Such leaders use their knowledge to effectively draw out the creativity of others and foster a work climate that stimulates the maximum potential from each individual. Overall, Puccio et al. (2010) suggest that creative leaders employ creative thinking to carry out a diverse range of professional responsibilities and activities.

Dryer and Horowitz (1997) also suggest that those who demonstrate competencies in creative leadership have mastered the ability to observe at a deeper and effective level. The ability to associate seemingly unrelated ideas, questions, or problems is part of Dryer's idea of creative leaders. There are other skills as well, such as the ability to ask questions that challenge prevailing thought and wisdom, such as "Why?" "Why not?" or "What if?" Beyond questioning is the ability to go out, experience, and network with what has been observed or questioned.

In conjunction with questioning and reflecting, ICSC teaches students how to engage in creative problem solving. ICSC faculty believes in active engagement in scholarly research in hopes of answering universal questions, such as, "What is creativity?" ICSC students are challenged with the idea that all who study creativity have, in short, agreed to contribute a possible answer to this universal question. Students are also taught that this question is at the heart of the creative process and should also be explored by every student by asking themselves, "How creative am I?" and "How am I creative?" ICSC's curriculum is designed to aid students in actively seeking answers to these questions and any others that their study evokes.

Delivery

General Overview

The International Center for Studies in Creativity at Buffalo State College offers credentials in creativity through diverse programs that cultivate skills in creative thinking, innovative leadership practices, and problem-solving techniques. I was able to observe faculty teaching and advising students as they were learning the constructs of the creativity process and in specific problem-solving sessions. I was also invited to attend

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faculty meetings, and hold personal interviews with faculty and staff, as well as review the Center's documents, old programs, materials, curriculum guides, and syllabi.

ICSC provides tools that enable individuals, worldwide, to develop their own and others' creativity to foster positive change. ICSC operates year around as an international center serving both the student and public populations. The Center provides undergraduate minors in Creative Leadership and a Master's degree in Creative Leadership.

<center>Delivery Through Various Modes</center>

The Center also operates and hosts a variety of workshops and custom educational seminars for students and leaders at all levels from a variety of sectors. The Center's faculty offers consulting and educational workshops in addition to teaching their regular college course load. The ongoing bulk of the Center's participants comes from the students enrolled in their academic programs; however, the Center is busy year around with custom consulting and workshops (Gerald Puccio, personal communication, November 3, 2009).

ICSC students are taught to look beyond the creative problem-solving efforts to the fact that change requires highly honed effective thinking skills. ICSC learning outcomes are evaluated for effectiveness through a process of pre- and post-assessments that points to graduates who indicate increased confidence, better articulated risk identification and mitigation, acknowledgment of and overcoming emotional-based decision making, development of micro-creativity cultures, more effective work environments, and reduction in operating expenses. ICSC's learning outcomes come from the belief that creativity and creative leadership stem from not holding rigidly to current

paradigms, but from embracing future possibilities that lead to a better future (Gerald Puccio, personal communication, November 3, 2009).

The courses in the Master of Science degree program in Creative Studies are organized into three strands: the Theory and Foundation (Knowledge); the Creative Problem-Solving (Imagination); and Research, Dissemination, & Development (Evaluation) (John Cabra, personal communication, November 5, 2009; Noller, 2003). The Creative Studies program challenges students to develop their creative talents and to become leaders of change in their professional lives through the cultivation of skills in creative thinking, innovative leadership practices, and problem-solving techniques (Mary Yudess, personal communication, November 5, 2009).

Students pursue a master's project or thesis that makes a contribution to the emerging discipline of creativity studies, thus answering the challenges given to each ICSC student to contribute to the field of creativity (John Cabra, personal communication, November 3, 2009).

The Center's Graduate Certificate Program is an 18-credit-hour program consisting of six courses spanning the following areas: facilitation, problem solving, and leadership. The certificate program focuses on applications of creativity as related to individual professional context. This program contains three introductory-level courses (500 level) and three advanced courses (600 level) taken under advisement. The graduate certificate program is offered through short courses and a distance course, allowing professionals from around the United States and around the world the opportunity to pursue a graduate credential in creativity. Professionals who successfully complete the graduate certificate program may continue on for the full Master of Science degree (33

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credit hours), as all courses in the certificate program can be applied toward the Master of Science degree.

ICSC's distance program for the Graduate Certificate Program for professionals is a 1-year program targeting creativity leadership at the theoretical knowledge and applied-skills level. ICSC uses an academic curriculum in which students attend classes and earn a grade for all their work. The Center uses an assessment tool specifically targeting creativity, creative thinking, and problem solving (John Cabra, personal communication, November 3, 2009).

<div align="center">ICSC Assessment: FourSight</div>

The program begins with each student going through an assessment process, which is the FourSight Preference Test. FourSight was developed in the early 1990s by Dr. Gerard Puccio as a way of helping students determine personal presences. The FourSight looks at the link between a person and their preferred expression in four fundamental areas of the creative process, which are: ideate, clarifying, developing, and implementing (Puccio et al., 2010).

"FourSight: The Breakthrough Thinking Profile" is an assessment tool backed by 50 years of academic research and 16 years of scientific validation. The FourSight assessment provides results that show individuals their unique creativity style in creative process. Research shows that FourSight increases student confidence and competency in how to engage the creative process. The FourSight assessment tool is designed to help identify individual preferences for creative problem solving: Clarifier, Ideator, Developer, and Implementer (Gerald Puccio, personal communication, November 3, 2009).

Learning Outcomes

All students who successfully complete ICSC programs are required to demonstrate competency in a holistic approach to creativity, problem solving, and leadership. Students who complete the minor in Creative Studies are expected to have earned competencies in managing and nurturing diverse groups, and be able to develop, implement, and support an environment that nurtures creative thinking. It is also expected that students have developed a deep understanding of creativity theory and mastered practical skills for creative problem solving, decision-making, leadership, and managing change in a complex world (Gerald Puccio, personal communication, November 3, 2009).

ICSC's learning outcomes require students to demonstrate competency in facilitating the CPS/TSM creativity model, as well as mastery of specific skills that support the creative process: problem finding, opportunity spawning, active listening, deferring judgment, embracing mistakes, and managing feedback. Students are also expected to demonstrate competency in identifying behaviors that block the creative process: idea blocking, close-mindedness, judging, and robbing from the outcome.

ICSC graduates are expected to articulate interrelated aspects among key definitions, principles, and constructs in the discipline of creativity. Each student is required to develop an informed philosophy on a personal view of creativity and describe a vivid image of themselves as future creative leaders in their personal and professional lives. Students are expected to have learned how to communicate a deep understanding of creativity topics in an authoritative style (ability to articulate, guide, persuade, influence, and hold their position based on a well-grounded and deep understanding of the domain of creativity). Upon completion of study at ICSC, students are required to show mastery

at distinguishing good science from poor science in the field of creativity studies, such as to distinguish opinions, theories, empirically established facts, and rigorous research studies. Each student should have developed expertise in synthesizing literature in a manner that demonstrates that they can identify, comprehend, analyze, and evaluate knowledge germane to their topic of interest. Over the course of their time spent at ICSC, students engage in problem finding that leads to the identification of a gap that is then addressed by the students in a novel way. In short, students are expected to have developed and maintained an affirmative attitude towards change and novelty (Gerald Puccio, personal communication, November 3, 2009).

Another outcome fundamental to the creative process is an ICSC metaphor, the clay pigeon. Students are expected to understand how and why this metaphor is vital to the creative process. "Clay pigeons" or clay pigeon meetings are when someone destroys the creative process by blocking the flow of ideas. Students are taught to recognize clay pigeons and shoot them down once spotted. When students or faculty start "clay shooting," students are given permission and held responsible to call attention to what is happening, metaphorically shooting the pigeon and reinstating the creative problem-solving process (Roger Firestien, personal communication, November 3, 2009).

Learning outcomes for all graduates from ICSC encompass the field of creativity in totality: theories, experts, models, problem-solving, collaboration, mind-sets, flexibility, openness, and enthusiasm in learning what the future holds for both the field of creativity and for the creative person. The goal for all ICSC graduates is that they have both passion and knowledge to embrace creativity and go out and change the world

through the creative process and creative problem solving (Mike Fox, personal

communication, November 2, 2009).

Summary

The faculty and staff at ICSC hold that creativity and the creative process are

what is needed in today's complex world (Puccio et al., 2010). Programs offered at ICSC

are designed to provide students of all ages the necessary skills to become

transformational leaders in their organizations and communities (Michael Fox, personal

communication, November 4, 2009).

Today, creativity is considered one of the most important resources of the 21st

century (Rifkin, 2009). ICSC considers those who have become competent as creative

problem-solvers and creative leaders to be those who lead the breakthrough in innovation

and lead relevant change. ICSC offers an approach to creative leadership that is

applicable in all domains. The faculty and staff at ICSC are committed to developing

creative leaders and continuing to expand research and program offerings that keep pace

with the demands of today's rapidly changing world.

CHAPTER 6

BANFF CENTRE, INSPIRING CREATIVITY,

ALBERTA, CANADA

This chapter presents a case study of the Banff Centre located in Banff National Park, Alberta, Canada. This case study focuses on four aspects of the Banff Centre: history, theoretical framework, delivery methods used to teach creative leadership, and intended learning outcomes of participants in the Banff Centre's leadership development program.

History

The Early Years

For more than 75 years the Banff Centre has been a catalyst for creativity and a Mecca for emerging and professional artists and leaders. The Centre provides opportunities for personal and leadership development through an arts-based learning model (Nissley, 2002). The vision of the Banff Centre's founder was for the Centre to become a worldwide inspiration for creativity and innovation through revolutionary programming and world-class opportunities (Fabbri, 2008; Green & Spier, 2001; Hofstetter, 2009).

The Centre's beginnings are rooted in one man's vision that emerged during the Great Depression of 1929. Educator and Canadian Senator, Donald Cameron, was concerned that the depressed economic condition of the 1920s was destroying the heart

and soul of Canada's men and women. Cameron believed that everyone was born to be creative and could only live meaningful lives if they could access their natural creative talent. He believed that a school that taught the arts in all forms and related it to a meaningful life would rekindle hope and inspire vision for people everywhere (Hofstetter, 2009).

Determined to realize his dream, Cameron became the driving force behind the development of what ultimately became the Banff Centre for Continuing Education (Green & Spier, 2001). Cameron worked to garner support for the school he hoped would one day become the Salzburg of North America. In 1933, the school that Cameron had dreamt of got its first viable support when the U.S-based Carnegie Foundation of New York granted $30,000 through the University of Alberta's Department of Extension (UADE) to begin an arts education program (Zwarun, 1975).

The new Centre would eventually become an international arts, cultural, and educational institution with a conference complex for promoting creativity and innovation; but for the time being, it was a single drama course offered through the University of Alberta's Department of Extension (UADE). The course proved so popular that newly assigned director, Ned Corbett, established the Banff School of Drama as an experimental theater, and offered a 2-week course, for which over 190 students enrolled (Greene & Spier, 1968). Within 2 years, two additional writing courses were added. During that same time, the Canadian government launched a national arts campaign movement to which Dr. Corbett was invited to head up the movement. Corbett accepted the new position and named Donald Cameron, the original idea champion for the Banff School, as his successor. Cameron was back at the helm and focused his efforts on

building and expanding his dream. Within a short time, Cameron added music to the school's offerings and changed the school's name to the Banff School of Fine Arts. By 1936, the school was drawing both local and national artists. Cameron quickly realized that artists added much credibility to the school, so he extended a wide invitation for artists far and wide to come visit the Banff School. Before long, Canadian and foreign musicians were coming to visit, play, and teach. As more and more artists visited, additional courses, concerts, and exhibits were added in quick succession (Greene & Spier, 1968).

As the school's credibility and popularity grew, so did financial support from both the public and private sectors. In 1945, the Carnegie Foundation funded an applied arts program of weaving, leather craft, and ceramics. This grant put the Banff School on a trajectory to become the first school to offer a comprehensive program in fine and applied arts on the same campus. Banff's groundbreaking trend continues to the present day (Citron, 1983).

Beginning in 1945, the Banff School received national attention when Canada's National Film Board (NFB) produced a documentary showcasing the school titled, *Holiday at School* (Brickenden, 1989). Again in 1966, the school was featured in a second CNFB film titled, *Campus in the Clouds*, followed by David Leighton's 1982 film production, *Artists, Builders, and Dreamers*, and the NFB's 1982 documentary celebrating the school's half-century mark, *From Bears to Bartok: 50 Years at the Banff School* (Ruvinsky, 1987).

Shortly after the first film was released, the school paid $1.00 for a 42-year lease for a new location on the side of Buffalo Mountain, minutes from downtown Banff. To

commemorate this milestone of a permanent campus, the school faculty invited students and staff to a celebration picnic on the property. All participants were invited to join in a formal discussion of the future of the Banff School of Fine Arts. The evening became an annual event known as the "Birth Night of the Banff School" (Boyle, 1970; Thompson, 1993). From the day the Banff School opened, the campus has been either expanded or planning for expansion through building and programming, and the student and artist admission applications have exceeded the school's capacity (Singen, 1980).

<div align="center">Creative Leadership Program Introduced</div>

In 1954, the school expanded in a whole new direction, combining the Centre's art focus with leadership development in what has been considered the first formal leadership program to bridge leadership development with creativity and the arts. This program is called the Banff School of Advanced Management (BSAM). The year before the school launched arts-based leadership development, an educational conference and workshop was opened for educators, government employees, managers, and top-level leaders. This center is thought to be the forerunner of the arts-based creative leadership program. Since its launching, the conferences have been a central activity of the Banff Centre, providing delegates from Alberta, Canada, and around the world with exceptional meeting facilities in an environment that fosters an inspirational learning experience (Banff, 2009). The Banff School of Advanced Management program was co-sponsored by the universities of Alberta, British Columbia, Manitoba, and Saskatchewan in affiliation with the Banff Centre (Greene & Spier, 2001).

In 1966, the University of Calgary became a trustee of the Banff School of Fine Arts. The Centre had been financed by grants from the Alberta government, the Canada

Council, foundations, corporate and private donations, tuition fees, and revenue from its Centre for conferences. Stewardship of the school was transferred from the University of Alberta to the University of Calgary in 1966 (Brickenden, 1989; Ruvinsky, 1987).

In 1970, to acknowledge the broader educational role of the school as well as its move toward creativity and innovation, it was renamed the Banff Centre for Continuing Education, or The Banff Centre, for short. Shortly after, in 1972, the Banff SFA experienced a significant shift, moving from operating as a single unit to two units: the year-round visual arts program, and the summer performing-arts program, followed by the Banff Festival of Mountain Films and the French Immersion Program (Edinborough, 1975; Greene & Spier, 1968).

By 1978, Alberta's legislature had rewarded the Banff Centre with full autonomy as a non-degree-granting educational institution under the governance of an appointed board. At the time, the Centre was comprised of the school of fine arts, the school of management, and a conference division. Amendments to the Albers Post-Secondary Learning Act in December 2008 officially changed the name to the Banff Centre.

Banff was now fully official, and it looked like it was full steam ahead; however, no one anticipated the devastating fire of 1979, which destroyed Crich Hall, bringing the newly approved photography program to a grinding halt. This tragedy slowed progress, but in a few short months the Centre was rebuilding, plus making plans to open a long-overdue library, and its first annual Banff Television was piloted (Thompson, 1993).

During the 1980s, the Centre continued adding programming and events to all their offerings. The Banff Centre had reached both national and international attention, resulting in the Canadian government renewing the Centre's lease for another 100 years

(Nick Nissley, personal communication, November 25, 2009). The year the Banff School turned 50, the school celebrated by hosting the first Banff International String Quartet Competition (Brickenden, 1989; Ruvinsky, 1987).

By now, the reputation of the Banff School had spread and the School of Management was invited to conduct its first international workshop in 1987 in Kingston, Jamaica. Back on campus that same year, the Screenwriters' Workshop was introduced. The next year, 1988, saw the opening of the Jeanne and Peter Lougheed Building and the launching of the Media Arts program. The School of Management introduced three new courses: Management Development, Management Communications, and Senior Executive Summit. The Board of Governors increased from 12 to 15 members. By the end of the decade, the divisions of the Banff Centre for Continuing Education were renamed: the Centre for the Arts, the Centre for Conferences, and the Centre for Management, and the third Banff International String Quartet Competition was held (Thompson, 1993).

Fundraising

In the mid-1990s, due to financial restraints, Alberta was forced to significantly cut funding for the Banff Centre; however, the Centre's consistent success and growth put them in the perfect place to launch what was to be their first capital campaign (The Creative Edge). The fundraising efforts proved successful, and by the end of 1999, the Banff Centre was recognized as a National Training Institute by the federal government and was awarded CAD $3 million over 3 years for artistic training programs. Banff's media arts program also received over CAD $500,000 in federal money for the media arts

program to explore virtual reality as an art form, which led to the opening of the TransCanada Pipelines Pavilion in 2004 (Fabbri, 2008).

The Banff Centre's 65th birthday in 1989 was a milestone celebrated both on the Banff Centre campus and throughout Canada. It was a significant achievement, considering its humble beginnings. The Banff Centre articulated the Centre's role as a specialized Leadership, Arts, and Culture Institution, providing non-partisan programming in the arts and creativity. The Centre's commitment to keep tuition fees for the arts accessible for all is accomplished through ongoing fundraising efforts, including conferences, building endowments, and scholarships from alumni both nationally and internationally. Advancement efforts have been successful, giving the Centre the ability to grant as much as 70% tuition to qualified students, as well as collaborate with the Department of Canadian Heritage, enabling Aboriginal participants to attend the Banff Centre's leadership development, mountain culture, and environmental courses (Fabbri, 2008; Hofstetter, 2009).

Banff Centre and Worldwide Recognition

By the turn of the century, the conference facilities had become a popular destination and offered such programs as the learning vacation program called the Live & Learn Series. Today, along with extensive arts programming, the Centre also offers full certificated leadership development programming for First Nation leaders as well as leaders from all other sectors (Fabbri, 2008; Hofstetter, 2009). By the dawning of the 21st century, the Banff Centre had earned its place as a world leader in creativity, leadership, and the arts, and continues to draw crowds from a wide range of artists and leaders (Bass & Stiedlmeier, 1999).

From its inception, the Banff Centre has continued to grow, expand, and support the artistic process across sectors in the arts, which includes leadership. The Banff Centre maintains alignment with Cameron's original mission to bring arts to people from all walks of life so they can access their innate creative capacity and become the people they were intended to be. The Banff Centre has remained true to its core values of honoring the human experience and teaching people from all walks how to access their true creative self (Fabbri, 2008; Hofstetter, 2009).

Theoretical Framework

Overview

Banff Centre's mission is simple: *Inspiring Creativity*, a mission made evident by the Centre's location in the heart of Banff National Park. Banff Centre's builders believed that to inspire creativity, the Centre needed to be located in a setting that would reveal nature's majesty. The Banff Centre is a fully developed educational institute, board-operated with a qualified faculty teaching a wide spectrum of programming centered on the creative development of artists and leaders. The faculty and staff at the Banff Centre believe that even though the program curriculum and material could be replicated in another place or in a city, without Banff's powerful inspirational setting, the program would be much less effective (Nick Nissley, personal communication, November 25, 2009).

The Banff Centre is designed to teach and inspire tomorrow's leaders through creativity and the arts (Mike Jones, personal communication, November 24, 2009). Banff faculty and staff believe that creativity is universal to all people and is developed throughout one's life by intentional study and dedicated effort. De Pree (2008) taught that

intentional engagement in the artistic process connects with personal creative capacity

and leadership potential. This approach is the basis of the Banff Centre's leadership

development programs (Heemsbergen, 2004). Each of the programs is designed on the

belief that leaders have more in common with artists, scientists, and other creative

thinkers than they do with managers (Woodward & Funk, 2010). Banff's arts-based

approach brings the artistic process into everyday work as a way of helping people move

to deeper levels of mindfulness and intentionality that originates from the empathic

understanding (Purg, 2010).

Definition of Arts-Based Learning

Nick Nissley (2010, p. 13), director of the Banff Centre's leadership program,

describes arts-based learning as follows:

> Arts-based learning describes a wide range of approaches by which management educators and leadership/organization development practitioners are using the arts as a pedagogical means to contribute to the learning and development of individual organization managers and leadership, as well as contributing to organizational learning and development.
> Arts-based learning was developed to teach that it is through the arts a society grows, changes and morphs into new levels of understanding and authenticity.

In addition, Nissley offers a unique look at leadership development and arts-based

learning by comparing the two to the cuisine of fusion cooking. Nissley (2010) explains

that fusion cooking resulted from a chef's desire to move beyond traditional cooking;

therefore merging two different cuisines to create a whole new and innovative eating

experience. Johansson (2004) had the same idea when he coined the phrase

"intersectional innovation," where two worlds intersect to create something new and

innovative. Just as Nissley (2010) points out that chefs wanted more than traditional

cooking, today's world needs more than leadership styles that were fashioned for a world that largely no longer exists.

Nissley (2004) identified five overarching propositions that illuminate how arts-based learning and artful creations can provide new ways of seeing, thinking, and behaving. Specific commonalities between artful creations and leadership offer illumination on how creativity is core to leadership:

1. Artful creations are expressions of presentational knowledge and/or language. This includes direct experience with artful creations.

