

January-March 2014

The magazine of International Child Art Foundation

childART



ChildArt

EDITOR'S CORNER

It took us a considerable time to produce this important issue of ChildArt, and now that its printed, it might become your keepsake. We are grateful to the prominent creative leaders for spending their time to talk to you about the arc of their creative development and spirit of innovation.

We thank the business leaders and experts who contributed articles to inform you about their work and the importance of art, creativity and innovation for personal fulfillment and economic prosperity of the nation.

We are especially grateful to Paris Buchanan and Antonio Patric Buchanan of PureMoxie, an innovation, insight and ideation consultancy based in Napa, California and with offices in Paris and London for supporting the printing of this issue with a generous donation.

We hope that this issue of *ChildArt* impels your creativity and inspires you to become an innovator. Our best wishes for a happy and creative 2014!

Creatively yours,



INTERNATIONAL CHILD ART FOUNDATION

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Published since 1998, *ChildArt* is a commercial-free arts learning, self-discovery, and global education periodical expressly written for 10 to 14-year-olds, but useful as a teaching tool for early educators and inspirational for creative individuals of all ages. Subscribe to *ChildArt* online at www.icaf.org.

When a child's creativity is ignored, it could be lost forever. Tax-deductible donations support children's creative and empathetic development. You can donate online at www.icaf.org or make your check to ICAF and mail it to: ICAF, P. O. Box 58133, Washington, DC 20037.

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COVER ART: Cristina Grace Kornienko (age 2 1/2) courtesy ArtDayCare, Ottawa, Canada



WHAT'S IN CREATIVITY AND INNOVATION?

Creativity is a pretty word. It describes how neurons in our brain generate big ideas. Our brain is hardwired to be creative, hence creativity is universal. Everywhere you look and anything you touch was created by either nature or man. In this latest issue of *ChildArt*, experts in advertising, technology, research, and education speak about how creative thinking has played a key role in their success. Our objective is for you to learn to foster your own creativity so you can become an inventor or an innovation leader.

"I define creativity as the ability and desire to think and act in new and different ways," says Count von Faber, Chairman of Faber-Castell.

"Creativity is absolutely essential because the rate of change is growing astronomically. You have to be able to re-imagine reality and adjust to new realities that are cropping up so quickly," says Mr. Dan Wieden, cofounder of Wieden+Kennedy. "I don't think the need for creativity has ever been more important, especially in this country. We are just trying to get back to more scientific support but not art. I think you need both to go forward."

We are all born creative; however, we may lose our creativity as we grow older. Researchers have argued for a long time that children may face a "4th grade slump" in their creativity. This means that during the 4th grade,



or soon thereafter, you may find yourself busy with other things and get out of practice with generating new and beautiful ideas.

Mr. Antonio Patric Buchanan, CEO of Pure Moxie, an innovative advertising company says, "from kindergarten to grade 3, kids have the ability to be free thinkers. Once you get to the 4th or 5th grade, it almost seems like there is a predestined path that people take."

Dr. Jonathan Feinstein of Yale University similarly notes that, "creativity is central in our lives as children, in our playing, art, and inventing imaginary worlds. But as we grow up sometimes we find we have less time and opportunity to be creative. We live in a world in which many adults don't feel creative."

One thing you'll learn from reading this issue is how to sustain your creativity. You will see how inventors and creative individuals have stayed creative. Dr. Vinton Cerf, co-inventor of the Internet liked

reading a lot, including math. "I especially enjoyed word problems because it was like a little mystery: You had to figure out what was X. I was excited about the fact that you could manipulate these symbols and the manipulation produced answers. So I got very excited about algebra."



"Am I creative?" the answer to this question is provided by two leading academicians, Dr. James Moran III and Dr. Carla Goble.

From the International Center for Studies in Creativity, Dr. Cyndi Burnett gives you the secrets to how you can jumpstart your creativity.

"If you like to draw, you are lucky because when you do a lot of drawing it helps you become more creative," says Dr. Marvin Bartel, an artist and art educator.

Check again the painting on the cover of this magazine. It was produced by two-year old Christina Grace at ArtDayCare in Ottawa, Canada (see photo on left).

University of California-Berkeley's Mr. Joseph Fischer, asks how you can tell if your art is really art.

The arts foster innovative thinking, whether you're making something or just enjoying it. For example, customers of Madewell™ stores across the U.S. donated their old jeans to the ICAF. We used these jeans for a "Denim Art Project" which we organized in a dozen

schools in Arizona, Florida, Kentucky, New York, Texas, and the District of Columbia. At Hardy Middle School in Washington, D.C. student-artists produced an art piece that shows the importance of reading for global education. They chose Harry Potter and *ChildArt* magazine as examples.

Mr. Timothy Draper, who founded the venture capital firm Draper Fisher Jurvetson in Menlo Park, California, says that "an entrepreneur's mental age must be about 10. And he must be comfortable living with that mental age."

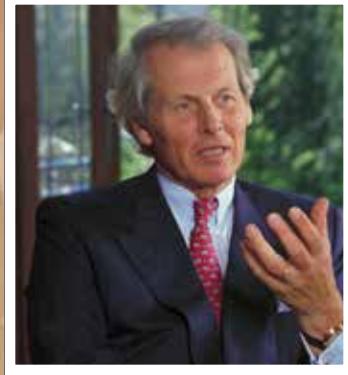
"Creativity is basically thinking out something new, a new idea or a new invention, whereas innovation is the application of those ideas to somebody's need," says

Mr. David Croslin, inventor and author of *Innovate the Future – A Radical New Approach to Innovation*. But if you cannot think up a big idea, then how will you invent something new or innovate something old? Potent ideas make us influential and successful. Melinda Walker provides tips on how you can generate great ideas.

"If creativity is coming up with a new idea, innovation is taking the next step to turn the idea into tangible impact on society. Innovation means your idea is not for you alone, but that the whole world can potentially benefit from it" says Ms. Krisztina "Z" Holly, former executive director of the USC Stevens Institute for Innovation.

Ms. Phyllis Brody, cofounder of Creativity for Kids™ shows you how ideas are developed by her team into toys and products available in stores to purchase.

Design legend Mr. Karim Rashid says, "Work hard. Remember the work is what counts. Don't chase fame, chase originality, chase innovation, chase beauty."



Sustaining Creativity With Diversity

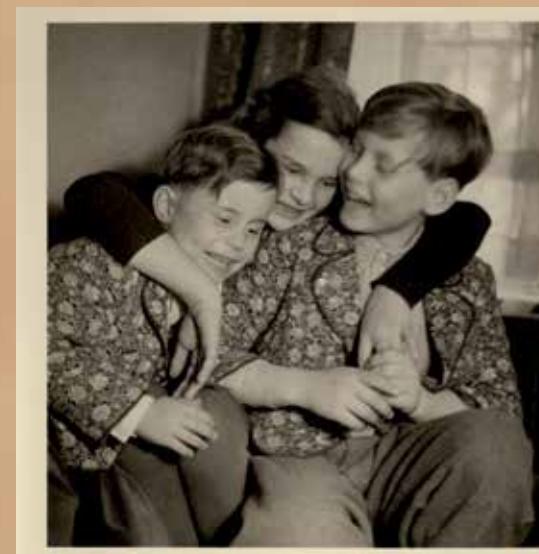
An Conversation with Count Anton Wolfgang Faber-Castell

How do you define creativity and why is it important to Faber-Castell?

I define creativity as the ability and desire to think and act in new and different ways. Children have a natural desire to be creative. The Playing & Learning field of competence of Faber-Castell encourages natural creativity by offering countless opportunities for creative and practical structuring of leisure time. Apart from providing suitable products also support the enthusiasm and curiosity of children through playful stimulation.



Countess Katharina von Faber-Castell with children of the 8th generation (from left to right): Count Andreas, Countess Angela and Count Anton-Wolfgang, Countess Felicitas (back) and Countess Angela von Faber-Castell (far right).



From left to right: Count Andreas, Countess Angela and Count Anton-Wolfgang von Faber-Castell.

World's Oldest Pencil



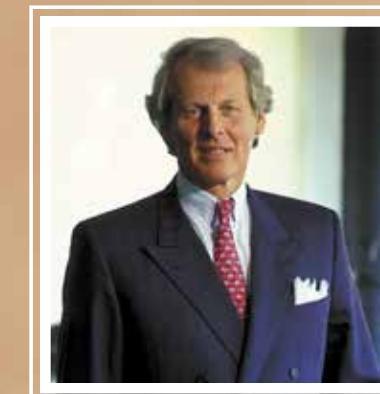
How have you nurtured your own creativity over the years? Are there lessons for children in your experience?

Creativity is nurtured through continuous curiosity. By the way, I am not terribly good in drawing or painting, but I appreciate handwriting for personal notes. I recommend all children not neglect hand-held writing or drawing since it is proven by scientists that children need to use their hands in order to develop their mental abilities. And this, by the way, is important to later be able to use the computer!



As a 250 year old company, how can you ensure that employees remain creative to sustain Faber-Castell's competitive edge into the future?

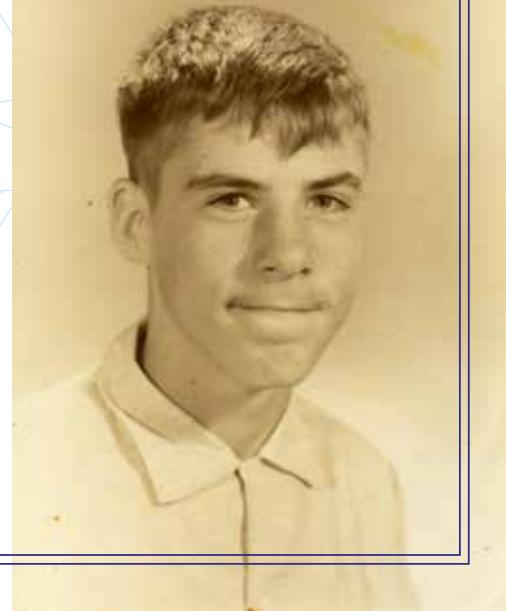
We stimulate creativity within our company through an open working atmosphere, dedication, commitment and international working teams with people from Malaysia, Brazil, India, Indonesia and USA, just to mention a few. This continuous exchange of ideas and know-how leads to a creativity push that would have been impossible to realize with only a German team. In this way, we are able to create new products which have a unique design, great functionality and clear benefits for our consumers.



Count Anton-Wolfgang von Faber-Castell is Chairman, Faber-Castell Group of Companies. Established in 1761, Faber-Castell has been owned by the same family for eight generations. A small crafts business developed into an international corporation employing over 7,000 employees worldwide. Company headquarters are in Stein, Germany and Faber-Castell USA is based in Cleveland, Ohio. Faber-Castell is the world's largest producer of pencils making over 2 billion wooden-cased pencils per year.

Everyone Contributes and the Best Ideas Survive

A CONVERSATION WITH DR. VINTON CERF



Define the Problem

When I was working with Bob Kahn at the Defense Advanced Research Projects Agency (DARPA) what we recognized very early is that the solutions to problems often emerge if you can express the problem in the right way.

