CHAPTER 3

THE CONCEPT OF CREATIVITY

3.1 INTRODUCTION

In this chapter a detailed insight, definition and description on the topic of creativity, deliberate creativity and the impact on business performance, culture and retails outlined. Literature and research dating back two centuries produce various conceptual thinking on the subject of creativity. It was only during the 1950s that the domain of creativity had been the purview of philosophy and scientific discovery, and creativity as a subject matter began to develop as a discipline within the academic fields of educational psychology and behavioural sciences. Researchers, scientists and academics within the field and study of human development, with specific attention to unleashing human potential, have presented convincing evidence and theoretical arguments in advancing the teaching and thinking processes available to the human intellect.

In 315 BC Aristotle laid down his three laws of idea-association, which are still recognized as the keys to creativeness. Aristotle defined the imagination as the movement which results upon an actual sensation. This in effect details that humans recall from the residue of memory, then trace the association by starting with the thought of the respective object presented, then a consideration for what is similar, contrary or contiguous (Neethling & Rutherford, 2005:10).

Creativity research and studies have been conducted for many years, and stretches over many decades (Guilford, 1967:10; Hartley, 2005:15; Hayes, 1989:137; Pratt, 2004:32; Williams & Yang, 1999:377). Definitions of creativity demand a sense of newness, novel or being different, with the expectation of producing newness that is directed and practical (May, 1959:61).

Limited literature or studies have been presented either in written form, research or theory for centuries, until the rebirth of creativity with the emergence of the creativity

trend in the twentieth century, giving new energy and insights over this significant period for the assertion of creativity as a theory, philosophy and scientific grounding.

Creativity as a term is used widely with very little agreement on what it means. It is a comparatively recent term which does not appear in many dictionaries. Widely applied in various disciplines, many have attempted to place interpretations and definition to the creativity term within different contexts, and within a specific discipline or area of expertise (Osborn, 1979:136).

Generally there are numerous definitions and ways to comprehending creativity (Arieti, 1976:14, Getzels & Jackson, 1962:112; Hallman, 1981:21; Runco & Albert, 1990:14; Treffinger, Isaksen & Firestien, 1983:10). Additionally, there are countless reviews of creativity literary works and scientific studies (Anderson, 1959:88, Glover, Ronning & Reynolds, 1989:44, Isaksen, 1987:8; Isaksen *et al*., 1993:32). Judging by the majority of these literary works, it can be most effective to view creativity as being a multi-faceted phenomenon instead of a unitary construct defined as a single specific definition.

Hadzigeorgiou, Fokialis and Kabouropoulou (2012:603), question if indeed there is in fact any new perspectives or context to be shared regarding creativity, with the numerous literary works about the subject. Creativity literature is extensive and consists of nearly 50 years of research, with in excess of a million articles that have already been published regarding creativity within the field of education and learning. In addition more than one hundred and fifty thousand (150 000) articles regarding creativity relating to science education have been published, an indication of the extensive literature published on the topic of creativity over the past 50 years, and yet today surprisingly, creativity is still progressively been considered as a vital new avenue for business development.

