

Creative Leadership

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Definition

We live in a world of massive institutional failure, a world that presents leaders with phenomenal challenges that call for creative leadership. Min Basadur (2004), a pioneer and researcher of the Creative Problem Solving Institute (CPSI) in Buffalo, New York, said one essential ingredient of high performing individuals, teams, and organizations is creativity. Yet, defining creativity can be difficult because it depends on the context and the form of creativity. Scott Isaksen (2012), another early leader in CPSI, said if there were no universal definitions of either creativity or leadership, and if creativity is considered as the making and communicating of meaningful new connections, and leadership as an influence process, then creative leadership is the kind of influence process that results in meaningful new connections. More specifically, Isaksen defined creative leadership as an inclusive influence process in which the leader functions as a catalyst for navigating change. Creativity has also been defined as a state of mind in which all of our intelligences are working together, involving seeing, thinking, and innovating, in which creative people question the assumptions they are given, and they see the world differently (Lucas, 2001).

Historically, the study of leadership involved a search for traits and characteristics of leaders which could be described as a single dimension approach. The trait theory was explored at length by Thomas Carlyle and Francis Galton. In *Heroes and Hero Worship*, Carlyle (1841) listed the talents, skills, and physical characteristics of men who had risen to power. Galton (1869) in *Hereditary Genius* concluded that leadership was inherited and leaders were born, not developed. Both of these major works set the stage for viewing leadership as being traits or characteristics of a leader, and this view dominated the thinking about leadership for decades. This was followed by examining leadership as a blend of concern for people and tasks which was a two-dimensional approach. McGregor (1960) identified two management tasks. Theory X, in which power is viewed as stemming from position, and subordinates are considered lazy and unreliable. Theory Y viewed leadership as being given to the group and subordinates are considered self-directed and creative, if they were motivated. Tannenbaum, Weschler, and Massarik (1961) described leadership on a continuum of leadership behaviour with Boss-Centered Leadership on one end and Subordinate-Centered Leadership on the other. The work of McGregor, Tannenbaum, Weschler and Massarik was a forerunner of the current approach to the study of leadership involving multi-dimensions in situational leadership with a transformative component.

The Social Change Model of Leadership Development

The Social Change Model of Leadership Development (HERI, 1996) described leadership as a relational, transformative, process-oriented, learned, and change-directed phenomenon (Wagner, 2006). The Social Change Model (SCM) is based on principles of situational leadership being a purposeful, collaborative, values-based process resulting in positive social change. In the SCM, social responsibility and change for the common good are achieved through the development of eight core values targeted toward enhancing the level of self-awareness of individuals and their ability to work with others. The individual core values include: Consciousness of Self, Congruence, and Commitment. The group core values include: Collaboration, Common Purpose, and Controversy with Civility. The core value for society and the community is Citizenship. The interaction between and across the seven core values facilitates social change for the common good which is the eighth value. The SCM model is depicted in Figure 1.

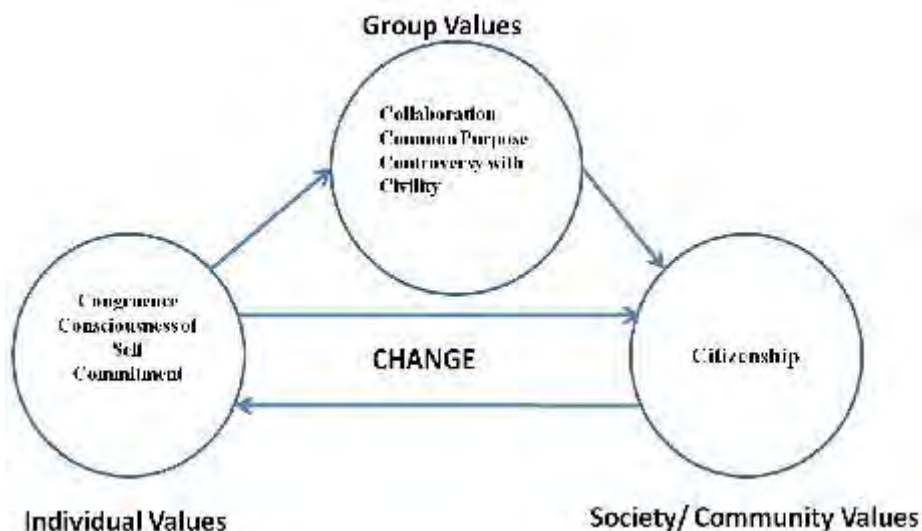


Figure 1: Social Change Model (SCM).