This is a very algebraic notion because if you figure out the symbolic description of the narrative problem, you can then manipulate the equations and come to solutions. From time to time, Bob and I would have disagreements and we quickly learned that this might be because we had different models in our heads concerning a problem that we were trying to solve. Of course, what he said didn't make sense because it didn't fit my model. We quickly learned that if we were disagreeing, we should stop and figure out whether we were using the same model. If we weren't, then we had to come to an agreement on the model of the problem we were trying to solve. We

We quickly learned that if we were disagreeing, we should stop and figure out whether we were using the same model. If we weren't, then we had to come to an agreement on the model of the problem we were trying to solve.

could then have a disagreement if we wanted to but at least it would be about the same thing instead of simply misunderstanding each other.

The Defense Department was using computers to do research in artificial intelligence. If I could get the computer to tell me how to deploy my troops and assets, I might be able to defeat a larger force by having smarter allocation of resources. This is called a "force multiplier" because it could make a 20-person force look like a 40-person force.

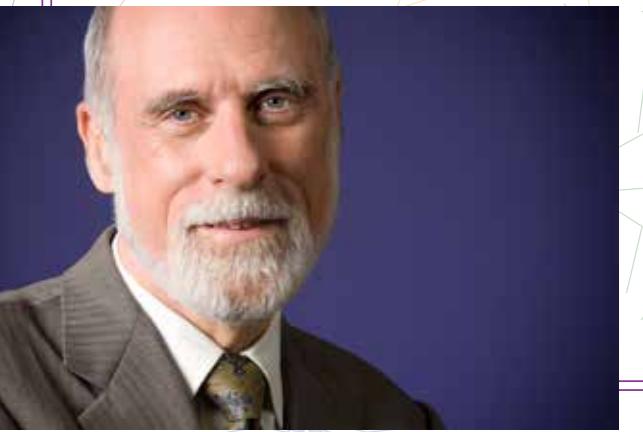
Effective use of computers required getting them to communicate with each other through multiple networks. In 1973, there were proprietary networks made by different computer manufacturers. HP could link its computers together in a network, so could IBM, but they did not talk to each other because the networks thought they were the only nets in the world.

We wanted a non-proprietary solution. If we could make the design free, everybody would have access to it. We were very conscious of the need to reduce barriers to this adoption. It was pretty amazing that we got away with it because it was in the middle of the Cold War and we were handing away the way you build an internationally connected network intended for military use. I think if we had had to ask for permission, we might not have gotten it.

Solve the Problem

A lot of the design of the Internet literally emerged out of the problem statement. The World Wide Web is an application that sits on top of the Internet. So the Net is a communications structure. All it does is move little packets of information around. It's told to send this packet from point A to point B, with some probability greater than zero. The network itself has no idea why you're sending packets or what they contain. It could be carrying voice over IP communications or streaming video. It basically doesn't care what those content bytes are.

You can think of the Internet as a road system. The Internet design supplies the recipe for the road system and rules for using the road. "Please drive on the right



We need to be able to freely interconnect wherever anybody wants to for economic reasons or convenience or something else. Finally, we need to have the network fully connected so that anyone who sends a packet can reasonably be assured it will be delivered to the other end.

"hand side, if you come to a stop sign please signal stop." The packets that go through the Net are like cars that use the road. The road doesn't know what the car is carrying. All it knows is that it's a vehicle and it has to observe certain parameters or it won't work on the road. For example, if it's too heavy the bridge will collapse. Bob Kahn and I developed an information road system and specified the rules for using it, but we didn't say anything about having a mobile, handheld, laptop, or desktop. That's why the system has expanded so rapidly and has been able to support so many different applications.

In addition to Bob Kahn and I, many others worked to build a network called the ARPANET that was based on the idea of packet switching. Afterwards we got to thinking:

And so people shared their software, their HTML code, and the webmasters learned essentially by sometimes copying other people's code and adding things to them.

This unintentional collaboration is another interesting aspect of creativity. You become an implicit collaborator with me.

what if there were different nets? And what if they had different characteristics, some of them satellite based, some of them mobile, some of them fixed? We don't know which one is next, but we need for them all to be able to interconnect to each other. We need it to be strictly voluntary, we don't want to force anything on anybody. We need to be able to freely interconnect wherever anybody wants to for economic reasons or convenience or something else. Finally, we need to have the network fully connected so that anyone who sends a packet can reasonably be assured it will be delivered to the other end.

This service is like postcards. You put a postcard in the post box. There's no guarantee it comes out the other end.

That's true with the Internet packet also. There are a lot of characteristics of this underlying infrastructure that are exhibited by postcards. You could think of the whole network as a system for delivering electronic postcards. You don't care whether a paper postcard went in a car, plane, boat, or airplane. The Internet doesn't care either about the delivery order or how to get packets there, it just knows there's connectivity. The creativity here was to recognize that you didn't want to over-specify

the design of the system. Although it sounds funny, the success of the Net is based in part on the fact that it wasn't expected to do very much.

It wasn't designed for anything in particular. The radio network, the telephone network, the cable network – were all designed with a purpose in mind. The Internet is not designed with any particular purpose in mind. It was just designed to carry packets of bytes from one place to another, that's it. It laid the infrastructure on top of which the World Wide Web can run, streaming videos can run, voice calls like Skype can run and many other applications.

Unintentional Collaboration

When you create an infrastructure, a successful one, you don't necessarily have to imagine all the possible applications before you can build something that's useful. Think about Google Earth. It does a particular function: it presents the surface of the earth. But then it offers an opportunity to have layers of information that you add to it, so some people refer to it as augmented reality. But the idea is that you have a tool now that you can use in a creative way. You can begin to add your own information, which is now presented in this geographical context. Sometimes creativity is induced by having the right framework.

Another example: when the World Wide Web was invented by Tim Berners-Lee, the user interface was text-based. But not long after it was introduced, Marc Andreessen wrote a version of the WWW browser called Mosaic – a graphical user interface that presented the opportunity to explore the Web by just clicking on links. This became the popular paradigm.

Stay young, always wonder, always explore, and always look for people who stimulate your imagination because the best way to live life is to live a life of curiosity and creativity.

One of the neat things about the browsers, even the earliest ones, is that you could ask the browser to present to you the source code of the page that was being presented. In other words, you could see what the HTML code looked like. This idea of being able to learn from other people's design is that you could ask the browser, "show me how they did this." And so people shared their software, their HTML code, and the webmasters learned essentially by sometimes copying other people's code and adding things to them. This unintentional collaboration is another interesting aspect of creativity. You become an implicit collaborator.

The notion of accidental collaboration is quite powerful because literally anyone that has access to the Internet, in theory, can be a collaborator. And so in this environment where we get to share information so easily is something which triggers a lot of the emerging properties that come from being online.

Internet and the Arts

There are ways of collaborating on the Net now that would allow multiple people to create works of art together. Those works of art may be in the virtual space. They could also be in the real world – suppose you created something that a 3-dimensional printer could print. Collaboration is one thing. I think another possibility here is melding so many different modalities through one medium. I can send and receive imagery, sound, and I have the opportunity to manipulate the perimeters of images, sound and other properties of something I'm working with. I see the network as this grand collaboration of people working together for a common purpose, and although all of them are not working on the same thing, many of them have an opportunity to work together on something.

Curiosity

I have very specific memories of my school years and the most vivid one for me is less about creativity than curiosity. I was in the 5th grade. My math teacher was Mr. Tomaszewski. I went to him and said: "This is boring! Isn't there anything more to mathematics than addition and multiplication?" He said yes, and gave me a 7th grade algebra book, which I took home and proceeded to work out every problem in the book over the summer. I especially enjoyed word problems because it was like a little mystery: You had to figure out what was X. The part that was attractive was understanding how to formulate a problem that was written in a descriptive narrative, and to turn that into a symbolic representation of the problem, and then solve it. I was excited about the fact that you could manipulate these symbols and the manipulation produced answers. So I got very excited about algebra. I enjoyed it a lot. That is one vivid memory that kept me very much interested in school.

Fostering Creativity

I wish I was eight years old because that way I could find out what is going to happen to the Internet, in 50 or 60 years. The eight year olds will have to find this out for me. So do not ever let your sense of curiosity and wonder go away. Stay young, always wonder, always explore, and always look for people who stimulate your imagination because the best way to live life is to live a life of curiosity and creativity. What could be more satisfying than that?

Dr. Vinton Cerf is the co-inventor of the Internet (with Robert Elliot Kahn) and Vice President and Chief Internet Evangelist of Google, Inc.

The Blue Sky: A CONVERSATION WITH DAVID CROSLIN



HOW DOES ONE BECOME AN INVENTOR? WHEN DID YOU REALIZE THAT YOU COULD BE ONE?

Well, I think as a kid I was always thinking of new things and trying to figure out how to do things differently and better. When I was 12 years old I designed a Marshall Lander utilizing NASA rockets. I sent the design to NASA. They sent a letter back saying "that they would review with the other designs and keep it on file." The point is that I discovered at an early age that if you have an idea and you don't express it, then it's never going to go anywhere. You have to have the bravery to be willing to say, "I see something in here that might make things better in this particular area." You have to take the shots if somebody shoots you down and be willing to go at it again and again.



WHAT IS THE RELATIONSHIP BETWEEN INVENTION AND INNOVATION?

Invention is focused on an idea or a concept. The patent office issues patents on inventions. Innovation is the application of those ideas to somebody's need. If I come up with a great new design for a stick, I'm probably not going to make an impact in the world. If I take that stick and turn it into a phenomenal backscratcher, then I've taken an invention and turned it into an innovation.

There is a huge disparity in the number of inventions that are defined and innovations that comes out. That is why a lot of startups fail. They try to sell an invention but there is no market for an invention. You have to turn it into an innovation. An innovation solves a problem that people have or improves someone's life. If I were to remotely guess, I'd have to say that for every 1000 inventions, you end up with one innovation.

YOU TALK IN YOUR BOOK ABOUT DIFFERENT TYPES OF INNOVATIONS?

If you break down what makes an innovation, it has to do with the value to the consumer. I call it "transformative value." How will you transform the life of the consumer who will buy the innovation and end up with a small category of transformative value. Your innovation could save money or time. It could simplify some process or be a luxury item. An innovation can be an incremental innovation where you improve something slightly or a disruptive innovation that basically changes the existing market and turns it into a new market. Cellphones and smartphones are great examples. Smartphones add far more functionality but in a simpler way. They are still phones, but they have dominated and destroyed the old cellphone market.

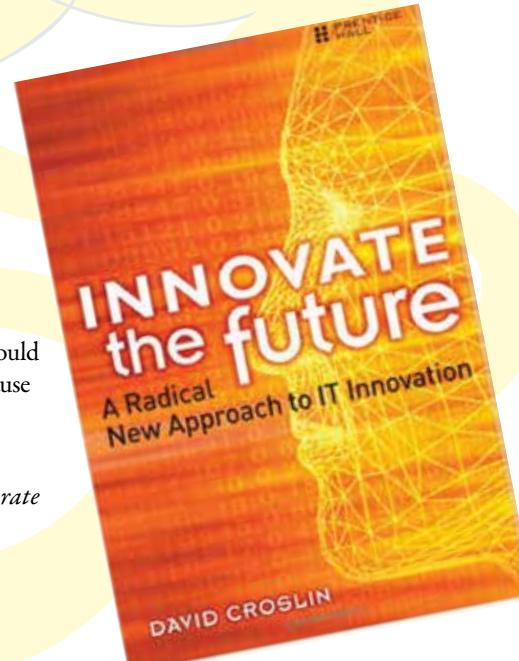
WHAT'S YOUR MESSAGE FOR INNOVATORS?