2. Artful creations can serve as mediators for organizational inquiry. Conversations and dialogues become more meaningful and authentic when there is something in the middle, such as artifacts that open the way, or provide a space for dialogue and meaningful communication.

3. Artful creation can be symbolic constructions that become metaphorical representations of organizational life. Participants are able to create an artifact that serves as a metaphor for each person, the team, and the organization.

4. Artful creations are realized through collaborative inquiry or co-creation. Artful creations ignite collaboration that results in the creation of something that allows for co-inquiry or creating a shared vision.

5. Artful creation serves as a window to the unconscious. Through what one creates, one is able to become authentic about who one is and what one thinks.

This is the basis for the leadership development programs at the Banff Centre (Nick Nissley, personal communication, November 25, 2009). Art-based learning experiences are offered to participants so they are able to probe beneath the level of the

rational mind, bringing to light what cannot or might not be known or understood otherwise (Mike Jones, personal communication, November 24, 2009).

Aesthetic ways of knowing make it possible for individuals to move beyond the logical-rational way of thinking to more authentic places of knowing, feeling, and understanding (Cooperrider, Whitney, & Stavros, 2008). Steven Taylor and Ladkin (2009) suggest authentic levels of understanding are not as readily available in more traditional learning models. An arts-based learning approach can ignite deeper, more authentic levels of learning faster and more permanently than traditional learning environments (Seifter, 2004). The findings from various experts suggest that cross-fertilization between the arts and leadership builds intentionality and mindfulness into the leadership process (Heron & Reason, 2008). In other words, Banff's arts-based curriculum is based on the idea that effective leadership mimics the artistic process (Mike Jones, personal communication, November 23, 2009).

Artists as Leaders

The Banff Centre was one of the first leadership institutes to train leaders and artists under the same roof (Nick Nissley, personal communication, November 25, 2009). By the time Pink (2006) gained national attention in the *Harvard Business Review* (*HBR*) (Pink, 2004) by declaring, "The new MBA is an MFA," the Banff Centre had already developed arts-based management pedagogy and was providing leadership development for participants from all over the world. The concept of arts-based learning began to emerge in mainstream education during the middle of the 20th century (Rooney, 2004), but did not attract much attention as a model for leadership pedagogy until the later part of the 20th century (S. Taylor & Ladkin, 2009).

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Creativity experts Zander and Zander (2002) posit that arts-based learning offers a new approach to leadership development. Darsø (2004) illustrates artistic-based leadership development where leaders have the opportunity to interface with the arts on a personal level and embrace deeper levels of mindfulness and authenticity, or in other words, to see beyond the obvious to generate new ideas (Langer, 2009). The concept of arts-based leadership development has been offered: Creating Shared Vision (Parker, 1990), Aesthetic Communication (Gagliardi, 1996), and Presentational Knowledge (Heron & Reason, 2001).

The idea that arts-based learning accesses commonality between the artistic process and leadership lies at the root of creative leadership (Heron & Reason, 2008). The leadership development program that Banff faculty members designed and offers has created a significant breakthrough in leadership development by linking the artist process to leadership (Woodward & Funk, 2004). Bastiaan Heemsbergen (personal communication, November 25, 2009) believes by comparing and contrasting those characteristics evident in effective leaders and artists, that this process lends support for arts-based creative leadership development. Steven Taylor and Ladkin (2009) identified that specific characteristics vital to effective leadership and artists include: keen observation, fresh eyes, imagination, inspiration, inventiveness, mindfulness, improvisational ability, collaborative and imagination, spontaneity, adaptability, and presentation.

Since the Banff Centre's arts-based leadership development program began, other arts-based learning approaches have also emerged (Nissley & Jusela, 2002): Appreciative

Inquiry (Cooperrider, Whitney, & Stavros, 2008), Artful Inquiry (Barry & Meisiek, 2010), Mediated Dialogue (Palus & Horth, 2002), and Aesthetic Discourse (Strati, 2007).

Katz-Buonincontro (2008) holds that arts-based learning programs like BC evoke leadership development because they target the very components that are vital to leadership, which are the same components vital to good artistic process. Such components include: reflection, observation, deferred judgment, courage, risk taking, vision, and a spirit to fail (Barry & Meisiek, 2010). Participants are taught how to use artistic experiences to identify and confront cognitive traps through reflection and debriefing. Learning experiences organized around artistic process put participants in the middle of organized chaos where they are able to expand personal comfort zones with emerging chaos and order (Couch, 1993). This is a trait that Hamel (2012) considers vital to all effective leadership. Faculty members guide participants to intentionally bridge the leadership applications between arts-based learning both in the personal and professional dimensions (Bastiaan Heemsbergen, personal communication, November 23, 2009; Mike Jones, personal communication, November 23, 2009; Nick Nissley, personal communication, November 23, 2009).

Banff programs were organized around the belief that while it may not be readily recognized, artists are leaders and they can learn from other artists; and leaders are artists who can learn from artists (Woodward & Funk, 2010). Participants are put in the middle of an artistic experience to learn firsthand what artists feel and see. The idea is to show leaders that an artist begins with nothing but a vision. The artist then holds that vision of something that does not yet exist (Austin & Devin, 2010). Such an approach requires trust and a willingness to shift beyond habitual ways of seeing and thinking to a new level

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of sense-making through context shifting (Nissley & Graham, 2010). Findings from research conducted by Seifter (2005) support the idea that the hands-on learning aspects of the arts-based approach open the way for participants to see more and see differently.

Steven Taylor and Ladkin (2009) believe that art inspires the artist's skills. Because these skills are often perceived as unattainable, often a certain mystic is created around the artists. This mystic that evokes inspiration can instantly transport others to a level of illumination and understanding. Nissley (2010) believes this phenomenon does not exist in more traditional leadership development approaches organized around lectures, workbooks, and artificial simulations. Leadership development organized around the artistic process attempts to inspire similar effect which is twofold: capture the sense of wonder and inspiration of an artist, and give non-artists the experience of the creative process that emerges incrementally as the artist moves forward, embracing mistakes, successes, risk, and the unknown to arrive at a new creation. Such insights lead to alternative ways of learning and leading, which are not always obvious in other leadership approaches (Langer, 2009).

Artifacts and Storytelling Role in Banff Centre Leadership Program

Banff's leadership programs are designed to develop the following four skills: (a) enhancing empathic attention and reflection; (b) expanding imagination; (c) developing personal craft; and (d) maintaining personal uniqueness (Woodward & Funk, 2010).

Banff's curriculum reflects Kolb and Fry's (1975) learning theory that suggests that learning happens best when learners view learning as a continuous process grounded in experiences rather than a specific learning outcome. In other words, learning happens in a holistic process where the learner and the environment interact to create learning

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through hands-on experience. Such a process deepens awareness of thought and articulation, bringing unconscious knowledge into more conscious awareness. This fosters reflection through projection as a way to express tacit ways of knowing (Collins, 2010). The idea that art and the artistic process evoke different ways of knowing and seeing is exemplified by how art can spark interaction between attention, apprehension, and projection—three key components for self-consciousness (Crowther, 2009). Engagement with artifacts and the arts allows the artist to see and understand on a deeper level than conversation or words alone. The arts have an important role in helping to make tacit knowledge of "invisible concepts," such as culture, "visible" (Seifter, 2005).

The engagement with artifacts or art, as in storytelling, either in telling, reading, or drama form, enables a group to move to deeper levels of understanding that would most likely not happen in a boardroom (Seifter, 2005). Leaders from cross-cultural settings can build trust and empathy for each other through storytelling and drama. When individuals share what is important to them, cultural gaps are bridged and a common understanding develops, allowing the group to connect on various levels. For example, two people seeing the same Shakespeare play could discuss it and share their views, all the while building a bond. As the person creates artwork, the work creates something through the artistic process in a powerful way, bringing leadership development and transformation (S. Taylor & Ladkin, 2009).

<center>Personal Awareness and Reflection</center>

Nissley (2010) holds that as leaders learn how to see, understand, and connect at multiple levels this is when that leader moves towards authenticity. Franck (1973) teaches that true leadership begins with seeing. Joseph Campbell (2008) holds that

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leadership begins with the decision to lead. Banff's approach melds these two ideas together and holds that leadership is an authentic experience with a leader's decision coupled with authentic eyes to see. It is actually learning to see when one can manage the present and also develop compassion for the human experience (Langer, 2009). Franck (1973) believes that we do not know what it means to be fully human until we can see as an artist sees when trying to paint or draw. This concept is not simply taking an art class or drawing a picture, but the authentic artistic experience, which evokes a response in which a person learns how to see, hear, and feel from an authentic place of knowing. According to Franck, the process of learning to draw teaches a person how to see, and by seeing, a person unleashes their humanness. Weick (2003) shares Franck's view that the artistic process leads to mindfulness and to a place where the authentic self can emerge, which is at the core of all effective leadership.

I observed faculty members teaching pottery skills to participants for the purpose of demonstrating how the artistic process naturally teaches how to respond quickly and competently to unexpected and novel situations. After each step in creating a piece of pottery, the faculty member asked for feedback, then drew life and leadership parallels from the artistic experience. Participants were asked to become aware of their own self-talk, fear of judgment, cynicism, and ways they handle mistakes or move through the process. At the close of the pottery session I was able to observe the faculty member debrief with participants and lead them outside to reflect on what the artistic experience meant to each participant personally. After a period of reflection, participants were asked to return to the group and share what new learning emerged.

As I interviewed each of the faculty members, they shared that the Banff Centre's leadership development program was built on the assumption that arts-based learning allows participants to encounter the artistic experience and then extrapolate lessons, understanding, and meaning toward new ways to function as a leader. Bastiaan Heemsbergen (personal communication, November 25, 2009) holds that the fundamental purpose of arts-based leadership development aligns with Banff's underlining goal to inspire creative leaders in all walks of life.

Delivery

The Banff Centre exists for the purpose of providing time, space, support, and inspiration for artists and leaders at any stage of their development through workshops, certificate programs, and residencies (Mike Jones, personal communication, November 24, 2009). Banff leadership programming has been pioneered for leadership development through an arts-based approach which encompasses the artistic process, nature, and design thinking (Nick Nissley, personal communication, November 25, 2009).

I was invited to join in the program as a participant during my site visit to the Banff Centre. My observations were from firsthand participation. While I was a participant in the program I was able to review program documents, syllabi, and curriculums. I was also given time to interview each of the faculty members and staff before and after the program was completed each day.

Overview

Through the course of the interviews, observations, and direct participation, I learned that the Banff Centre's leadership development program is designed to be unique learning processes inspired by art and nature. Participants learn how to generate ideas,

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explore possibilities, and in turn make them real with meaningful results (Mike Jones, personal communication, November 24, 2009). Banff faculty members are charged with the task to not only teach creative leadership, but also to inspire leadership (Nick Nissley, personal communication, November 25, 2009).

Nick Nissley (personal communication, November 25, 2009) shared that the Banff Centre's approach to leadership development is a distinct approach, an approach designed not to simply teach or show leaders and artists how to reach their full potential, but to inspire each one to discover their authentic self and release it to the world. It is for this reason that Banff's leadership pedagogy and curriculum are centered on the artistic process and why the Banff Centre is located where it is. Inspiration and inspiring leaders and artists are at the core of all Banff's curriculum (Bastiaan Heemsbergen, personal communication, November 25, 2009).

<center>Components of Program</center>

All participants in the Banff Centre leadership development program are taken beyond traditional classroom lecture and placed in the middle of the artistic process. All of us who were participating were asked to imagine ourselves as designers and to begin thinking like one. Faculty taught the first step in such an approach. Design thinking (Kelley & Littman, 2005) was to begin thinking and listening with empathy. According to Kelley and Littman, empathy is at the heart of all creativity and the place where solutions come from which begins with a balanced view of human centeredness, market value, and innovation.

Each faculty taught that this, arts-based pedagogy, is reflected in all BC curriculum and calls for individuals to learn how to pay attention and listen as an artist. It

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calls for improvisational skills and theories of 'yes and,' or utilizing errors as a source of learning. Research shows that often one's encounter with arts-based learning sparks a desire to become involved in the artistic process (S. Taylor & Ladkin, 2009). All Banff Centre courses are conducted on campus in both indoor and outdoor settings, and are integrated encounters with the arts, conversations, and nature. Critical curriculum components include: artistic process, deep reflection, feedback and debriefing, conversation, assessment, serious play, and design thinking (Nick Nissley, personal communication, November 25, 2009).

As we participants moved through BC curriculum, faculty taught four distinct ways of knowing that moved beyond logical reasoning (Heron & Reasons, 2001): (a) experiential knowing, where we learned by face-to-face encounters (visiting Banff museum and reflecting on displays followed by debriefing with faculty and other participants); (b) experienced presentational knowing as we engaged in metaphorical representations of art form such as movement, painting, storytelling, or other art forms (attending Banff dance or theater to watch an artist in residence perform); (c) engaged in propositional by listening to then discussing specific learning theories and constructs expressed through informative statements (art or faculty lectures); and (d) received practical knowing through art lessons to learn skills that apply to leadership (Kim Bater, personal communication, November 23, 2009; Bastiaan Heemsbergen, personal communication, November 23, 2009; Mike Jones, personal communication, November 23, 2009; Nick Nissley, personal communication, November 23, 2009).

Banff programming was designed to access the mental, spiritual, emotional, and physical sides of participants (Doyle, 1961). For example, after the morning meal and

before specific courses began, we participants were taken through stretching reflexology types of activities that included a personal and intentional check-in from each participant. Courses usually ran from early morning until after the evening meal, allowing time for group work in creative problem solving. Banff courses can be taken as a stand-alone learning experience or as part of two different leadership certificate programs. Certificate programs include personal leadership or organizational leadership. Courses include Centered Leadership: Leading Through Change; Building Personal Leadership; Leading Teams for High Performance; Arts of the Executive Leader; Coaching for Performance; Leading Strategically; and Leading the Innovative Organization (Mike Jones, personal communication, November 24, 2009).

<div align="center">Personal Journey and Engaged Faculty</div>

The Banff programs are designed to help participants learn through faculty, counselors, or artists how to be architects of their own experiences and to change personal leadership trajectories as participants are guided in answering deep questions such as: "Who am I?" and "What is my true work?" While leadership principles and ideology are taught in all leadership courses, the real goal is discovery and deepening awareness. The Banff program is organized around the artistic process because faculty and staff hold that leadership development is meaningless if participants do not access their authentic self and discover who they really are. From a foundation of inspiration and discovery, all leadership pedagogy is built (Kim Baxter, personal communication, November 23, 2009; Bastiaan Heemsbergen, personal communication, November 23, 2009; Mike Jones, personal communication, November 23, 2009).

At various times during the programs, participants were asked to share what they liked and what they would like to see more or less of. Participants had opportunities to give personal accounts of their engagement level, which resulted in follow-up activities that were tailored to the levels of group engagement. This type of curriculum tweaking is an example of programming designed for personal inspiration and accessing the authentic self. Predetermined curriculum often misses both group and individual needs; and therefore is often unable to evoke inspiration and lasting change. Discussion, simulations, and reflection times were strategically placed within the programs to ensure full engagement among all participants. The faculty work closely with each class and ask for feedback and levels of engagement (Bastiaan Heemsbergen, personal communication, November 25, 2009).

Faculty intentionally created and maintained collaborative environments, so as participants engaged in the artistic process, they were able to remain open and willing to take risks, embrace mistakes, laugh and have fun, show empathy, brainstorm, engage in rapid prototype, and give and receive feedback. Artistic sessions were followed by debriefing sessions held either in studios or outdoors, where faculty led in guided reflection so participants could apply meaning and understanding to what they had just experienced. Participants were asked to tie new learning to their mental leadership models and visions (Nick Nissley, personal communication, November 25, 2009).

Meal Times

A significant aspect to Banff's programming is that participants reside on campus during the duration of the program and eat three meals together in the Centre's cafeteria. The cafeteria was intentionally designed for inspiration with conversation areas, buffet

lines, and floor-to-ceiling windows where the Banff mountains can be viewed from anywhere in the building. All food served is buffet style and prepared by world-class chefs who are present when food is served. The faculty join the participants for all their meals where specific topics for discussion are assigned for some of the meals. Meal times are intentionally designed to extend learning and discovery among participants and faculty. The remainder of the campus consists of several classrooms with expansive views, studios displaying current or in-progress art, a museum showcasing former and current artist work, resource rooms for art and leadership, a fitness center offering a variety of classes, an Olympic-size pool and spa, walking trails, an auditorium, performing halls, gathering places, and a dormitory.

Assessments, Creativity Models, and Classroom Venues

Most of Banff's leadership programs begin with an online 360° assessment that links results to a participant's individual development plan. Assessment results are used as a guide to assist participants and program coaches in designing individual leadership development plans.

Each course encompasses multiple aspects of the creative process through the use of creativity models such as design thinking, arts-based learning, or creative problem solving. While all courses taught use an arts-based learning approach where participants encounter the arts, creativity models offer additional learning and support through dialogue, appreciative inquiry, reflection, storytelling, feedback, journaling, and serious play (Kim Bater, personal communication, November 26, 2009).

A segment of each program is conducted on the side of a mountain close to the Banff campus. Participants are led up the mountain by faculty to places where the

majesty of the mountains is fully visible. Participants are then asked to reflect through quiet thinking time, journaling, and sharing through guided reflection and discussion. Journaling sessions are followed up by small-group-guided discussions. Participants are asked to share new insights they have gained and how they apply those to their leadership at any of the four levels: self, others, organizational, and global. The purpose of mountain experiences is to bring participants to an inspiration point in nature, where they can bring meaning and deeper understanding to what has been presented and experienced (Mike Jones, personal communication, November 24, 2009).

Each program includes time where participants actually design, create, or plan something collaboratively. During the last day of the program, each group shares with the whole group what has been created. Group work provides learning experience in all aspects of the creative process in leading, designing, and managing feedback loops. Feedback is crucial as participants are given permission to fully engage in feedback and held responsible for giving feedback, therefore protecting the integrity of the creative process. The idea of managing feedback loops being critical to the Banff pedagogy is because feedback is often misunderstood and more often mismanaged. Faculty and staff hold that, without feedback, the creative process cannot work and leadership becomes impotent. According to the faculty, leadership development rooted in arts-based learning is naturally also rooted in empathy and feedback loops because artistic process relies on both for its success (Mike Jones, personal communication, November 24, 2009).

Arts-Based Learning

Arts-based leadership development is accomplished through more than a dozen art forms, including Aboriginal arts, music, theatre, dance, opera, literature, ceramics,

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print-making, painting, papermaking, photography, sculpture, audio engineering, digital film and video, and new media. Specific creative models and frameworks support leadership development through the artistic process, such as Design Thinking (Brown, 2009b) and Theory U (Scharmer, 2009). Design Thinking is an approach to creative problem solving that centers on *empathy* for the context of problem solving, *creativity* for the generation of insights and solutions, and *rationality* to analyze and fit solutions to the context. The actual application of Design Thinking happens in group work, where participants take turns leading the creative process while the remainder of the group holds each accountable for each phase of Design Thinking. Groups innovate through group collaboration by engaging in specific phases of Design Thinking, including empathy, problem definition, ideation, rapid prototyping, and feedback/testing. Group creative problem solving is followed up by debriefing sessions that focus on individual participant performance, including how well each participant remains open to the creative process, embraces mistakes, participates in feedback loops, and is transparent about what was effective and what could be done differently.

The arts-based learning model approaches problem solving from an empathic framework (Mike Jones, personal communication, November 24, 2009). Empathy is developed through observations, interviews, participating with end-users, and by directly experiencing what the end-user experiences. Empathy finding is core to all good innovation and is not possible without it. Participants were given time and opportunities to engage with end-users to establish empathy through interviews, observations, and interactions (Nick Nissley, personal communication, November 25, 2009).

Another model, Theory U (Scharmer, 2009), is used as a foundation in several courses where participants are taught how to identify personal blind spots, access the authentic self, push past fears, and suspend judgments through such processes of observation, reflection, and intentional discussions. Faculty led the participants through different forms of the artistic process by inviting each participant to engage with an open mind, open heart, and open will. Both Theory U and Design Thinking are examples of creativity models used in conjunction with arts-based learning (Brown, 2010; Jones, 2006; Scharmer, 2009).

The Banff Centre continually monitors the effectiveness of their programming through applied research, program evaluations, and new program development. A learning lab exists to teach participants to connect arts, ecology, and culture to the practice of leadership. The purpose of such focus and research is to keep Banff leadership programming relevant and highly effective (Bastiaan Heemsbergen, personal communication, November 25, 2009).

Learning Outcomes

Participants successfully completing the Banff's leadership development program are expected to have earned competency in creative leadership in operating from a new place of seeing and hearing on all four levels of leadership: micro, meso, macro, and mundo. Besides learning how to develop creative leaders, participants are expected to know the whys of creative leadership. Those who have successfully completed the Banff courses will have understood their own personal whys of leadership, a place where the authentic self has been able to emerge as the preferred way of leading. All participants earning a leadership certificate are required to demonstrate proficiency in knowledge,

competency, and character (Bass & Stiedlmeier, 1999). These competencies are similar to Kolb and Fry's (1975) theories on effective learning, where the learner is right in the middle and where the hands-on experience will open the door to both learning and meaning (Nissley, 2010).