Developing the seven Cs of the Social Change Model (SCM)

Individual values

Consciousness of self can be developed and nurtured by providing opportunities for individuals to use and to develop intrapersonal skills. Activities and discussions with opportunities to examine beliefs, values, attitudes, emotions, and the impact of motivation on action are helpful in developing consciousness of self. The emotional state acts as a “perceptual lens” in interactions with others and with information affecting us both cognitively and affectively.

Congruence can be developed and reinforced by reflecting in journals and engaging in discussions concerning socio-cultural issues. It is helpful to “step outside” one’s self and reflect on the values and beliefs consciously held in one’s values and beliefs repertoire, then check for congruency between actions and beliefs. An examination of leaders who were able to behave with consistency in the face of stress includes behaviours such as genuineness, authenticity, and honesty toward others (Vidergor & Sisk, 2013).

Commitment involves the making of a significant investment in individual or organizational tasks and activities. When leaders have a significant investment in projects, their energy for the activities is reflected in increased intensity and perseverance.

Group values

Collaboration can be experienced working on group projects focused on generating creative solutions and actions with shared group responsibility and accountability. The power of the group process can be strengthened if the groups are dissimilar in ethnicity, gender, and skill level.

Common purpose is essential in the SCM model and a shared vision and a group purpose are necessary for creative leadership to emerge.

Controversy with civility is necessary for group members to be able to listen to all points-of-view. Leaders can be critical and dominant and responding to controversy with civility can lead toward creative outcomes that may be mired down with heated and personal attacks on individuals with different points-of-view.

Community values

Citizenship is reflected in a group when individuals recognize and value the interdependence of the members with feelings of responsibility for others in the group or community.

Change is the essential goal of leadership development in the SCM model, with engagement in activities that lead toward positive social change.

Emerging Leaders for Innovation across Sectors (ELIAS): A Theory U-Inspired Model

Scharmer (2009) said the single-person-centric concept of leadership is outdated and real leadership takes place through collective, systemic, and distributed action. In the Emerging Leaders for Innovation Across Sectors (ELIAS) Theory U-Inspired Model, leaders innovate across sectors. As individuals work through the ELIAS program, they experience systems change in a number of stages. Scharmer calls the first stage **Downloading** and **Denial** in which there is a focus on the past. This stage is followed by **Debate** in which the problem is viewed with blame placed on others. Then, there is **Dialogue** in which multiple perspectives are viewed including each individual's part in creating the issue. This stage is followed by **Connection to Source** in which there is an uncovering of common will and a conscious shift from a "me" to a "we" focus. This stage is followed by **Envisioning** in which there is a crystallizing of the vision and intention; then **Enacting** in which there is a prototyping of the "new" by linking head, heart, and hand. Finally, there is the **Embodying** stage in which there is institutionalizing of the "New" in processes and practices. Throughout the ELIAS leadership experience, there is an emphasis on open mind, open heart, and open will.

Character traits and values of leadership

Leadership as defined by Hakala (2008) is the ability to get others to willingly follow. He identified nine characteristics of leadership qualities: integrity, dedication, magnanimity, humility, openness, fairness, assertiveness, sense of humour, and creativity. Creative leaders think outside of the box and reward the ingenuity and originality of group members.

The Center for Creative Leadership (CCL) Greensboro, in North Carolina is a global provider of executive professional development works with individuals worldwide to develop creative leadership. They conducted a study between 2006 and 2008 designed to explore the concern that creative leadership skills are lacking. They surveyed 2,200 leaders from fifteen organizations in three countries. The key findings of the CCL study identified seven leadership skills that are consistently viewed as most important now and in the future. These included: leading employees, strategic planning, inspiring commitment, managing change, being resourceful, being a quick learner, and doing whatever it takes. Leading people, strategic planning, inspiring commitment, and managing change were among the weakest competencies (Leslie, 2009). This combination of leadership skills is complicated as they do not appear to the same extent in any one leader. Yet, many of the leadership skills can be nurtured and learned, but potential leaders need to be supported to develop their creativity.