The biggest challenge when it comes to being innovative is that we tend to live inside of our own little world and we tend to define things in that little world. Consequently, a company may look at its new product and say "Oh this is highly innovative, our customers will love it!" But people don't like it at all. Innovators must visualize beyond where they stand. They have to get outside that box and think like children.

WHAT'S YOUR MESSAGE FOR YOUNG INVENTORS?

I think kids can see what we cannot. They always ask "why?" Their minds wander into different directions, which we adults assume are not important. Hence, children identify things that adults would never see. Frankly, I'm a firm believer that young people are far more innovative than adults are, because they haven't been boxed in yet by society and education. They fill the blue sky every day."

Mr. David Croslin, a former Chief Technology Officer of Hewlett-Packard, is an ICAF corporate board member.





Fail Harder!

A conversation with Dan Wieden

Wieden+Kennedy is an international marketing and advertising agency based in Portland, Oregon with offices in Amsterdam, Delhi, London, New York, São Paulo, Shanghai, and Tokyo. Dan is the agency's cofounder.

He remembers what inspired his creativity as a young child. "I was very young and the teacher handed me back my paper and pointed out how good it was. I remember the sentence totally: "As dark as the inside of a whale." Because I had said one thing that she responded to, I remember saying to myself, "Oh, I can do this!" From that point on, I wanted to be a writer. I remember showing it to my mom. I must have been in the 5th grade"

He explains that he is most creative in his work when three circumstances align: "First, it feels incredibly important, like it's a matter of life and death. Second, I don't know how I can solve this problem, there's nothing in my brain that can tell me how to solve this problem. And third, I am running out of time. When these 3 things are present that's when some of the biggest ideas happen for me."

The advertising business for Dan Wieden is a problem solving business. "You try to change people's minds and behavior and at times you have 30 seconds to do that, which means you need to be able to say something that's true and honest but put it in a way that

people reconsider what they thought was the case and say, 'you know, hmm that's pretty darn interesting!' If you can find something to say or show that is powerful, then that's an extraordinarily creative act. Most of the ideas for a scientist or an artist come from within us. It is not associated with logic. There's mystery to life and I think that's why people in the creative fields feel so blessed. Something is happening through them that makes their life wondrous."

Building a successful advertising business from scratch was not easy. "I was not all that exceptional in school and when I entered the business world, I was okay, I was creative but I



couldn't really find my place. One day, I found myself with two kids and another on the way. I felt like a lost soul. I had to come home and explain to my dear wife that her husband had lost his income. She was down in the basement folding diapers and as I stopped on the landing, she turned around and asked me how work was that day. I said, "It was so interesting that they actually fired me." She then looked at me and said, "Something will turn out." I thought whatever it is she wants I will give her. She gave me permission to fail and that really opened everything up for me which then allowed me to open my own office with David Kennedy. As the business started to grow, I had no self-image of someone in charge of something that was growing to such levels. We started with four people and we couldn't even afford a phone. One of the most creative things I think I've done is to take charge of these roles that really took me out of my comfort zone, and be able to imagine myself in a different situation and feel comfortable in it."

Today W+K has over 1,500 staff globally. Dan Wieden also founded Caldera, an arts education organization in Oregon. "The people who generally enter advertising are young people. For the most part they are white, middle class, young adults. That's always sort of bothered me and that's why I started Caldera, I felt that people of color, or people in desperate situations should also play. When I started the camp, I knew that the way we got creativity out of our white middle class kids was to give them more freedom. We then tried to do that with this new demographic, but that's the last thing they needed. What they needed was some sense of order and security. We learned that once children can feel safe and loved and they're encouraged by the Arts to find their own voice, that they have a place in the world."

Dan Wieden's message to *ChildArt* readers is as follows: "We have a saying at the Agency, which is critical to how we have succeeded in this strange industry: FAIL HARDER. I think it is important to try to encourage people not to worry about failing. Parents that give huge emotional rewards to their children when they

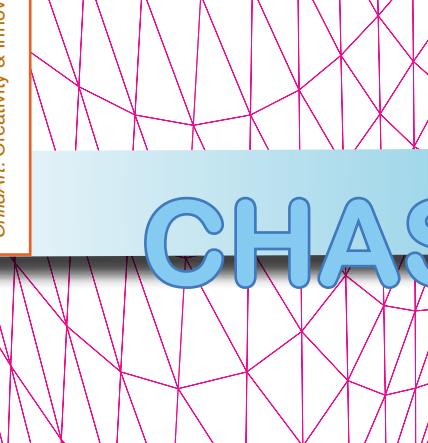
succeed and withhold them when they fail are causing children not to take chances. I think that parents who allow their children to fail and say, 'Look at this, why did that happen?' Failure is a learning experience. I think what is enormously important for young people to know is that it's okay to fail because this will make them stronger and help them grow in ways they never thought possible."



"Creativity is absolutely essential because the rate of change is growing astronomically. You have to be able to re-imagine reality and adjust to new realities that are cropping up so quickly. I don't think the need for creativity has ever been more important, especially in this country. We are only trying to get back to more scientific support but not to art. I think you need both to go forward."

- Dan Wieden

Mr. Dan Wieden is co-founder of global advertising agency Wieden + Kennedy.



CHASE ORIGINALITY, INNOVATION, BEAUTY!

A conversation with Karim Rashid

the everyday human experience is immense. Beautifying the world, and creating well designed, provocative, stimulating (yet calming) products and environments is the impetus for everything I embark on. Good design is universal!

On childhood

On childhood

I realized my life's mission at the age of 5. I went sketching with my father in England drawing churches. He taught me to see – through perspective drawing – that I could design anything and touch all aspects of our physical landscape. I never thought I would be anything else but a designer. I spent hours and hours just drawing and imagining a future world. I also believed that new visions of building, cars, products, furniture, clothing, and art would be inspiring, digital and infosthetic (all at the same time) and that we would end up with a utopic, seamless, beautiful, and aesthetic world.

On creativity

Every child is born and immediately creates originality and personal expression. Sadly collective society for centuries has suppressed creativity (and this has gone on too long) but we are finally understanding that if we were all creative as children, then we all could have the creative capabilities for our entire lives, and as we grow older be encouraged to constantly be pro-creative. We could be living in a far more poetic, human and beautiful world, where one day all of us are able to leave our mark, our 'creative' fingerprint on an ever-vastly changing world. This is only the beginning of liberalizing all of us to express our individualism.

On developing interest in design

I was brought up with a European model of art and design from my Egyptian father, who was a set designer and painter. Since my father was a creative 'renaissance' man, I saw him create everyday. He would design furniture, make dresses for my mother, paint canvases, design sets for television and film, etc. Thus, we were brought up in an extremely inspiring context. There were pens, markers, colored pencils and paper everywhere so drawing and creating was a natural process. He was a set designer for television so I observed him working constantly, sketching, making models. I was obsessed with drawing eyeglasses, shoes, radios, luggage, clothes, watches, and buildings, throughout my childhood. Professionally, the first product I ever designed was a business telephone for Mitel, Canada when I was 19 years old.

On significance of design

I am in search of "Rapture of Experience." Our lives are elevated when we experience beauty, comfort, luxury, performance, and utility seamlessly together. Today especially, design must prove its worth and address the inhuman built environment to give us elevated, more pleasurable, more qualitative, aesthetic humanized seamless conditions. Human beings touch an average of 600 objects a day, and the potential for those objects to benefit

Like art, I believe objects and spaces should not be obstacles in life but raptures of experience. Objects should be as emotive, spiritual, primal, and thoughtful as art. This underlying depth of beauty means that content plays a primary role in the beauty of things. Paintings, objects, art, architecture, and spaces, all manifest their aesthetics through their content. The visual and the conceptual are one. Something beautiful has content. I call this Holistic Design.

On global love

Globalization has given diversity to the individual. As our world shrinks, we become more aware of the world around us, we communicate globally, we mix and in turn we may eventually have one global culture made up of individual objective minds. I love the shrinking unification of the world because it affords all of us to be inspired by every culture, every person, everywhere and anytime. This is the omnipresent new age in which we live. With more choice, more exposure, more information, more exchange, perpetual communication we become an everlasting inspiring single world. Globallove to all the world!

Message for children

Work hard. Remember the work is what counts. Don't chase fame, chase originality, chase innovation, chase beauty. Make people smile, love, and give them pleasure through their material world. Make the material world spiritual and organic: human and peaceful but full of energy, life, and inspiration.

Karim

Mr. Karim Rashid is one of the most prolific designers of his generation with over 3,000 designs in production in over 40 countries. His award-winning designs include luxury goods for Christofle, democratic products for 3M, high tech products for Samsung, brand identity for Citibank, and packaging for Hugo Boss. www.KarimRashid.com



Flex Your Creative Muscles!

A Conversation with Antonio Patric Buchanan

As early as he can remember, Antonio Patric Buchanan's life was filled with art and creativity. Growing up in Queens, New York, his grandfather used to take him on the train into Manhattan to experience all kinds of art: the ballet, the symphony, museums, Broadway. "And I loved it," he says. On the weekend, while his friends were riding their bikes, Buchanan was getting ready to head into the city to attend a ballet.

During the week he worked hard in school, with key messages from his grandfather such as "go to college" and "go as far as you can go." Thus, at a very early age, Antonio embraced the school-life balance; to work hard and to be determined, but to also take the time to experience life and



ponder its beauty. When he looks back, he is certain that these were the most valuable experiences that have shaped his career today.

Antonio Buchanan is now one of the leading brand innovation strategists in the country. He is the CEO of PureMoxie, a creativity and innovation company that he co-founded with his wife, Paris, a brand expert and artist. They help some of the world's largest companies (AT&T, Rubbermaid, MTV and MINI USA to name a few) to engage consumers' creative minds. In other words, he's an expert creative thinker.

After graduating from New York University, he chose to pursue investment banking. The only problem was that, while very good at what he did, it clearly wasn't his passion. His creative side began to poke through more and more. What did he want to do? First, he knew he didn't want to sit at a desk looking at numbers his whole life. He also knew that what he did want was more involvement with people and creative-process discussions. Second, he wanted to be disruptive; he wanted to think about things differently in order to go a different way.

This brought him to the advertising world. Working on marketing campaigns, he became very interested in the notion of active consumerism. Rather than focusing

on how to convince the consumer to buy, Buchanan turned the tables to focus on asking consumers what the company could do for them. As an example, after speaking with consumers and getting their ideas, Buchanan helped American Express launch the very first credit card rewards program in the United States. From there, his love for branding and innovation was born and his childhood creativity reborn.

