

Contents

Abstract.....	1
Acknowledgements.....	2
Contents	3
List of figures	7
List of tables	8
1. Introduction.....	9
2. Problem Definition	12
3. Aims and objectives.....	12
4. Literature Review	13
4.0.1. <i>Beginnings</i>	13
4.0.2. <i>Teasing out main themes</i>	14
4.1. What are the definitions of and differences between creativity and innovation?	17
4.1.1. <i>What is creativity?</i>	17
4.1.2. <i>What is innovation?</i>	19
4.2. Do creative people have common characteristics?	20
4.2.1. <i>Trait theory.....</i>	20
4.3. Is creativity a talent or can it be learned and developed?	22
4.3.1. <i>Does simply being prolific produce good ideas?</i>	22
4.3.2. <i>Does practice make perfect?</i>	22
4.3.3. <i>Adaptive and generative learning.....</i>	22
4.3.4. <i>Automisation.....</i>	23
4.4. The role of motivation	24
4.4.1. <i>Intrinsic and extrinsic motivation</i>	24
4.5. Blocks to creativity and unlocking	27
4.5.1. <i>Unlocking blocks</i>	27
4.5.2. <i>Creative versus critical thinking.....</i>	29
4.6. What is the best organisational structure?	30
4.6.1. <i>Preferred structures.....</i>	30
4.6.2. <i>Separating culture from structure.....</i>	30
4.7. What is the most effective group structure?	32
4.7.1. <i>Issues with large groups</i>	32
4.7.2. <i>The power of individual performance.....</i>	33
4.8. The role of knowledge.....	34
4.8.1. <i>Tacit knowledge.....</i>	34
4.8.2. <i>Networks and collaborations</i>	34
4.8.3. <i>Depth versus breadth</i>	35

4.9.	Radical versus incremental creativity.....	36
4.9.1.	<i>What is radical creativity?.....</i>	36
4.9.2.	<i>Effects of type of creativity</i>	36
4.10.	Structure and goals	38
4.10.1.	<i>Is structure valuable?</i>	38
4.10.2.	<i>The value of goals.....</i>	38
4.10.3.	<i>Incremental goals</i>	39
4.11.	Is creativity a process?	41
4.11.1.	<i>Achieving insight through a process.....</i>	41
4.12.	Idea valuation	42
4.12.1.	<i>What kinds of ideas have previously been most successful?</i>	43
4.12.2.	<i>What is the fit with the firm?.....</i>	44
4.12.3.	<i>What is the position relative to practical impediments?</i>	44
4.12.4.	<i>How do we make the go or kill decision to decide between projects?</i>	46
4.12.5.	<i>Who is the consumer & how will s/he benefit?</i>	47
4.12.6.	<i>The benefits of failure</i>	47
5.	Methodology	48
5.1.1	<i>Restating the overall aim and objective of the project.....</i>	49
5.1.2	<i>Broad research area</i>	49
5.1.3	<i>The intellectual puzzle</i>	50
5.1.4	<i>Philosophical stance.....</i>	50
5.1.5.	<i>Secondary research</i>	50
5.1.6.	<i>Literature review</i>	50
5.2.	Primary research.....	51
5.2.1.	<i>Why was data collected?</i>	51
5.2.2.	<i>When was the data collected?.....</i>	51
5.2.3.	<i>The decision between qualitative or quantitative research.....</i>	51
5.2.4.	<i>What qualitative methods were available and why interviewing?</i>	52
5.2.5.	<i>Taped or non-taped interviews</i>	52
5.2.6.	<i>Deciding between idea generators and managers of creativity.....</i>	52
5.2.7.	<i>How creatives in advertising agencies were chosen.....</i>	54
5.2.8.	<i>Sample selection / qualifying the sample</i>	58
5.2.9.	<i>Sample size</i>	59
5.2.10.	<i>How broad guidelines were developed</i>	59
5.2.11.	<i>Order of broad guidelines</i>	61
5.2.12.	<i>Presentation and analysis of data.....</i>	61
6.	Results and analysis	62
6.1.1.	<i>Evaluation of the analysis.....</i>	62
6.1.2.	<i>Restating the philosophical approach</i>	63
6.1.3.	<i>How the analysis was conducted and presented.....</i>	63
6.1.4.	<i>Visual illustration of the coming results and analysis</i>	64
6.1.5.	<i>Restating the broad guidelines</i>	65
7.	Conclusions & recommendations	84
	Bullet points of the key findings of the research.....	85
	A quantitative framework for managing creativity	86
7.1.	What are the definitions of and differences between creativity and innovation?	88

7.2.	Do creative people have common characteristics?	90
7.3.	Can creativity be learned and developed or is it a talent?	92
7.4.	What is the role of motivation?	93
7.5.	What are the blocks to creativity and how can they be overcome?	95
7.6.	What type of organisational structure does creativity thrive in?	96
7.7.	What is the most effective group structure?	97
7.8.	What is the role of knowledge in creativity?	98
7.9.	What is the effect of radical versus incremental creativity?	100
7.10.	Do structure and goals enhance or hinder creativity?	102
7.11.	Is there a common process that people engage in?	103
7.12.	How do we value an idea?	104
7.13.	Have we covered the major areas in creativity?	105
8.	Implementation and barriers to change	106
8.1.1.	Who should lead changes?	106
8.1.2.	How should changes be implemented?	106
8.1.3.	What are the cost implications?	107
8.1.4.	Change management	108
9.	Limitations	109
10.	Bibliography and references	112
Appendix I.....	118	
	<i>Radical versus incremental creativity</i>	<i>118</i>
Appendix II.....	120	
	<i>The nature nurture argument for creativity</i>	<i>120</i>
	<i>Domain knowledge</i>	<i>121</i>
Appendix IV	122	
	<i>Common characteristics of creativity</i>	<i>122</i>
Appendix V	123	
	<i>The process of teasing out themes</i>	<i>123</i>
Appendix VI	124	
	<i>Transcripts of interviews</i>	<i>124</i>
	<i>Interviewee names</i>	<i>124</i>
Appendix VII	133	
	<i>Intrinsic motivation is positively correlated to creativity.</i>	<i>133</i>
Appendix VIII.....	134	
	<i>Books on creativity reviewed to tease out themes.....</i>	<i>134</i>

Appendix IX	135
<i>The work pattern of creatives in advertising</i>	<i>135</i>