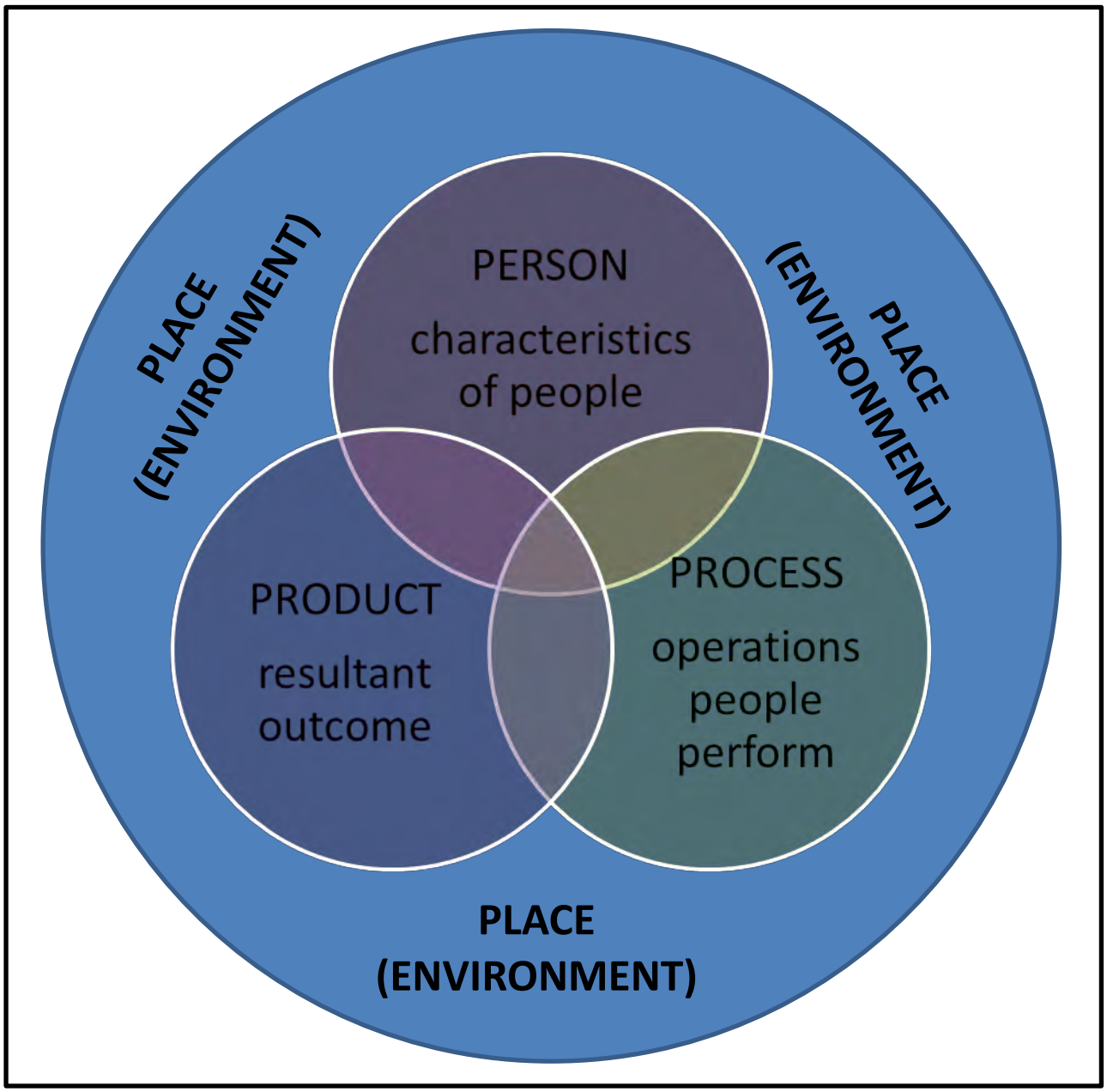
Hadzigeorgiou *et al.* (2012:603) further comment that a deeper understanding and appreciation with respect to creativity and scientific creativity is required by any author commenting or outlining creativity, specifically in expressions which include “creative science”, “creative problem solving” and “creative inquiry”, which could possibly remain baseless expressions if these concepts are clearly defined and understood (Kind & Kind, 2007:3; Schmidt, 2011:435). Further in identifying creativity in its simple form as being mainly concerned with the creation of unique ideas without lacking the

appreciation for the important function of imagination (Holton, 1996) along with the function of content knowledge in creative thinking (Rowlands, 2011:48). Within the holistic creative cycle, innovation remains an important pillar and catalyst to spark the creative process, and thus aspire to be creative, leverage on the innovation activities to cement the creativity cycle (Amabile, 1998:79).

While the world is embarking into a new era, creativity is not merely growing to be significantly critical (Pink, 2005; Warner & Myers, 2010:30), it appears that “the future happens to be directly associated with human creativity” (Csikszentmihalyi, 1996:6). Dyson (2010:6) citing Gardner (2010), within his Five Minds for the Future, argues the critical purpose of creativity, to be among the list of five cognitive abilities which leadership into the future must cultivate.