Three types of leaders emerge from the Banff programs, and all three are regarded as creative leaders, since leadership is a lifelong journey. Each stage falls within the leadership continuum: (a) emerging: a technically competent leader, but in a new position of leading others; (b) experienced: a leader with less than a decade of direct leadership and decision-making experiences; (c) seasoned: a leader with more than a decade of experience dealing directly with the challenges of leadership.

Learning outcomes that were foundational to all Banff programs hearken back to the original core values of the founder: keeping current on rapidly changing knowledge; developing character capacity to know the right thing to do and having the courage to act; and operating with integrity and trust.

Banff expects that participants completing certificate programs will have developed creative leadership competencies as outlined in The Banff Centre Competency Matrix, which includes the following general sections: Self Mastery, Futuring, Sense Making, Design of Intelligent Action, Aligning People to Action, and Adaptive Learning.

The four competencies inside each of the six Dimensions (24 in total) define a set of related actions that, when executed with intention, create a specific outcome. Each competency is made up of observable skills that can be learned. The specific skills represented by these 24 competencies constitute the essentials of leadership skills. Primary skills are grouped into the 24 definable competencies to show function and

purpose, choosing dimension names that best describe the groupings of these competencies (Figure 4).

Summary

The Banff Centre exists as a leader in helping leaders know how to function as creative leaders (Banff Centre, 2009). Programs at the Banff Centre are typically intensive residential experiences, and they welcome participants from a diversity of disciplines, cultures, and languages with a special niche for Aboriginal arts and artists. Programs support artists and creative renewal, the creation of new work, creative collaboration, and performance preparation. They also provide intellectual and physical resources for applied research (Kim Bater, personal communication, November 23, 2009; Bastiaan Heemsbergen, personal communication, November 23, 2009; Mike Jones, personal communication, November 23, 2009; Nick Nissley, personal communication, November 23, 2009).

The Banff Centre offers public programs that are both custom and standard solutions for emerging to senior-level leaders from corporate government, aboriginal arts, and non-profit sectors. Through experiential arts and arts-based learning, participants explore creative ideas and innovative solutions in an inspiring setting. For over 50 years, more than 250,000 leaders have enrolled in Banff's leadership development programs. The faculty and staff have developed a curriculum that is designed to help participants discover and expand their strengths, passions, and creative capacity through problem-solving and creative thinking using the artistic process. The Banff Centre shows how artists and leaders share much in the way they operate. Through the arts, meaningful dialogue, and reflection, participants have the chance to explore and experience how the

Figure 4. Banff Centre Competency Matrix Model. From *The Banff Centre Handbook* (p. ii), by Banff Centre, 2009, Banff, AB: Banff Centre. Reprinted with permission.

artistic process is a gateway to creative leadership. Banff's programs have been

intentionally developed to help participants see their true level of resourcefulness and

creative capacity. From new levels of mindfulness, participants learn new levels of

collaboration, openness, flexibility, and the ability to lead from an emerging future where

participants can think and act beyond current perceived boundaries. The Banff Centre is

committed to helping leaders, teams, and organizations develop this ability, and to

achieve more than was previously imagined.

The Banff Centre leadership development program is an arts-based model in

which artistic experience evokes deeper levels of mindfulness and authenticity. The goal

of the Banff Centre is to bring leaders to deeper levels of realization of what their decisions and actions can mean to the individual, culture, and community and to help foster an understanding that, at least in some way, we are all artists. The Banff Centre teaches creative leadership as a way of combining global influence and entrepreneurial skills of business with inspirational creativity. The arts are a reminder of the collective human experience—that all have something to share and the creative process offers a pathway to the authentic self and the future (Darsø, 2004; Vaill, 1996; Nissley, 2010).

CHAPTER 7

CROSS-CASE ANALYSIS

Introduction

The purpose of this cross-case analysis is to show similarities and differences

between the three case studies that comprise this study: Leadership Development Institute

(LDI); International Centre for Studies in Creative Leadership (ICSC); and The Banff

Centre (BC). The major themes are described through the lens of the history of each

institute followed by the three research questions guiding this research.

History

A comparison of the histories of each institute illuminates that each began for

different reasons by different people yet has morphed into similar institutes that offer

very similar programs for similar reasons. Although the curriculum and pedagogy at each

institute have always been unique, significant overlap exists between the three institutes'

purpose, and philosophy, which have been organized around the belief that everyone has

creative capacity and leadership potential and the idea that creativity is core to leadership.

The Leadership Development Institute began as a leadership institute that

partnered with the Center for Creative Leadership that had begun as a course in

leadership management; ICSC began as a research project and two courses in creativity

training, and BC began as a single course in drama. Today all three institutes offer

programs in creative leadership and attempt to teach participants how to develop personal creative capacity and leadership potential.

Leadership Development Institute

Dr. Peter Armacost, President of Eckert College, founded the Leadership Development Institute (LDI) in hopes of producing revenue that could bolster the college's scholarship fund. Armacost formed a partnership with Center for Creative Leadership (CCL), and became an affiliate site for CCL's flagship leadership program, Leadership Develop Program. While Armacost's desire was to raise money for Eckert College's scholarship fund, he also believed Eckert College was lacking in effective continuing education programs. Armacost held that effective leaders needed to be creative thinkers and demonstrated this belief by his own actions of proposing a partnership with CCL. While CCL is not in the scope of this study, CCL's flagship curriculum, Leader Development Program, is a key part of LDI.

To fully understand LDI it is helpful to understand the origin and philosophy of CCL's leader development program. In 1919, H. Smith Richardson, drugstore owner, pharmacist, and developer of such products as Vick's Vaporub, initiated one of the nation's first college recruiting and executive development programs. Richardson was trying to recruit and develop leaders for his expanding company. His believed successful businesses were led by leaders who knew how to sustain business through challenges and trying economic times as well as recognize and adjust to new and changing conditions. He taught recruits the importance of leading for the present and the future, by maintaining a broader focus, longer view, and innovative thinking. Richardson developed programs that taught participants how to think in the big picture, or what he referred to as

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'cross-country thinking.' According to Richardson, leaders who knew how to be creative were the same leaders who knew how to sustain and grow relevant businesses. In 1935 Richardson founded the Smith Richardson Foundation and concentrated on studying the relationship between creativity and leadership. Results from this study led to the development of creative leadership courses that LDI uses today. Both Richardson and Armacost saw the interconnection between creativity and leadership and focused on each of these characteristics in their programs.

International Center for Studies in Creativity

The International Center for Studies in Creativity had its beginning in the 1950s when advertising executive Osborn believed more creativity and imagination was needed in American education and business. Osborn began writing and speaking on the role of imagination and creativity in both work and play. Osborn enlisted college professors, Parnes and Noller, to assist him in research on imagination and creativity and problem solving. Findings from this research led to launching the first creativity journal, the *Journal of Creative Behavior*, and later the Creative Education Foundation. In 1967 the president of Buffalo State College at University of New York invited Parnes and Noller to begin teaching two courses on creativity. Research later showed how students who enrolled in the creativity courses improved academically, socially, and in leadership ability. The fledgling institute went from two courses to being a bona fide department at Buffalo State College on the campus of the University of New York in Buffalo, New York, with undergraduate and graduate course offerings. As the years passed, additional faculty and courses were added. By the close of the 20th century, the department was

offering degrees, both on campus and through distance programs, that served an international clientele.

Early in the 21st century faculty realized creativity training inadvertently included leadership development (Clapham, 1997). ICSC courses included strategies for leading small groups through Creative Problem Solving (CPS) processes, and mastery of facilitation techniques and skills. Courses were designed to teach the conceptual relationships between facilitation and change leadership, and basic change leadership skills. Faculty taught courses designed to develop students' skills in applying and facilitating advanced creative problem-solving tools that involved diagnostic, visionary, strategic, ideational, evaluative, contextual, and tactical thinking. The cognitive tools were drawn from various fields, such as quality improvement and strategic management and included decision-making and various problem-solving models.

As ICSC's creative training program became more refined, leader development naturally morphed into the curriculum. The requirements for effective creative process looked similar to those required for effective leadership; therefore in 2008 ICSC launched a certificate in leadership and published a creative leadership textbook. Zacko-Smith (2010) believes ICSC came of age when the leadership program was included in creativity training because it was an open acknowledgment that creativity is core to leadership, and those who become effective in the creative process have also developed competency in leadership.

<center>Banff Centre</center>

Banff Centre began as a single drama course, founded in 1933 through the work of Senator Cameron and the University of Alberta's Department of Extension, with a

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grant from the U.S.-based Carnegie Foundation. The course met with instant success, generating additional arts courses. Additional courses and faculty were added each subsequent semester, and the Centre continued to grow and draw more students. Originally those attending the classes were local; however, within the second year of course offerings students were also coming from around the world. In a short time the Centre became known for its arts programming, drawing both advanced and beginning artists with diverse backgrounds. Faculty began to realize artists and the artistic process had much in common with leadership, and that artists demonstrated significant leadership skills. In 1954 a leadership development program was introduced through arts-based learning which continued to grow until the 1970s, when arts-based leadership was taught through stand-alone programs in its own center. Today, the BC continues its role as a catalyst for creativity and leadership, offering programs in all areas of the arts and leadership. The Banff Centre is a leader in the development and promotion of leadership through the artistic process.

Themes Drawn From Analysis of the Three Institutes

Two themes came to light through the histories of each institute. One was that a wide range of resources was needed to make the institutes survive. Second, each founder remained intricately involved in making the institute a reality.

Utilization of Resources

The founders at all three sites were able to build strong programs by using all possible resources, which opened the way for change that did not disavow the past. Each founder demonstrated an understanding that the resources needed to sustain their dream of a creativity institute extended beyond the financial to include: volunteers, partnerships

with local businessmen and government officials, foundations, universities, and publishers. Armacost realized his dream of building a scholarship fund by creating a strong partnership with the Center of Creative Leadership in order to create LDI. Osborn established working relationships with current college professors and the president of Buffalo State College in order to conduct research and build credibility for ICSC. Cameron was able to form a partnership with the Canadian and Alberta governments as well as the United States-based Carnegie foundations to begin the BC. Richardson, founder of CCL, went on to form an alliance with LDI and created an international foundation that supported the research and development for the leadership curriculum and programming used at LDI.

Resources successfully accessed by each of the institutes are both tangible and intangible. The idea that resources come in all shapes and sizes was core to all the founders and a trait that is still prevalent today, evidenced by the collaborations and partnerships found at each of the sites. Core to each institute's curriculum was a push to teach participants how to generate resources and embrace possibilities and access the potential among all within the system. Some examples include: LDI bringing in local retired leaders to speak and mentor participants, ICSC offering yearly conferences where experts in creativity and leadership can share and team, BC offering artists residencies where they can hone their craft, as well as teach participants how the artistic process links intrinsically to leadership.

Today, decades after the initial founding, each of these institutes still accesses a wide variety of resources that help sustain the institute and give each institute the financial latitude to embrace change as well as honor their past.

Proximity of the Leader Is Imperative for Success of the Project

Faculty and staff reported that from the beginning their founders took a hands-on approach in the inception and building up of each of the institutes while they continued working their day job. This close proximity is what established and clarified each institute's mission and purpose. Each program taught that creative leadership evoked system-wide trust, independence, interdependence, and collaboration. The founders built on this idea through the personal belief that leader involvement was crucial and necessary if the institute was to come to fruition.

The founders of all three sites maintained connection with the institute they helped create well into their retirement years, developing healthy working relationships with all within the system. Armacost created and oversaw the alliance between LDI and CCL that made it possible for LDI to exist. As LDI grew, Armacost's leadership established LDI as an important component of its parent campus by building connections between LDI and current faculty in both the business and leadership departments. Osborn spoke throughout the country to both generate funds to support the fledgling institute and to be personally involved in research that established ICSC's credibility. When the need arose, Cameron took over full time directing the BC, leaving both his political position and university teaching position.

Research Question #1

Research Question 1 asked: What were the pervasive foundational beliefs guiding the creative leadership institutes?

Two primary themes—the relevancy of founder core beliefs and the actual beliefs of each institute—answered the first research question.

Relevancy of Founder's Original Core Beliefs

It became evident from the cross analysis that the programs, pedagogy, and curriculum offered at each of the institutes was highly influenced and based on the founder's core values: creative leadership accesses the authentic self, creativity is an essential component for success, and empathy is the central component to the creative process.

Creative Leadership Accesses the Authentic Self

A review of the work of the founders of the three institutes revealed that each founder began their work not as a way to introduce a new leadership or creativity model, but rather as a way to return or reconnect to the authentic self. These founders believed the real need of the world was not another leadership model or new way to do business, but rather a way to strip away faulty mental models and reconnect with the authentic self where each could access personal creativity and imagination. Each founder believed the real need was to create experiences that showed people how to unlock and reconnect with their true self where they could answer such questions as "Who am I, and what is my work?" Examples of this are how the LDI program is infused with time for reflection, debriefing, and talking with coaches in order to illuminate how the self drives leadership. All LDI programming provides time for meaningful and intentional application of learning to the self. ICSC teaches the participant how to deepen understanding in the working of their subconscious and conscious thinking and acting. ICSC courses are designed to develop student awareness of how the subconscious affects leadership and creativity. BC provides each participant with artistic experiences and then time for reflection and learning.

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Faculty at all three sites explained that the institutes began with the intent to teach individuals how to access personal creative capacity and leadership potential through the discovery of the authentic self.

**Creativity Is an Essential Component to
Leadership and Success**

At the time the founders began their first work with each of their institutes, each one individually believed the institutions of their day (i.e., workplace, schools, government, hospitals) were crippling creativity and imagination—a trend the founders feared would become irreversible if something was not done. The founders held a strong belief that imagination coupled with creativity was the doorway to the future; and that the Newtonian linear rational mechanistic thinking of the industrial era was promoting non-creative ways of thinking and problem solving. Each held that the work philosophies as well as the educational views of their time were rooted in Cartesian views that valued theoretical knowledge and devalued creative-thinking skills and individual imagination. Each held that while not all linear or rational thinking was bad, they did feel too much destroyed creativity and imagination. Each founder believed that creativity and imagination must be given equal if not more access in daily living if humans were to live successful lives.

Each of these founders, Richardson/Armacost, Cameron, and Osborn, were known as visionaries who thought and functioned outside the common paradigm of their time. For example, Cameron (BC) convinced the Canadian government to provide arts-based education to children in both rural and urban settings. Armacost (LDI) developed viable businesses that would fund scholarships for undergraduate students. Osborn

(ICSC) invented the problem-solving process and brainstorming, as well as authored several books and spoke to raise money to support his work and spread his message on accessing the self, igniting creative capacity and imagination. Richardson challenged the effectiveness of established business schools and business practices by launching his own leadership program. As a testimony to their personal belief in creativity, each of these founders infused the creative process in both their professional and personal lives and therefore improved the lives of many.

Faculty at all three sites held that creativity is central to success and, without creativity or a dynamic creative process, nothing will change (Michael Jones, personal communication, November 24, 2009; Gerald Puccio, personal communication, November 4 2009; Megan Watson, personal communication, September 12, 2009). From the inception of each of these institutes to the present day, the idea that creativity is essential to relevancy has remained a constant. Hock (2000, 2005) supported this idea with his Chaordic theory, that creativity is a dynamic process flowing between order and chaos. As long as this dynamic process is embraced, creativity is alive. As soon as it ceases, institutions, teams, or individuals cease being creative, and behavior, thinking, or mental models begin to operate from either total chaos or static algorithms (Amabile, 1996; Puccio, 2011). Von Oech (2008) and Sternberg (2005) hold that at its inception every new idea is dynamic but becomes static as soon as it is formed up and put into a process.

Each of the institutes' programs was designed to help participants learn how to keep ideas, processes, thinking, and behavior dynamic and fluid in order to be relevant to what is happening or what the future brings. Scharmer (2009) teaches that the only way individuals, groups, institutions, or the world at large can effectively meet today's

challenges, and those emerging, is to make a commitment to the creative process and innovation.

Empathy Is Central to the Creative Process

Each of the three institutes was founded by men who were concerned about a specific life situation they felt was a threat to current and future generations. Armacost was concerned that rising tuition costs were preventing undergraduate students from getting the education they desired. Osborn feared the organizational structure of both the American education system and the work force was crippling imagination and creative problem-solving skills. Cameron was troubled that the great depression of 1929 was limiting Canada's education system, leaving a generation of rural children without knowledge of the arts or the artistic process.

Each of these founders' actions came from an empathic response they felt for their fellowman. Without empathy, each founder would not have acted upon their concerns, which ultimately led to the launching of each of the creativity institutes. Reports from faculty and staff revealed that each founder was noted for working to improve their communities and those around them. Each was known for their empathy, and human-centered work, which each considered was core to the creative process and no innovation could exist without empathy. Each of the founders held that empathy leads to new levels of thinking, creativity, and high-quality innovation. Today empathy is still a key driver in their individual institutes.

Today empathy is core to the curriculum in each institute and taught in a slightly different way through specific creativity models: FIP, CPS/TSM, and ABL. Empathy is still viewed as core to creativity and effective leadership. This is important, because

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without an understood shared language, stakeholders can become alienated and the creative process compromised. Other examples of how each site developed understanding around the word *empathy* was LDI, who used their 360º evaluation to help participants begin to see themselves through their employees' eyes, and therefore understand how the word *empathy* could be part of the culture. ICSC developed empathy in students by teaching them to defer judgment and embrace mistakes. BC taught empathy by taking participants through art experiences where each had to create something they had little or no previous experience in creating.

<p style="text-align:center">Pervasive Core Beliefs Held by All Three Institutions</p>

Additional answers to the first research question emerged as the data revealed similarities among the pervasive core beliefs held by faculty and staff at each of the sites. These pervasive core beliefs are: a basic assumption that everyone has creative capacity and leadership potential; creative leadership is a lifelong journey that begins with a personal choice; creative leadership operates from a living system approach; and creative leaders lead from the emerging future.

**Basic Assumption Driving Creative
Leadership**

The data analysis revealed that each of the institutes was operating from similar foundational assumptions: All people have creative capacity and leadership potential that can be increased with intentionality and that creativity is central to leadership. Through intentionality and decided effort, individuals could increase these innate capacities; however, without such effort or intentionality those innate capacities would most likely

not be developed. Each institute believed their curriculum provided pathways to develop both innate creative capacity and leadership potential.

These assumptions were significant to each of the institutes as each program was built on the idea that intentional effort would result in increased creative capacity and leadership potential. Such assumptions supported the idea that leadership development was both worthwhile and essential. In each of the programs, faculty guided participants in simulation activities and group debriefings designed to illuminate personal strengths, talents, and passions, and fostered a deepening of participants' understanding and alignment to their authentic self. Because each institute held that everyone was creative, they also believed authentic learning experiences needed to be provided so each participant would discover their innate creative capacity and leadership potential. According to faculty, these assumptions provided an open gateway through which each participant learned how they could access and accept their personal capacity. It was at this point of total honesty and of facing one's self that participants could gain insight and actually be in a place where they could answer life's significant questions: "Who am I?" and "What is my work?" These two questions were regarded as precursors to knowing the authentic self, when a person's full, highest potential could be discovered. Each institute was committed to help participants access their authentic self. Faculty held that learning was not restricted to actual time on campus as each site began with pre-program assignments, assessments, and pre-reading. This provided faculty and staff with specific information to customize each program. Other learning experiences such as interactive learning, reflections, feedback, and utilization of creativity models were incorporated into on-campus programming. Post-program support consisted of on-line chatting, learning

partners, counseling, conversations, and global classrooms. Faculty believed that if programs lacked in customization, participants lacked incentive to fully engage in the program. Without individualized programming, participants would miss the opportunity to apply learning to personal feedback and interpret meaning; and therefore would remain on an objective level (Peter Hammerschmidt, personal communication, September 12, 2009; Mike Jones, personal communication, November 22, 2009; Gerard Puccio, personal communication, November 3, 2009).

Creative Leadership Is a Lifelong
Journey That Begins With a
Personal Choice

Creative leadership exists on a continuum that emerges over time through a variety of life experiences of mistakes, successes, and failures. Each of the institutes viewed leadership as a natural part of the human experience where anyone may serve in a leadership role when the right situation arises. It is up to the individual to be aligned with their personal creative capacity, strengths, and true work, so when the time comes each will be able to fulfill their role as leader. An example of this is how the LDI program takes participants through an intense feedback process where each must be assessed, encounter a challenge, and seek and accept support. ICSC teaches students how to embrace failure as part of any creative process and key to leadership. Students are taught ICSC's MQ30 formula that allows anyone entering into the creative process latitude in making mistakes. ICSC faculty provides reflection and feedback where students come to understand personal growth, strengths, and areas to develop. BC guides participants through artful encounters that are followed up by outdoor reflection and indoor debriefing

sessions with faculty, coaches, peers, or individually where participants can begin to understand their personal journey of growth.

Another aspect of the leadership continuum is what faculty referred to as the leadership journey that could be compared to Joseph Campbell's (2008) "hero's journey," consisting of three stages: departure, separation, and return. Each site did not use the same language or even the same approach, but the idea was the same that each viewed leadership as a journey. Each site viewed the 'departure' as the participant's decision to enroll in the program. The separation was viewed as the participant's actual participation in the program, learning new skills, deepening insights and understanding, building skills, and developing an individual leadership plan. The return consisted of how each participant managed their homecoming, both in the professional and personal settings (Michael Fox, personal communication, November 4, 2009; Bastiaan Heemsbergen, personal communication, November 4, 2009).