The importance of developing creative leadership

In September of 2009, the World Bank held a round table meeting to discuss leadership development. They began the meeting by acknowledging, as this article does, that we live in a world of massive institutional failure, a world that presents current and emerging generations of leaders, with unprecedented challenges. They discussed the need to co-sense problems and co-create solutions (Scharmer, 2009). They stressed that more than 50 percent of the global population at present is under the age of 25, and these young people are the stakeholders of the future in their countries.

Manifested creativity

Creativity is a state of mind in which all of our intelligences work together. Creative leaders question status quo assumptions and practices and they view the world differently. They see a problem and begin to think how it could be changed, then they fearlessly experiment, taking risks. They are comfortable with making mistakes. Creative leaders according to Lucas (2005) in *Discovering Your Hidden Talent* seize opportunities throughout their lives to broaden their knowledge, skills, and attitudes and to adapt to an increasingly changing, complex, and interdependent world. Creative leaders provide the conditions, environment, and opportunities for

others to be creative. An examination of a number of individuals who have manifested their creativity throughout their lives will illustrate the importance of thinking and acting beyond the boundaries that limit effectiveness.

Maria Helena Novaes de Mira from Brazil

The first individual creative life to be examined is that of Maria Helena Novaes de Mira. I had the pleasure of working with her in providing a course on *Psychology of the Gifted* at Pontificia Catholic University of Rio de Janeiro in 1975, when Maria Helena was the director of the Institute of Applied Psychology. Throughout her life, she sought to broaden her knowledge, skills, and attitudes. She was awarded a scholarship from UNESCO to study in Switzerland at the University of Geneva and at the Institute Jean Jacques Rousseau. This was an opportunity for her to attend classes and to participate in studies conducted by world-renowned researchers in cognition, child psychology, and psychological measures, including Jean Piaget, Barbel Inhelder, and Andre` Rey. Maria also went to Paris to work with Rene` and Bianca Zazzo at the University of Paris and collaborated in studies conducted by outstanding scholars, such as Borel-Maissony and Greiout-Aalphantery (Alencar, 2013).

Maria Helena was awarded a scholarship from the British Council to participate in an internship in the field of professional rehabilitation of youth and adults. This experience enabled her to found the Brazilian Beneficent Association of Rehabilitation. She organized the psychological service of this association and was appointed coordinator. Throughout her life, Maria Helena sought professional development and was awarded a scholarship from the Ford Foundation to work with the Educational Testing Service in Princeton, New Jersey. During her stay in the United States, she visited several American universities and focused on learning more about test development with well-known American psychologists, Cronbach and Anastasi returning to Brazil, Maria Helena adapted several tests including Piaget's Operatory Diagnosis, the tests of perceptive segregation of Rey, and several projective techniques and tests of school adaptation to the Brazilian culture (Alencar, 2013).

Maria Helena was interested in discovering ways to stimulate memory, corporal image, perception, attention, imagination, socialization, and creativity not only in students, but in the elderly. In Prague, at the World Council for Gifted and Talented Conference, I shared a proposal with her that I was developing on to engage elderly individuals with gifted youth for a summer project to be implemented at Lamar University in Beaumont, Texas. These two groups would work together in activities such as improvisation to build greater understanding in the youth of the gifts in the elderly, and to stimulate creative and cognitive development for both groups. A similar project had been developed and implemented at the University of South Florida in Tampa, Florida as part of the Saturday Enrichment Program from 1968-90. When the gifted children and youth were brought to the enrichment classes, they were often accompanied by their grandparents. These grandparents said, "Why can't we have a program like our grandkids?" This question resulted in the offering of special seminars on creativity development for the grandparents and improvisation activities were held outside in a courtyard. Open-ended terms like "*Topsy-Turvy Creativity*" were given to the two groups and "improve" began, resulting in playful performances that engaged everyone.