Figure 3.1 demonstrates the four strands of creativity within a Venn drawing in order to highlight the nature of the relationship (Isaksen, 1984 & 1987:14). It can be most suitable to consider these four strands as working collectively. Here the essentially complete image of the creative individual is drawn by considering not merely the characteristics or traits of the individual, but the type of environment or situation wherein the individual is functioning, the kinds of psychological functioning applied, in addition to the nature of the desired outcomes or products. Seeking to contemplate all four strands whilst defining creativity supports a more ecological approach to comprehending and acknowledging creativity (Harrington, 1990:146; Isaksen *et al.,* 1993:154).

Figure 3.1: Approaches to understanding creativity: Four P's Venn Diagram



Source: Isaksen, 1983. Toward a model for the facilitation of creative problem solving

Neethling and Rutherford (2005:12) outline the various definitions and descriptions of creativity found throughout creativity literature. Many different views of the actual definition of creativity, which is best described as the ability to create, invent, imagine, ground-breaking, generative, innovative, original, expressive, artistic, ingenious, inspired, stimulating, productive, visionary, clever and gifted.

Torrance (2000:9) comments that to be creative and apply creative thinking is not considered the domain of regular people, as most people perceive the notion of

creativity to be reserved for unique groups of individuals, thus excluding the broader population. Creativity and creative thinking remains a discipline that can be applied with the aid of teaching and directed coaching. If this seems contrary to everyday observations, it is because of the trap syndrome, in which individuals believe that creativity is only reserved for the selected few individuals or a special group of people, with the unconscious incompetence that creativity is in fact possible within all types of people (Torrance, 2000:10).

Hadzigeorgiou *et al.* (2012:603) further comment that the declarations about creativity and scientific creativity particularly need to be considered, given that expressions which include “creative science”, “creative problem solving” and “creative inquiry” could possibly remain baseless expressions if these concepts are not taken seriously (Kind & Kind, 2007:3; Schmidt, 2011:435) as well as only identifying creativity in its simple form, mainly concerned with the creation of unique ideas lacking the appreciation for the important function of imagination (Holton, 1996) along with the function of content knowledge in creative thinking (Rowlands, 2011:48). Within the creative cycle, innovation remains a foundation and catalyst to spark the creative process, and thus aspire to be creative, leverage on the innovation activities to cement the creativity cycle (Amabile, 1998:79).

Creativity is not a standalone activity, and more often entrenched within the organisation’s processes, procedures and operating methods. Therefore, where creativity is more firmly entrenched, it would have more complex business processes and procedures. Thus tasks and activities within a creative driven organisation differs largely to conventional organisation operating procedures, and requires different skills levels, human capital capability, ability for freedom to express and generally higher levels of knowledge capacity. It would also be expected that the risk factors are higher in creativity driven as a result of the freedom to express, which implies levels of uncertainty and business risk (Guilford, 1967:9; Weisberg, 1999:226).

Zhou and Su (2010:391) state that since researching, development applications and business activities tend to be progressively multinational, and also as intercontinental collaboration and levels of competition are more sophisticated, cross-cultural research on creativity within businesses has both functional and theoretical significance. Zhou and Su (2010:409) further argue that presently no better opportunity exists to undertake

cross-cultural research on creativity within organisations. Creativity research represents human potential and strongest human capabilities. However it continues to be one of the least acknowledged physiological processes and behaviours, especially cross-culturally. Furthermore, diverse cultures' economic success as well as social advancement relies on the innovative manifestation of people within those cultures, specifically managers and staff members. As a result, cultural research on creativeness offers simultaneously intellectual and functional significance.

DeGraff and Lawrence (2002:14) and Stephens (2011:4) define creativity to be directed and outcome based, predetermined with structured activities and systematic approaches, as well as the interdependence of individuals in the development of ideas, services and products which brings about new functionality and benefit. Rickards (2010:99) comments that a different type of institutionalisation has started in triggering the rise of the creative manager.

As mentioned by McCluskey (2010:23), creativity can be coached or trained, if adequate characteristics exist such as, good abilities which included good cognitive skills and adequate intellectual abilities, interest in wanting to explore different approaches and different methods, diverse styles of learning and expression, emotional commitment, and motivation. Furthermore, that innovations occur the moment scientists are prepared to take possession of opportunities as they emerge, implying that academic structures become responsible for knowledge dissemination, taking into consideration the most beneficial and creative training approaches. This asserts the significance of competencies-based capability construction as a part of growing the talented and gifted, as well as to enhance the capabilities of the ordinary person.

