



“Be Creative!”

Using Creative Product Analysis in Gifted Education

Susan P. Besemer, Ph.D.

Did you ever hear people in gifted programs ask kids to do an individual or group project, and then tell them to be creative? What exactly does that mean? Does it mean to use bold strokes in the students' paintings, or bright colors; or to wear funny hats in the skits they improvise? Are they also told to “Be creative!” when they work on their science project? Telling someone to “Be creative” reminds me of telling him or her to “Think outside the box!” It's possible only if we imagine that their usual lack of creative thinking and the pressures of the world around them rarely allow them out of that box, unless they are given the golden key through the directive of the teacher.

Would it be useful to be able to be a little more focused or targeted in our instructional language? Would it be helpful to be able to guide students to improve one or more aspect of their creative products by being able to hone in on what element needs improvement? It might be possible, in fact, to assess students' work constructively and explicitly, by learning to use a lexicon for product improvement, whether the purpose of the assessment of the student's strengths and talents through their products is for

identification of creative young people, or to create a dynamic profile that would guide differentiated instructional planning. With that new language, it might even be possible to engage the students in higher-level analysis of their own efforts and the work of their peers.

Creative products, those tangible artifacts that demonstrate the ability of each of the students, appear in such diverse formats as essays, songs, stories, poems, sculptures, paintings, science fair projects, musical compositions and video documentaries. Assessing the creativity of so many different types of products may seem difficult, and comparing the evaluation of one product with another is even harder. To pass over a product because it is unusual or out of the ordinary completely defeats the purpose of the assessment, since we looking for outstanding creativity.

What is needed is an assessment with criteria general enough to give a fair analysis to all types of products. This paper presents nine important attributes or criteria for judging products in a theoretical model called the **Creative Product Analysis Model (CPAM)**. The criteria presented here, by the way, are not limited

in their usefulness to a juvenile population. They may also be used to find the best production of an advertising agency, the most creative art work in a college art show, or the most brilliant editorial in the morning newspaper.

While all manufactured objects may be properly termed “products,” the use of the term is not limited to things that are mass-produced. Poems and pictures, sculptures and even soups are creative products. Abraham Maslow, the noted American

Continued on p. 2

Where To Find It

Be Creative! Using Creative Product Analysis in Gifted Education	1
New Resource: “Successful Creative Problem Solving Teams”	4
New Learning Opportunities	4
More on the Factor Structure of VIEW	5
The Kinaesthetic VIEW	6
China Conference	7
Important Notice Regarding Creative Learning Today	7
Forthcoming Professional Development Opportunities	8
New Funding Opportunities	9

Creative Products

Continued from Page 1

psychologist of the 1950s and '60s, once stated that a first-rate soup is more creative than a second-rate painting. Anything—any object, invention, work of art or music, or even any recipe—created by a human being is a creative product. While they are all creative to some degree, we all know that some products show more creativity than others.

To begin thinking about judging products, recall a recent trip to a department store or hardware store where you saw something that you felt was really intriguing and desirable. Think about that and you'll be able to notice some of the characteristics in the product that caught your eye, that made you smile, catch your breath, or simply "ooh and ahh."

Most people state—after reflection—that the first characteristic that struck them about that special product that they remember was the product's novel or unique qualities. **Novelty** is cited as the prime criterion of creativity throughout the creativity literature. **Resolution** is the heading for the attributes that consider usefulness and workability in creative products. **Style** is the third dimension of the **Creative Product Analysis Model (CPAM)**. We'll consider each of these three dimensions in turn.

Novelty

Under the heading of Novelty, two attributes describe creative products. The first of these is *original*. This means that the product is very new, unusual, and unique. While it is ultimately impossible for any person to claim complete *originality* (since no idea is ever conceived without the benefit of some earlier ideas of others), it is clear that some products show more *originality* than others. At the very least, there is something new about the product.

At the other end of the scale, the product is so new that it bears little resemblance to its predecessors and greatly influences subsequent new products. An example of this type of product is the mobile or cell phone. These are now so ubiquitous that one can hardly remember what it was like **not** to be connected to the whole world at all times through the cell phone.

The second attribute or criterion of Novelty is described by the adjective *surprising*. This term indicates that the product either delights or shocks the viewer or user with its newness. Products of both children and adults can sometimes be surprising or shocking. Those that seem far out of the ordinary in some way may actually be of a higher level of creativity than those that look commonplace, but many people reject shocking newness. Finding the right balance of Novelty in products is always an interesting challenge for product developers, artists, poets, and musicians, as well as for children.