Maria was working with a colleague Suely Dessandre on a project called Sociocultural Recycling for the Elderly in 2011. They worked with individuals who were sixty-five years or older and adolescents. Maria was concerned that the elderly need to continue to grow and develop their cognitive and creative skills to prevent cognitive deficits, especially memory deficits common in later life. She and Dessandre worked with elderly people from low, middle, and high social economic groups and engaged them in playful "hands-on" exercises in 90 minute sessions. The program of ten weeks worked with elderly participants who had no serious neurological or psychological impairments. The program used many of the activities that Maria Helena developed in an earlier program (1996-2010) called Creative Cerebral Activation Program aimed at stimulating cerebral functioning. The program was a resounding success and Novaes and Dessandre submitted a report on their results in 2012, the Sociocultural Reciclage Program for the Elderly.

Maria Helena's creative leadership led to significant outreach to others, including the founding of the Brazilian Association for the Gifted and the Brazilian Association of School Psychology. She received many national awards including the National Order of Educative Merit from the President of Brazil in 1994, and in 2000 she received this same award in recognition of her many contributions to education. She wrote more than one hundred articles, book chapters, and more than twenty books, and many of her books were translated into Spanish. The titles of her books reflect her broad interests, ranging from *Tests and Measures in Education*, *Psychology Applied to Rehabilitation*, *Psychology of Creativity*, *The Gifted: A Constant Challenge of Society*, *Education, Culture and Human Potential*, *The Rediscovery of the Self in Grief*, and *Commitment or Alienation in the Next Century*. Maria Helena served as the Brazilian delegate to the World Council for Gifted and Talented and she was preparing to attend the 2013 conference in New Zealand at her death. She spoke about the value of a creative life saying:

What is significant is not what one person attains, but what the person intends; it is not what is harvested, but what is sowed; it is not the success, but the attitude and the seeding depends on us, while to succeed or not depends on multiple factors, most of them alien to our wish. (Novaes, 2008, p. 72).

Sidney J. Parnes

Transforming is one of the characteristics of a creative leader whether transforming education or business and it starts with transforming one's mind, and that inner transformation starts with opening to, indeed welcoming, the inevitable bursts of creativity. Sidney J. Parnes is one of the world's leading experts on creative problem solving, innovation, and creativity and he said, "I dream a dream, a vision great...my world will appreciate." (Parnes, 2004). Sid is a life-long researcher, author, and world class educator who has presented thousands of seminars and courses on creativity and creative problem-solving for leaders in business, education, and government on five continents. For over fifty years, Sid has worked in the "living laboratory" of the Creative Problem Solving Institute (CPSI) sponsored by the Creative Education Foundation (CEF) in Buffalo, New York.

Sid first came to Buffalo, New York, as an Assistant Professor in the Retailing Department of the University of Buffalo, New York. At that time, one course in creativity was being taught at the University in an extension division known as Millard Filmore College. This creativity course was taught by account executives from the advertising company of Batten, Barton, Durstine & Osborn. Alex Osborn initiated a conference in Buffalo on Creative Thinking and Creative Problem Solving. Sid attended this conference and was so enthusiastic about the program that he said he realized his life's mission was to pioneer and nurture the vast untapped potential everyone has for enhanced creative behaviour. Sid and Alex worked together for over ten years to develop a comprehensive educational program for CPSI, and they were able to bring together pioneers of the creative thinking movement including: Calvin Taylor, J.P. Guilford, E. Paul Torrance, and Donald MacKinnon.

At the death of Alex Osborn, Sid assumed the leadership of the Creative Education Foundation (CEF). In 1966, CEF sponsored the nation's first graduate course in Creative Studies at Buffalo State College, and in 1967, CEF launched the *Journal of Creative Behavior*, a research publication devoted entirely to the science of creativity. Parnes published the work of the CEF's creative training programs in the *Creative Behavior Guidebook* and in the *Creative Behavior Workbook*. Reflecting on those years, Sid said, "Seeing the wonderful students I've mentored grow personally and develop even more effective programs than they were taught, remains a source of pride and deep satisfaction" (Kuby, 2012).