Similarly, Sternberg and Lubart (1999:4) argue that creativity brings about a difference in the level of a new idea or concept, which contributes and is appropriate. Further expression is given to the notion that a sense of newness or novelty is not an acceptable outcome, but that creativity needs to provide benefit, advantages and usability (Amabile, 1998:77).

VanTassel-Baska (2010:75) states that creativity and innovation are essential for the success of the economy, yet academic structures dedicate limited effort in building creativity and innovation competencies. Trilling and Fadel (2009:49) argued that the

modern world of work has been insisting on increased quantities of specialised reasoning and sophisticated communication, with the requirements of the 21st century expertise centered around essential learning abilities and creativity, namely critical reasoning; solving problems; long-term problem-solving; effective communication and collaboration; and applied creative thinking and innovation.

Creativity, as the foundation for innovation, remains an important factor in both creative and non-creative activities. This is especially true in circumstances where creativity is used as part of conducting business in certain parts of the organisation, namely research and development, design of products and services, selling strategy and marketing activities. Although an organisation is termed to be non-creative, the requirements of innovation and creative thinking find some relevance as part of the operating model within the organisation and a prerequisite to compete in the marketplace.

Business process management (BPM) is used to analyse, review and modify processes to produce on-going improvement to processes with the aim of business performance improvement. BPM is a structured and systematic technique applied in outlining processes, understanding the implications, analysing the effects, and changing the activities to improve process efficiency (Zairi, 1997:65). Business process management (BPM) is a fundamental part of how industries plan activities to deliver pre-set outcomes (Armistead *et al*., 1999:97; Kumar, Scheer & Kotler, 2000:130). Eppler *et al.* (2011:1324) comment on the importance of knowledge intensive business processes, that sufficient evidence has been produced to support the interrelationship between knowledge, creativity, and creative people.

Neethling and Rutherford (2005:9) challenge business executives to observe and monitor small children at play. Observe and monitor the curiosity, inquisitiveness, experimenting, searching and discovery of possibilities in the simplest things. Observations highlight that it seems as if everyone is born with the natural ability to be creative.

In the 1930s Alex Osborn, an advertising executive, became increasingly frustrated with the amount of time wasted at business meetings and also with poor decisions reached; this led to the development of the technique of brainstorming (Neethling & Rutherford,

2005:9). Brainstorming is the uninterrupted facilitation of multiple ideas without influence or subjective prioritisation. Thus brainstorming can be used an a integral technique within the establishing a creativity approach to problem solving, new concept development or developing alternative creative perspectives on existing challenges, and thus brainstorming can be used as a critical step in the creative process in unlocking or enhancing creative thought.

Treffinger, Isaksen and Firestien (1983:9) cite Arieti (1976) detailing and describing various creative thinking process models reported and used during the period 1908 to 1964. Many more creativity models have emerged from various sources since, and the contribution to the field of creativity studies has expanded rapidly ever since.

After World War II, J.P. Guilford's innovation, engineered the realization that the victory was achieved by the impact of innovation in research and development (Neethling & Rutherford, 2005:10). Paul Torrance, one of the modern day pioneers of creativity studies was approached by the US Air Force to develop training programmes for pilots to survive all kinds of extreme conditions. It was this discovery that fascinated and inspired Torrance to spend the next few decades to study creativity (Neethling & Rutherford, 2005:9).

Edward de Bono, author of the well-known *Six Thinking Hats*, is perhaps best known for originating the term lateral thinking, as a process of discovery through different, unfounded, irrational, and untested methods which were closely linked with creativity, and has helped to popularise and encourage creative thinking in business and education (Neethling & Rutherford, 2005:9).

Finally, other contributors and pioneers of the creativity explosion was the Japanese, Masakazu Nakayama (NM), the inventor of the NM method of creative problem solving and Jiro Kawakita (KJ) the inventor of the KJ Method all widely used creativity thinking techniques and approaches within the creativity discipline (Neethling & Rutherford, 2005:9).

These individuals, together with many others, have contributed to the founding, building, and advancement of creativity, and as such are all part of the creativity movement globally.

3.2 CREATIVITY DEFINED

Creativity, creative problem-solving and innovation are fast becoming important competitive weapons in business. Creativity should be a part of everyday life in the personal as well as the corporate environment and not simply a set of management tools. Creativity leads to a pervading sense of optimism. By embracing creativity people learn to welcome stimuli and recognise and pre-empt opportunities.