Each of the program's curricula was designed to teach participants how creative leadership manages all three stages (Bastiaan Heemsbergen, personal communication, November 25, 2009).

At the heart of each program was a challenge or task each participant had to complete. A common theme in each of the programs was that participants could gain access to their full leadership potential only by fully accessing the authentic self where they could locate their inner source of knowing and then identify personal blind spots. Faculty members reported that for some this was the darkest part of the program; however, those participants who pushed forward and accepted support offered at each program emerged more mindful and present.

**Creative Leadership as Organized Around
a Living System Approach**

Perhaps deep within each program's experiences was the concept of living

systems, or wholes, which provided a powerful metaphor for creative leadership. Faculty

compared living systems as that which exists in nature where everything is connected.

Connectivity is a key component of living systems in that each part is inseparable, even if

the inseparability is not apparent. While each of the programs did not refer to themselves

as a living system, all three programs offered a leadership discipline that was built around

a system of seeing wholes and the interrelationships of all within the system.

Each of the sites taught that creative leadership was rooted in this concept of

"wholes," or living systems, and explained that all within that system were connected,

down to the most marginalized shareholders. Faculty taught that such an approach to

leadership benefits the whole system instead of benefiting a few shareholders at the

expense of the whole system.

Each institute was an example of a living system in both curriculum design and

institutional culture as evidenced by the use of feedback loops and collaboration. A key

component to the living system concept was that leadership could remain healthy only

when all parts of the system are actively providing feedback and engaging in the process.

A significant strength of the living systems is that it is sensitive to what is

emerging and able to change quickly if necessary. An example of a living system at the

different sites is LDI's feedback intensive processes in which feedback loops kept

information flowing and distributed to all necessary parts of the system. The ICSC

problem-solving process shows how living systems adapt and change when information

is allowed to come from anywhere in the system and go anywhere it is needed. This flow of information keeps a system flexible and in tune with what is needed.

Participants were given opportunities to function within an eco-system approach where all participating helped create the space as well as collaborated to maintain the space. Both faculty and staff spoke of the strength of such an approach and reported that when participants were given permission to engage, and then held responsible to do so, there was evidence that they cared about what they helped create and therefore they became responsible for it. Faculty taught that the strength of the living system approach is also based on the fact that the only real way to have those within the system care and be responsible is to allow them to help create the space and then be responsible for maintaining that creative space.

In other words, all within the system become caretakers of the space, which brings a great deal of presence to all within the space. This level of intentionality lets each one consciously participate in a larger field of change. When this happens, the field shifts, and the forces shaping a situation can shift from recreating the past to manifesting or realizing future possibilities (Peter Hammerschmidt, personal communication, September 14, 2009).

**Creative Leaders Lead From the
Emerging Future**

All three leadership development programs taught that effective leaders lead from an emerging future instead of the predictive past, which requires a leader to be mindful and open to what is emerging (Peter Hammerschmidt, personal communication, September 14, 2009; Mike Jones, personal communication, November 23, 2009; Gerald Puccio, personal communication, November 25 2009). Embedded within all three

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programs were the constructs that leading from an emerging future requires a leader to simultaneously manage the present, vision the future, and selectively forget the past. Ultimately, leadership is about creating new realities, which is a balancing act between the known and the unknown. Faculty explained that often the idea of leading from an emerging future appears counter-intuitive; however, such practice produces the results every business or organization is striving to reach. When a leader leads from an emerging future, that leader remains mindful to what is happening or about to happen while keeping in balance the current reality and preventing the past from dominating future decisions. Participants who have developed competency with the creative process are able to lead from the emerging future because creativity is all about collaboration, stepping beyond the known, embracing risk, and moving past fear, judgment, and cynicism. The idea of leading from an emerging future keeps the leader mindful as to what is emerging or wanting to emerge, instead of focused on what has already emerged or predicted to emerge. The simulation and debriefing activities provided examples of how leading from the emerging future takes a group beyond interdependence to wholeness where understanding emerges as to what needs to be done and then actually doing it.

Leading from an emerging future is not about positional power, accomplishments, or what the group does. It is about creating a domain in which human beings continually deepen their understanding of reality and what is actually unfolding. Each site provided a variety of improvisation experiences where participants were required to function by remaining mindful to what was emerging. Such scenarios are an attempt to replicate what it feels like to lead from an emerging future.

An example for this was when BC and LDI asked participants to count to 50 by individual members calling out the next number without interrupting one another. During first attempts at this exercise individuals were rushing to be the one to count, hence interrupting; however as people became mindful of one another, they were able to count to 50 and beyond. Another example was a group collaborating on assembling a block structure blindfolded. At first there was pandemonium, but soon the group fell into sync and completed the project. Other activities included alignment to a jazz band or creating an impromptu dance, drama, or song. Faculty shared that as their groups experienced alignment, participants were able to experience what it was like to move beyond interdependence to a place of wholeness, where each knew what needed to be done and they did it.

BC gave the example that leading from an emerging future could be compared to the London Underground signage to "mind the gap," reminding travelers to be constantly mindful of the gap that exists between the tracks and the platform so they will adjust their steps while embarking and disembarking. Another way to understand the idea of leading from an emerging future is how each site provided participants with the experience of seeing that that which is invisible is more powerful than that which is visible. BC taught through the metaphor of an open mind, heart, and will: (a) The open mind is the capacity to suspend habitual judgment; (b) the open heart is the ability to redirect personal perspectives from 'my' viewpoint to that of someone else, and especially those who are marginalized within the system; and (c) the open will is the ability to let go and let come. Each site used their creative model to demonstrate how this works. For example, LDI used an open peer-feedback-loop, creating a natural openness and trust within a system,

and demonstrating how the invisible can become more powerful than the visible. Each site offered a variety of opportunities to demonstrate this same idea.

The ultimate goal of each program was to help participants access their authentic self, and move to deeper insights, beyond voices of judgment, cynicism, and fear, allowing new levels of understanding to emerge.

Research Question #2

Research Question 2 asked: How did the creative leadership institutions organize their programming?

Four patterns were depicted among all three institutes that helped answer the second research question regarding how the leadership programs were organized: Utilization of creativity models, intentionally created culture that removes barriers to creativity, engaged faculty, and shared language.

Utilization of Creativity Models

Four patterns emerged among the sites with consideration to the utilization of the creativity models: Faculty members acknowledged the existence of a variety of effective creativity or design thinking models; creativity models create space for innovation where very little innovation or design thinking can happen without such a model; the effectiveness of the creativity models depends on leader or group competency; and effective leading of a creativity model requires both explicit and tacit knowledge.

Each of the sites used a specific creativity model. The Leadership Development Institute (LDI) used the Feedback Intensive Process Model (FIP) supported by the three-tiered process of assessment, challenge, and support; the International Center for Studies in Creativity (ICSC) used the Creative Problem-Solving/Thinking-Skills Model

(CPS/TSM); and the Banff Centre (BC) used design thinking in the Arts-Based Learning Model (ABL). Each of these models was central to the program and viewed as the tool that provided a framework for effective creative processes.

Creative Models of the Three Institutes

The Leadership Development Institute developed the creativity model called the Feedback Intensive Program (FIP), which used a process of assessment, challenge and support to raise participant awareness to personal blind spots and how to connect with their authentic self; ICSC's CPS/TSM model taught participants how to access both divergent and convergent thinking to become aligned with the authentic self and both subconscious and conscious thinking.

The International Center for Studies in Creativity used the Thinking Skills Model (TSK) or Creative Problem Solving Model (CPS) where the creative process is a cycle that moves through divergent and convergent thinking phases. The divergent phase is where ideas and understanding are sought, gathered, and welcomed from a wide array of sources. The convergent phase is where those ideas are sorted, selected, and tested for usefulness. The more skilled an individual becomes at initiating and managing each phase, the better the quality of the creative process. ICSC holds that all good creative process moves from divergent thinking to convergent thinking and back again. This process is dynamic and must keep moving. Once a system or leader becomes stuck in either divergent or convergent thinking, the creative process has ceased to exist.

The Banff Centre used the Arts-Based Learning approach to raise participant awareness to their own internal and habitual thinking and behaving patterns. Each site taught participants about the arts-based approach to creative leadership, by providing

numerous artistic opportunities where participants could experience firsthand how by engaging in the artistic process, coupled with direct reflection deepens awareness to effective leadership. The purpose of the arts-based leadership model is to engage participants in the artistic process to raise awareness regarding how artists and effective leadership are similar, deepen each participant's awareness to the personal leadership approach and one's internal condition, specifically accepting or blocking effective leadership approaches, and how participants can lead though an arts-based approach.

Teaching of Creative Models

Participants were given opportunities to experience how creative models provide a framework for all within the system to: embrace the creative process, work together, hold everyone accountable to the creative process, and provide a way for everyone to understand how the creative process works. Sternberg's findings (2007a) suggest that those leaders and teams who become competent in managing creativity models raise the quality of problem solving and innovation within their organizations.

Faculty at each of the institutes provided multiple opportunities for all participants to learn how creative models work from both the perspective to the team member and/or leader. LDI included lectures and learning experiences on how to manage feedback and build a feedback loop system. Faculty taught that when feedback is well managed, the leader, those being led, and the organization become relevant, authentic, and highly effective; ICSC holds that when the creative process is well managed and infused within a system, the leader, those being led, and the organization become open, flexible, and able to effectively handle complex problems; BC taught that when leaders and those within the system are aligned through the artistic process, the system becomes deeply

collaborative because each has been able to connect with their authentic self and understand how they contribute to and hold creative space to the system as a whole.

Each program taught that creative models enhance leadership rather than drive or dictate leadership or the creative process. Creativity models were valuable to each of the programs because they created a framework or space where participants could begin to understand and visualize the creative process. Without the creativity model, participants did not have a framework to move through the creative process and very little or no creativity or innovation happened without such models. Without such a framework, groups become stuck in discussing the same issues, do not move to a new level of thinking, and often are unable to produce any new ideas or very limited new ideas. In such cases conversations prove unproductive, often unconsciously avoiding risky or unknown areas (Puccio et al., 2010). Creative models provided a way for the group to get lots of good and wild ideas followed by various processes of rapid prototyping. All models created a space for the group to obtain feedback and then go back and tweak the prototype. A key point to all creative models is that they provided effective feedback loops where group members are free to offer open and honest feedback. When properly managed, creativity modes raise the quality of the innovation or solutions.

Faculty believed that even though each site used a different creativity model, each model when used correctly added clarity and moved individuals through the creative process, raising the level of creative thinking and quality of solutions. When managed effectively, creativity models enhance the creative process and collaboration (Peter Hammerschmidt, personal communication, September 12, 2009; Bastiaan Heemsbergen,

personal communication, November 25, 2009; Gerard Puccio, personal communication, November 4, 2009).

Leader's Ability and Creativity Models

Faculty agreed that dozens of creativity models exist that are applicable to collaborative groups with varying degrees of effectiveness. A significant point faculty felt was often missed was that while creativity models are essential to the creative process, they are dependent upon the internal condition of the leader or group (Michael Fox, personal communication, November 4, 2009; Nick Nissley, personal communication, November 3, 2009; Megan Watson, personal communication, September 14, 2009).

Faculty believed that if a group or leader fails to understand how to use a model, creative outcomes remained at an incremental level and missed creative breakthrough opportunities. Addressing this issue was central in each of the programs. Faculty raised participant awareness that the effectiveness of creativity models rests upon the internal condition of both the leader and the group.

Faculty emphasized that any creativity model's effectiveness rests on the level of the leader's personal presence, awareness, and mindfulness, as well as on the leader's ability to maintain a balance between tacit and explicit knowledge (Michael Fox, personal communication, November 4, 2009; Nick Nissley, personal communication, November 3, 2009; Megan Watson, personal communication, September 14, 2009).

Even though each site used different creativity models, each model helped focus leader or group attention on the human experience. Creativity models help awaken the empathic response among the group to what was important to the human experience in the challenge or problem the group was solving. Each creativity model helped not only

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define the problem, but helped the group to see the problem from a different perspective. Each model helped the group clarify the real problem and often illuminated an unexpected new direction (Michael Jones, personal communication, November 5, 2009).

A key point in understanding and working with creativity models is that leadership is less tied to mechanics and more to human dynamics, which means that even the best creativity model cannot trump the human element. This fact is critical and must be understood and embraced by anyone leading out in a creative process.

Through effective leadership, creative models dramatically improve the quality of the creative process and innovation outcomes. Faculty held that whatever model is used it acts as a framework, and without such a framework, creative problem-solving sessions or design-thinking sessions simply become extended general conversations where the creative potential and effectiveness of the group will be lost. Creativity models are simply a way of looking at the creative process that enables a group to move though that creative process and create something together.

Faculty stressed that even though all creative models are presented in steps, the fact remains that the creative process is non-linear and non-sequential. Most models have variance and flexibility depending on the situation, and in many cases, several steps can be undertaken at the same time.

Initially, faculty shared that many participants questioned whether the use of creativity models hampered or killed creativity. A common belief is that creativity models hampered personal creativity; but as participants became proficient with the creativity model, that feeling began to disappear. Faculty revealed that as participants became more comfortable using the creativity model, participants began to suspend

judgment, embrace failure, collaborate, and connect with others on a deeper, more intentional, and effective level. Faculty agreed that the use of creativity models provided a space that when a participant engages, their personal creativity is ignited. Creativity models were the venue that allowed the creative process to work at a high level of effectiveness that faculty believed would not be possible without a model.

Faculty noted that as participants became more competent in leading with creativity models, their skills shifted from the conscious to the subconscious level. As participants developed mastery with these specific creative models, the creative process became almost second nature; yet, faculty explained that a leader should never assume mastery of creativity, since creative behavior by its very nature requires mindfulness and presence. Each site felt that while creative leadership is a lifelong journey, and creativity by its very nature is illusive, the mastery of the creative process was possible though the skilled handling of creativity models (Nick Nissley, personal communication, November 23, 2009; Gerald Puccio, personal communication, November 4, 2009; Megan Watson, personal communication, September 15, 2009).

Intentionally Created Culture

The faculty and staff at each of the sites intentionally created a culture that removed the barriers to creativity. The goal of each site was to create a culture that would translate into a space that would support the creative process. The cultures at each of the sites perhaps could best be compared to the way friendship works, which cannot be mandated, only entered into as a shared experience.

While the culture at each site looked different, faculty and staff at all three sites shared the fundamental understanding that a culture that supports creativity is elusive and

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only becomes real when participants commit to making it real. The purpose of such a culture was that each participant would enter into an authentic experience that allowed the participant to become fully engaged.

Creating a Creative Culture

The first step in building a creative culture was that faculty intentionally removed what they perceived as barriers to creativity: non-supportive environments, lack of trust, over-controlling sessions. Faculty then designed a space, curriculum, and communication style that would be inclusive, fun, redemptive, spontaneous, restful, and challenging.

Right from the start participants were introduced to a culture that was developed around an open mind, open heart, and open will that rejected the voices of judgment, cynicism, and fear. Forgiveness was a vital part of the open mind, heart, and will. Faculty taught that forgiveness opens the way for the creative process and access to the authentic self. This included both forgiveness for self and others. Faculty taught that forgiveness is vital to the creative process because failure and success make up both sides of creativity. Failure and success contribute equally to learning. Without forgiveness, failure is viewed as a negative event that should not happen; therefore leadership becomes focused on failure prevention. This focus skews and stifles both creativity and leadership, preventing either process of becoming established within a group. This unbalanced approach also robs both the leader and the group of the creative rest necessary for a group to access self and their full future potential. Faculty taught that rest and forgiveness were natural aspects of a creative culture and make it possible for individuals to develop an open mind, heart, and will.

Another aspect of the creative culture was the need for all to commit to taking a risk to be involved and participate. All three programs make it very clear that everyone was included and invited to participate and expected to do so. Each was held responsible to both become engaged and help others do the same. Activities such as improv games, learning partners, shared reflection times, eating together, interactive games, sharing feedback, storytelling, and group problem solving were included in each program; however, more specifically was the way in which faculty monitored the group from the start of the program.

All participants were encouraged to participate, and if they did not, faculty asked them what they needed in order to feel more involved. Regular engagement checks were taken in each group where everyone had to share on a scale of 1-10 how engaged they were feeling. If they were not engaged, faculty and group members would ask what they needed to become engaged. The necessary arrangements were made, and faculty reported increased participation in almost every situation. Other cultural aspects were introduced by faculty that allowed each member of the group to lead, provide feedback, and be listened to. Faculty and staff reported that participant engagement was not hard to get or maintain due to the highly interactive nature of the programs. Faculty continually monitored the integrity of the culture. Artifacts such as a gong, bell, or other musical instruments were also sounded if someone felt the creative culture was being compromised. Usually such 'whistle blowing' resulted in laughter.

Components of Creative Culture

Other ways each site inspired and shared culture were both intangible and tangible. In a tangible way (artifacts, pictures, writings, toys), each site displayed or

manipulated information so to inspire creativity, health, and imagination where the human condition and experience were acknowledged. In an intangible way (words), faculty granted participants permission to participate within the space (culture) and then invited participants to become responsible caretakers of the space. This granting of permission and expecting responsibility was a way to both inspire and evoke participants to act on a level that would sustain the creative process. Faculty expressed the act of giving permission and expecting responsibility to participate in and maintain that space often appears artificial or controlling to incoming participants; however, faculty found this act of both inviting and evoking participants to participate preemptively removes any excuse not to and often results in instant collaboration and high levels of responsibility.

As faculty gave participants permission to participate within the space, they acknowledged that a culture actually existed. Faculty placed responsibility for maintaining the integrity of the culture on the shoulders of participants. Each site considered forgiveness to be essential to creative leadership, and without forgiveness, creativity would not exist. Faculty taught participants the role of forgiveness in the creative process was necessary because all would and should fail if they were to learn anything new. Failure was embraced, and everyone was encouraged to fail in order to learn. The adage was, Fail fast and cheap to accelerate learning. This could not happen if forgiveness did not exist. As each participant practiced forgiveness of self and others, they actually ignited the creative process. As the participants became involved in the space, the culture became evident and sustainable.

The cultures at all three sites were built to engage participants and to tap into both explicit and tacit knowledge. These cultures were built around basic understandings that

creativity did not exist for creativity's sake, but was a useful process that brought about needed change necessary for sustainable success.

Each site provided multiple opportunities for participants to experience the creative process as they ebbed and flowed in and out of groups of varying sizes encountering the whole creative process. All three sites' design of their physical space, presentation of food, materials, arrangement of chairs and tables, use of lights and other visual displays and creation of information worked together to help participants transcend reactive habits, mental models, and reflections where all could interact graciously and effectively. Although some sites were more dramatic than others, all three in their own ways created non-traditional space and setups, which resulted in creative outcomes. Faculty expressed an intentionality of pushing participants to notice, experience, and feel the subtle tension between freedom and uncertainty that was at the root of all good creative processes.

Faculty set the stage for a creative culture to emerge by introducing the concept of a creative culture right from the start of the program. Faculty invited participants to contribute to the culture by asking them to clarify the level they intended to participate. Faculty then granted permission for all participants to fully exist within the culture.

Creative Culture at Each Site

An example of an intentionally creative culture is an instance when faculty at LDI asked participants to provide feedback to fellow participants after specific simulation activities and encouraged those receiving the feedback to view all feedback as a gift. Banff participants were asked to find meaning in one another's art, and ICSC taught participants to embrace mistakes. Participants maintained the culture's integrity by

demonstrating both verbally and behaviorally how the space is maintained by: deferring judgment, tolerating chaos, managing risks, acknowledging feedback, consciously moving between the known and the unknown, offering forgiveness, becoming mindful, and embracing future possibilities.

The desired collaborated creative space became apparent to the faculty when participants: openly engaged in both divergent and convergent thinking, actively supported feedback loops, naturally participated in humor as it emerged, showed a willingness to take risks, engaged in fluid and flexible communication, sustained active involvement in the artistic process, offered support and acceptance for other group members, and could articulate personal assumptions, areas of strength and weakness, and would become vulnerable during the creative process.

A major role of the faculty was to teach participants how to maintain the integrity of the culture by knowing how or when the space was being intentionally or unintentionally "hi-jacked." Hi-jacking happened when a group member's attitudes, behavior, or words blocked, stopped, or diverted the creative process. This occurred when a group member interrupted the collaboration or stopped the information flow by engaging in, what BC calls, unintentional blindness, or 'the voice of judgment, voice of fear, or voice of cynicism'; LDI names this "unintentionally unaware"; and ICSC refers to it as "robbing from the outcome" or "fixated on the outcome." In other words, hi-jacking took place when a group member destroyed the creative space by operating from what faculty and staff referred to as a personal "blind spot." Blind spots, according all three sites, exist within each person, and when unidentified, result in behaviors, attitudes, and actions that destroy creative culture or collaborated space that brings about negative,

unintended consequences. Faculty placed the responsibility of maintaining the culture squarely on participants' shoulders, and, when necessary, faculty members asked participants to rate what they perceived to be the current level of collaboration among the group. Faculty shared that group members were able to quickly assess if the culture was dynamic and healthy. In those cases in which it was not, faculty members asked participants what adjustments were needed to regain a creative space.