As Director of the annual CPSI and its regional Institutes, Sid initiated and sustained the unique and distinctive "soul and spirit" that characterized CPSI. He continued to develop and modify Alex Osborn's original seven stage CPS Model (orientation, preparation, analysis, hypothesis, incubation, synthesis, and evaluation) and after numerous adaptations the Osborn-Parnes Five Stage CPS Model

was introduced. The stages of the model are: Fact-Finding, Problem-Finding, Idea-Finding, Solution-Finding, and Acceptance-Finding. It is illustrated in the following figure:

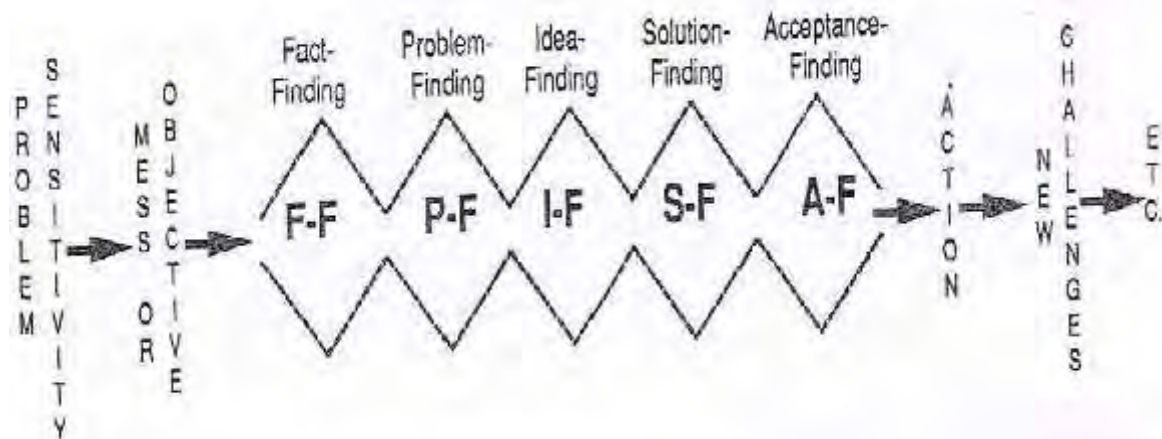


Figure 2: Alex Osborn's original seven stage CPS Model.

Note: The Publisher grants permission to reproduce this model (Creative Education Foundation)

The Osborn-Parnes Model has the advantage of depicting the alternating processes of divergent and convergent thinking introduced by J. P. Guilford. The concept of divergent and convergent thinking takes place in every stage of the model, and emphasizes the dynamic nature of creative thinking. However, the five steps are merely a guide rather than a strict formula for problem solving. A change of sequence may be introduced into the process, and Parnes advocated leaving plenty of time for incubation. The main emphasis throughout each step is to accumulate alternatives. Sid also stressed that intellectualizing the creative processes is different from effectively internalizing them (Parnes, 1997).

Sid taught graduate level creativity courses at Buffalo State College and designed and implemented an undergraduate and graduate program in Creative Studies in 1975. Over the years, Sid established an eclectic approach to the development of a comprehensive program for nurturing creative behaviour. Sid said:

Inherent in this effort is the importance of developing a balance. A balance between the judgment and the imagination-- between the open awareness of the environment through all of the senses and the deep self-searching into layer upon layer of data stored in the memory cells--between the logic and the emotion--between the deliberate creative effort and the incubation between the individual working with the group and alone (Parnes, 2004, p. 340).

Creative problem solving and visionizing

In 2004, Sid designed a visionizing process to expand the front end of the CPS process by providing opportunity making, dreaming, and visionizing. He said "These dreams and visions can then be engineered into the "best reality" manageable (Parnes, 2004, p. 8). Visionizing focuses on dreams, visions, and on ways of making these come into reality. The Visionizing Model starts with "desires" rather than "objectives" or "messes" and deals explicitly with imagery. The model is a more intuitive, imagery-driven approach and is overlaid on the earlier more verbally-driven CPS model. Parnes in *Visionizing: Innovating Your Opportunities* (2004) provides an overview and state of the art of CPS. The Visionizing Model is depicted in Figure 2. Sid described CPS as the heart of visionizing and summarized the importance of imagery in CPS by saying:

Deliberately applying imagery processes within CPS steps may be more analogous to adding electrical power to an effective hand operation, while at the same time providing increased illumination for the task (Parnes, 1992, p. 152). The Visionizing Model is depicted in Figure 3.