"From kindergarten to grade three, kids have the ability to be free thinkers. Once you get to the fourth or fifth grade, it almost seems like there is a predestined path that people take. Kids are rewarded for following the particular path of A + B = C. Especially in the United States, what we additionally need to consider is can it also equal D, E or F?" Having grown up in a household that taught him not to be intimidated, he truly believes we need to tell children "flex your muscles" and encourage them to give their thoughts and opinions on a great number of topics. Buchanan says that if we raise children this way, they will carry themselves this way.

In his work today as an innovation strategist, he considers convention simply a launch point to search for new answers. With the slogan "Enable Creativity" he continues to engage consumers, and this time not by asking them direct questions, but by engaging their artistic minds. From storytelling to metaphors, drawing and group graffiti, he and his team use art to enhance people's creativity. "They (PureMoxie clients) love it

because what they get out of it is much richer than any focus groups that they could have ever imagined. They're really getting to the core of what it means to be a human being — getting to their emotional instinct."

Buchanan notes that a practice can be mimicked at any time by competition, which is why constant innovation remains vital for companies or organizations competing on a global basis. "You can't simply turn the creativity and innovation switch on and off. It is something that is an ongoing process, and in order for it to be inherent in an organization, you're not going to pull the switch and say to someone overnight, 'today you're going to be an innovator' or 'today you're going to be a creative person'. It has to be in the DNA of a brand."

Buchanan coined the term creative chaos. "I believe that being creative in your methodology is very important. You can't be disruptive without a little chaos. Part of what it means to be disruptive is that you've never done this before - and that is the whole point; that it is something new. We do have some ways to help to manage the chaos, but we do not manage it to a point that we're no longer creative. That is why we named it creative chaos."

Mr. Antonio Patric Buchanan is cofounder of Pure-Moxie.com, an innovation, insight and ideation consultancy.



Follow Your Curiosity



A conversation with Krisztina "Z" Holly

When I was in the 4th grade my math teacher thought I had a learning disability because I wasn't doing my math homework. But what she was teaching I had already learned in the 2nd grade, and it was boring to do the same thing over and over again. The teacher recommended that I be moved back one grade. But my parents stood by me, the school district tested me, and they realized that in fact they should move me up a grade instead.

One risk we face as a society is that we put people in boxes, not recognizing that children have different learning styles and paces.

I was lucky that my parents valued informal learning and they took me along on adventures. I remember we spent Christmas when I was five in the jungles of Belize. At seven, I spent the summer with my mother in Europe. These trips gave me a unique perspective on the world.

Another watershed event happened to me the summer after 6th grade. Sometimes I would feel like an outsider because I had different interests than other children around me, like astronomy and marine biology. My father used to tell me crazy stories about his experimenting with scuba diving when he was young. So when I heard about a scuba diving camp on Catalina Island, I became really excited and signed up. That summer I learned about oceanography, underwater photography, and ecology, and I realized that there were many other children like me who loved to learn and explore.

I took scuba diving very seriously, and worked my way up through advanced courses in high school. I wanted to take the next training course, which meant missing school for a week. I sheepishly asked my parents. They said I could probably learn more in one week at the training course than at school. As a result, I became one of the youngest certified scuba instructors.

New experiences are important for everyone. I was lucky to have parents who were open to letting me try new

things. I had experiences that many of my classmates didn't have. Playing bass guitar in a band and body surfing. Hobbies don't have to be traditional, such as being part of student government, to be valuable. You should follow your own curiosity.

Steve Jobs, co-founder of Apple Computer, once took a calligraphy class when he was young. He did not take the class in order to become a successful CEO. But because of calligraphy, he understood the beauty of typography. We can thank him for following his curiosity when he was young, because now we have different fonts and typefaces on our computers today.

In junior high school I took many art classes. It was a small school and art was one of the few extracurricular activities. In comparison, my high school was a far bigger college preparatory, and I focused on academics because this was what was valued there. I had no time for art, because of all of the AP (Advanced Placement) courses I had to take to get into a great university like MIT. Because I liked working with my hands and building things, I decided to study mechanical engineering at MIT, with a focus on optics and product design.

Now I look back with regret that I didn't continue cultivating my artistic skills through high school. I still like taking photographs and recently have started to sit down in front of a piano to play when I want to relax. I now appreciate that art puts my mind into another mode, which helps me approach my work and life more creatively.

Because it is important to try new things, for our holiday parties and summer planning meetings at the USC Stevens Institute for Innovation we had to put together an activity where we learn something new. For example, we took surfing lessons and learned improv theater. Last holiday our team took a drawing class. We worked with charcoal, which I had never used before. What I created was quite nice, and I was surprised. It made me think that I might spend more time nurturing my artistic side.

At the USC Stevens Institute, we provided University of Southern California students opportunities to innovate. We had a grant program and we showcased the ideas and innovations of students. These innovations can take a wide range of forms: A new portable folding chair, a new Internet business that lets you share music with friends, an ultrasound device for making medical procedures safer, or a new architectural design for inexpensive and mobile classrooms.

If creativity is coming up with a new idea, innovation is taking the next step to turn the idea into tangible impact on society. Innovation means your idea is not for you alone, but that the whole world can potentially benefit from it. This is probably the hardest part of innovation, and we helped professors and students with this process.

Science and math are important for scientific and technological innovations. It is not easy to go back to learn math or science later on, so I feel very fortunate that I built a foundation of this early in college. But I have since learned that the most important skill for innovating is understanding people and being able to communicate with them. This understanding came later in life.

The ability to express yourself is important for coming up with imaginative new ideas, and also for helping convey and advance those ideas. I have learned that you don't have to be a great artist for art to play an important role in your life. You can benefit in many ways.

To create an innovation or to create a social movement, you must stay curious. Embrace adventure. Never stop asking questions.

Ms. Krisztina "Z" Holly was Vice Provost of the University of Southern California and Executive Director of the USC Stevens Institute for Innovation. She is an inventor, entrepreneur, a science documentary producer, skier, mountain biker, surfer, writer, and innovation expert.



Creativity is a big part of our lives as children. Inventing games, creating with blocks, writing stories – these are all creative activities. Creativity is also a big part of the adult world. Every new invention, new idea, new movie or story, or new cure is born out of creativity. Creativity drives our economy and many changes in our society over time.

Creativity is often described as a sudden flash of brilliance, like a lightning bolt striking. While these moments definitely do happen, they are like the tip of the iceberg, the final step in a much longer journey of exploration and development. To understand creativity and how it happens we need to think about it as a process unfolding over time. There are many steps along the way, big and little. An individual or team explores, experiences many ups and downs, pursues ideas that don't work out, and typically changes their minds a number of times about what to do. To be creative we must travel a winding path – then we will forge something truly new.

Think back to a story you have read about a creator or inventor or pioneer. There was the “moment of creativity” – but what about all the steps before that – what was the journey like?

Two Steps

Step 1 Figure out a creative interest that you have. A creative interest is a topic or activity you want to try to develop creatively. It could be a kind of story you want to learn more about and try writing. For example, perhaps you have an idea for a type of detective story you'd like to explore or a fantasy world you'd like to create. Your creative interest could be a form of art you want to explore, for example painting certain kinds of scenes. Your creative interest could be a game, hobby or sport you want to learn about and find some creative angle on, like your own unique strategy, approach or niche. Your creative interest might be carved out in a branch of history or science.

Step 2 Explore your creative interest. Learning skills, like techniques and facts, are often important, to give you the tools to be creative. Then you need to practice by engaging

CREATIVE DEVELOPMENT

JONATHAN S. FEINSTEIN



in projects. You shouldn't expect your first story or poem or painting to be your best. Rather, view it as a way to explore your creative interest as you gradually identify your unique focus. Over time as you explore your interest it will become richer and more original, and you'll build up the elements you

What is a creative interest you have? Think of a way you might explore it further.

need to be creative.

Charles Darwin, who invented the modern theory of evolution, loved to collect objects as a child – in his autobiography he mentions collecting, among other things, coins, stamps, shells, birds' eggs and insects. In college he amassed a remarkable beetle collection. A few years later he was offered the opportunity to sail on the H.M.S. Beagle on its journey to South America and around the world. During the trip his interest became more focused and distinctive. He focused on the geographic range of different species that he observed. When did a species stop, to be replaced by another? What were the similarities and differences between relatively close species occupying neighboring ranges?

The itinerary the Beagle followed made it natural for Charles Darwin to focus on this. The Beagle initially made land in the tropics, at Bahia, Brazil. He was stunned by the incredible diversity of life forms he found there, like brilliant butterflies. As the Beagle traveled south, entering the temperate zone, he noticed how the species also shifted, in somewhat regular patterns. The Beagle traveled around the cape of South America, traversing the cold desolate region known as Tierra del Fuego, then up the western coast of the continent. Charles Darwin traveled through an

incredible range of different climates and habitats and encountered a rich diversity of plants and animals.

Late in the trip, on a visit to the Galápagos Islands, Charles Darwin learned that there were different species of tortoises and finches native to different islands in the archipelago. This was a striking illustration of the notion that a species has a specific geographic range, with related but distinct species native to different islands.

As the Beagle set off across the Pacific Ocean on the long journey home, Charles mused about all he had learned and came to the realization that a theory involving species modification might explain what he had observed on the trip. This was the root of what became his theory of evolution.

Creative Moments

As you explore your creative interest and engage in projects, creativity will naturally strike. Your job is to prepare the soil, stretch your mind, and know an exciting idea when it strikes.

How do ideas happen? One widely accepted view is that a new creative idea is generated by connecting two elements that have never been connected before. One classic way that happens is through a creative response. A creative response comes out of making a connection between your creative interest, or a question in the domain of your interest you are puzzling over, and something you encounter or an experience you have. You might be sitting in class watching a movie or reading a story and suddenly you have an idea that relates the movie or story to your own personal interest. Because your interest is particular to you the people around you won't typically have the same idea – they don't respond the same way (though if they have a related interest they may respond in a related way – but probably not identically). At that moment you have a new idea, that maybe no-one has ever had before.

Charles Darwin described a creative response he made that was critical for him. He had developed the idea that new forms

When was a moment when you had a creative response? What was the event or experience that sparked it?

of organisms arise through random mutations. This idea came to him as he contemplated the idea of species modification – it was a simple explanation of how that occurs. But he was stumped as to why in that case we don't see an unlimited variety of species develop over time. What limits them as new mutations continually occur? He read Thomas Malthus's book *An Essay on the Principle of Population* and made the connection between his ideas and Malthus's idea that increasing population

would set off a fierce struggle for survival in times of famine, leading to "survival of the fittest" as we now call it. Thus was born Darwin's theory of evolution by natural selection: a mutation that improves the survival and reproductive success of a species will tend to flourish, while weaker forms are extinguished.

Creativity in Fields

Isaac Newton said, "if I have seen further it is by standing on the shoulders of giants." Creativity is a collective activity. While we tend to recognize a few creative geniuses, every creative field – whether art, science, technology or fashion – is a rich web comprised of the contributions made by thousands of people over years, decades, even centuries. Any one person builds on the work of her predecessors, and in turn leaves her own legacy which can in turn be built on.

In her memoir *Just Kids* poet/Rock musician Patti Smith describes the poets, songwriters and musicians who influenced her, including the poet Arthur Rimbaud, the American singer-songwriter Bob Dylan, and Jim Morrison, lead singer of *The Doors*, as well as many others. She wove these influences together into her own unique fusion of poetry and music, exemplified by her song "Because the Night." In turn, her music was an early inspiration in the development of punk music, which continues to be a force in music today.