Faculty reports were similar in that participants arrived eager to engage in the programs; however as participants took turns leading, offering feedback, and working through problem solving, most realized they lacked skills in the art of collaboration and were not used to the level of open feedback. However, by mid-session, faculty reported that students independently began to realize how the program opens the way for new levels of awareness, personal understanding, and knowledge of how creative leadership actually works. Somewhere mid-stream of the program, there were conscious shifts of understanding, awareness, and state of presence. For both faculty and students to discover this type of knowing and knowledge each must trust their own senses, experiences, and insights, all without knowing where that journey will lead. Each had to intentionally choose to not judge, or as LDI called it, "refraining from judging." ICSC identified this as "suspending judgment" and BC called it "downloading." A process that each site labeled as a block to creativity was when participants brought past expectations, beliefs, and attitudes to a present situation which prevented new insights, learning, or process from emerging.

Each of the programs was a living example of an intentionally created creative culture. All three sites held that similar environments could be replicated and that it was

the faculty's responsibility to help participants understand this and show how such cultures could be created. Faculty from all three sites felt this was the transformative power of their program. Because the process of intentionally creating a culture that removes barriers to creativity was authentic, and required engagement from each participant, it provided a living example of what it takes to create and sustain a creative culture.

Engaged Faculty

Engaged faculty were clearly the underpinning for each institute. The faculty members spoke with passion about their institute and the leadership development program in which they were involved. Faculty shared their personal belief that their particular leadership program was actively teaching better ways to lead and access the creative process as well as providing answers for the world today. Each faculty member willingly agreed to be interviewed, observed while teaching, and participate in additional discussions and follow-up phone conversations. Faculty and staff also demonstrated extensive knowledge of other programs, experts, and current research in the field. Each spoke of a personal connection they felt with the institute where they were employed, and the gratitude for being involved because of the ongoing opportunities for clarifying and expressing their own creative capacity, both personally and with students.

It was clear from the discussions, observations, and readings that the faculty members were passionate about creativity and expressed a sense of satisfaction and joy at being able to help others develop into creative leaders. In addition to personal commitment to the individual programs, there was evidence of collaboration, teamwork, support, and healthy relationships among the faculty and staff. Faculty and staff worked

together in setting the schedules, sharing workloads, and offering support, both professionally and personally when needed.

In addition to faculty/staff collaboration, there was an observable level of admiration and respect the faculty and staff held for each other. They were quick to point out some recent successes or significant research a colleague either had conducted or was in the midst of conducting. A sense of fun and camaraderie was apparent between faculty and staff at each of the sites, yet a high level of professionalism was also present. For example, there was a friendly, supportive conversation between faculty and staff that was observed in the hallways, between classes, in faculty meetings, and after the close of the day's session. Personal artifacts, cartoons, and artwork hung on bulletin boards and doors, depicting shared history, funny situations, or personal characteristics of the various faculty and staff. Stories were shared depicting faculty and staff working together.

There was a clear pattern of contributing and giving back that extended beyond the scope of each of their job descriptions. This was evident by a variety of artifacts: newspaper clippings, web sites, blogs, printed programs naming faculty/staff, awards, and plaques. These all provided evidence that faculty and staff members had been active in their communities with both their professional expertise as well as active involvement with their hobbies or other areas of interest.

In short, each of the sites was a living example of their own creative leadership pedagogy. The result was a faculty and staff who viewed themselves as part of a strong team, involved with an effective program, and making a significant difference with the participants they were teaching.

Some faculty suggested their positive cycle was self-perpetuating because each site conducted ongoing participant evaluations of faculty and staff. The results of these evaluations were openly shared with all faculty and staff. Adjustments and tweaks to programs, teaching, or other areas were made as directors, faculty, and staff deemed necessary. All three directors shared that participant evaluations were overwhelmingly positive and most always included positive comments about the level of faculty engagement. Directors believed highly engaged faculty was a significant strength of their program (Nissley, 2009; Puccio, 2009; Megan Watson, personal communication, September 16, 2009).

<div align="center">Shared Language</div>

Shared language was another common element found at each of the institutes, which provided answers to the second research question of how each institute organized their program. Specific themes of shared language that became apparent were the language itself, its value to the program, and how it was used in each of the institutes to support the curriculum.

Purpose of Shared Language

Faculty held that a shared language defines elusive qualities that exist within a culture and makes it possible for that culture to be articulated and understood. In all three sites the idea of a shared lexicon provided the way for something to be asked for, thought about, or disagreed with by name. Such a language makes both the tangible and intangible aspects of the culture understandable (Bastiaan Heemsbergen, personal communication, November 25, 2009).

Faculty at all three sites believed a common language must exist for leadership or the creative process to be effective. The idea was not simply having a shared language, but the clarity of culture a shared language brings as it provides a way for all within the system to understand and be understood. A shared language showcased what was important in all three institutes and gave a way for participants to notice, acknowledge, and participate in a meaningful way.

Elements of Shared Language

Each site drew upon different words to be part of their shared language. LDI used such words as: feedback loops, conflict competent, assessment-challenge-support, transparency, and awareness. ICSC used words such as: divergent thinking, convergent thinking, MQ30, brainstorming, plusses-potentials-concerns, creative process. BC used such words as: artistic process, design thinking, authenticity, creativity, presence, mindfulness, organic thinking. Each word or phrase could carry different meanings or no meaning to participants until the faculty clarified what that word or phrase meant in that program. Faculty from each site believed that participants needed education and experience in the institute's shared language; and without developing competency in a shared language participants would not fully grasp what was core to the creative process. Faculty did grant that language is fluid; however, to thrive in the creative process, each group needed a shared language to develop deep understanding, awareness, and communication (Jones, 2006).

LDI's term "conflict competent" referred to the individual who was skilled at managing conflict. "Feedback competent" referred to a leader or team who had

developed the skills to both give and/or take feedback from any sector of the system at any point in time.

ICSC's term "MQ=30" means "mistake quotient=30," which is the fun and easygoing manner in which the faculty embraces mistakes. Everyone at ICSC is granted 30 mistakes daily. If more is needed, one only needs to ask. Those not knowing the MQ30's meaning might be put off or confused by the light way mistakes are referred to and handled. Banff uses the term "artistic process" as a way leaders can learn to lead. One not knowing this may feel intimated when being told they are going to engage in the artistic process.

Rolling out of Shared Language

Each site was intentional about introducing the participants to shared language right from the start of the program. All three sites had similar methods in creating a shared language and making this shared language known. For example all three sites used their specific shared language in brochures, web site, and admission processes. At the start of all three programs, faculty introduced participants to their shared language and then invited participants to use the language. Faculty demonstrated the shared language by using it throughout all sectors of the program.

Each program provided activities where participants had numerous opportunities to experience how shared language fostered the creative process through collaboration, co-inquiry, and shared vision. Faculty members reported that by the end of the program participants used the language which created deep understanding and opened the way for a collaborative and creative process to emerge (Michael Fox, personal communication, November 6, 2009). Faculty reported that participants were initially enthusiastic about

the site's shared language; however, as participants began to interact with that language they realized a shared language demanded new levels of intentionality and mindfulness if new behaviors and thinking were to align with the shared language (Michael Fox, personal communication, November 4, 2009; Nick Nissley, personal communication, November 3, 2009; Megan Watson, personal communication, September 14, 2009).

While faculty and staff introduced the shared language to each new group, faculty placed the responsibility for integrating and perpetuating the shared language on the participants' shoulders. Faculty explained that shared language becomes alive and relevant as participants learn, understand, and use it. Participants were given opportunities to learn, understand, and use the shared language through simulation activities, role-playing, problem solving, debriefing sessions, peer-to-peer feedback, and personal reflection. For example, LDI had daily debriefing sessions where group members offered feedback to other members in the group. Sentences such as "It felt to me . . . ," "the way I experienced it . . . ," were examples of a shared language that was learned and used to offer feedback.

ICSC taught participants to engage in brainstorming by asking such questions as "What would it look like if . . . ," "How might we . . . ," or "In what ways could we . . . ?" as a way to fully engage in brainstorming and move the group along with a shared language. BC took participants through nature experiences or artistic experiences and used directed follow-up reflection times for participants to use language such as presence, mindfulness, and authentic to process how each had related to the artistic or outdoor experience they had just encountered. All three sites used these processes in shared language to drive home their main point, which is that everyone can fully embrace

creative leadership and become more intentional at becoming a creative leader through shared language.

Shared Language as It Relates to Creativity and Creative Leadership

In each of the institutes shared language legitimized all aspects of the creative process (Michael Fox, personal communication, November 4, 2009; Peter Hammerschmidt, personal communication, September 14, 2009; Nick Nissley, personal communication, November 28, 2009).

Faculty explained that in many cultures/environments/systems the specific aspects of the creative process call for vulnerability, flexibility, or openness. A shared language can serve to normalize those aspects that are considered too risky. For example, LDI faculty explained that feedback loops or suspending judgment is not tolerated in some cultures, systems, or environments because leaders do not know how to manage such communication; however, having a shared language provides a way for everyone within the system to learn and understand how feedback loops or the process of suspending judgment leads to more trust, truth, and strength. A shared language aids a group in managing necessary conflict, change, and new levels of thinking. Faculty at all three sites believed participants were able to move to high levels of creativity and the creative process because of the existence of a shared language.

Research Question #3

Research Question #3 asked: What were the intended learning outcomes central to each of the creativity institutes?

The final research question was aimed at determining the learning outcomes for the three creativity institutes. Each site built their learning outcomes out of their purpose, which was to design and provide programming that created new knowledge that advanced creativity and innovative leadership, which positively transforms the way leaders, their organizations, and their societies confront the most difficult challenges of the 21st century. These imperatives required learning outcomes that transformed participants and developed their competencies to successfully lead and evoke creative change (Nick Nissley, personal communication, November 23, 2009; Gerald Puccio, personal communication, November 2, 2009; Megan Watson, personal communication, September 12, 2009).

Learning outcomes fell into two general patterns: participant's conceptualization of current leadership, and demonstrating competency in becoming a creative leader. These two patterns are discussed below.

Participant Conceptualization of Factors Influencing the Shift to Creative Leadership Away From Traditional Leadership

One learning outcome central to all three sites was participant conceptualization of characteristics influencing leadership. Participants were required to understand the difference between traditional styles of leadership and that of creative leadership, and why society is moving towards creative leadership. Faculty held that unless a participant understood the differences in ideology between traditional leadership and that of the creative leadership approach, they would not fully appreciate the transformative and generative value of creative leadership.

Value of Learning Outcomes

Participants were expected to understand that creative leadership leads from an emerging future and is organized around a quantum approach, whereas traditional leadership is organized around a predictive past rooted in a Newtonian approach (Michael Fox, personal communication, November 4, 2009; Nick Nissley, personal communication, November 3, 2009; Megan Watson, personal communication, September 14, 2009).

For example, faculty taught that traditional leadership styles are developed around Newtonian thinking and focused on a reductionist, determinist, materialistic, and reflection-correspondence view of knowledge. Traditional leadership is simple, coherent, and intuitive; however, it ignores or denies human agency, values and creativity, and evolutions. Creative leadership, on the other hand, is developed around quantum thinking and focuses on human potential existing within complex relationships. Creative leadership styles are less predictable with an eco-system approach that embraces possibilities, continuous discovery, rapid prototyping, and suspension of judgments; but leads to breakthrough solutions and innovations that are relevant and timely. Learning outcomes such as effective leadership and innovation are rooted in the emerging future and access through empathy, co-creation, apperceive inquire, and generative communication. Faculty taught that this is a significant shift from leadership approaches organized around linear rational thinking where disconnected systems required that everything had to be planned and known before any work could begin (Peter Hammerschmidt, personal communication, September 13, 2009; Bastiaan Heemsbergen, personal communication, November 25, 2009; Nick Nissley, personal communication, November 24, 2009; Gerald Puccio, personal communication, November 2, 2009).

Practical Application of Learning
Outcomes

As a practical application of creative leadership, participants were expected to understand how today's rapidly changing and highly connected world require a leadership style that reflects these changes. Traditional leadership worked in a world that was focused on manufacturing where efficiency, routine, and speed spelled the difference between success and failure. In such a world, failure and diversity had little place. As the world shifted from manufacturing to knowledge and service, such skills and systems were no longer needed or effective; however, since almost all institutions were built on this approach to leadership, change has been slow and, in many cases, nonexistent. Learning outcomes from all three sites addressed this issue as a way to foster an understanding of why a more collaborative style of leadership is emerging and why resistance remains. As a way of demonstrating understanding of this shift, participants were asked to demonstrate competency in creating a holistic system that evoked empathy, inspired co-creation, apperceived inquiry, and generated conversation. Participants were also expected to explain why collaborative systems are more effective in today's rapidly changing, highly globalized, and interconnected world.

This was accomplished by teacher lecture, practical application to corporate America, and interactive learning experiences that included simulation games, creative problem-solving and design-thinking sessions, art experiences, outdoor learning, dynamic feedback loop sessions, group and individual reflection, and group debriefing (Michael Fox, personal communications, November 4, 2009; Mike Jones, personal communications, November 26, 2009; Megan Watson, personal communications, September 14, 2009).

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Learning outcomes were targeted at developing participants' ability to fully understand the generative impact creative leadership can have when leaders operate from a creative approach. Learning outcomes were designed to push participants' understanding beyond simply embracing creative leadership not because it was less authoritarian, but rather because as a leadership style it is suited for a complex and rapidly changing environment. As a leadership style, creative leadership taps into the system's full collective consciousness, releasing the full potential of the system.

Participant Demonstrated Understanding and Competency in Creative Leadership

A second learning outcome was that all participants would fundamentally understand what it meant to be a creative leader. All three programs had learning outcomes that required participants to understand, practice, and develop leadership on all four levels: personal, groups, organizations, and community.

Faculty shared that their learning outcomes were designed to equip participants with problem-solving tools and leadership styles designed to confront the difficult challenges of the 21st century. These learning outcomes require participants to identify and access personal creative capability, leadership potential, and blind spots. Faculty believed such a comprehensive focus on both the internal and external condition of leadership led to authenticity, and only those leaders who had accessed their authentic self could be effective creative leaders.

The learning outcomes from all three sites were designed for those successfully completing the programs would know how to: be authentic; hold space for the creative process; ignite creativity and foster change through the use of creative models; successfully internalize creative thinking as an essential life skill and help others do the

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same; and cultivate skills in creative thinking, innovative leadership practices, and problem-solving techniques that transform their environment into creative cultures.

Each site developed learning outcomes that revealed creative leadership as human centered and began with accessing the true self and only take flight when the following questions are addressed: Who am I? and What is my work?

Faculty explained that learning outcomes provided clarity and illumination in more than one way. The obvious purpose was to help faculty determine if participants had developed adequate skills and understanding; however, a less obvious purpose was a motivation and guide for the participants themselves. Faculty were able to gain understanding if participants knew what leadership was all about, and participants were able to catch a glimpse of the generative force of a creative leader, even if one may never reach that point. One faculty member compared creative leadership to Jesus—something to aspire for, but never fully reachable, even after the work of a lifetime (Jones, 2006).

Learning outcomes were for the purpose of helping the participants reach not only their full potential, but also the full potential of all those they lead. The role of the learning outcome drove participants to a higher level where they could access their true self and know without a doubt who they are and what their work is. The ultimate learning outcomes for each institute was that participants could live as creative leaders and offer relevant solutions for a world in desperate need of truth, transparency, and authenticity.

Summary

The findings from this study reveal that all three institutes have similar core values and beliefs that have resulted in long-running programs that have been attended by hundreds of leaders. All three programs offer viable answers to creative leadership

development and are a living testament to the multiple ways creative leadership can be taught.

An important finding was that all three institutes were different in their approach to leadership development and how a creative leadership development curriculum should and could look. LDI held that effective leadership happens when dynamic feedback loops are created and sustained. LDI faculty taught that creative leaders are developed through a process of intersection, facing self, and changing those behaviors that block feedback. LDI also holds creative leadership is developed through in-depth personal assessment and then is supported to make necessary changes. When leaders become competent in feedback and conflict management, they will be in a position to effectively lead their organizations and people to access all of the future's emerging potential.

ICSC also endorsed feedback as central to creative leadership; however, faculty taught that creativity leaders are those who have become competent in divergent and convergent thinking. ICSC faculty taught that creative leadership is organized around the creative process. This process requires leaders who are willing to be open-minded, flexible, risk-takers, collaborators, mistake-makers, and willing to learn from failures. ICSC believes that effective leadership is the creative process in action. Their courses taught students how to connect with themselves and others through specific problem-solving skills in order to embrace and accept reality as it is, but not become stuck there. ICSC believes that while reality exists, there are unlimited future possibilities; therefore, effective leaders must be in a personal space that allows openness and flexibility to access the future.

BC taught that creative leadership is only as good as the internal condition of the leader. BC's curriculum is organized around an arts-based learning approach that acknowledges artists are effective leaders. Courses are designed to give participants experience in the artistic process where they can become aware of how they can learn and apply the artistic process to their leadership. According to BC, becoming a creative leader is an internal journey of awareness. It is through deepening personal awareness that participants learn how creative leadership works through first learning to lead self, followed by learning to lead others, the institution, and then the global community. The BC curriculum is designed to align participants with who they are and what is their work.

The ultimate goal for each site was to provide an authentic learning experience that would develop participant understanding as to the creative leader. Participants were expected to develop an understand of the role of creativity in leadership, the need for a creative problem solving, and a collaborated system of wholes where all within the system were relevant and operated from their authentic self.

Core beliefs at each site were that the founder's core values were still considered important; everyone has creative capacity and leadership potential; creativity was central to leadership, the leader's choice to lead was the first step in leadership. Components of each site were a culture of creativity, engaged faculty, and creativity models. Learning outcomes for each site were that each participant would develop an understanding of the shift in leadership styles leading to creative leadership, and how to integrate and apply creative leadership in the professional arena.

Each site believed the world was fundamentally different from even 10 years ago; therefore, new styles of leadership were needed. Part of the preparation of participants

was developing competency with the specific creativity models. Participants were given numerous opportunities to learn how to facilitate the specific creativity models, but faculty emphasized that a model is only as effective as the ability of the leader to facilitate it. It was the responsibility of each leader to connect with their authentic self in order to be in a centered place to lead the group effectively.

Scharmer's (2009) work aligned with these findings with his belief that leadership is first a connection with one's authentic self. Scharmer holds that effective leadership begins with self and then extends to others, organizations, and community. This was evident in each of the institutes that began with turning participants to their self: how to access their personal strengths. Participants were able to reflect on how their past condition affected their leadership, and they could look to the future for strength and growth. This aligned with Scharmer's belief that learning can happen through two sources: the past and the future.

Another component of Scharmer's (2009) theory that supported the three programs was the idea that profound innovation is the ability of an individual to observe, retreat, and reflect on what is happening, and then act. Each of the programs was designed to take participants through a similar cycle: begin with self and current reality, retreat and reflect on what is and what is to be, and then learn through creative models how to act and embrace the future.

A key finding to this study was that each of the institutes offered a different program, yet each existed to teach that creative leadership was human centered and designed to reflect the human experience. Such an approach required a curriculum that taught participants how to lead on all levels, but the first step began with the leader

aligning with their true self. Each participant could lead from a place of authenticity where true creativity could emerge. While each program approached leadership development in a different way, their intent was the same, which was to provide creative leaders who were able to creativity lead in an increasingly complex world.

CHAPTER 8

FINDINGS, DISCUSSION, AND RECOMMENDATIONS

Introduction

Today's interconnected world requires leadership that is relevant, flexible, and creative (Hamel, 2012). Environmental concerns, economic pressures, rapidly changing technology, and fierce competition demand leaders who have become masters of their imaginations, rather than prisoners of culture and tradition (Rifkin, 2009). Scharmer (2011) asserts that leaders who are effective in an increasingly complex world must be committed to a leadership approach that is built around the creative process. Puccio et al. (2010) refer to this type of leadership as creative leadership.

Creative leadership breaks from the mechanistic leadership style that was once core to the American way of life (Brown, 2009b). Traditional leadership models were not organized around the creative process, but instead used linear reasoning that operated through reductionism, determinism, materialism, and a reflective view of knowledge (Rifkin, 2009). For most of the Western world, the top-down style of management became synonymous with leadership and organizational structure. This type of Newtonian approach could be effective in a manufacturing world; however, today it is no longer adequate in a world that is technologically savvy, rapidly changing, and interconnected (Scharmer, 2011). Hock (2005) asserts that those organizational structures

and leadership styles effective in an industrial age lose much effectiveness in diverse, changing, and complex environments.

Ways of thinking and lines of reasoning rooted in machine metaphors are being replaced by quantum-type thinking that allows for individual creativity and innovation (Rifkin, 2011). It is not that linear thinking is no longer needed; it is simply not adequate to meet the demands that exist in most of today's environments (Kahane, 2010). Institutions and other environments are more complex today which require the collective intelligence and creative talent of all within the system to operate (Scharmer, 2011). Managing such complexities calls for leaders who know how to coordinate variability, complexity, and effectiveness. Scharmer suggests that effective leaders lead with an open mind, open heart, and open will so as to access the full potential of all within the system. Such an approach includes co-discovery, co-inspiration, and co-creation.

One leadership style that can accommodate today's complex world is what Puccio et al. (2010) refer to as creative leadership, a human-centered approach structured around the idea of wholes or a living system where everyone within matters. Rosch (2007) compares creative leadership to an eco-system versus the ego-system of traditional leadership where leaders make decisions that accommodate everyone within the system, even the most marginalized.