Resolution

Any product has to be workable in order for consumers want it. If it doesn't work, function, or do what it is supposed to do, the buyer may reject or return the product to the store, or the teacher may refuse to accept it. Sometimes products sold on television look great, but they just don't work. This characteristic of "filling the requirements" includes four adjectives sought in creative products.

A creative product should be *logical* in some sense. Some people may question the logic of various works of art, but at a certain level even the most abstract work of art is adhering to a few rules of order. Art or science that is at the forefront of its genre is often shocking in the extent to which it bends or exceeds the established rules of logic for that discipline.

In a school setting, teachers are quick to observe that some students seem unaware of the rules of composition in writing, balance in design, or problem solving in mathematics. Other students recognize and follow the rules dogmatically. The most creative few follow the rules of the discipline pretty well, but occasionally violate one of them. Surprisingly, then, the product still looks just fine. It may even be improved by the unusual variation.

Creative products are also *useful*. Of what use, some may ask, is a child's picture of a tree? Just ask the child and you may be presented with dozens of uses. The concept of art for art's sake in Europe and America since the late nineteenth century has nearly obscured the historical fact that until very recently even Western art always had a clear functional purpose. Whether to celebrate a victory or to pay reverence to a saint; the work of art was not merely an expression of the artist's emotions. With most contemporary western artists, the art's usefulness is as a vehicle for self-expression and self-assertion. In either case, the work of art is in fact useful—either to the artist himself or herself, or to the culture as a whole.

A child's invention or drawing may be less *useful* to the world than that of an adult, but its *usefulness* can be more adequately judged by comparing it to the products of other children of the same age or level of development. The idea of making comparisons only within a delimited universe is clearly important here.

The criterion of being *valuable* is one of the very most subjective judgments in the area of product assessment. Creative products can have commercial value, psychological, or even sentimental value. The reason that something is valued is because it fills some need, making this criterion related to *usefulness*. If you would like to have or own this or

that creative product, you have one sure way of noticing that it is value to you. Even if **you** do not value the product, if other people do, it is *valuable*.

Another criterion of Resolution is the quality of a product's being *understandable*. This attribute deals with the success with which the creator communicates with his or her audience. This may be seen as a measure of how clear or how obscure is the meaning or message of the product. A product that speaks clearly to more people rates better on this criterion than one that is obscure.

Style

There are also important characteristics that describe how the product presents itself to the user, listener or viewer. We consider these attributes part of the product's presentation **Style**. These are the qualities that make the difference between whether or not you simply notice the object, or whether you notice it and remember it, with the intention of buying it. These are the elements of Style or aesthetics.

Beginning with the word *organic*, we consider three really interesting and important product characteristics. These three terms are used in a specialized sense, in a way that may unfamiliar in everyday speech. In Creative Product Analysis, the word "*organic*" is intended to convey a pleasing relationship among the parts of the product. The word denotes the quality of having a natural flow to its presentation Style. In terms of a work of art or an invention, the parts of an *organic* product relate logically and naturally to each other. They look good together and are connected in a pleasing way, using much harmonious balance.

It is easier to understand the meaning of the criterion of *well-crafted*. Creators of products that are *well-crafted* don't try to rush their work. They take their time and invest much energy in the process of finishing, polishing, enhancing, and improving the object on which they are working. Less *well-crafted* products sometimes look hastily finished and sloppy.

Elegant products are refined and simplified down to the barest bones of their essence. Calling a product "*elegant*" is high praise in any language. Jazz musician Charles Mingus once eloquently stated, "Making the complicated simple, awesomely simple, that's creativity" (Creativity, 1977). It's easy to be verbose, elaborate, and complicated. Presenting your product in its simplest most refined form is a mark of careful workmanship that deserves acclaim.

It is possible, by using the nine attributes of creative products, to carefully direct the focus of the product assessment to one attribute or criterion at a time. This is of great value in the process of assessment. Negative or positive judgment on one attribute can produce a "halo" effect, actually changing the total assessment, if great care is not exercised to isolate the attributes one from another. This focusing of the assessment can greatly facilitate the comparison of different types of products.

These nine attributes of Creative Product Analysis help in judging among the varied products of children and adults. Creative Product Analysis can also be useful when monitoring and tracking student progress. The process also allows for a "prescription" to be offered for the overall improvement of the quality of the creative work done by each young person.