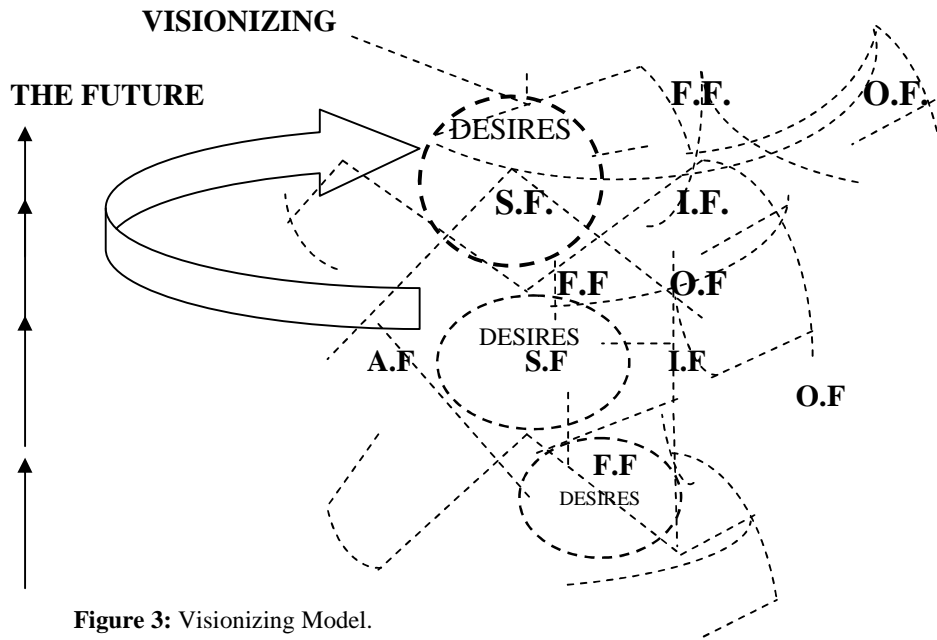


Figure 3: Visionizing Model.

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What makes an effective facilitator

Sid Parnes described the behaviour of an effective facilitator working with creative problem solving as:

The person facilitating creative behaviour is aware of the creative process and first understands it in himself/herself, and then is able to help others see and strengthen it in themselves (Parnes, 1997, p iii).

In addition, Sid said the facilitator needs to be enthusiastic, spontaneous, flexible, and invite ambiguity, remaining on the sidelines. The facilitator is a hard worker, self-motivated, sincere, dedicated, and confident that the creative process will carry one through; and willing to take calculated risks. With this description, Parnes aptly described himself as a creative leader.

Accolades and awards

Over the years, numerous organizations expressed appreciation to Sid Parnes for his creative leadership including the Odyssey of the Mind Organization. The State University College at Buffalo gave the President's Award for Excellence in Research, Scholarship and Fostering Creative Behavior. The Creative Education Foundation named him its first Colleague and presented him with its first Service Commitment Award for volunteer services spanning more than three decades. Sid received the E. Paul Torrance Award for his contributions to Giftedness, and the Innovation Network presented him a Lifetime Achievement Award. He was inducted into the CPSI Hall of Fame, while concurrently, the American Creativity Association, inducted him into its first Hall of Fame.

Future efforts

One of the future efforts that Parnes, at age 90, would like to explore is the integration of the CPS principles and procedures within the self-healing processes. This process would involve individuals being able to effectively apply CPS to self-healing toward the goal of high level wellness, not merely physical wellness, but psychological, sociological, political, and spiritual wellness. Parnes said that he has lived his life with a creative attitude and by Osborn's credo that a fair idea put to use is better than a good idea kept on the polishing wheel. The creative leadership of Sid Parnes has enabled thousands of individuals to grow in both adaptive and innovative directions and to be able to balance these two strengths, as needed.