Unleashing Creative Development

Ideally, every person would be able to develop their creative potential during their life. Sadly, we are still a ways from achieving that goal. Creativity is central in our lives as children, in our playing, art, and inventing imaginary worlds. But as we grow up sometimes we find we have less time and opportunity to be creative. We live in a world in which many

Do you have an idea of a way we might help adults be more creative and have a chance to explore their creative interests?

adults don't feel creative. Sometimes that is because they are so busy with other things, sometimes because they don't seem to have meaningful opportunities to nurture their creative development. Some adults find they are stuck in jobs where their creativity is not valued.

Creativity is an essential part of human life and our world. We should work to develop policies and programs that encourage people to continue to pursue their creative interests as they grow up, and give them the opportunity to engage in creative projects, both in their jobs and as hobbies. They will be more fulfilled and our world will gain from their ideas.



IS 10 the Best mental Age for BUSINESS?

A conversation with Tim Draper

"An entrepreneur's mental age must be about 10. And he must be comfortable living with that mental age," says Tim Draper. "I am still growing up," he adds.

Draper, a Silicon Valley native, has devoted his life to venture capitalism and entrepreneurship, just as his father and grandfather did before him. He has financed Skype, Yahoo!, and Hotmail. He also contributed to the development of "viral marketing"—the practice of promoting an idea or a product on a website, which spreads the advertisement around the Internet.

In 1985, Draper and two friends, John Fisher and Steve Jurvetson, founded Draper Fisher Jurvetson in Menlo Park, California. DFJ has launched a network of affiliated, early-stage venture capitalist fund offices in the United States and in more than 30 countries around the world. Creativity plays a vital role in DFJ for Draper, who considers intelligence an entirely separate quality. "It drives my partners crazy, but I ask some odd questions like 'why do you bother?' or 'what is special here?' to elicit passion and creativity and to look for specific reactions." Draper recently founded Draper University of Heroes, a boarding school in California for students between the ages of 18 and 26. The school's program, which lasts only 8 weeks, is designed to impart the art of entrepreneurship and give students the tools to succeed. However, success will not be instant, and Draper indicates that failure is an important part of the process. "I think failure is critical to long term success. In fact, at Draper University the credo includes 'I will fail and fail again until I succeed.'" Students are taught and mentored by the best, attending workshops and talks by leaders in the field. The program requires that students found their own company, and they even have

"I will fail and fail again until I succeed."

the opportunity to pitch their ideas in order to win funding.

Draper is also a director of the Firelight Company in Tanzania, a luxury safari and camping experience through the Tanzanian parks and wildlife sanctuary, where he owns the luxury resort of Lupita Island on Lake Tanganyika. He has had a recurring role on the Nickelodeon show The Naked Brothers Band, in which his nephews Nat and Alex Wolff starred. In 1997, Draper started the BizWorld Foundation, which promotes innovation and leadership in children approximately ten years old. Children both domestically and abroad (programs are currently available in the Netherlands, Singapore, India, and Korea) are taught about business, entrepreneurship, and finance. The goal is to not only inspire children of all socio-economic backgrounds to someday pursue an entrepreneurial or finance career, but, as Draper says, to "create a new way for students to learn business with a hands-on simulation. The course encourages social interaction, teamwork, brainstorming, and I call 'dawning' where things start to dawn on students as they experience the course. Very little about BizWorld is spoon-fed."

Maybe one day soon ten year olds will rule the world.

Mr. Timothy Cook Draper is founder and managing director of Draper Fisher Jurvetson, and founder of the Draper University of Heroes.



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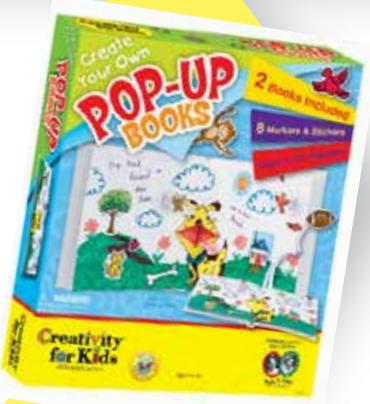


I D E A S to Products

C R E A T I V I T Y F O R K I D S



Phyllis Brody



Creativity for Kids- our name says it all. Bringing our products to market involves creativity, problem-solving and a lot more. The process is a mixture of blue sky dreaming, hands- on experimentation, cool-headed calculations and logistics. It doesn't go in a straight line but zigzags in a way that leads to innovative, open-ended, creative expression toys which eventually land in the hands of happy children.

One of our new products is a kit to make pop-up books in which children can write and illustrate their own stories in 3-D. Another is a box of giant pom poms that are ready to be turned into adorable fuzzy pets. Our creative team develops about fifty new products every year, all designed to offer enjoyable, creative and imagination-filled adventures for children from pre-school through teen-age. Create jewelry, room decorations and puppets. Decorate vehicles, dolls and fashion items. Construct with wood, paper and fabric. Paint a window scene, a tea set or a dish garden. The possibilities are endless- and who knows? If you learn origami today, you may become a future architect. Experimenting and concocting cosmetics could lead to a career as a chemist, fashion designer or chef.



Everything begins with Idea Generation. Our ideas come from many sources such as discovering a cool new material or technique, watching a child playing or a "eureka" moment. An idea may spring from remembering something the developer did as a child. For example,

our "shrinky dinks" kits have roots that go back over thirty years to when today's generation of parents first marveled at the way the special plastic shrunk to one sixth of its size before their very eyes. By adding craft materials and printed paper elements, children can now use their "shrinky dink" figures to create miniature pet shops, fashion design studios, monster labs, fairy gardens and more.

Our product developers and designers are very creative and they bring a wealth of experiences as artists, graphic designers, parents and teachers. Twice a year we generate about a hundred ideas in our creative brainstorming sessions. Only the best ones become products introduced at the Toy Fair in New York City in February or for holiday sales in early fall.

The Creativity for Kids team experiments and plays around with materials, putting them together to see how they work. We make samples and prototypes, learn from mistakes and try again. Often new uses are discovered for familiar objects and this can open a new direction in product innovation. For example, instead of painting a glass object on the front surface, we turned it over and painted on the back. This intriguing reverse painting technique led to a series of kits to decorate plates, paperweights, jewelry and many more projects.

Our product developers think like kids, imagining how you will use, enjoy and benefit from the product. The details really matter. What kind of cord is needed to string the

beads? Will this paint stick to the plastic? At what age will a child enjoy and be able to do the activity? Will it appeal to boys and girls? Above all, is it fun?

Every product has a "champion" – a team member who believes passionately and works to overcome any challenges that may arise in developing the product or toy. Others on the team collaborate by questioning and suggesting novel ways to produce and package the product.

A bill of materials lists all the components that make up the product. How many wiggly eyes are needed? What size and shape are the felt pieces? Which color markers should be included? Once the list is compiled, the costs can be estimated. These costs, plus the labor to assemble and get the product ready to distribute are part of a formula that determines the price.

Throughout the product development process our team must consider how and where the product will be sold and whether the combination of concept, packaging and price will make this attractive to the purchaser. Would this toy be bought as a birthday gift? Would this activity be ideal to do at a party? Does the package tell the story through the images and the copy on the box?

Branding comes into play, too. Creativity for Kids products can be distinguished from other craft items by the brand identity- a yellow band and lively logo on the bottom of each box. Each package has a unique graphic appearance related to the theme of the activity inside the box. The recommended age is clearly stated and it's easy to see what's included and to understand what you will be able to do with the materials.

The Instructions and Ideas booklets included with every product are a major feature. You may not bother with instructions and go right ahead to figure out what you want to create and that's certainly okay. But some kids, and their parents, want guidance for skill-based activities and find the illustrated, step-by-step directions very useful.

Before a product leaves our warehouse it undergoes a rigorous testing process in independent laboratories to guarantee that everything is safe, non-toxic and age appropriate. At last, the product is ready to be shipped to stores that sell toys, books, gifts, and crafts. Six of each item is put in a "case pack" and sales representatives, customer service and distribution staff complete the circle.

Valuable customer feed-back leads back to the first step of "Idea Generation." Through the Internet and snail mail, children and parents write to tell us about what they like and make suggestions which can become part of the ideas for new Creativity for Kids products. We are always very gratified to know that a product has encouraged someone's natural creativity.

Ms. Phyllis Brody co-founded Creativity for Kids in 1976. The company is part of Faber-Castell, a company over 250 years old. As an artist herself, Phyllis knows how satisfying it is to put your unique personal stamp on something you've created. To this day, the mission of Creativity for Kids is to provide children everywhere with experiences that stimulate and encourage their natural creativity.

am creative?



Dr. Jim Moran and
Dr. Carla Goble

The answer is yes. If you say I am creative then you can be and you will act and feel different. Do not deny your creativity. Each of us will express our creativity in various forms since we each develop a unique set of skills. Accept that being different is positive and we are all different. Being creative is a way of viewing the world. Understand it is okay to be alone in your thoughts and trust your perception. Innovation usually comes from persons outside a given field because they are not bound by the norms or perspectives of the mainstream. Creative people have an unbridled passion for what they do. They find their interest, make time to explore and go beyond the obvious to see what others don't see.

Beyond the Obvious

Rather than immediately jumping into a task or project, you think beyond the initial and more common or typical response. Difficult problems can be fun. You like the mental process of exploring a range of possibilities and solutions. Be reflective and let your ideas simmer.

When presented with a new toy or object, someone may ask "what can this toy do?" You spend a bit more time exploring and will eventually ask "what can I do with this toy?" You move beyond the instructions into the realm of possibility.

A similar process emerges in art. When you paint, draw or sculpt a tree, you think and see beyond the stereotypic perception of "a tree." You see and think about the different shapes that make up the tree

image, each and every crumpled piece of paper is different and the only reality is how you perceive it. Making something from nothing helps free the mind to convey images and not just facts. In writing it is somewhat akin to the difference between reporting and depicting. When depicting a scene you are translating images and feelings into words. The task is to convey what you see and to open other's eyes to see beyond the obvious. Remember that being creative means that how YOU see things are NOT how everyone else see things.

Beyond Conformity

The concept of holding onto your own ways of seeing things is not easy, especially when you face pressure to be like everyone else. Social pressures and school demands often make it difficult to be your own person, to go your own way, and to be creative.

In middle school your body and physical appearance begins to change and you may feel self-conscious about these changes. You may begin to look and feel like a different person during a time when it is especially challenging to be different. These physical changes often lead to a desire to be part of the group. You may ask yourself: "Who am I, where do I fit in, and what do others think of me?" These are perfectly normal feelings and as you experience

and the subtle changes in hues caused by light and shadows on the leaves. The way the tree is depicted in your finished work is often unique and different from the way others would have made it.

An interesting exercise is to draw a crumpled piece of paper because there is no preconceived

them you can still be your own creative self.

For most people, it is not easy to face and then set aside the evaluations of others and to rely on our own internal self-confidence and evaluations. Yet, that is what creativity requires. Enjoy the process of being creative, and focus more on self-evaluation and self-validation.