Empirical studies that validate the model and each of the specific attributes have been published in numerous articles over the past two decades. A valid, reliable assessment instrument called the Creative Product Semantic Scale (CPSS), based on the Creative Product Analysis Model, is now available online at www.ideafusion.biz. This online assessment instrument derives numerical scales for each assessment attribute, producing a "Product Profile" for each product assessed. The Product Profile reports standard descriptive statistics, and immediately generates PHP "dynamic web" bar graphs for each CPAM attribute of the product. The CPSSOnline takes a step forward in quantifying and objectifying the necessary and important evaluation of creative products.

A Product Bibliography

- Beaman, R., (1998). The unquiet ... even loud, andragogy! Alternative assessments for adult learners. *Innovative Higher Education*, 23 (1), 47-59.
- Besemer, S.P. (1998). Creative product analysis matrix: Testing the model structure and a comparison among products - Three novel chairs. *Creativity Research Journal*, 11, 333-346.
- Besemer, S. P. (2000a). Creative product analysis to foster innovation. *Design Management Journal*, Fall, 59-64.
- Besemer, S. P. (2000b). To buy or not to buy: Predicting the willingness to buy from creative product variables. *Korean Journal of Thinking and Problem-Solving*, 10 (2), 5-18.
- Besemer, S. P., & O'Quin, K. (1986). Analyzing creative products: Refinement and test of a judging instrument. *Journal of Creative Behavior*, 20, 115-126.

Besemer, S. P., & O'Quin, K. (1999). Confirming the three-factor creative product analysis matrix model in an American sample. *Creativity Research Journal*, 12, 287-296.

Besemer, S.P. & Treffinger, D.J. (1981) Analysis of creative products: Review and synthesis. *Journal of Creative Behavior*, 15, 158-178.

Creativity. (1977, July 2). *Mainliner*, 5-31.

Maslow, A.H. (1959). Creativity in self-actualizing people. In H.H. Anderson (Ed.). *Creativity and its cultivation* (pp. 83-95). New York: Harper.

Reis, S., & Renzulli, J.S., (1991). The assessment of creative products in programs for gifted and talented students. *Gifted Child Quarterly*, 35 (3), 128-134.

Renzulli, J. S., & Purcell, J. H. (1996). Gifted education: A look around and a look ahead. *Roeper Review*, 18 (3), 173-178.

An Invitation...

Would you be interested in participating in an informal study to test the user interface for the new online version of the CPSS? Dr. Susan Besemer is looking for a few individual teachers or a district with whom to field test the innovative measure. No cost or obligation is involved, and using the CPSSOnline is simple and quick. It takes about 10 minutes to assess a product using the CPSSOnline. You get an instantaneous results report, along with preliminary analysis and interpretation of your assessment. Those interested should call Susan Besemer at 716-672-6918, or write to her at besemer@localnet.com.

A New Resource: Successful Creative Problem Solving Teams

By Donald J. Treffinger and SusanBeth S. Purifico.

In many situations today, people of all ages are called upon to be *team players*, or to be able to work together on a variety of tasks. Teamwork is an important goal in nearly all environments in which people gather—educational settings, church groups, arts groups, professional and fraternal organizations, and businesses. Teamwork is an important basic ingredient of group efforts to solve problems creatively. Everyone in leadership positions—adults, business leaders, and educators—must be effective facilitators of process and teamwork. Successful Creative Problem Solving Teams is a new publication from Destination ImagiNation, Inc. that speaks to the eight successful building blocks in constructing a team and the role of the “facilitator” in making that successful process occur.” The book is \$12.00. and can be ordered from the Destination Imagination, Inc. website. Go to: <http://www.shopdi.org> and follow the links to the book title.

New Opportunities For Learning CPS... Coming Soon!

Many people tell us that they would like to participate in our in-depth training programs on CPS in Education, but that they are unable to obtain support for the costs of training and travel. Fortunately, today's technology can open new doors for learning. We are now working on the development of a web-based training module on Creative Problem Solving in Education. We're developing this module in collaboration with Destination ImagiNation, Inc. and the Future Problem Solving Program.