Annemarie Roeper

A third example of a creative leader is Annemarie Roeper whose work in the field of gifted education is legendary. Kane (2013) said Annemarie could have easily been one of the five women Mary Catherine Bateson wrote about in her book, *Composing a Life*. Bateson examined the creative potential of her subjects, and Kane points out that Annemarie's life story is a study in creativity and the narrative that emerges is one that reflects flexibility and resilience. I met Annemarie and her husband George on a visit to their school in Bloomfield Hills, Michigan in 1975. The Roeper School's basic philosophy was humanistic with an emphasis on respecting the inner agenda of the child. Annemarie said considering the academic, social, and emotional well-being of the child is essential and that school-wide decisions at Roeper were made focusing on child-centered methods. In her book, *Educating Children for Life*, Annemarie summarized the Roeper School philosophy as a philosophy of self-actualization and interdependence, with the primary goal of education being education for life, rather than achievement and college preparation. Roeper described the essence of the Roeper School's philosophy:

There is a goldmine of hidden creativity in each one of these children, which can blossom into spiritual, emotional, creative, and scientific growth. We need to build bridges between the inner world of the individual and the outer world of society, so that knowledge, thoughts, and emotions can flow freely between them. To contribute to the accomplishment of this great goal, continues to drive my life passionately (Kane, 2006).

Annemarie was born in Vienna to Max and Gertrud Bondy, and both parents were intellectually gifted. Her father had a doctorate in Art History and her mother trained by Otto Rank was one of the first women psychoanalysts with a medical doctorate. The Bondy couple established a residential school in Marienau on a three-hundred-acre farm outside of Hamburg, Germany. Annemarie and her brother, Heinz and sister, Ursula attended the school. One of the students was George Roeper, who later became Annemarie's husband. As the Nazi influence increased in Germany, the curriculum and educational agenda of Marienau was changed to reflect their views, and the Bondy family being Jewish left Germany to survive. Gertrud and Heinz went to Switzerland to begin a new school, Ursula was sent to England, and Annemarie stayed with her father, so she could graduate, and they could sell the school. Annemarie decided to follow in the footsteps of her mother, and she enrolled in the study of medicine in Vienna, Austria. Annemarie tells of being interviewed by Sigmund and Anna Freud, when she was admitted as the youngest student in the study of psychoanalysis. When the Nazis invaded Austria, Annemarie and the entire family came to the United States. Annemarie said:

I survived because I had a mission. My task in life was to help children with their feelings, especially so that they wouldn't have a huge reservoir of anger that they needed to act out. It was up to me that groups like the Nazis would never rise up again. Most people fled Germany to flee, but I left so that I could help children to find goodness (Kane, 2006, p. 15).

George Roeper and Annemarie were married shortly after arriving in the United States, and they started a summer camp, then established the Windsor Mountain School in Massachusetts. In 1941, they left the east coast to go to Michigan. Annemarie directed the Editha Sterba Nursery School and George began the Roeper Grade School in Highland Park, Michigan. The Roeper School eventually relocated in Bloomfield Hills, Michigan where it is in operation today.

The creative and innovative aspects of the Roeper philosophy are described by Kane (2013), including aspects that at the time were considered controversial:

- Progressive education combined with psychoanalysis provided the basis for curriculum and instruction;
- Non-graded education as students begin to exhibit asynchronous development;
- Open-classrooms are implemented that create more of an individual approach within the school 'community'; aligned to Roeper's Philosophy and child-centered, as goals are developed by the child and not the institution;
- Racial integration of the school;
- Focus on gifted education beginning in 1956; and

- Participatory democracy and the rights of teachers/students/staff are equally respected, non-hierarchical (Kane, 2006).

One of Annemarie's passions was global awareness and she worked closely with Linda Silverman, a psychologist and Director of the Gifted Child Center in Denver, Colorado to establish a division, now known as a network in the National Association for Gifted Children. Annemarie reiterated that global awareness is the realization that we are all interconnected and interdependent with every facet of life around us (Kane, 2013).

Sylvia Ashton Warner

Sylvia Ashton Warner was an artist, writer, and controversial educationalist. White (2013) said that Sylvia was a highly creative, complex individual with intensity, passion, drive, and vulnerability evident in her writing and biographies. Dobson (2007) described Sylvia as an individual who had an insistence on living a life of originality and flare. Her writing, speech, and poetry reflected her rich use of language. She was unconventional and she was in constant search of herself through philosophy and Freudian psychology. She enjoyed pursuing deep philosophical conversations with her friends. She also had a rage to master and her need for intellectual creativity was evident in her determination to master the Maori language and understand its culture (White, 2013).