Another threat to creativity is the pressure to "make the grade". Performance, in this case, usually focuses on convergent thinking – the one right answer, obtained in a prescribed way. Creativity requires divergent thinking and exploring many different possibilities and answers.

Although both creativity and intelligence need to be valued and encouraged they are not the same. Most typically intelligence leads us to a predetermined "right" answer; creativity leads us to a different answer. The creative response often emerges after you have run through the hierarchy of possibilities. Time is essential for that process to emerge. Many standard tests are timed and use multiple-choice questions with only one right answer.

Express Your Creativity

With time your definition of creativity may evolve from simply the generation of original ideas to the creation of original products and solutions. This is where skill and ideas meet. There is a merging of divergent and convergent thinking – of thought and of action.

It is important to remember that creativity and the arts are not one and the same. Not all art is creative and not all creativity is found in the arts. We see that creativity can be expressed in novel problem-solving that may occur in the sciences, in business, and in everyday life.

Are there ways to evoke and free more of your creativity? Here are some ideas:

- Develop the technical skills required to communicate your ideas. This means that once

you have developed your technical capabilities you will be able to use the art materials in more creative ways. Once you have confidence in your technique, you feel free to explore.

- Seek out teachers or mentors (including parents) to help you to enhance and develop your skills. This may mean taking classes in your school, at a local art museum, gallery, or with an artist.
- Within art the medium is important to convey your ideas or message. Explore different types of art mediums and experiment with different materials to see what works best for you and how different materials enable others to experience your works
- Keep an idea notebook and write down titles and thoughts that you may want to develop at a later time. Return to your notebook and ask: What form will this idea take? What will it look like? How will it make others feel?
- Find a good workspace so you can leave the materials out (and yes, that requires parents/teachers to be more than a little tolerant of a mess from time to time). Take time to go back and to rethink and to re-create. Artists not only need curiosity, they also need the time and commitment to give form to their ideas.
- Visualize a whole picture or work first. Often the route to the answer is different for each one of us and typically not linear.
- Remember do not let memory or stereotypes get in the way and over influence what you see. Look beyond the obvious and try to see something new each time you look at things.

And a final piece of advice: **See with your own voice.**

Dr. James D. Moran II, vice chancellor, Pennsylvania State System of Higher Education.

Dr. Carla B. Goble, research fellow, University of Oklahoma.

YOUR CREATIVITY JUMPSTART!

what? why? how?



by Dr. Cyndi Burnett

Every time you pick up your paintbrush, crayons, pencil, or clay, you have a chance to showcase your creativity. This is the beauty of being an artist. And, while there are many ways to develop your artistic talent, you can also learn skills that can help you be more creative. When you combine your artistic skills with creativity skills, you will produce original and beautiful works of art. Here are seven creativity skills to help you jumpstart your creativity.*

Curiosity

Do you want to spark your artistic curiosity? Try using the “Five Ws”: who, what, where, why, and how. These are excellent starters to use when creating a piece of art.

If you want to create a picture of a person, for instance, you might ask, who is it you are trying to create? What are they doing in your work of art? Where are they going? Why are they going there? And how did they get there? You might try out these questions when you look at other works of art, too. They might help you come up with your next big idea!

Looking at Things Another Way

Select an object in the room and take some time to look at it closely. First, walk around the object, paying close attention to every detail. Then, stand on a chair and look at the object from as high as you can. Next, if possible, go underneath the object and look at it from that view. Follow this by standing as far away from the object as possible and note how your view of the object has changed. Finally, go as close to the object as you possibly can (if you have a magnifying glass, this is even better!), watching for what new things you have come to see about the object since you first started looking at it. Looking at things in different ways not only builds your creativity skill set, but it can also help you produce original works of art!

Visualize Things Richly and Colorfully

Paint, markers, chalk, and crayons are only a few of the mediums that can add color to your life! But have you ever thought of your mind as the greatest color palette that you own? Look around the room you are sitting in. Imagine you have the capability to paint anything in the room any color you wish. What would you change? Notice the accents of color in the room, and think about how you could make them more vibrant or dull. Being able to visualize objects in a rich and colorful way is an important skill in creativity. Before you begin creating your work of art, practice visualizing the colors you want to use!

Consider Many Alternatives

Look at the chair you are sitting on. What might be all the ways you could improve it? Perhaps you could

* Many of these skills were adapted from Torrance and Safer's book, *Making the Creative Leap Beyond* (1999).

make the legs long, thin, and neon green? Or maybe it might change color depending on your mood? Or, what if, when you press a button, it pops up your favorite afternoon snack? Being able to come up with many alternatives is one of the most valuable skills you can have as a creative person. Next time you begin a work of art, spend some time dreaming up a wide range of options, before you actually start working. And, when you are dreaming, remember this important rule of thumb: delay your judgment for as long as possible. Do not judge your ideas, even if they seem wild and crazy. Simply allow your mind to come up with as many ideas as possible. Then, once you have a long list select the one you would like to create, and get to work!

Be Aware of Emotions

Different emotions lead to different works of art. Remember that it is okay to feel whatever emotion you have, as long as you channel your emotions in the right way. For example, imagine you are angry with a friend at school. What could you create with your paintbrush that might help you reflect on what you are feeling? Expressing your emotions through art can be a very healthy and useful activity. It can also help you convey to others how you are feeling when you might not have the right words to explain it.

Enjoy and Use Fantasy

Imagine it is the year 2025. What does the world look like? Do you see flying cars? Computer chips installed in your arm so you can talk to anyone, any time? Do you have a special superpower? A robot to do your chores? Make a list of all of the things you could imagine existing in the future, and don't worry about being "right." Fantasizing is a creativity skill that is easy to practice when creating art.

Extend the Boundaries

Next time you sit down with a big square piece of paper, ask yourself, "how might I create something to go beyond this square?" Perhaps instead of making a piece of two-dimensional art, you could create something in three dimensions, integrating your sculpting with your painting or drawing skills. Or, perhaps you could add other materials. For example, if you love chocolate chips and cars, maybe you could make yourself a paper and chocolate chip car sculpture!

If you practice using all these skills, you will start to find that you are producing new and original works of art! Finally, when you are creating art, don't be afraid to make mistakes. Some of the greatest works of art have come from artists who took their mistakes and created something beautiful!



Dr. Cyndi Burnett is an Assistant Professor and Director of Distance Education Programs at the International Center for Studies in Creativity at Buffalo State University.

Dr. Cyndi Burnett

If you like to draw, you are lucky because when you do a lot of drawing it helps you become more creative. Drawing gives you a chance to practice your imagination and creativity because anything can be in a drawing – even if it is not part of the real world.

Draw what you see

One kind of drawing is looking at something that you like and do your best to draw it just like you see it. You are trying to be like a camera that makes a flat picture on paper out of something that is not flat. Practice drawing things by looking at them carefully, your brain learns how to help your hand draw better. Part of your brain is good at seeing how to draw a new thing. Another part of your brain remembers how you used to draw something. To train your seeing brain to help your hand draw better, try some daily practice.

Here are some secrets:

- Do not look at the paper when you draw practice lines. Your remembering brain will back off and allow your seeing brain to control the drawing hand.
- Pick one edge of something (a toy, animal or person) and slowly draw the edge of it on practice paper without looking at the paper. Move your eyes slowly like an ant along the edge you are drawing. Move your pencil at the same speed and direction on the paper, but do not look at the paper. (see figure 1)
- Fill the paper with practice lines of all the edges. Include the sides, the top, and the bottom. Never look at the paper while your hand is drawing a practice line. (see figure 2)
- After you have practiced all the edges, take a new sheet of paper and practice the whole thing. This time you can look at the paper, but only look at the paper enough to get the lines connected. Keep looking at the thing you are drawing most of the time.



Photo © bartelart.com



Photo © bartelart.com

figure 1. Hugh is making a practice line of the bear's right side without looking at his paper. He has his pencil poked through a hole in a piece of paper so he does not see his drawing.

figure 2. Hugh is drawing a friend in a creative action pose. Hugh must carefully study and look at the model to draw her.

thing you are drawing most of the time.

- Wait until you have the whole practice drawing finished before you erase anything.
- Learn from your mistakes. When we let mistakes be our teachers, we become more creative. (see figure 3)

Draw what you imagine

Drawing is a good way to look at ideas that are only in your imagination. Our imagination helps us figure out which choice to make.

If you were an architect designing a house, you would draw it first. While you draw it, you can imagine being in the rooms. You start to be creative when you think of lots of better ideas for the room arrangements, windows, entrances, what materials to use, and so on.

Suppose you are alone and daydreaming. What if you imagine yourself floating in the air? If you make a drawing of this, you are drawing from imagination.

Cartoonists create stories from imagination and they also create imaginary drawings of their stories. You can practice all kinds of imaginary drawings. You don't need to have a story before you draw because when you do the drawing, a story can emerge from it.

Be really creative

To be really creative, try to imagine drawing something that nobody else has ever made. It helps if you can look at a common thing and imagine changing it in a big way. You become more creative when you challenge yourself to try new things. Creative people know that the world is always changing, and they can help others by inventing and sharing better ideas. If you are creative, you can imagine new ways to use what you have learned. Sometimes this means that you have to put things or ideas together in new ways. When we experiment, we often get unexpected results. If you are not afraid to make a few mistakes, you can learn a lot. You might make some really great discoveries. Have fun and be safe.

Dr. Marvin Bartel grew up on a farm and attended a rural one-room elementary school for eight years. On a nice day he rode a bicycle to school, but rode on horses on most days. He began to take art classes in grade 13. For 32 years he taught art at Goshen College. He now writes about ways to teach art and conducts workshops on creativity for schools. www.bartelart.com



Photo © bartelart.com

figure 3. Ella is drawing daisies with a viewfinder. It is a cardboard picture frame that she can move until she finds the best picture to draw. This frame makes it easier to imagine how the picture will look when she draws it on her paper.

*Art Makes you
More Creative*

How can You Tell If it's Art?

For anyone, this question is not easy to answer. It of course has to do with what you actually do with paint, pencil, crayon or clay in the making of a painting, drawing, sculpture or cut-and-paste picture. If so, then can you determine whether what you have done can be called art? Here are some examples and suggestions that might help you in answering that question.

To start, you might consider three elements in evaluating any of your works as creative or truly artistic. First is *aesthetics* which is a philosophy term relating to whether the overall effect of your creation is pleasing, beautiful or even ugly to the eye. Such a judgment is mostly subjective meaning each individual may have a view different from others. As an artist, however, you have to rely upon yourself for evaluation.

The second element is *technical skill*. This asks whether you have used brush, pen, pencil or scissors so expertly that the final outcome is clear, not messy and shows control over the whole process. It means



discussed but only two are reproduced. The first shown is a painting by Paul, age 4.1 that is entitled, *Baby Chicks*. It shows a complete large baby chick; a smaller full baby chick; most of the head of another and the incomplete outline of one more. The black paint makes the four figures stand out on the white paper. Were the smallest figures just not completed

lines are well-drawn, colors are well-applied and you have used the artistic "tools of the trade" with success.

The third element is *representation*. This involves the subject you selected, a title you may give to it and results in what you intend to paint or draw. This often means that you might use your own personal experiences to help in what you have created.