The module will provide a variety of exercises, activities, and resources that will be comparable in scope to a graduate-level course on CPS, and will offer participants the opportunity to have several assignments reviewed with a personal mentor by email. There will be four “application strands” for participants: applying CPS with students; applying CPS with adults in educational settings; applying CPS in FPS (in the regular FPS program or in Community Problem Solving); and, applying CPS in Destination ImagiNation®. Participants will be able to complete all work for the module at their own location; no travel will be required.

We expect that the module will be available for participant enrollments in July. If you, or colleagues in your area, wish to participate, send us an email, or watch our website for additional information.

We are also investigating the possibility of developing a similar web-based distance learning module on the Levels of Service approach to Talent Development during the 2005-06 academic year. Contact the Center if you are interested in learning more as our plans progress.

More on the Factor Structure of VIEW

Thomas Costello and John Houtz
Fordham University

VIEW is a relatively new instrument for assessing problem solving style. In previous issues of this newsletter and in other sources, the reader may find further references to VIEW theory, development, and psychometric properties (Houtz, 2002; Schoonover & Treffinger, 2003; Selby, Shaw, & Houtz, 2003; Selby, Treffinger, Isaksen, 2002; Selby, Treffinger, Isaksen, & Lauer, 2004; Treffinger & Selby, 2004). VIEW provides scores for Orientation to Change (OC), Manner of Processing (P), and Ways of Deciding (D). These three dimensions provide information as to an individual's preference for working within existing rules or constraints versus ignoring or breaking rules to reach new solutions (OC), drawing on others for stimulation and ideas versus working on one's own ideas in a more solitary fashion (P), and choosing potential solutions based on perceived effects on parties involved versus absolute completion of required tasks (D).

Previous analyses have supported a three-factor structure based on a sample of more than 3000 individuals from varied backgrounds and settings (See Selby, et al., 2004). The following new data set consists of responses from 88 masters-level graduate students enrolled in introductory educational psychology classes leading to an initial certification for teaching at either the elementary or secondary grades. In accordance with the recommendations from Harris and Harris (1971) a variety of exploratory factor procedures were computed to obtain the clearest pattern of factor loadings. Principal components with varimax rotation, principal components with oblique rotation, and alpha factoring with varimax rotation solutions were generated. A scree test of the eigenvalues sug-

gested three interpretable factors. The principal components factor analysis with varimax rotation yielded the clearest solution. Factor I was composed of 13 of the 18 Orientation to Change (OC) items with loadings $\geq .30$. Factor I accounted for 19.38% of the total variance. The second factor was composed of all eight Manner of Processing (P) items with loadings $\geq .30$. Factor II accounted for 14.15% of the total variance. Factor III was composed of all eight Ways of Deciding (D) items with loadings $\geq .30$. This factor accounted for 7.36% of the total variance.

These results compared favorably with previous exploratory factor analyses. Factors I and II accounted for a few percentage points more variance and Factor III accounted for less variance than reported by Selby et al. (2004). However, the individual item loadings clearly defined three factors according to VIEW theory. Despite its sophisticated mathematics, Merrifield (1971) labeled factor analysis "an art form" because of its dependence on human interpretation for "making sense" of one's data. Decades of technical advances in factor analytic procedures have not lessened the need for human interpretation. Thus, for VIEW and any new assessment instrument, continued study with factoring procedures, and additional human eyes drawing conclusions will be useful additions to our knowledge and understanding.

References

- Harris, M. L., & Harris, C. W. (1971). A factor analytic interpretation strategy. *Educational and Psychological Measurement*, 31, 589-606.
- Houtz, J. C. (2002). Creativity style makes a difference in problem

solving. *Creative Learning Today*, 11(2), 7-9.

- Merrifield, P. E. (1974). Factor analysis in educational research. In F. N. Kerlinger & J. B. Carroll (Eds.), *Review of Research in Education* (Vol. 2, pp. 393-434). Itasca, Ill: Peacock.
- Schoonover, P., & Treffinger, D. J. (2003). Implications of style differences for explorers and developers in the use of CPS tools. *Creative Learning Today*, 12(2), 2-3.
- Selby, E. C., Shaw, E. J., & Houtz, J. C. (2003). Construct validity of VIEW: An assessment of problem solving style. *Creative Learning Today*, 12(3), 4-6.
- Selby, E. C., Treffinger, D. J., & Isaksen, S. G. (2002). *VIEW: An assessment of problem solving style*. Sarasota, FL: Center for Creative Learning, Inc.
- Selby, E. C., Treffinger, D. J., Isaksen, S. G., & Lauer, K. J. (2004). *VIEW technical manual*. Sarasota, FL: Center for Creative Learning, Inc.
- Treffinger, D. J., & Selby, E. C. (2004). Problem solving style: A new approach to understanding and using individual differences. *Korean Journal of Thinking and Problem Solving*, 14(1), 5-10.