In an environment where information is freely available and resources are becoming homogenous one of the few ways an organisation can truly differentiate is through the intangible wealth produced by its creative talent (Benyon *et al.,* 2006:77). In its simplest form, creativity is doing something new and different that creates benefit. Without creativity and creative thinking mankind would still be scavenging for food, with no tools to make clothes or to kill animals for meat. Those facilities central to our lives such as air travel, the internet and credit cards would be just distant dreams, as would the most significant advances in health care, education and agriculture (Grange, Rhodes & Starkey, 2012:80).

Nguyen and Shanks (2009:655) describe creativity as a psychological process involving the production of unique and revolutionary methods and ideas. Creativity is further defined as the association between capability and process through which a person or group of people generates an outcome or product which is simultaneously unique and practical and being characterised within any social framework.

Creativity can be comprehended as working with a range of dimensions which includes creativity elements, creativity levels, and creativity loci (stimulants of creativity) (Nguyen & Shanks, 2009:655). Without creativity and creative thinking challenges, individuals tend to gravitate towards the norms of society, moving through the motions of going to schools, getting jobs, having 2.4 children and starting every year with a resolution that the next year will somehow be different or better. Creativity breaks us out of the norms and enables us to be special in our private and work lives (Benyon *et al.,* 2006:78).

The researcher has observed that in numerous literature studies about the topic of creativity, the meaning of the word creativity tends to vary according to the context in which it is used.

Rajah (2007:21) commented on the manner in which people from different backgrounds have defined creative thinking differently, further proposing that religious people to realise creative thinking as an expression of omnipotence within the universe. Psychologists look at the dynamics of personality and define human behaviour, while artists and authors see creativity been evidenced in their creations of works and artwork.

Further to the above, Rajah (2007:21) states that, at a more practical level, analysis by scientists have presented creative thinking as the consequence of implicit mental forces that are activated through conscious participation. Applied scientists and business define creativity as the process of delivering useful innovations to satisfy emerging needs that have evolved from the process of coordinating all functions within the company.

Some of the methods of characterising creativity range from the most conventional human-centred definition towards the relatively strict functional assertion. When confronted with every single one of the creativity descriptions, there are various people who may have had concerns relating to creativity knowledge when trying to define creativity (Rajah, 2007:22).

Cropley (2010:6) asserts that the conventional perspective of physiological research on creativity presents creativity in regards to the 4Ps (Person, Product, Process, and Press), which culminated from the earlier work of Barron (1955) and Rhodes (1961) in defining the foundations of creativity (Bleedorn, 1998:20). No matter how creativity is defined, the discipline of creativity is consistent regarding four fundamental factors of study:

1. Studies of creative person;
2. Study of the creative process;
3. Studies of creative product;
4. Studies of creative principles.

Various other experts have concentrated on explaining creative problem solving. Torrance (2000:8) described creativity as, the procedure of being responsive to problems, inadequacies, gaps in understanding, neglecting elements, recognizing the particular problem, seeking out solutions, generating hypotheses in regards to the deficiencies, assessing and retesting theories, and eventually presenting the outcome which is ultimately facts about a specific type of problem-solving approach.

3.3. DELIBERATE CREATIVITY: IMPACT ON BUSINESS PERFORMANCE

In the business world today, there are many factors that form drivers and catalysts to the creative business process. These are factors that support, aid and enhance creativity within an organisation to endure throughout the business journey, to be successful. These factors outlined below are guidelines to exploring a holistic approach to creativity in business.

3.3.1 Personality

Joham and Clarke (2012:78) cite De Bono (2007) implying that there are a few individuals who enjoy the challenge of creativity and the triumph of a new idea. There would be numerous such individuals if education made a proper effort to nurture creativity. Most people are excellent at learning ‘the rules of the game’ and then following those rules. The rules are only concerned with practicing things inthe manner in which they must be done.

Joham and Clarke (2012:78) further argue that harmful tests attempt to identify whether or not an individual is creative or not. In the event that these individuals fall into the ‘not creative’ box, they surrender and leave creativity to other people. These types of tests are harmful simply because they're almost all about ‘what is’ and not about ‘what can be’. Regarding creativity as an inherent talent which some individuals have while others do not possess it, then this turns into a search for creative individuals.