With these three basic elements, there are at least two other considerations that are important as you look at your role in artwork. They are *imagination* and *originality*. These mean that ideas in your mind are in play and that what you have done is special and not copied.

To illustrate some of these elements and considerations, three paintings are

or were they intended to be represented this way? It is likely that the way these chicks were drawn and arranged on the paper was on purpose. Technical skill and imagination are clearly apparent and this is remarkable for a child so young. It also illustrates that there are many artistic ways to draw animals or, for that matter, people or places.

There are many examples of children's paintings that are only composed of lines, circles, rectangles, triangles, and squares. As such, they may often be called *abstract* in that the various shapes do not resemble any real object. Such is the case with our second example of a painting by Freddie, age 3.9, with no title. As shown, it is made up of eighteen long green lines and four shorter ones that hang down from small circles. At first glance the green paint may be seen as just so many random drippings of green color. However is it obvious there is a well-thought out, definite order to this vertical arrangement.

Skill in controlling the paint and imagining the shapes and forms that came to be used suggest a creative artist at work.

Finally there is a painting by Michael, age 3.1, that has no title and is not shown but will be briefly discussed. It is on an 18x24 inch paper of which 99% is covered with just flat black paint. There are no designs, decorations or shadings.

In one corner there is a tiny unpainted space that has a boy's name, age and the date done (September 8, 1945). What is going on here? What did all this plain black paint signify if anything? What did Michael intend us to see besides the color? We might have asked him afterwards but the opportunity did not arise since it was done so long ago. So we have a puzzle which prompted us recently to show the painting to a group of 9 and 10 year-olds. They were asked what they thought was the meaning of all this blackness.



They came up with five quite different interpretations as follows:

- It was a dark very cloudy day outside
- The boy artist was feeling very sad and lonely
- It was the inside of his house with all the lights out
- He just liked black paint
- The black paint indicated that it was night on the front black side of the paper and day on the reverse back white side

The varying reactions demonstrated how a simple, one color painting can have many interpretations, any one of which might be just as likely as any other. And, of course, anyone thinking about this can make their own explanation. What do you think?

The three examples show that very young children can be creative artists. However the elements and considerations presented here can apply to artists of all ages and artworks of all kinds. It also suggests strongly that children's art should be taken seriously and perhaps come to be considered as important as other school subjects like history, mathematics or English.

Mr. Joseph Fischer is a retired lecturer in education, University of California (Berkeley).

The three examples discussed are part of a collection of 4,000 children's paintings in the Richmond Museum of History. A small part of this collection appears in the book by the author entitled *Children's Art, Children's Words: Richmond, California 1943-1966*, published by the Richmond Museum of History in 2011.

Sometimes, great ideas appear out of nowhere, when you are thinking about nothing in particular. Other times, great ideas only appear after focused thinking, like when you start to paint a picture or write a story. You might also find times when ideas disappear, are hiding some place, or have simply been used up. Now you are stuck. Where is the "magic" when you need it?

Everyone, from the tiniest toddler to the most brilliant genius, gets stuck in search of an idea. Fortunately, there are ways to get unstuck and quickly generate a great deal of possibilities. Let's focus on one technique that dates back to Leonardo da Vinci's notebooks: the Idea Box.

I used the Idea Box in my session with children at the 4th World Children's Festival hosted by the International Child Art Foundation at the National Mall in Washington, D.C. from June 17-19, 2011.

The Idea Box is all about putting things together in new ways to get unique ideas. Here's how it works:

- **First, clearly define your problem.** It is very difficult to find something if you do not know what you are looking for. For example, let's say you want to create a comic strip.

NEED A GREAT IDEA? WHY THINK OUTSIDE-THE-BOX WHEN YOU CAN REACH INSIDE IT?

COMIC STRIP IDEAS

Main Character	Supporting Character	Setting	Action	Dialogue
Talking cat	Teenager	Beach	Sky diving	Help!
Artist	Football coach	Jungle	Snorkeling	Don't move!
Librarian	Rock star	Farm	Surfing	What's that smell?
Robot	Plumber	Castle	Flying	They'll never know!
Toy	Giant gold fish	Circus tent	Spying	Who's snoring?

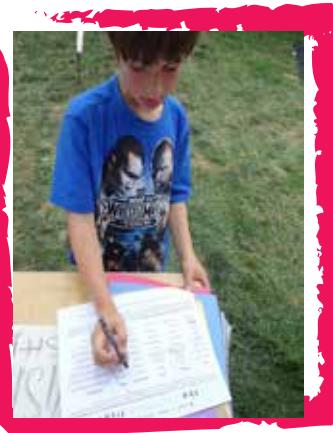
- **Second, list all the parts of your problem.** A comic strip has a main character, supporting characters, setting, action, and dialogue.
- **Third, list some options under each part of your problem.** Your main character could be a talking cat, an artist, a librarian, a robot, or a toy that has come to life. For the setting, you might list the beach, the jungle, a farm, a castle, or a circus tent. Continue to list options for each of the remaining categories.
- **Fourth, choose one word from each category to arrive at a framework for your comic.** Continue to try different combinations until you arrive at one that interests you. See the following ideas:

Let's say you chose a talking cat, plumber, farm, flying as the main action, and the question: "who's snoring?" That might give you the idea to create

a comic strip about a talking cat living on a farm with a plumber who snores so loud that the police knock on the door shouting, "who's snoring?"

You can create more Idea Boxes to generate even more ideas. How about creating a separate Idea Box for your main character, an artist, to figure out what he might look like? This Idea Box might include the following categories: head shape, eyes, nose, mouth, ears, hair, and body type. Da Vinci may have used this technique to create the Mona Lisa, though we don't know for sure.

You can draw various options instead of writing a descriptive word. Use small slips of paper, a different color for each category, and draw one idea on each piece of paper. How about using white paper for head



Although they may look simple, Idea Boxes can generate an amazingly large number of ideas in a very short amount of time. To figure out exactly how many ideas, simply multiply the number of ideas in the first category by the number of ideas in the second category by the number of ideas in the third category until all categories have been multiplied. In your comic strip, you would multiply the 5 ideas for main characters by 5 ideas for supporting characters by 5 ideas for the setting by 5 ideas for action by 5 ideas for dialogue to arrive at 3125 possible combinations ($5 \times 5 \times 5 \times 5 \times 5 = 3125$)!

EXERCISE

Here's another way to set up an Idea Box for picture or story ideas. Go ahead and fill in your ideas, choose one idea from each column, and put them all together to get a great picture or story. The next time you need to pull ideas out of thin air, just reach into an Idea Box and you'll have plenty of ideas to share.

Ms. Melinda Walker is an arts educator in California. She is a big fan of the Idea Box, which is based on the morphological analysis technique developed by Dr. Fritz Zwicky.

STORY OR PICTURE IDEAS

Who is in it	What they are doing	Why they are doing it	How they feel about it	Where it takes place	When it takes place

CREATIVITY RISK

Donna Sturgess is something of a nonconformist in the business world. Growing up in Pittsburgh, Sturgess spent much of her time involved in creative activities such as art and dance. Although she did not consider herself to be especially business-minded at the time, Sturgess recalls a distinct element of entrepreneurship in her days as a youth dance teacher.

Sturgess began spending her Saturdays assisting with dance instruction at the Department of Recreation in her hometown when she was only 12 years old. By the time she was 14, Sturgess was teaching weekend dance classes on her own. She kept up the practice through high school and into college and even expanded her teaching to neighboring towns.

That marriage of creative passion and business savvy has defined much of Sturgess' career, and she credits her parents' constant support and open-mindedness for inspiring many of her biggest risks. "My father would say, 'You can do anything you want. You can grow up and do anything you want. What's the worst that's going to happen? You just move home. No big deal.'"



Eventually, Sturgess found herself working in development and business unit management for the multinational

pharmaceutical powerhouse GlaxoSmithKline (GSK). After years of marketing and team management with GSK, Sturgess discovered that the company's innovation environment, the level and type of systematic innovation in the enterprise, could be improved upon. So Sturgess took another leap: "I literally wrote the job description for a Global Head of Innovation. I asked for that job. No one had done that before; that job didn't exist."

After some deliberation with GSK, Sturgess became the company's first ever Global Head of Innovation. As such, she had the opportunity to define what innovation meant for GSK and develop a set of policies to encourage innovation across the company. Of course, GSK had

always employed innovative practices in its administration and direction. But Sturgess transformed these practices into the first concentrated effort to build innovation as a competency and a capability inside the business.

"I have come to understand that when body and mind are active together, you stimulate a different kind of thinking...conductive thinking. And that is very different

INNOVATION

A conversation with Donna Sturgess



than people sitting at a computer terminal thinking of the next idea. So, one of the things that I did was to develop a program around immersion." Critical to the immersion process is the movement away from the office space. Sturgess is a strong believer in the power of experiential creativity and the strength of the mind-body cognitive connection. She argues, "you are not going to generate the next valuable idea for your customer or your patient or your consumer sitting at your desk. You've got to get up and move. You've got to have different experiences."

"As you collectively go and explore and take that journey together, the mind actually slows down. You are synthesizing what you're seeing, integrating that into what you know, what you think you know, and forming new ideas. And when that sort of bursts open you start seeing new combinations, new possibilities. And you're doing that collaboratively as a team. That's an extremely creative space, and a shared experience."

Today, as Founding Partner and President of Buyology Sturgess culls precisely that kind of talent to support innovation and transformation in the marketing world. Buyology Inc., which grew in part out of Sturgess' frustration with traditional marketing practices, employs science-based technologies to tap into consumers' non-conscious purchasing habits.

"I really wanted to change marketing, even if I could only do it in my little corner of the world. It is no longer

rational that we run around asking people, 'Why did you buy that? Why did you like that? What color would you like that to come in? Why do you take that medication?' – very direct kinds of questioning. I think so much of creativity is influenced at the level of perception and empathy and intuition. So I created a company that leverages science into business."

For Sturgess, the honesty and authenticity that very often typify non-conscious thinking are what make art, and children's art in particular, so valuable in a business context. And because Sturgess has spent her career practicing and promoting creativity in the business world, she is an especially strong proponent of artistic expression in both children and adults. She sees the reservation and stoicism that sometimes characterize the business community as an impediment to authentic innovative growth. Sturgess believes strict rule imposition, while it has its benefits in the learning process, can actually be a hurdle to the true mastery of a craft, in both art and business.

"You must learn the rules so you're competent, and you must break the rules to be skilled," says Sturgess.

Ms. Donna Sturgess is founding partner and president of Buyology, Inc.

ARE ASIAN CHILDREN MORE **CRA**TIVE

After traveling the world for 25 years exploring the development of creative thinking at all levels, we decided to interview children in Indonesia, where we had been based for 13 years. We approached our children's school armed simply with a series of questions and a video camera. We started in the kindergarten room, which was adorned with all sorts of creative products from the children themselves. When we interviewed these young children there was a great enthusiasm. 'Yes!' – they all felt they were creative, and 'Of course!' – they were all proud of being creative. We felt significant relief and hope that creativity was still well and truly alive.