The Kinaesthetic VIEW

By Alan Arnett

Nine Daisies

I work often with organisations where the key barrier to creative performance is not lack of smart thinking or hard work. It's when the preferences of people who work together become so habitual that they unconsciously limit their ability to see and act outside the frame of reference they have created. One of the ways that I like to make these unconscious habits visible is to get people to physically map them out in the room and highlight the personal/interpersonal implications.

The background for this exercise comes from combining my knowledge of VIEW with my interests in how our physical and emotional state influence our thinking and action. We all know the power of getting people up and moving as opposed to spending too long in a trance watching Powerpoint slides, and this exercise seems to be a good way of introducing people to the impact of their preferences before they know the technicalities of the model.

What you need

A room with enough space for everyone involved to move around, so either an empty room, or one with space around and between the tables.

People who are curious to play and explore, and recognise their interdependence.

A context or story which they can imagine themselves in – usually I get them to think of a new project.

How long it takes

The physical part of this takes less than 10 minutes, but the debrief can be as long as you like depending on

the context. 10-20 minutes is probably long enough for most groups.

The exercise

If there is space, get everyone to huddle in the middle of the room. You may need to stand on a chair (safely!) to be visible to everyone.

Explain that they have been selected to join a very important project, which is a great opportunity but will be challenging. Pick two opposite sides or corners of the room, and explain that in one corner of the room there are papers with all the complex details of the project, while in the other corner is a big picture overview of the project. They can eventually have both, but they have to walk to the corner that they want to go to first. As usual, this is an instinctive exercise. They should just go in whichever direction their feet take them. There will be some nervous shuffling and laughter, but people generally get it quite quickly.

You can then ask them some relevant questions depending on the distribution. For example:

- Does the large group in the big picture corner feel any guilt at all the pressure they put on the one person in the detail corner to get things done for them? (Happened at a creative design agency a friend and I did this at).
- Does the large group in the detail corner explain why this project seems to be going in no particular direction and why the two people in the big picture corner get so frustrated? (Happened in a Government change project I worked on).

- Do the two fairly balanced groups in each corner actually talk to each other very much? (Answer: No, in an IT project I worked with).

You can probably see what happens now. Start with people still in the 'detail' and 'big picture' groups. Choose the Internal-External dimension to cross the Develop-Explorer dimension at 90 degrees, so the 2 ends are either on the other two sides, or the other two corners.

Explain that, now they have their imaginary details and big picture, they need to understand what it all means. As before, they have to choose which side/corner of the room they now move to. One side/corner means they go off on their own first, read and work out what they think their document means, then go and find other people to discuss it with (Internals) and the other side means they can get together with other people first, discuss it, and then go off on their own somewhere to absorb the implications (Externals).

Again, get them to follow their instincts and their feet, and react to what happens e.g.

- Do they find it hard to get any work done when they almost all seem to need to go around in one group for safety? (Happened in a nervous organisation going through a difficult merger)
- Does the fact that they all go off and do their own thing cause them any problems? (Happened in a young, energetic organisation where they spend most of their time working alone at computers and communicating mainly by e-mail)
- Do the 'External' group tend to think of the 'Internals' as being

distant, and do the 'Internals' feel rushed by the 'Externals' (I don't use the jargon at this stage).

Finally, they have their big picture and detail, they have discussed and absorbed it, and they come up against a difficult phase of the project. The choice this time is on a third dimension of the room (sides or corner) between finding out first what the impact of this difficulty will mean to the people involved, or finding out what the impact will be on the task. Which side/corner do they go to first?

Possible comments:

- While the large people group think they are keeping everyone happy, do the 2 people in the task corner feel like the only ones doing any work? (The Government project again)
- Does this large group in the task corner tell you anything about why the user community aren't very happy with what is being delivered? (The IT project)
- Is this team as well balanced as it looks?

The best transition after this is to spend some time asking them to reflect on how these insights help to explain some of their experience in this group/team, and what the implications are going forward - their strengths and challenges.