Sylvia was a perfectionist and she looked for perfection in herself and from those she idolized. Sylvia spent many years teaching Maori children and she found that Maoris, being taught according to British methods, were not learning to read. She described them as passionate, moody children, bred in an ancient legend-haunted tradition. She searched for a way to build a bridge to European culture that would enable the children to take hold of the great joy of reading. Sylvia devised a method whereby written words became prized possessions for her students. Her book, *Teacher* was first published in 1963 and received excited acclaim. Today her findings are strikingly relevant in teaching English as a Second Language (ESL) students and economically and socially disadvantaged at-risk students.

Sylvia enjoyed international repute in her lifetime as an educator, primarily in America, but she also produced several novels. Her greatest legacy is the superbly written autobiography, *I Passed This Way*, written in 1979. She had ambivalent feelings about New Zealand, displays both caustic criticism of a conformist and repressive society alongside intimations of the pride she felt for what could be achieved in such a small, unassuming nation (Dobson, 2007).

Over the years, Sylvia Ashton-Warner was asked to establish schools in America, in Tel Aviv, Israel, and Vancouver, British Columbia, Canada. In the Vancouver Project she introduced her method into several Vancouver primary schools. Sylvia! *The Biography of Sylvia Ashton-Warner* went on to win the Goodman Fielder Wattie Award and the PEN First book of Prose Award. She occupies a key place in New Zealand literature and her international fame and success was phenomenal. Her autobiography made a substantial contribution to New Zealand's literature and has historical value with its revelations about life as a creative artist in New Zealand. She wrote eleven books, including her *Autobiography* and *Teacher*.

A quotation of Sylvia's tells much about her belief in creative leadership. She said:

"You must be true to yourself. Strong enough to be true to yourself. Brave enough to be strong enough to be true to yourself. Wise enough to be brave enough to be strong enough to shape yourself from what you actually are."

Conclusion

Creative leadership is basically about connecting people, and in a sense creative leadership is a form of servant leadership in which the leader's task is to connect different people, ideas, and ways of thinking. Leaders further develop the skills of their co-workers and co-create and co-sense problems of their organizations. Creative leadership comes from a deep-rooted passion that was illustrated in the four individuals: Maria Helena Novaes, Sid Parnes, Annemarie Roeper and Sylvia Ashton Warner. All four of these individuals manifested the seven Cs of the *Social Change Model* (SCM). Their individual values included a strong consciousness of self, and they sought activities and

experiences to examine their beliefs, values, attitudes and emotions to form a strong "perceptual lens" for them to interact with others. They behaved with consistency in the face of stress and their behaviors included being genuine, authentic, and honest toward others. In addition, they all had a significant investment in their projects and works, and the energy to carry out those activities with intensity and perseverance. In their collaborative work with others, they were able to develop a shared vision and purpose. This was particularly evident in the lives of Maria Helena, Sid, and Annemarie. Sylvia Ashton Warner had many creative outcomes in her life, but she did become mired down with criticism of her work and experienced personal attacks by individuals with a different-point-of-view. Of the four creative individuals, she was the most independent and could have profited from the SCM group value of controversy with civility. In examining Sylvia Ashton Warner's creative life from the perspective of the *ELIAS* model, she did not move to the stage of Connection to Source in which there is an uncovering of common will and a conscious shift from a "me" to a "we" focus. Yet, the creative leadership of Sylvia along with the other three individuals can be described as having an emphasis on open mind, open heart, and open will.

All four of the creative leaders responded to problems by acting and thinking differently, trying things out, making mistakes, but always keeping their focus on the potential and possibility of creativity at the micro-and macro-levels. They demonstrated a creative "mindset" that affected their leadership on a daily basis, as they developed and nurtured that creative flow of energy in themselves and in others. In today's world with the myriad of global challenges creative leaders are needed who are aware of their operating world view and able to examine critically alternative ways of understanding the world and social relations to implement positive global change.

All four of these individuals responded to problems by acting and thinking differently, trying things out, making mistakes, but always keeping their focus on the potential and possibility of creativity at the micro- and macro- levels. They demonstrated a creative "mindset" that affected their leadership on a daily basis, as they developed and nurtured that creative flow of energy in themselves and others.

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