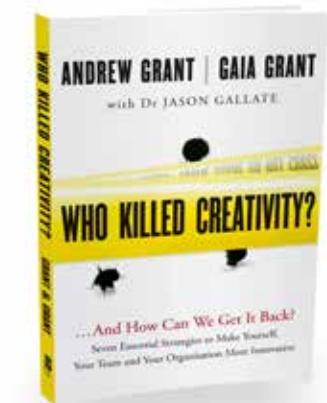
When we entered the senior classrooms the wall art was replaced with math and science charts, the children were sitting in rows, and everything was restricted and subdued. According to the teachers we interviewed there was "no need for the additional stimulation in the environment" as students were "being prepared for high school". The students' responses to the questions we asked were also markedly negative.

Asian students in the lower classes (or in India's case, the lower castes) are providing a reliable workforce for global factories and services. They must learn and retain thousands of facts

and formulae in a 'pressure-cooker schooling system.' A new report reveals that as many as a third of Chinese primary school children suffer from psychological stress. More than 80% of the students constantly worry about exams. Asian students top worldwide academic tests. But what they learn is of little relevance outside the classroom. So they retain the information for the least amount of time. They never learn how to apply the knowledge they gained to exercise their critical thinking and creative aspirations.

Following our classroom interviews, we surveyed thousands of seminar participants from companies we have worked with in Asia as well as in other regions around the world. We asked if they think they were more creative as children than they are as adults. Over 80% said they believe their level of creativity has declined, and many reveal that they struggled with being creative in their current work environment.

The need for critical creative thinking skills, at all levels and in all regions of the world, has never been greater.



Mr. Andrew Grant and Ms. Gaia Grant are authors of Who Killed Creativity? www.whokilledcreativity.com

News: Fostering Creativity with a Contest

RALPH WALDO EMERSON SAID THAT 'THE CREATION OF A THOUSAND FORESTS IS IN ONE ACORN.' INTRIGUED BY THIS QUOTATION, WACOM INVITED CREATIVE INDIVIDUALS TO TAKE SOMETHING SMALL AND TURN IT INTO SOMETHING BIG, INSPIRATIONAL, A CELEBRATION OF CREATIVITY. YOUNG AND OLD PARTICIPATED IN THE CONTEST BY SUBMITTING THEIR ART, PHOTOS, SOMETHING THEY CREATED WITH THEIR OWN TWO HANDS, AND ANYTHING THAT EXPRESSED THEIR CREATIVITY AND PASSION TO CREATE.

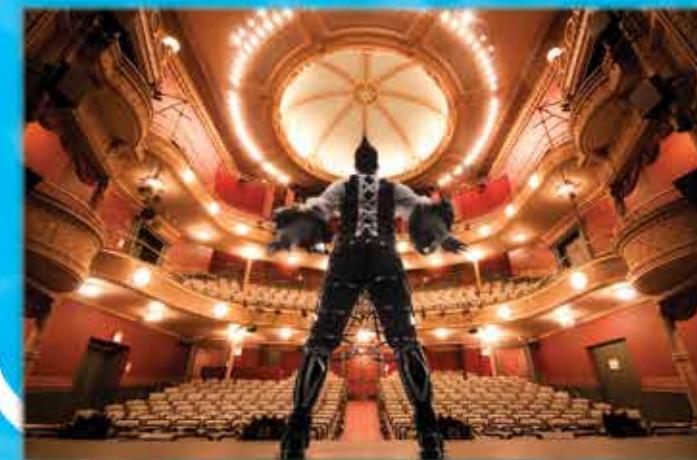
WACOM, A WORLD LEADER IN REVOLUTIONARY PEN TABLETS AND DISPLAYS AND DIGITAL PENS – PRODUCTS

THAT FOSTER CREATIVE EXPRESSIONS – DECIDED TO DONATE \$5 TO THE INTERNATIONAL CHILD ART FOUNDATION FOR EACH ENTRY SUBMITTED. THE ICAF RECEIVED \$25,000 IN DONATION AT THE END. TO VIEW AND COMMENT ON THE ENTRIES, PLEASE VISIT [HTTP://INSPIRE.WACOM.COM/ABOUT/](http://INSPIRE.WACOM.COM/ABOUT/)

"THE TEA PARTY" BY JESSIE EDWARDS IS AN ILLUSTRATION FOR A CHILDREN'S BOOK THAT JESSIE IS CURRENTLY WRITING AND ILLUSTRATING. SHE SAYS, "TO ME, CREATIVITY MEANS BEING ABLE TO USE MY IMAGINATION TO COME UP WITH NEW IDEAS, OR JUST A FRESH PERSPECTIVE ON AN OLD IDEA. I LOVE THAT ART GIVES ME A WAY TO EXPRESS MYSELF VISUALLY, SINCE I HAVE NEVER BEEN VERY GOOD AT EXPRESSING MYSELF VERBALLY. I ALSO LOVE THAT IT GIVES ME THE OPPORTUNITY TO HAVE AN IMPACT ON PEOPLE'S LIVES, EVEN IF IT IS A VERY TINY ONE, ONLY FOR A MINUTE OR TWO."

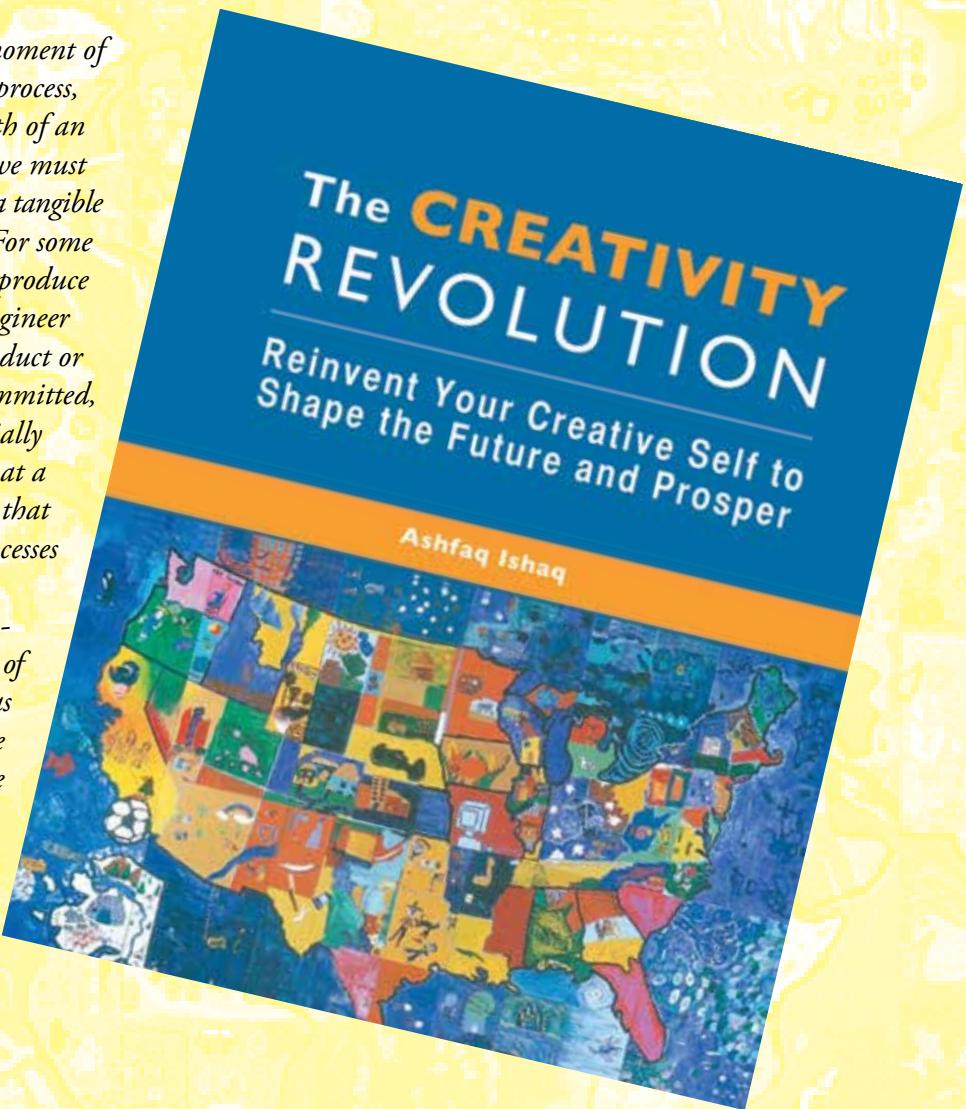
"WHISPERS IN THE GRASS" BY JEANNE APELSETH IS A PHOTOGRAPH OF SOUTH DAKOTA BADLANDS WHICH JEANNE PAINTED AND ENHANCED IN PHOTOSHOP. SHE SAYS, "MY GREATEST JOY IN THE ARTISTIC EXPERIENCE COMES THROUGH THE DISCOVERY OF FINDING A NEW ANGLE, A UNIQUE LIGHT- OR A DIFFERENT WAY OF VIEWING MY SUBJECT THROUGH THE LENS AND ON THE COMPUTER. PHOTOGRAPHY IS ABOUT SHADOWS, LIGHT, COLOR AND FORM." JEANNE WAS "INSTILLED WITH A DEEP-ROOTED PASSION FOR NATURE AT AN EARLY AGE."

"THE PRECIPICE" BY RYAN PARKER IS THE POINT IN CREATING WHEN YOU CANNOT TURN BACK, THE POINT OF NO RETURN, WHEN ALL THAT LEFT TO DO IS TRUST YOURSELF. "THE PRECIPICE ENCOMPASSES WHAT I LOVE I LOVE MOST ABOUT CREATIVITY AND CREATING. IT'S THAT FEELING RIGHT BEFORE I GO ONSTAGE; I WANT TO RUN AWAY, I WANT TO CRY AND I MOST DEFINITELY WANT TO Vomit. THE PRECIPICE IS WHAT KEEPS ME COMING BACK FOR MORE." RYAN BELIEVES THAT "CREATIVITY IS AT THE SOUL OF EVERY HUMAN BEING. CREATIVITY IS MY LIFE."



"Creativity is not just an epiphany, a moment of "ah-ha" or "eureka." It is a continuous process, beginning even before the conscious birth of an idea. Besides generating the new idea, we must shepherd it from a mental construct into a tangible entity, something that exists in reality. For some this is enough. But if we feel a drive to produce something useful to others, we might engineer the idea into an innovation, be it a product or a service. And if we are particularly committed, creativity continues as we entrepreneurially deliver our innovation to those in need at a price they can afford. All these are steps that constitute our creative process. Such processes collectively become a revolution when a critical mass embraces an extended commitment to creativity, feeding off the flow of innovation, building cultural momentum as each becomes inspired to create at a rate and with a novelty that could otherwise not be done alone."

www.TheCreativityRevolution.com



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This *ChildArt* issue is dedicated to Allison Noelle Wyatt, who loved drawing and wanted to be an artist. Allison was one of the 20 children killed at the Sandy Hook Elementary School in Newton, Conn. "She was a sweet, creative, funny, intelligent little girl who had an amazing life ahead of her," said the family in a statement. In her memory we should live life the way she lived hers. Greet each day with creativity, fun, and a sense of adventure and innovation.