I've used this in many contexts – at the start of creativity training, at the beginning of a 3 day project launch workshop, as the introduction to executive coaching for a board team, and as part of coaching individuals to help them 'walk around' their choices and preferences.

Try it and see what you notice. If you have any questions or just want a chat about other ways to 'walk through' problems, get in touch on alan.arnett@ninedaisies.com.



JOIN US!

2005 China - U.S. Education Conference

Integrating Multiple Intelligences, Creativity, and Problem Solving

Beijing, China

July 19-22, 2005

Conference Strands

- Building Collaboration
- Shifting Learning Environments
- Unleashing Creativity
- Cultivating Change

WHAT IN THE WORLD WILL YOU DO IN 2005?

ATTEND THIS CONFERENCE AND.....

- ◊ Establish a Partnership with a School/Organization in China?
 - ◊ Prepare Your Students for the Global Marketplace?
 - ◊ Expand Your Understanding of China's Education System?
 - ◊ Share Your Expertise with International Counterparts?
 - ◊ Become a Global Learner and Educator?

PRESENTATIONS

The U.S. Steering Committee will accept proposals for interactive demonstrations, exhibits, and poster sessions.

For information on how to submit
Contact: educ@globalinteractions.org



Global Interactions, Inc.
14 West Cheryl Drive, Phoenix, AZ 85021-2481
Phone: 602.906.8886 Fax: 602.906.8887
Web: www.globalinteractions.org

Important Notice: Future Changes in Store for CLT

This is the final issue of *Creative Learning Today* newsletter that will be prepared and distributed on a quarterly, subscription-only basis. We will continue to publish the newsletter, but with a new approach, beginning in Spring, 2005.

Creative Learning Today will become an occasional publication— prepared and distributed where we have new articles and information to disseminate, rather than on a scheduled quarterly basis. We will send it by email, at no cost, to all readers who express an interest. To continue receiving CLT, please send an email with "Continue CLT" in the subject line to don@creativelearning.com. The newsletter will continue to be distributed in PDF format as an attachment to your email address. We continue to welcome articles, reviews, or comments from readers.

Forthcoming Professional Development Opportunities

The Center for Creative Learning will offer two new professional development Institutes in Sarasota this summer. These programs will focus on new developments and directions in the areas of talent development and Creative Problem Solving (CPS). The programs will be offered successively, enabling participants to attend either or both programs with a single trip.

Creative Problem Solving (CPS) in Education (July 13-15, 2005)

This Institute will provide you with training and hands-on practice on *Understanding the Challenge, Generating Ideas, Preparing for Action*, and *Planning Your Approach*— with a variety of specific tools for generating options, focusing your thinking, and planning for successful implementation of new ideas. You will also receive follow-up coaching and support for CPS implementation (two phone or email consultations with an Institute staff member for each participant). You will return home with a wide variety of skills and tools that you can use on your own, when you are working with students of all ages in a classroom or training setting, or when you are working with other adults to solve problems, plan new projects or programs, or manage change. You will receive an extensive set of supporting materials and handouts, books, and CD-based reproducible resources, to enable you to incorporate CPS in any educational setting. You will also receive an assessment of your personal problem solving style preferences. Individual participants are welcome, but we also encourage teams to attend from the same school or school district. Team participation helps to build a foundation for follow-up imple-

mentation. The Institute will begin at **9:00 AM. on Wednesday, July 13**, and close at **Noon. on Friday, July 15**.

Talent Development: The Levels of Service Approach (July 18-20, 2005)

This program will provide an in-depth presentation of the Levels of Service (LoS) approach to talent development. As a participant in the program, you will learn:

- The implications of contemporary views of talent, and talent development for educational programming.
- The four Levels of Service and how to identify practical activities for each level.
- **A systematic planning model for implementing the LoS approach (when designing new programs or updating existing G/T programs).**
- Strategies, tools, and resources for gaining involvement and support at the school, district, or state levels.
- Specific strategies, tools, and resources to link LoS programming with other school priorities and initiatives.
- Tools and resources for professional development, parent and community awareness, and effective evaluation.

You will receive a copy of: our new textbook, *Talent Development: The Levels of Service Approach*; our *LoS Planning Handbook* (with an accompanying CD of resources); and selected assessment and evaluation resources. You will also receive follow-up coaching and support for LoS implementation (two phone or email consultations with an Institute staff member for each participant). The Institute will provide you with the information, skills, tools, and resources you need to implement the LoS approach in a school, a

school district, or on a regional or statewide basis. The Institute is open to individual participants. However, we strongly recommend that you enroll a team of 3-5 people from your organization (e.g., a talent development planning team or task force, or a program management team). A team, including participants with both administrative and instructional responsibilities, often provides a broad base for powerful, effective implementation and follow-up when you return home. This program will begin at **9:00 AM. on Monday, July 18**, and conclude at **Noon on Wednesday, July 20**.