To view creativity as the ‘expertise’ of employing information in a patterning system like the brain, then everybody is able to develop the skill to be creative. Some people will accomplish a superior degree of skill than others, as with any skill; however, it is not the

same as being naturally creative. Individuals who are not naturally creative could very well develop a higher degree of skill compared to those who tend to be naturally creative. Creativity must be understood, absolutely no hidden secrets or mystique exists in creativity when comprehending the creative basis and exactly how the brain handles information.

3.3.2 Confidence

Spardello (2012:2) includes confidence being a main factor in creative effort. Individuals who have been successful in tapping into creative ideas previously are significantly more willing to make a creative effort. These individuals understand from previous experience that new ideas tend to be possible and have observed the happiness and accomplishment of experiencing a new idea, which is certainly a powerful encouragement. All too often in business this may actually be too powerful, when people want to do each and everything in a new way.

The researcher comments that given these arguments, it challenges the South African education system of thinking about the creative process. Educational institutions need to encourage and teach creativity, with the workplace cementing this learning in impressing on its employees that creativity is inherently part of an employee's duties and responsibilities to ensure on-going improvement within the workplace.

3.3.3 Expectation

Neethling & Rutherford, 2005:88 explain that most people are law abiding citizens and do what the law, rules and regulations require from them, with the selected few individuals either defying law, rules and regulations consciously or unconsciously. Regularly the few that defy the norms of society consciously and purposely in respect the arts, sciences, innovation and the need to be different, had been associated with an act of creativity. This could be the reason why it could be assumed to affiliate creativity with a defiant nature, which should not be the case. The vast majority of people are adept at knowing the game that they are expected to play (what are the rules and regulations). A good example of this expectation behaviour is children who achieve best at school; they comprehend that the game is 'predicting what the teacher wants and presenting this to the teacher'. A more effective approach would be to inform every

child entering school of the game plan, and thus considerably more children would perform better in school (Neethling & Rutherford, 2005:88).

3.3.4 Action

The researcher suggests that to implement creativity into an organisation, it must be made part of the job expectation. Tasks, duties and during meetings, the manager must allocate sufficient time to individuals to present a new idea. Failure to present a new idea should be seen as incomplete task fulfilment, hence creating on-going pressure to deliver new ways of work. Developing a creativity merit list, and publishing in the organisation will encourage employees to work on things from the merit list, either as individuals or as assigned teams. Raviv (2000:2) cites Du Pont (2000) that people who do develop new ideas are given '*hero status'*. Having the idea is really an achievement. Succeeding, however, is a double achievement. Thus the researcher further suggests that to foster ownership the executive team should set the tone of the expectation, in so doing becoming part of corporate culture.

Van Woerkum, Aarts and De Grip (2007:848) further cements the notion of action driven creativity, stating that it is worthwhile to always be searching for new ideas. When this is actually the perspective and the action being usable, robust ideas will likely be discovered. Possessing ideas must be affirmed as an accomplishment and as a worthwhile ambition.

Barak (2009:347) argues that there is a need to understand the formal skills of divergent and lateral thinking which make creativity available to any person. It remains necessary to learn how to be creative. Attitude is important; however it is not enough. In order to climb a mountain, a particular intention is required, with the correct attitude in the belief that it can be accomplished. In addition the mountain climbing skills and knowledge is essential ingredient for success. No different is the creative thinking process. The researcher comments that new ideas invariably are an expectation, and possessing new ideas is surely an expected job requirement in the workplace, by which individuals will make an effort to have new ideas, thus their self-confidence will grow giving rise to a creative organisation.

Luther (2007:1) argues that despite the fact that creativity is regarded as natural capacity, it could actually fluctuate in quantity and quality to a tremendous extent. To be able to permit individuals and to harness their tremendous creative opportunities and also to take advantage of these kinds of resources independently and on a company and community level, involving three premises:

1. **Understanding** of creativity as being an essential realm, a cross-sectional fundamental competency as well as a necessary long-term resource.
2. **Thorough knowledge** of creativity, its capacity, factors and also structure.
3. **Know-how** about creativity and additionally effective utilisation of the leveraging factors to be able to realistically benefit from.