Scharmer (2011) believes effective leadership is the creative process in action. He holds that creative leaders move beyond habitual ways of thinking and behaving because they choose to reject the voices of judgment, cynicism, and fear.

Rosch (2007) believes the challenge for current leadership development is to teach leaders to embrace the creative process that connects them to their authentic self.

This ignites a creative and collaborative space where everyone is given permission to engage with their full potential, and is responsible to help sustain the integrity of the whole group and organization. When this happens, Kuhane (2011) believes organizations become highly effective and relevant. Leaders who build such cultures produce engaged teams that are highly effective and sustainable. Scharmer (2011) suggests everyone wins with such leadership because that leader has committed to leading from the emerging future.

The purpose of this study is to describe how three leadership development programs attempt to deliver programs that produce leaders who practice creative leadership.

Three research questions guided this study:

1. What were the pervasive foundational beliefs guiding the creative leadership institutes?

2. How did the creative leadership institutes organize their programming?

3. What were the anticipated participant learning outcomes of the creative leadership institutes?

Research Design

A qualitative multiple case study design was selected for this study because I felt it would allow for a more intimate look at each of the institutes and what each program offered. Because qualitative design provided a framework for investigation queries using how or why questions, this approach appealed to me. This method allowed me the latitude to discover the inner working of each institute.

The following criteria were used to select the three institutes described in this study:

1. Institute is connected to a higher education institution by any of the following: offering undergraduate or graduate co-op/internships, visiting faculty, or being a department or research site of a college or university.

2. Teaching faculties are degreed, published, and currently involved in research related to creative leadership.

3. Leadership programs and curriculum encompass both why and how leaders are effective.

4. Curriculum reflects research outcomes conducted by the specific institution.

5. The institutes' client base is drawn from higher education; corporate, non-profit government organizations; and/or government agencies.

6. College/university credit can be earned by attending the institution's classes, workshop, or seminars.

7. The program has been in operation for more than 25 years.

The three institutions that were chosen for this study include: the Leadership Development Institute (LDI) on the campus of Eckerd College in St. Petersburg, Florida, and founded by Dr. Peter Armacost, educator and president of the college during the time LDI began; the International Centre for Studies in Creative Leadership (ICSC) located on the campus of Buffalo State College at the State University of New York, in Buffalo, New York, and founded by Alex Osborn; and The Banff Centre (BC), located in Banff, Alberta, Canada, and founded by Canadian senator, Donald Cameron.

The data collected for this study were obtained from personal site visits to each of the institutes that lasted from 4 to 12 days. I met with the program director, faculty, and staff and attended faculty meetings, observed faculty lectures and classes, and watched participants engage in problem-solving design-thinking sessions. I was allowed to observe and participate in these sessions that included instructions and practice in developing empathy for the problem being solved, defining the problem, brainstorming, ideating, engaging in rapid prototyping, and establishing feedback loops. I also observed and participated in interactive learning experiences aimed at building competency in creative leadership that addressed conflict, feedback, and design thinking. Additional data were collected through one-to-one interviews with institute directors, faculty members, and staff. During each of the site visits, I had numerous opportunities to eat with faculty and staff where we were able to visit on a more personal level. A review of documents, videos, and audio recordings was also part of the data collection process. I observed reflection and debriefing sessions aimed at participant evaluations of programs, faculty, and facility. Additional information was gained through follow-up phone calls, reading of faculty books, articles, and information from faculty and institutional web sites.

Conceptual Framework

The conceptual framework for this study developed as the research progressed. This study was a journey of discovering the beliefs, theories, and understandings of how creative leadership is viewed, explained, taught, researched, and integrated by experts from a wide range of fields: leadership (Kahane, 2010; Scharmer, 2009; Senge, Scharmer, Jaworski, & Flowers, 2008); management (Collins, 2011; Hamel, 2012); creativity (Arthur, 2010; Sawyer, 2003, 2006; Sternberg, 2007b); creative leadership

(Fritz, 2003; Puccio et al., 2010; Rifkin, 2009; Van Velsor, McCauley, & Ruderman, 2010); arts-based learning (Adler, 2011; Nissley, 2010; Woodward & Funk, 2004); innovation (W. Taylor, 2011); science (Glasl, 1997; Rosch, 2007; Varela, 1999); and social technology (Ma, 2010).

The knowledge and theories of specific experts contributed to the understanding and findings that emerged from this study. Most identified the importance of accessing the authentic self as the first step of creative leadership (Scharmer, 2011). This was based on creativity and leadership experts such as Scharmer (2011): Theory U; Arthur (2009): internal condition of leader; Adler (2011): presence and awareness; Kahane (2010): the balance of power and love; Glasl (1997): inner knowing; as well as scientific researchers Varela (1999): new science of leadership; Varela, Thompson, and Rosch (1999): eco-systems; and Steiner (1897): living systems. Others pointed to competency in a specific creativity process as key to creative leadership such as Kelley and Littman (2005): Design Thinking; and Puccio et al. (2010): Thinking Skills Model.

Although a wide range of experts contributed to my growing understanding of creative leadership, it was Scharmer (2009) and the result of his longitudinal research on Glasl's (1997) U Process of inner knowing that became the conceptual framework of this study.

Theory U

Scharmer's Theory U (2009) is a leadership model built on the belief that ineffective patterns of decision making come from unidentified personal blind spots. The process of identifying personal blind spots illuminates unproductive personal patterns of

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behavior that prevent one from empathizing with others' perspectives, which results in ineffective patterns of decision making.

Theory U is a process of accessing the authentic self through identifying personal blind spots and strengths that frees one to move past habitual ways of thinking and behaving, and which then connect to one's full future potential (Scharmer, 2009).

The focus is on precise observation, suspending judgments, and remaining open to the emerging future rather than being tied to the predictive past. The journey of coming to understand creative leadership is a process of learning how to open up, identify barriers, and muster the courage to embrace learning and change. Scharmer suggests this kind of thinking taps into a different social field than what is normally accessed. It is a shift in the quality of thinking, conversing, and collective actions. Scharmer aligns with Rosch (2007) when he suggested that creative leadership is a commitment to operate from authenticity. Rosch described authenticity as recognizing what one sees, says what one thinks, does what one says, and sees what one does.

Theory U Assesses the Authentic Self

Scharmer (2009) explains that creative leadership is a shift to authenticity allowing all within the system to let go of the old body of institutionalized collective behavior in order to connect with one's highest future potential. Creative leadership fosters heightened levels of individual energy and awareness with one's authenticity and personal presence, and a clarified sense of direction. Scharmer holds that leaders who connect with the authentic self operate from a place of individual transformational change, while allowing all within the system to do the same. The result is a collective transformational change.

As one connects with the authentic self, one also begins to connect with others on an empathic level. Shifting to a framework of empathy moves one beyond the patterns of the past and into the power of the present, and frees one's thinking, emotions, and actions from the voices of judgment, cynicism, and fear. One begins to operate from an open mind, open heart, and open will where one connects with others and embraces what wants to emerge (Scharmer, 2009).

Theory U's Vital Question

The overarching fundamental question Scharmer (2009) asks is "What is required in order to learn and act from the future as it emerges?" He believes that as this question is answered, each of us will shift our focus from reacting and quick fixes to levels of profound renewal, change, and possibility. The process of answering this question leads to the illumination of personal blinds spots. In the act of identifying and acknowledging personal blind spots, we are able to move beyond habitual ways of thinking and acting.

Many of the experts accessed in this research have created processes or theories that show how each can operate from their highest possible self. Scharmer (2009) teaches that in the face of the turbulent challenges of our times all must be ready to embrace change. To do this we must ask ourselves: Who are we? What are we here for? What can we create together? The answers that come are determined by our structure of attention and consciousness. Those who have embarked on the journey of accessing their authentic selves will have the tools to respond on a level of renewal and change. Others who have not yet accessed their authentic selves will draw answers from mental models rooted in the past.

The conceptual framework accessed in this study illuminates how creative leadership allows all to function from their highest future potential. Experts hold that leadership that is creative will make a new future (Scharmer, 2009). This happens when leaders access the authentic self, develop empathy around the relationships and challenges encountered, and redirect thinking in order to be present enough to let go so the possibilities of the future can emerge.

Findings

The results gleaned from this study provide answers to the three research questions that illuminate how three institutes both defined and developed programs for creative leadership. All three institutes have experienced sustained success with a strong following, hundreds of alumni, and leadership development programs that are in demand. All three institutes began in different ways and offer different approaches to creative leadership development, yet all three institutes have emerged into very similar institutes today, which faculty believed lent support to the interconnectivity of leadership and creativity. The success of these three programs also shows that there are numerous approaches to becoming a creative leader.

A variety of paradoxes exist within each of the institutes. A rich history defines each institute, yet the continued practice of embracing an emerging future has resulted in continued growth and sustained relevancy. Core to each site's founder was the idea that relevancy is sustained by embracing the future without forgetting their past. This behavior that existed among founders exemplified the act of utilizing a wide range of resources to continue to grow and develop.

Findings that provided answers to the first research question related to each institute's founder's core values and that those core values are still significant to each institute today. These core values are: creative leadership accesses the authentic self, creativity is an essential component for success, and empathy is central to the creative process.

Other findings provided additional answers to the first research question, identifying persuasive beliefs guiding each of the institutes: each site held the general assumption that everyone has creative capacity and leadership potential; creative leadership is a journey that begins with a choice; creative leaders operate from a system of wholes or a living system; and creative leadership is a commitment to learning from the emerging future.

Faculty at all three sites considered these beliefs to be the infrastructure of creative leadership. Participants were taught these core beliefs and how to apply them in creative leadership. The real issue at each site was not if participants could access their true potential but if they would access it. Each site held that intentional effort and time put towards learning creative leadership skills produces positive results. Because each site believes everyone has unique talents and strengths, faculty held that the goal of their programming had to be teaching participants how to identify and access personal talents and strengths, and then act on them. The faculty felt the core beliefs driving the institute had to support and advance the development of creative leaders committed to accessing their authentic self, as well as helping all whom they lead to access their authentic self through accessing the full potential of the institute.

Another pattern emerged that each site held similar pervasive beliefs. Even though each program's approach differed, each resulted in a creative leadership development program designed to access the full benefit, strength, and talent of all within the system.

The second research question addressed the way the programs were organized. The findings clustered into the following categories: taught and utilized specific creative models; faculty intentionally created a culture that removed barriers to creativity; retained an engaged faculty; and developed a shared language.

Each program intentionally created a culture that removed barriers to creativity which included orienting all participants to the ground rules of transparency; open and flexible communication; dynamic feedback loops; suspending judgment; embracing mistakes; engagement in creativity models; and the fact that participants were given permission to participate and then held them responsible to do so.

This creative culture was developed around the idea of an open mind, open heart, and open will that rejected the voices of judgment, cynicism, and fear. Forgiveness was a vital part of the open mind, heart, and will. Faculty taught that forgiveness opened the way for the creative process as well as made it possible for each one to access their authentic self. This included both forgiveness of self and others. Forgiveness becomes a vital aspect to the creative process because failure and success contribute equally to learning within the cycle of creativity, a cycle that ebbs and flows between trial and error. Without forgiveness, failure is viewed as a negative event that should not happen; therefore, leadership becomes focused on failure prevention. This focus prevents either creativity or leadership from becoming established within a group, therefore robbing both

the leader and the group of the creative rest and reflection necessary for all within the group to become fully actualized (Arthur, 2010).

Faculty taught that rest and forgiveness were natural aspects of a creative culture. It is the possibility of forgiveness that makes it possible for individuals to have an open mind, heart, and will; therefore they are free to reject the voices of judgment, cynicism, and fear. Scharmer (2011) suggests that the human experience thrives in such an open and accepting culture because such environments make it safe to fail. When we are free to fail, we are free to become our authentic self.

The responsibility for maintaining the collaborative space was placed upon participants' shoulders. Faculty were highly engaged in teaching and interacting with participants through a shared language as well as through the unique creative model that each institute taught for creative problem solving.

The specific creativity models at each site were: Leadership Development Institute uses the Feedback Intensive Program (FIP); International Center for Studies in Creativity used Creative Problem Solving/Thinking Skills Model (CPS/TSM); and the Banff Centre used an Arts-Based Learning (ABL) approach.

Each of these models was central to the specific program and provided a framework for effective creative processes. Although creativity models were vital they are only as good as the leader's skills and intentionality allows them to be.

Each site taught participants that the first step to effective use of the models was an understanding as to the purpose and function of the model. For example, participants at LDI needed to understand the role of feedback in the creative process if they were to fully participate in the program and benefit from the FIP model. Participants at ICSC

needed to understand the role of divergent and convergent thinking and how embracing mistakes opens the way to creativity. Those participating in the BC program needed to comprehend the relationship between leaders and the artistic process to benefit from the Arts-Based Learning approach.

Participants in all three programs were taught how to use that site's specific creative model. Participants were taught how a creativity model provides a framework for problem solving and creative thinking as well as illuminates how the creative process works. Faculty from all three sites believed that creativity models raise the quality of problem solving and innovation.

LDI included lectures and learning experiences on how to manage feedback and build a feedback loop system. Faculty taught that when feedback is well managed, the leader, those being led, and the organization become relevant, authentic, and highly effective. ICSC taught that when the creative process is well managed and infused within a system, the leader, those being led, and the organization become open, flexible, and able to effectively handle complex problems; BC taught that when leaders and those within the system are aligned through artistic processes, the system becomes deeply collaborating because each has been able to connect with their authentic self and how they contribute to and hold creative space for the system as a whole.

The findings related to the third research question shed light on the specific learning outcomes of the three institutes: participant conceptualization of components influencing a new style of leadership; and demonstrate understanding and competency in creative leadership.

Each institute expected participants to understand why there has been a shift from traditional leadership to creative leadership. Traditional leadership organized around Newtonian thinking is no longer effective in today's complex and highly interconnected world (Hock, 2005; W. Taylor, 2011). A shift is happening from the highly regulated top-down leadership to a leadership model that organizes around a quantum theory approach (Adler, 2011). Rosch (2007) refers to a shift as a movement away from an ego-system approach to leadership to an eco-system approach to leadership.

Other expected outcomes centered on participants' ability to make leadership a choice, connect with their authentic self, and discover the answers to life's basic questions: Who am I? What is my work? What can we create together? (Ray, 2004). Success depends on the leaders' ability to connect with their authentic self and become aligned to those principles and practices that open the way for all within the system to be visible and engaged with the whole system to co-sense, co-inspire, and co-create. The goal of each site was that participants would deepen personal understanding of competent and effective leadership, and develop competency in creating and sustaining a collaborated creative space that accesses the collective intelligence and capacity of all within the organization. Each site expected participants to learn that leadership, creative problem solving, and innovation are ultimately about humans and the human story and begin with empathy.

Faculty at each site taught that good innovation morphs between chaos and order, divergent and convergent thinking, and tacit and explicit knowledge; and leadership is only as effective as the leader's internal condition. It is from alignment with the authentic

self and alignment with the internal condition that creative leadership can lead from the emerging future.

All three institutes held similar goals and learning outcomes, yet each program varied in their core components. LDI's program has an intensive feedback process organized around assessment, challenge, and support. LDI held that learning happens through feedback, and only healthy systems maintain dynamic feedback. Participants were provided with numerous opportunities to learn how to manage feedback as well as how to build and sustain a collaborated space through feedback loops.

The ICSC used the Creative Problem Solving model and Thinking Skills model to teach participants how to become creative leaders and effective problem solvers. ICSC held that divergent and convergent thinking make up effective leadership and creative problem solving. Along with divergent and convergent thinking are complementary heuristics that allow for appropriate risk taking, embracing mistakes, and building an environment where fun and serious play are a constant.

The BC used the arts and nature to teach the concept of creative leadership. Participants learned how to apply leadership principles as they encountered specific tasks required in artistic endeavors. The artistic process and nature became the metaphor for creative leadership.

Each of the institutes incorporated reflection, deepening awareness, and presence in their program. LDI provided participants with specific times to withdraw and reflect on specific feedback on personal behaviors. Participants then regrouped and discussed their personal insights on their behavior. ICSC provided debriefing opportunities during problem-solving sessions and allowed for breaks where participants could withdraw and

reflect on specific learning that was emerging from the group interaction. Participants were encouraged to offer continued feedback and reflection during the creative process. BC provided outdoor time for personal reflection on specific learning that emerged from encounters with the artistic process or group interaction. Numerous opportunities were provided for participants to be outside overlooking vast views of the valley and mountains and to reflect on specific questions on what each stood for, and what each had to offer.

All three sites offered certification and/or degrees that mandated participants to take several classes over a course of time; however, each site varied in how this was accomplished. LDI required an individual development plan for each participant complete with goals, teaching partners, timeline of personal development, and schedule for future online one-to-one follow-up coaching. ICSC required as individual portfolio of proof of developed competency and an internship using creative problem solving. BC required participants to work in a group to collaborate in design thinking through a specific problem and then present findings, results, and recommendations to local leaders. Participants were also required to complete a creative leadership internship as well as engage in several artistic endeavors.

Although each institute had different approaches, all three held similar goals of teaching participants how to become effective leaders who know how to connect with their self, face the truth, and allow others within the system to do the same.

Discussion

The purpose of this study was to describe creative leadership development from the perspective of three institutes that claim to be doing creative leadership development.

As the study unfolded, it became clear that even though each institute began in very different ways, by different founders, and for a different purpose, yet today each offers creative leadership development programs that are very similar. As each institute grew and became more proficient in preserving their original purpose, the connection between creativity and leadership became more and more obvious.

The Leadership Development Institute, while started with an emphasis on leadership, moved towards creativity through accessing the authentic self. The International Center for Studies in Creativity began with a college course in creative thinking that morphed into an institute that teaches effective leadership is dependent on creativity and connection with one's true self. The Banff Center started with an emphasis on the arts and came to recognize the importance of creativity in leadership development. Yet all three institutes came to the realization that effective leadership cannot exist without creativity. This idea that none of the institutes began as a creative leadership development program, yet all three morphed into creative leadership institutes, illuminates the connection between creativity and leadership.

The founders of the three institutes shared a similar idea in that creative leadership is not a new style or model, but rather a returning to the authentic self and what is core to humanity. Because creative leaders have made the intentional choice to lead, they operate with empathy, awareness, and connection where they observe what is actually happening, not merely what they think or want to happen. It is the ability to move beyond habitual ways of thinking and acting so all within the system can emerge with clarity and freedom to create and discover the solutions needed. It is the leader's intentional invitation to the team or group to fully engage in the creative process, and

then the leader's commitment to hold the space for the group to do so. The creative leader leads from a system of wholes, or a living eco-system versus an ego-system, where all within the system matter. Such leaders are indicative of the leader who is leading from their authentic self, because a leader can function only on the macro level (others), when that leader has first accessed their authentic self and mastered the first level of leadership, the self (micro) (Scharmer, 2009).

The strong emphasis on accessing the authentic self was a surprising finding. Senge (2006) believes much of what makes leadership effective is that which is often counterintuitive. Hamel (2012) suggests that business schools around the world require extensive knowledge on how business works and how to manage people, yet often overlook the most important ingredients of how the leader manages himself. The common misconception is that a good leader is charismatic with highly honed group management skills and more intelligence than everyone else. Each program taught that effective leadership is a commitment to the creative process, which is ultimately a connection with one's authentic self.

Arthur (2010) holds that the quality of any innovation or organization is determined by the internal condition of the leader, an idea supported by Adler (2011) who believes effective leaders learn how to access this authentic self. Each program's faculty emphasized and facilitated activities that led to deeper self-awareness.

This is important because each site considered creative leadership to be the pathway to authentic and creative environments. As the leaders become authentic, they can create and sustain a creative collaborative space. This was not just true for the leader,

but for all whom they lead. Scharmer (2009) teaches that the authentic connection ignites an eco-system approach to leadership.

Scharmer (2011) and others identify the leader who has connected with their authentic self as the leader who can lead from four levels of leadership: self, others, organizations, and global. It seems plausible that these three institutes have shown us that it is the authentic self that must be established in order for the other three levels to be effective. And any process—whether it is feedback loops or arts-based approaches that lead to a discovery of the authentic self—will lead naturally to the other levels. And possibly, as suggested by faculty, this was the essence of creative leadership.

Such authentic connection to self is the ultimate goal of leadership, which is to create and hold an integrated space for the creative process to flourish and engage all within the system. Results from such deep integration produce relevant solutions that break through the organization's immune system to realize the highest future potential for the organization and all who are within it (Arthur, 2010).

Scharmer (2011) suggests that the core process of profound innovation is the ability of an individual to observe, retreat, and reflect on what is happening, and then act. Each of the programs was designed to take participants through a similar cycle: begin with self and current reality, retreat and reflect on what is and what is to be, and then learn through creative models how to act and embrace the future.

The power of the creative leadership programs is that it was not business as usual. Each program had the potential to inspire participants to embark on their own personal leadership journey and come face to face with what that meant and where it would lead. The focus of such a journey is on the emerging future, collaboration, and a framework

that protects the creative process. How successful each participant was depended upon their choice to embark on the journey and then to continue once the journey began.