You can obtain more information (and a PDF brochure) about these Institutes by visiting our website (www.creativelearning.com).

Advanced Training Programs for New VIEW Users

If you are interested in becoming a qualified VIEW User, plan now to attend this two-day, high-intensity program on one of the following dates in Sarasota:

- May 5-6, 2005
- September 22-23, 2005
- January 4-5, 2006

For more information, visit the Problem Solving Style page on the Center website (www.creativelearning.com).

VIEW Users' Networking Conference

VIEW Users— mark the dates on your calendar now! The VIEW Users' Networking Conference (originally planned for February, 2005) has been rescheduled. The new dates will be January 5-7, 2006, in Sarasota. All VIEW users will receive detailed information soon by email.

New Funding Opportunities

The **Darden Restaurant Foundation** offers an array of community-based grants for the improvement of K-12 education. Deadlines are rolling. The Darden Restaurants Foundation-part of the company which operates Red Lobster, The Olive Garden, and other restaurants-makes grants in communities in which Darden has facilities. Projects should meet community needs as well as emphasize diversity and fairness. For more information, contact: www.dardenrestaurants.com/community/grant_request_form.html

The **Dale Earnhardt Legend Leadership Award** honors deserving individuals or groups who offer outstanding solutions to problematic issues people face daily. Exemplifying leadership qualities by identifying a problem and offering a solution are the qualities the Foundation is searching for in award winners. Seven grants of up to \$7,000 each are awarded. Participants can be of any age, in any grade of school or college, or a group. For more information, contact: <http://www.thedalearnhardtfoundation.org>

Each fall and each spring, **Do Something** gives grants of \$500 each to 10 young people (18 years old or younger) who submit creative proposals for solving local problems. Members of Do Something's Youth Advisory Council evaluate the proposals and award grants to the most deserving projects in three areas: community building, health, and the environment. For more information go to: <http://www.dosomething.org/awards/grants/application.php>

The National Education Association (NEA) Foundation has two grant opportunities for professional development and innovative project-based learning. The **Learning & Leadership** grants fund high-quality professional development experiences, collegial study, or mentoring experiences. The **Innovation** grants provide support for collaborative efforts to develop creative project-based learning to boost student achievement. U.S. public school teachers in grades K-12, public school education support professionals, or faculty and staff at public higher education institutions (preference is given to NEA members). For more information go to: <http://www.nfie.org/programs/grantguides.htm>

Craftsman, which makes so many useful tools, is partnering with the National Science Teachers Assoc. (NSTA) to challenge young inventors. Two national winners (one from grades 2-5, and one from grades 6-8) will each receive a \$10,000 U.S. Series EE Savings Bond. More information about the contest is available at: <http://www.nsta.org/programs/craftsman>

Teachers from K-12 are eligible to submit proposals for an innovative and intriguing science and technology investigation. This investigation will not take place on earth, however, but will be conducted in space. The National Aeronautics and Space Administration (NASA) and Pearson Scott Foresman are partnering to offer this challenge to teachers and their students. The winners will have their scientific or technology investigations performed in space. The deadline is June 3, 2005. For more information go to: <http://www.scottforesman.com/hot/index.cfm>

Purpose of CLT

Editor: Dr. Don Treffinger

Purpose: To share new ideas and practical strategies for productive thinking, and talent development, and learning style; information about and reviews of new resources; and opportunities for networking among our readers.

Beginning in Spring, 2005, CLT will be published on an occasional basis and distributed electronically without cost to interested readers.

Direct all inquiries and changes of email address to don@creativelearning.com

Creative Learning Today,
ISSN #0895-9234.

Copyright ©2004, 2005 by Center for Creative Learning.

Quotation permitted provided credit is given to *Creative Learning Today* as the source.

Visit us on the web at:
www.creativelearning.com

Thank You for 13 Years
of Support for *Creative
Learning Today*.

Please be certain to
email us at
"don@creativelearning.com"
to let us know that you
wish to receive future
issues in our new ap-
proach!