The intended learning outcomes for each site were significant, but simple. All three sites expected participants to understand why collaborative and creative leadership styles have emerged in the past decade, and why creative leadership holds promise in today's world. Another crucial point regarding intended learning outcomes was that each site considers that everyone has creative capacity and leadership potential. It is the creative leader who operates from this assumption and understands that the self is the best leadership tool (Nick Nissley, personal communication, November 25, 2009; Gerald Puccio, personal communication, November 3, 2009; Megan Watson, personal communication, September 13, 2009). The value of each of these programs is that they are organized around the idea that both creativity and leadership are ultimately about the human experience; therefore the role of the creative leader is to create and hold a space where all within the system can access and reach their full potential.

Perhaps one of the first to capture the core of creative leadership was Heraclitus in 500 BC when he said; "One cannot step into the same river twice" (Kahn, 1979, p. 22). Acknowledging that time is changing and slipping away brings authenticity and effectiveness to any situation. This very concept was at the heart of each program. Creative leaders could be developed who operate around an eco-system approach, which embraces the emerging future and ignites the creative and intellectual capacity of all within the system, so that the answers the future demands can be discovered.

Conclusion

The three institutes included in this study designed leadership development that resulted in creative leaders. Each site offered programs that included such components as: a process for participants to access their authentic self where they begin to answer such questions: "Who am I?" and "What is my work?"; an engaged faculty that created a culture for innovation where participants had permission to participate and were held responsible to do so; the vital role of forgiveness in the creative culture; a shared language that supports a specific creativity model; feedback loops; creativity models for creative problem solving or design thinking; and a commitment to function from an emerging future.

All three sites held that creativity is central to leadership. The fact that all three sites were founded by different individuals and for different reasons yet today each offers very similar programs is an example of creativity with a strong connectivity to leadership.

Each site focused on the unprecedented complex condition of the world today and the need for leadership that can accommodate such complexity. Creative leadership was presented as a viable answer to the complex challenges facing the world today.

Recommendations for Leadership Programs

The findings from this study described how three creative leadership development programs were designed and operate. There is much to be learned about effective creative leadership development. I am making the following recommendations for creative leadership development:

1. There is room for programs to choose various creativity models; however, creative leadership programs need to have some form of feedback built into the program requirements.

2. Creative leadership programs need elements that require some form of collaboration and reflection.

3. There is a need for creative leadership programs that require participants to create something on a large scale, for example, a dramatic production, where they can extrapolate leadership lessons.

4. Leadership programs should be short on lecture and long on experiential learning opportunities where participants can receive real-time feedback that can be used for deep reflection. Such programs would include extensive training of effective feedback management to include receiving, giving, and evoking.

5. Underexplored ideas for creative leadership development are those where participants engage in retrospective learning. In this case participants solve a problem or challenge and upon completion would debrief, reflect, and draw personal meaning. Lessons that each participant drew from the experience would be used to create the next leadership challenge for that participant.

Recommendations for Future Research

1. Further study is needed to determine how well creative leadership development program participants transferred learning professionally and personally. Results from such a study could provide valuable information as to what was effective in each program and what was not.

2. Additional research is needed to determine the level of faculty teaching effectiveness during the program. It would be helpful to confirm what components were the most helpful to participants.

3. Further study is needed to determine the effectiveness of creativity institutes and innovation labs that have emerged within the past 10 years. These newer institutes could be compared and contrasted with institutes older than 25 years to determine if newer institutes are more effective than the older institutes. Information gleaned from such a study could provide valuable knowledge to ongoing creative leadership development.

4. A final recommendation for further study is to focus on how such leadership development programs as seen in the three institutes could be adapted to different environments and age groups, such as: students from elementary, middle school, high school, and college; recent college graduates; individuals looking to change careers; teachers, or front-line health care workers. The information taught in each of the institutes is valuable for people from all walks of life or age groups. Such further study could be transformative for all sectors of society.

Conclusion

Today the world is experiencing unprecedented change and confusion that requires a new type of leadership (Hamel, 2012). Public, private, and nonprofit organizations are eager to develop leaders who are stronger, more capable, and more effective in the complex world they face. This requires leadership development programs designed to develop leaders competent to face complex problems and operate in high-pressure environments.

This study revealed valuable information on how three institutes designed and delivered an approach to leadership development that each considered an answer to today's leadership needs.

Three creative leadership development institutes were studied to determine how each provided leadership development. Creative leadership development at all three sites was first about connecting with the authentic self and where participants began to answer life's basic questions: Who am I? What is my work? What can we achieve together?

The findings from this study illuminate how three different types of creative leadership development are designed, developed, and delivered. Each site held that effective leaders are those who embody creativity and the creative process and therefore lead from an emerging future. A core component to the teaching and learning opportunities at each of the sites was that faculty and staff drew a deep connection between leadership and creativity, what Kahane (2010) considers necessary for future vision and forging new ground.

Each site retained a faculty that was committed to creating and sustaining a culture of creativity where participants were taught how forgiveness ignites the creative process and allows individuals to hold an open mind, heart, and will. Other vital components included a living-system approach to leadership, shared language, and specific creativity models where the collective intelligence and creative capacity could be accessed.

All three sites used different creativity models as the framework for creative problem solving. Creative models served as a way to access and enhance dynamic

feedback loops and create a framework for a living system where the group could collectively engage in creative problem solving.

The practices and processes at all three sites aligned with Scharmer's Theory U (2009). This theory considers creative leadership to be a living system that accesses everyone within the group. Such an approach is highly effective and relevant due to its focus on aligning the leader to their authentic self. Theory U provides a framework where leaders can lead on all four levels: self, group, institution, and community.

Perhaps the most compelling testimony to each site's commitment to creativity, leadership, and creative leadership is the fact that each of these sites was founded by different people for different reasons and in a different time. Yet today each site stands for the same purpose, which is to help leaders from the world over to access their creative capacity and leadership potential in order to access the full potential of an emerging future and bring relevant answers to an increasingly complex and threatening world.

The findings from this study provide deeper understanding into creative leadership, how it is developed, and how such an approach has the potential to ignite the full potential of a leader and the group they lead. Such findings are valuable in a time when the complexities of today's world require a new type of leaders who can transcend patterns of the past in order to vision and realize a new future.

APPENDIX A

TABLES

Table 1

Specific Comparison of the Three Creativity Institutes

Sub-themes	LDI	ICSC	BC
Founders	CCL: Mr. Richardson LDI: Dr. Armacost	Alex Osborn, Sid Parnes Ruth Noller	Donald Cameron
Original Name	Centre for Creative Leadership, Leadership Development Institute	Creative Education Foundation	Banff School of Arts
Dates Officially Began	1935	1952	1942
Leadership Program	1970	2001	1962
Originating Reason	CCL: training leaders LDI: Scholarship fund Creative Leader development	Workplace and educational system crippling imagination	Current elementary curriculum not serving rural communities
Original Funding	Smith Richard Foundation	Royalties	USA Carnegie Foundation
Originating Source	Pharmaceutical	Advertising	University lecture series
Original Course	Leadership Development	Creative Thinking	Drama
1st Enrollment	10	4	2
Historical Backdrop	CCL: Lack of effective leadership training LDI: enrollment drop, tuition costs escalating	Education & business standardization hamper imagination & creativity	Economic crisis in Canada. Rural elementary curriculum devoid of arts courses
Shift to Creative Leadership (CL)	Conflict competency and LDP program, emphasis on health and holists leadership. Creative leader as conflict and feedback competent	Natural progression creative problem solving to creative leadership. Creativity vital to leadership	Original reason for Centre to teach artistic process for personal leadership. Expanded idea due to demand and also need for additional funding
CL Course Intro	Early 1980	Early 1990	Early 1980
Partnerships	Eckerd College Centre for Creative Leadership	Buffalo State College on campus of State University of New York	University of Alberta, Canadian Government, Carnegie Foundation
Initial Theoretical Approach	Feedback Intensive Programs; Assessment Challenge and Support	Creative Problem Solving Thinking Skills Model	Arts-Based Learning Aboriginal Leadership Outdoor Education
Theoretical Constructs Today	Feedback Intensive Program = Assessment + Challenge + Support	Design Thinking Model: Creative Problem Solving	Arts-Based Learning Design Thinking Theory U
1st Instruction Site	Campus of Eckerd College, St. Petersburg, FL in former college president's house	Buffalo State College on campus of State University of New York	University of Alberta distance and adult education program
Audience Today	High – mid-level leaders, women, men, college students	College students, graduate college	Higher – mid level Leaders

Table 2

Patterns and Perspectives Identified in Site Founders

Sub-themes	Shared Perspective
Empathy	Each of the founders showed empathy for a future generation. 1. **Richardson:** College graduates lacking in creative leadership skills and imagination with no opportunities for developing such capacity. 2. **Armacost**: College scholarship funds underdeveloped and unable to supply support for students desiring a faith-based education. Lack of alumni professional development in creative leadership. 3. **Osborn**: Lack of intentional development of imagination and creativity among school children and employees due to over structure and organization of curriculum and work day. 4. **Cameron**: Families and children lack of access to the arts education or training in artistic process. Concerned that children would not develop leadership skills due to lack of understanding of the artistic process
Belief and Assumptions	Shared assumptions: everyone is born a leader and is creative. Belief: 1. **Richardson**: Emerging leaders should have access to creativity training and creative leadership development 2. **Armacost:** Faith based college education accessible to all who desire. Creative leadership development for alumni 3. **Osborn:** Imagination and creativity must remind central part of life 4. **Cameron**: The arts and artistic process were vital for everyone
Proximity	Each of the founders maintained close proximity to their projects. Each was involved in every aspect of the launching of the institute. All took a hand-on approach and drove the development of the projects along side holding down others jobs. Each founder remained connected to their institute until either their health prevented it or they died.
Culture and Values	Each of the founders believed a culture that supported creativity and the creative process was foundational to progress. While the collective consciousness changed through the years, the basic cultures that were built in each of the institutes remain until this day, reflecting the fact founders were ahead of their day. Such cultural factors are: development of the authentic self, honesty, mindfulness/presence, feedback loops, opportunity to practice new knowledge, community connection and creativity.
Language	Each institute was built on a language of hope and possibility. At a time when the world was organizing around standards, limits, codes and evaluation, each of these founders build institutions that provided wide margins for development, experimentation, imagination and creativity. During the industrial age language morphed into one of deficits and measurements. The goal of each of these institutes was to provide knowledge and hope for an emerging future. Language was a significant part of how each of these institutes taught how creativity and leadership build vision and possibility.
Resources	Each of the founders built and tapped into strong resources that helped them realize their dream. Prior to the official opening of any of the institute existed each of the founders had connected with or creative their own foundation that would fund the development of the institute. Each of the founders was connected with other leaders. Today each institute offers scholarships and aid for any individual who cannot afford their services.

Table 3

Historical Trends and Leadership Style

Subthemes	Trends and Factors Leading To Creative Leadership
Industrial Revolution 1	Shift from an agricultural society where majority of people leased land from aristocrats to working in industry and often moving to city. Change in consciousness of growing seasons, planting, harvesting to factory hours, mass production, life in doors
Industrial Revolution 2	USA inventions and industry expanded to production of 1/3 of all world produced goods, emergence of middle class, electricity, move to cities, corporations emerged and age of management. Language of deficit based on ordering, measuring, coding and reutilizing everything. Survival of the fittest; society organizes around Newtonian thinking
Information Age	Rise of computers, information technology, cyber space; rise of global market; outsourcing, middle class jobs automated and outsourced, rise of mind workers (engineers, attorneys, scientists, professors, executives, consultants); workforce competing in a global market, decrease value in capitalism
Newtonian Thinking Shift to Quantum Thinking	Thinking organized around efficiency, routines, measurement, codes shift to diversity, effectiveness, collaboration
Shift in Change Float	Rise of information age: collapse of time it takes to travel, learn, communicate, financial truncations
Environmental Issues	Over populations and global intuitions impacting environment
End of Peak Oil	Increasing threat of demands exceed supply
Rise of Creative Class	Shift in consciousness of meaningful life and meaningful career. Striving for balanced life, rising frustration with current systems, willing to give back, contribute, and make a difference; views creative contribution outside of work
Shift from Vertical Work Force to Horizontal Work Force	Work force takes responsibility for career, professional development, professional expertise and knowledge exceeds direct reports; employee negotiate for working wages and benefits; increasingly draws identity from personal life or accomplishment beyond work
Rise of Corporation Responsibility Awareness	Discussions how corporation can become more globally responsible, living system (self-organizing systems), limit infringements on rights of nature process for people to govern themselves, or other rights; operate sustainability for this and next generation, participatory, transparent, ethical and accountable
Global Economy	Worldwide market place, rapid change and pace

Table 4

Pervasive Beliefs of Three Creativity Institutes

Subthemes	Theoretical Framework	Creativity Institute
Assumptions	Everyone has creative capacity Everyone is born a leader Creativity and Leadership skills can be developed through intentional work	LDI, ICSC, BC
Approach to Creative Leadership	Eco-System Awareness Living Systems Self-Organizing-Systems Feedback-Loops	LDI, ICSC, BC
Fundamental Process to Development into Creative Leader	Arts-Based Learning	BC
	Design Thinking Process	BC
	Creative Problem Solving	ICSC
	Thinking Skills Model	ICSC
	Assessment-Challenge-Support	LDI
	Intensive Feedback Process	LDI
	Outdoor Education	BC
	Artistic Process	BC
	Potential, Problems, Concerns	ICSC
	Divergent/Convergent Thinking	ICSC
	Group Debrief Sessions Coaching	LDI
Specific Tools to Enhance Teaching Creative Leadership	Hero's Journey	LDI/ICSC/BC
	Theory U	BC
	Outdoor Education	BC
	Artistic Process	BC
	Prototyping	LDI/ICSC/BC
	Community Group for Practicing	ICSC
	Simulation	LDI/BC
	Reflection – Nature/Studio/Art	BC
	Reflection – Collaboration Group	ICSC
	Reflection – Assessment/Group Feedback	LDI?BC
	Collaboration – Group/Learning Partners/Presentation	BC/ICSC
Fundamental/Underlying Belief Driving Creative Leadership	Expanding Consciousness Individual Possibilities Leading from Emerging Future Choice to Lead Collaboration Everyone's Responsibility	LDI/ICSC/BC
Leader Focus	Future Manage Present/Vision Future/Selective Forget Past	LDI/ICSC/BC

Note. BC = Banff Centre; ICSC = International Centre for Studies in Creativity; LDI = Leadership Development Institute.

Table 5

Creative Leadership Models Used at the Three Institutes

Subthemes	LDI	ICSC	BC
Model	Feedback Intensive Programs: Assessment, Challenge Support	Creative Problem Solving Thinking Skills Model	Arts-Based Learning
Key Factor	Active Feedback Loops, Effective conflict management	Divergent/Convergent Thinking	Learning and reflection through artistic process
Model Process: Steps	Pre-assessment Coach/staff prep participant reports Challenge - Program connection & delivery of reports Support through group feedback, individual coaching, journaling	Enrolling in program – courses. Work through major/minor with support of advisor, faculty and fellow class mates, plan, prepare, and deliver final project. Graduation	Pre-assessment, coach/staff prep. Delivery to participants and work with coach, artistic process, outdoor school, group problem solving and discussing. Final presentation
Theorists	Argyris, Flanagan, Runde	Osborn, Parnes, Noller, Fox, Puccio, Murdock, Mance, Cabra, Firestien	Nissley, Jones, Heemsbergen, Scharmer, Wheatley, Brown, Kelley
Behavior Shift	Awareness, communication flow, Deep feedback flows and collaboration, time for deep conversations	Brainstorming, becoming unconsciously skilled while remaining mindful, co-creation, mistakes openly accepted, humor	Leading from inner source of knowing, reflect, retreat, and act in an instant, Mindfulness, Appreciative inquire, co creation, mistakes view a learning process
Underlying Philosophy	Collaboration, feedback loops, participation, manage feedback process, conflict competency	Divergent/convergent thinking, feedback loops, sub- consciousness/consciousness	Feedback loops, reflection
Strengths	Mindfulness, collaborated and creative space, participant responsible and active	Mindfulness, collaborated and creative space, participant responsible and active	Mindfulness, collaborated and creative space, participant responsible and active
Teaching Pattern	Peer-to-peer Learning coach	Group collaboration Advisor	Group/reflection, learning coaches
Appreciative Inquiry	Set times for positive feedback, full group simulations	Group discussion, classmates collaborative group work, creative problem solving	Reflective groups, feedback groups, through design thinking process
Reflection	After intensive feedback process, post assessment	End of creative problem solving	Through artist process
Storytelling	Through reflection and coaching	Through leadership program	Through reflective sharing
Follow-up	Staff coaching, peer learning partners, electronic partnerships	Alumni, conferences, electronic chats	Staff coaching, electronic chat room, electronic coaching
Participants	Upper management, executives	Undergraduate and post graduate, educators, leaders	Higher level management, students

Table 6

Intended Learning Outcomes for LDI, ICSC, and BC

Specific Behaviors	Definitions of Identified Creative Behaviors
Empathy	First step of all good creative process. Willingness to learn and understand what and why a situation exists. Human centeredness. Seeing with new eyes
Empathic Listening	Active listening or reflective listening and responding that improves mutual understanding and trust (Rifkin, 2009)
Shared Language	Intentional language developed at each institution that fosters understands and defines creative process, approaches and behaviors that maintain creative space. May vary from location to location (Sawyers, 2007)
Collaboration	Open and flexible working style using cooperation and cross-functional teams (Flanagan & Runde, 2007)
Risk taking	Manage risk, knowing how to move between the known and the unknown (Adams, 2009; Christensen, 2007)
Continuous Discovery	Always learning (Hock, 2005). Open and flexible, See with new eyes
Flow	Skill level, interest, and task are synergized = Flow (Csikszentmilhalyi 1997)
Celebrating Human Capacity	Integrating personal values with goals, develop and embrace personal strengths, one's regard for humanity (Jaworski, 2006)
Embracing failure and mistakes	Failure is a part of learning and central to creativity (Brown, 2009a)
Personal Story	The power of story. Learning one's story and telling it
Leads from emergent future	Balance between managing the present, selectively forgetting the past and visioning the future (Govindarajan & Trimble, 2010)
Conflict Competent	Too much/too little conflict can kill creativity (Runge & Flanagan, 2007)
Humor and serious play	Humor = closest bond between two people (Einstein). creative process and creative leadership no exception. (Fox, 2009; Palus & Drath, 2001)
Knowledge	Provides balance in natural tensions (Morris, 2008). Explicit knowledge = academic knowledge (head), tacit knowledge = intuitive sense (Heart) (Catell, 1903; Clayton, 2009)
Mindfulness, state of present	Responsible to participate (Fritz, 2007). Self-awareness (Langer, 1989) Aware of structural tensions (Fritz, 2007)
Deep Reflection	Reflection key to creativity. Underlying structures and effectives, outcomes and creative ability (Fritz 2007) Deep awareness (Dweck, 2000)
Minding the Gap	Gap is essence for creativity, awareness (Jaworski, 2011; Tolle, 2009)
Feedback Loops	Feedback core to creativity and design thinking. A gift (Argyris, 2010)
Trust	"Putting something in the middle." Understanding that invisible factors exist in groups that have powerful influence (Palus & Horth, 2002)
Tolerating Ambiguity	Chaos is part of the creative process. Manage the initial discomfort of chaos of innovations. Einstein said, "Innovating is messy work" (Martin, 2007)
Visualizing Boundaries	Research (Achier, 1926) established that confinement and clearly defined boundaries almost always enhance the creative process

Table 7

Three Institutes' Founders Core Values

Subthemes	Leadership Development Institute	International Center of Studies in Creativity	Banff Centre
Empathy	Richardson – wanted to build leadership program for male college graduates Armacost – wanted to build sustaining college scholarship fund	Osborn concerned that Instructional structure in Newtonian style would destroy the imaginations of school children and people in the work place	Cameron – concerned that Midwestern Canadian family would be denied arts and cultural education due to depression and remote communities.
Proximity	Pushed ideas to board and college alumni. Visited board members, alumni to get buy-in. Work with CCL to gain affiliation status to begin program	Wrote books and spoke nationally to build awareness for the importance of imagination. Started faculty training program	Met with government officials to push idea to begin arts centre for children and families. Developed program and took it to remote communities to start idea
Belief	In demographic of underfunded college students	Nation would not reach potential if children did not build strong imagination	Arts were the soul of the culture and community. Limited access would weaken Canada
Eco-System	Richardson – emerging pharmacies worked with alumni and board members	Recruited two faculty to help teach and began summer conference to build collaboration	Worked with U of Alberta faculty, Carnegie foundation
Language	Positive, direct, honest	Hope, divergent thinking, brainstorm	Mindfulness, reflection
Resources	CCL, Eckert college	SUNY, Buffalo State College, Creative Education Foundation	Canadian Government, Alberta province, Carnegie Foundation
Culture	Feedback loops, assessment, challenge, support	Embrace mistakes, problem finding, divergent idea, prototyping	Arts teaches, artistic process, aesthetic discourse, experimental, emergent

Table 8

Faculty Attitudes Comparison With Founders

Attitude/Belief	Faculty	Founder
Empathy	Creativity and leadership being lost in world complexity, hierarchy, and loss of vision	Creativity and imagination being lost in industrialization
Belief	Current curriculum can make a difference. Everyone is creative and can develop potential. Leadership development works, Future focused	Must develop program to teach creative and curriculum that will make a difference for future generations. Creative thinking is answer, Future focused
Proximity	Must have direct contact with students. Their instruction, coaching, support, and facilitation make a difference	Must be connected to developing program/institute. Idea champion for institute
Culture and Values	Believe honesty, direct communication, intentionality, authenticity achieves positive effects Human development	Hard work and attention to project. Honesty and choosing right people
Language	Hope and possibility	Hope and Possibility
Resources	Leaders desiring development, faculty, other experts	Key businessmen, community supporters, significant connections with government leaders
Other Contributions	Specific hobbies, community connection, researchers, writers, lectures	Government leaders, business leaders, lecturers, writers

APPENDIX B

RESEARCH QUESTION DATA

Table A

Comparison of Research Questions Findings Among the Three Institutes: Question 1

Research Question	Broad Answers	Specific Beliefs – sub category of broad answer	Key Components
1. What were the pervasive foundational beliefs guiding the creative leadership institutes?	Founders' core beliefs	Creative leadership accesses the authentic self. - *This is big with Theory U—accessing the authentic self by raising awareness to identifying blind spots—and where the source of actions/thoughts/ behaviors/beliefs is. Once identified BS can begin to understand reactions/actions. Until we have discovered personal blind spots we are acting from a reaction to the blind spot. The authentic self consists of the body, mind and spirit—it is on all three levels that we must know how to be authentic . . . then our interactions/reactions to the body/culture/ and nature will come from an authentic space. If we don't access this information we will be sabotaged by our reaction in all three levels. Also accessing the authentic self includes discovering the answer to the two big questions—who am I and What is my work?*	Not a new model, but rather return to self Must know and accept self and life work
	Beliefs held by current program personnel	Creativity as an essential component to success. *Creativity is vital to success because creativity and the creative process exists in the emerging future—that success is not rooted in past or held in the containers of the past but lies in the future that is emerging. As we allow the creative process to work we will realize this. The creative process is a balancing of the three managing the present, visioning the future, and selecting forgetting the past. If creativity is not part of future success, then we are only repeating what has already been or what has gone before us. And the answers we need in the future cannot be found in the past—because the world is vastly different today.*	No creativity = no future or life Everyone is creative and must be given opportunity to be so
		Empathy as first step in creative process. The reason empathy is the first step of the creative process – is that empathy is the process of suspending judgment, stepping back and choosing to not just respond from habitual thoughts/habits or blind spots – but to actually stop, look, and observe, observe, observe. Embrace the confusion that is swirling around and push through to discover what is really existing/emerging in this situation. Question and get to know what is really going on. If one does this the true nature of the challenge and the definition of the problem will emerge. Often the solution comes *from a completely different problem than we original thought . . . it all emerges from the empathy we took time to develop.*	Leader observation key to intentionality Empathy needed for effective problem solving

Utilization of all resources	Accessing all resources from all within the system
	Resources in many form and from many places
Proximity of leader is key to creative process	Leader involvement essential but not controlled
	Leader collaboration with whole system needed
Creative leadership assumptions:	
Everyone has creative capacity	Everyone is born with creative capacity
Everyone has leadership potential	Everyone is born with leadership potential
	The internal condition of leader permeates drives leadership
Creative leadership as a continuum	Creativity is central to leadership.
	Leadership is a life long journey
	Failure and success are natural aspects to leadership
Leader's choice to lead	Most important step in leadership
Without the intentionality of choice to make the choice to lead there is a lack of presence. It is realize that there is a need for a creative space to be creative and sustained—that is the role, calling of the leader. J. Campbell holds that this is the most important step of all leaders, and unless a leader makes this choice—they are not leading or do they understand the magnitude of leadership.	If no choice there can be no leadership
	Choice to lead can be likened to a hero's journey
	Metaphor for creative leadership
Creative leadership as a living system	
Eco system—the system is organized around the idea that decisions are made for the benefit of all shareholders, even down to the most marginalized, not just for the benefit of a few stakeholders at the expense of other sectors. Everyone in the system is connected, affected by what others do.	Eco-system vs. ego-system
	System-wide interconnectivity and relevancy
	High engagement from all within the system
Leading from an emerging future.	Lead from emerging future instead of predictive past
The answer we need may not exist yet . . . but that doesn't mean they are not coming or about to emerge. It takes intentionality to tune into what is happening so the leader can recognize future possibilities as they emerge. This is also true for create a space that allows off within the system to operate from the highest potential. It may not be apparent right now, but the skillful creative leader is tuned into to what wants to emerge and takes full advantage of that. This type of leading takes high levels of trust, collaboration, and intentionality. It allows information to come from anywhere and go anywhere.	Transforms group from interdependence to wholeness
	Understanding emerges as to what needs to be done & do it

Research Question	Broad Answer	Specific Skills	Key Components
2. How did the creative leadership institutes organize their programming?	Intentionally created culture to remove barriers to creativity	Faculty gave all member of the system permission to participate	Friendship as metaphor for creative culture
		Expected all members of the system to be responsible to participate	Dynamic feedback loops Feedback as life line to space/creative culture
		Call within the system become caretakers of creative culture	Mistakes regarded as natural part of learning
		Open mind, heart & will – rejects voice of judgment, cynicism, fear Unique to each institute Emerged as culture emerged	Introduced by faculty but supported by participants Clarified culture, tool for collaboration Open dialogue, effective and generative asking questions Evokes imagination, innovation and positive energy
		Appreciative Inquiry	
	Shared Language	Levels of conversation	Downloading, Debate, Dialogue, Presencing
	Utilization of Creative Models	Effective use of creativity models requires prep, intentionality, and mindfulness	The inner state of leaders and groups will take precedent over any creativity model. Leader's key role is to create space for group to thrive and attend to maintaining that space. All members engaged for collaboration

		Basic components of CM:
		    Powerful question
		    Yes/And thinking
		    Dynamic feedback loops
			Feedback loops lifeline to all levels of creative process
			Used in each segment: assessment, challenge & support

		Feedback intensive programs: assessment, challenge & support	
		Thinking-Skills Model, Creative Problem Solving	Divergent and convergent thinking, brainstorming, feedback, and embracing mistakes – fast prototyping, problem definition & identification
		Design Thinking Process	Empathy, problem defining, ideation, fast prototyping, feedback, recycle
		Arts-based Learning	
		Degreed Involved in research Outside interests Highly engaged in institute's program	Artistic process drives creative process. Artists and leaders have much commonality Study tours, published Hobbies, civic engagement Highly interactive and involved with participants
	Engaged faculty		Interesting, relevant, and interactive sessions

Research Question	Broad Answer	Specific Skills	Key Components	Experts
3. What were the anticipated learning outcomes of the creative leadership institutes?	Participant conceptualization of historical and current trends that have given rise to new style of leadership	Shift from industrial age and away from Newtonian & Cartesian style of thinking & leadership Rise of the creative class and shift in expectation and roles of leaders Rise of global economy—technological Rise of network society—relationships Rise of new consciousness—cultural, spiritual and creativity	Traditional leadership no longer as effective due to global economy, interconnected and fast change world. Shift in collective consciousness from hierarchical, disconnected, profit driven & singular work focus to more creative, collaborative style where emphases is on all within the system and for the good of all	Baldwin J. Rifkin A.Kahane R. Kolb T. Friedman G. Hamel B. Arthur M. Castells R. Florida D. Hock

	Creative Leadership	Creates and maintains creative space for system so all within system able to reach full potential of both individuals and system. Creative Leadership operates from system of wholes, and understands the need for collaboration, creative process. Everyone within the system is valuable and all decisions are made for the benefit of all.
		
		Leading the self
			Operates from living system approach; Open, flexible, allows for authentic results from collaboration to emerge.
			
			Accessing the self
			Answer life's basic questions:
			    Who am I?
			    What is my work?
			    Know and tell personal story
				O. Scharmer
				P. Senge
				J. Jaworski
				M. Wheatly
				E. Langer
				D. Dweck
				
				M. Ray
				E. Tolle

		Leading others	Living system approach
			Maintaining dynamic feedback loops
			Removing barriers to change
			    Not recognizing what see
			    Not saying what think
			    Not doing what say will do
			    Not seeing personal actions
			Conflict and culture competency
				E. Schein
				A. Zajonc
				V. Franscisco
				D. Hock
				F. Capra
				
				Flanagan, Runge
				Oosterwal

		Leading from an emerging future	Manages the present, visions the future, selectively forgets past. Future focus to what is emerging Highly collaborated system that operates as a living system Outcomes are highly relevant, effective and sustainable	C. Trimble J. Govodarakam O. Scharmer D. Bohm B. Isaacs G. Kemble T. Kelley, T. Brown

Research Question	Broad Answer	Specific Skills	Key Components	
2. How did the creative leadership institutes organize their programming?	Intentionally created culture to remove barriers to creativity	Faculty gave all member of the system permission to participate Expected all members of the system to be responsible to participate	Friendship as metaphor for creative culture	Sawyers E. Schein
		Call within the system become caretakers of creative culture	Dynamic feedback loops Feedback as life line to space/creative culture	R. Fritz C. Argyris
		Unique to each institute Emerged as culture emerged	Mistakes regarded as natural part of learning	Watson, Fox, Nissley Jones
	Shared Language	Appreciative Inquiry		
		Levels of conversation	Introduced by faculty but supported by participants Clarified culture, tool for collaboration	M. Whitney S. Troster-Bloom P. Cooperrider
	Utilization of Creative Models	Effective use of creativity models requires prep, intentionality, and mindfulness	Open dialogue, effective and generative asking questions Evokes imagination, innovation and positive energy	B. Isaacs, M. Buber D. Bohm

		Basic components of CM:
		    Powerful question
		    Yes/And thinking
		    Dynamic feedback loops
			Downloading, Debate, Dialogue, Presencing	Klemm, Fritz, Wheatley, Senge, Scharmer

		Feedback intensive programs: assessment, challenge & support	The inner state of leaders and groups will take precedent over any creativity model. Leader's key role is to create space for group to thrive and	C. Argyris R. Fritz
		Thinking-Skills Model, Creative Problem Solving		
		Design Thinking Process	attend to maintaining that space. All members engaged for collaboration	A. Osborn G. Puccio M. Mance
		Arts-based Learning		R. Murdoch
	Engaged faculty	Degreed Involved in research	Feedback loops lifeline to all levels of creative process	T. Brown, T. Kelley
		Outside interests Highly engaged in institute's program	Used in each segment: assessment, challenge and support	N. Nissley, D. Pink, Siefter & Burwick, Adler, E. Langer, L. Darsø, S. Taylor &

	Divergent and convergent thinking, brainstorming, feedback, and embracing mistakes—fast prototyping, problem definition and identification	Larkin, Woodward & Funk
		P. Hammerschmidt
		M. Copley
		M. Watson
	Empathy, problem defining, ideation, fast prototyping, feedback, recycle	M. Fox
		G. Puccio
		M. Yustess
	Artistic process drives creative process. Artists and leaders have much commonality	L. Zacko-Smith
		N. Nissley
		M. Jones
		B. Hemmensberger
	Study tours, published Hobbies, civic engagement Highly interactive and involved with participants Interesting, relevant, and interactive sessions	

Research Question	Broad Answer	Specific Skills	Key Components	Experts
3. What were the anticipated learning outcomes of the creative leadership institutes?	Participant conceptualization of historical and current trends that have given rise to new style of leadership	Shift from industrial age and away from Newtonian and Cartesian style of thinking and leadership Rise of the creative class and shift in expectation and roles of leaders Rise of global economy—technological Rise of network society—relationships Rise of new consciousness—cultural, spiritual, and creative	Traditional leadership no longer as effective due to global economy, interconnected, and fast change world Shift in collective consciousness from hierarchical, disconnected, profit driven and singular work focus to more creative, collaborative style where emphases is on all within the system and for the good of all	Baldwin J. Rifkin A. Kahane R. Kolb T. Friedman G. Hamel B. Arthur M. Castells R. Florida D. Hock
		Creates and maintains creative space for system so all within system able to reach full potential of both individuals and system. Creative leadership operates from system of wholes	Operates from living system approach; open, flexible, allows for authentic results from collaboration to emerge	O. Scharmer P. Senge J. Jaworski M. Wheatly
	Creative Leadership	Leading the self	Accessing the self Answer life's basic questions: 　Who am I? 　What is my work? 　Know and tell personal story	E. Langer D. Dweck M. Ray E. Tolle
		Leading others	Living system approach Maintaining dynamic feedback loops Removing barriers to change 　Not recognizing what see 　Not saying what think 　Not doing what say will do 　Not seeing personal actions Conflict and culture competency	E. Schein A. Zajonc V. Franscisco D. Hock F. Capra Flanagan, Runge, Oosterwal
		Leading from an emerging future	Manages the present, visions the future, selectively forgets past Future focus to what is emerging Highly collaborated system that operates as a living system Outcomes are highly relevant, effective, and sustainable	C. Trimble J. Govodarakam O. Scharmer D. Bohm B. Isaacs G. Kemble T. Kelley, T. Brown

Discussion	What do the findings from this study mean?	*If leadership is to stay relevant must shift from top-down to an open, flexible interconnected style that leads from an emerging future. Key point is that leadership of past is no longer effective.*
		For leadership and leaders to remain relevant must understand what will work in a global market connected by social networks and operating from new levels of consciousness.
		Such shifts require leaders to understand and act from the idea that leadership is not longer a position at the top but rather the one who creates and holds a space for those being lead can thrive, become successful.
	How to we make changes to stay relevant with leadership	*Leader embracing the new science of leadership will become highly attuned to those they are leading and understand that being married to outcomes may doom him and the system to failure, so must operate from flexible goals that can be tweaked and flexed in a moment. Only can do this if all leaders are leading are connected and work as a living system.*
		Another key point lies in the leader's commitment to fast prototyping and developing skill in doing so. The way to remain sustainable and relevant is for a system to operate in a way that fails fast and cheap so they can learn what works and what doesn't. This requires a leader that operates from the idea that he or his system cannot move forward without trial and error so allowing a group to do so insures relevancy and connection.
		A key component of this kind of leader is that they understand the glory, if you will, lies in the whole system succeeding not just a few shareholders at the top. Also a focus on what is happen in the margins often leads to the answers that are needed for the future. The creative leader is committed to maintaining a highly collaborated space for all to thrive which includes failures and victories. The credit goes to all, and there is a clear understanding among the whole system that any accomplishment is that accomplishment of all not just the leader at the top.
		Creative leadership is a commitment to bringing about a better future by opening all channels, engaging all people, and they committing to holding the space so everyone within the system and the system itself will reach the highest possible potential.

Research Question	**Broad Answer**	**Specific Skills**	**Key Components**	**Experts**
1. What were the pervasive foundational believes guiding the creative leadership institutes?	Relevancy of the founders' core values	Creative leadership accesses the authentic self	Not a new model, but rather return to self Must know and accept self and life work	P. Armacost L. Richardson A. Osborn
		Creativity as an essential component to success	Without creativity no future or life Everyone is creative and must be given opportunities to be so	
		Empathy as first step in creative process	Leader observation key to intentionality Empathy needed for effective problem solving	

Philosophical Framework	Utilization of all resources	Accessing all resources from all within the system	M. Csizkenmihily
		Resources in many form and from many places	P. Strenberg
	Proximity of leader is key to creative process		G. Hamel
		Leader involvement essential but not controlled	P. Hammerschmidt
	Creative leadership assumptions	Leader collaboration with whole system needed	M. Fox
			G. Puccio
	Creative leadership as a continuum	Everyone is born with creative capacity	N. Nissley
		Everyone is born with leadership potential	
		The internal condition of leader permeates drives	M. Jones
	Leader's choice to lead	leadership	B. Heemsberger
		Creativity is central to leadership	L. Li
	Creative leadership as a living system		
		Leadership is a life long journey	R. Fritz
		Failure and success are natural aspects to	D. Hock
	Leading from an emerging future	leadership	J. Jaworski
		Most important step in leadership	J. Campbell
		If no choice there can be no leadership	O. Scharmer
		Choice to lead can be likened to a hero's journey	J. Rifkin
		Metaphor for creative leadership	M. Capra
		Eco-system vs. ego-system	P. Senge
		System-wide interconnectivity and relevancy	M. Wheatley
		High engagement from all within the system	
		Lead from emerging future instead of predictive past	
		Transforms group from interdependence to wholeness	
		Understanding emerges as to what needs to be done and do it	

APPENDIX C

CONSENT

Andrews ✦ University

School of Education, Bell Hall Berrien Springs, MI 49104

Dear:

You are invited to participate in the study, **LEADERSHIP PROGRAMS DESIGNED TO DEVELOP CREATIVE LEADERSHIP: A MULTIPLE CASE STUDY.**

      a. How and why do leadership development programs organize their curriculum to produce leaders who practice creative leadership?

      b. What is the story of the change from a traditional leadership development program to a program that results in leaders who practice creative leadership?

You were selected as a possible participant in this study because The Center for Creative Leadership meets the criterion that was set for institutes to be included in this study.

If you decide to participate, I, Karen Tilstra, will visit your institution to teach more about you leadership development program in regards to creative leadership. The following procedures for collecting data and information will include: interviews, observations and document review. The data collections phase will begin May 2009 and conclude June 2009. Three centers or institutions will be visited once. Follow up communication will be conducted by emails, phone conversations and electronic attachments. Each visit could include meeting with center or institute directors, administrators, faculty, and program participants to conduct interviews, observations and collect agreed upon data. Discomforts and inconsistencies should be minimal and involve such situations as one-to-one interviews, observations and review of specific documents. All interviews, observations and documentation review will be conducted only after participant consent has been obtained. The purpose of three data collections venues: interview, observation, and documentation review, is to glean information about components of the leadership development programs.

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with permission.

Your decision whether or not to participate in voluntary and will not prejudice your future relation with the institution you are currently employed, or studying. If you decide to participate, you are free to discontinue participation at any time without prejudice.

Either myself, Karen Tilstra, or my advisor, Dr. Shirley Freed, will be happy to answer any questions, you may have concerning the researcher or the research process itself. **Karen Tilstra,** *Cell Phone: 269.930.0911 karen.tilstra@fhchs.edu or Shirley Freed: Office 269.471.6163 freed@andrews.edu*

You will be offered a copy of this form for your records.
_____

You are making a decision whether or not to participate. Your signature indicates that you have read the information provided above and have decided to participate. You may withdraw at any time without penalty or loss of benefits to which you may be entitled after signing this form should you choose to discontinue participation in this study.

_____
Signature of participant   Date

_____
Signature of Investigator   Date

_____
Signature of Witness (If appropriate)   Date

APPENDIX D

INTERVIEW QUESTIONS

Creativity Institute & Leadership Development

Interview Questions

1. Share with me a little bit about what brought you here and your tenure at this institute.
2. Can you explain a bit about your role here and what a typical week might look like for you?
3. What aspects of your work bring you the most satisfaction?
4. Please elaborate on the program's overall approach/philosophy to leadership development and the creative process.
5. Describe what you think are the critical components to your leadership development program.
6. How does creativity fit into your overall approach to leadership development?
7. Why is creativity part of your leadership development program?
8. How did creativity come to be embedded into your program?
9. What skills or mindsets do you consider necessary for a leader who practices creative leadership?
10. What determines whether or not a participant has mastered the skills taught? How is this determined?
11. Think about a student who caught the vision of what you were trying to teach. Describe what they were like? How did they lead? How did they react with others? What was their language? Where was their focus?
12. Think of your most difficult students who couldn't seem to understand what you were trying to do. Describe what they were like? How did they lead? How they react with others? What was their language? Where was their focus?
13. Have you identified essential skills and mind-sets you see as vital to leadership development? If so, what might those be?
14. What do you feel you have contributed to this institute?
15. What do you feel is the best or strongest creative leadership development program or curriculum? Why?
16. What do you see as the difference between traditional leadership and creative leadership?
17. What has brought change to leadership styles?
18. What has influenced a rise in a creative style of leadership?
19. Please share what you feel the weakest component is of the creative leadership program's and why.
20. Can you explain the culture of this institution? In what ways does it foster creativity?
21. How is the influence of the founder of this institution felt today?
22. If you could say anything about creative leadership, what would you say?
23. Is there anything else you would like to talk to me about? Or is there any other question I should have asked you?

REFERENCE LIST

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VITA

Karen Sue Tilstra

Vita

Karen Tilstra, a native Californian born November 3, 1953, graduated from Pacific Union College with a Bachelors of Arts in Journalism. After marrying she worked in Sri Lanka before completing a Master's Degree from Andrews University in Family Life Education in 1982. Karen returned to Asia with her husband to teach at Mt. Kalab University in Manado, Indonesia. After returning to the States, Karen earned an Ed.S. degree in Educational Psychology from Chapman University and worked as a high-school counselor, school psychologist, and educational psychologist.

In 2000 Karen helped develop and coordinate the Student Success department at Andrews University. In 2005 Karen and her husband moved to Florida where Karen became the Director of the Center for Academic Achievement at Florida Hospital College of Health Sciences. In 2007 Karen entered a doctoral program at Andrews University to study Creative Leadership and Innovation and create and develop the Florida Hospital Innovation Lab (FHIL). Today FHIL is in full operation with a faculty of twelve, a fulltime lab assistant and project manager. Currently FHIL has over 58 projects in process in the lab.

Karen and her husband live in Orlando, Florida, and have three sons, a daughter-in-law, a dog, and two cats.