Luther (2007:3) further states that of these types of self-sustaining macrocosm contained in the creative multiversity is deliberate creativity, repeatedly used for in combination with terminology which includes, applied creativity (Alex Osborn), serious creativity (Edward de Bono) or functional (meaningful) creativity (William Wilson).

The researcher contends that within this study creativity will be understood to be the proficiency to deliberately formulate alternatives, ideas and possibilities to be able to solve problems, to create, to innovate, and to adequately deal with given functions. Ultimately it is the competence to deliberately create choice.

It is currently reported by scientific studies, that whenever an individual would like to comprehend occurrences of deliberate creativity, a person should not merely pay attention to a single element, such as the individual. Rather, the emphasis will have to consist of research of the area that the creative participant functions in along with the processes and techniques which have been used to attain a particular end result (Luther, 2007:4).

Exhibited as the C3PO-model related to practical attributes of deliberate creativity, that takes into account three P's leading to a deliberate end result (Luther, 2007:4-5):

1. **Person**: each of the identity factors, which includes attributes, mental ability, values, principles.
2. **Process**: each of the procedural elements, in particular process actions, approaches and methods.

3. **Panorama**: every aspect and considerations associated with the commanding proximity, including “actual elements” such as space, time and content, along with virtual factors such as conditions and associations.

Barlow (2007:1) explains that a myriad of today’s technologies are incredibly large-scale and sophisticated, enabling that possibilities can be found way past the capability of people and organisations operating single-handedly. Evidently, a good deal of appeal presents in arranging individuals who recognize all the numerous facets of a scenario to create and innovate collectively; on the contrary this might be much easier stated than actually doing it. Variations in understanding, outlook, thinking types, cultures, objectives, and values all conflict in reliable dialogue and cooperation. People who would like to push deliberate creativity need to comprehend tactics to direct this particular partnership and cohesiveness. Individuals attempting to deliberately increase the speed of the innovation approach drive "out of the box" thinking, searching for possibilities concealed by the presumption and views of educated individuals. Variations in understanding, frame of mind, thinking styles, cultures, objectives, and beliefs all interpose in reliable communication and collaboration. Individuals who desire to push deliberate innovation need to comprehend techniques to direct this particular partnership and cohesiveness (Barlow, 2007:1).

Considering progressively disruptive environments, increased competition, and volatile technological transformation, progressively more executives are certainly coming to comprehend that they should welcome most of their workers to be creative. Substantive information and facts suggest that employee creativity can possibly contribute to business innovation, overall performance, and survival. For creativity to be established within companies and businesses, leaders really need to complement and refine creative behaviour, considering that the front line executives are most erudite about which individual function should be creative in nature, and as leaders also have significant influence over the situation within which creative imagination can take place (Zhang & Bartol, 2010:107).

Roffe (1999:224), further supported by Lorenz and Lundvall (2011:10) reinforce the view that the marketplace continues to grow within an indefinite state of flux in which continuing innovation may very well be the distinctive strategy for survival for both the employee, along with the organisation. Promoting the importance of building product

interest and considering that good quality can be obtained from all, is no longer a differentiating factor. Under these conditions it is highly recommended to shape a strong recognizable image and label. Roffe (1999:225) further encourages that benefits and returns could be achieved within existing organisations through building expert services from workforce divisions by means of addressing the five Ps:

1. **Projectisation**- cementing tasks into projects;
2. **Professionalism** - establishing this aspect;
3. **Provocation** - questioning practices, operating procedures and standards;
4. **Partnership** - working as an expert service or business; and
5. **Performance** - planning and achieving targets and standards.

Lateral thinking deliberate techniques can be utilized formally. It is really not an instance of waiting for guidance or several elements to activate your thinking. It is also not necessarily a case of fooling around in brainstorming and hoping that a concept or idea can emerge. Generally the methods and lateral thinking steps can be applied on demand (De Bono, 1992:34; Bilton & Leary, 2002:56; De Bono, 2010:6). Rajah (2007:26) describes diverse circumstances when creativity might be required:

- After standard methods might not be achieving the goals or might not be achieving this as successfully or appropriately as intended.
- When the challenges experienced are actually infinite from ones you have delivered encountered in the past.
- Whenever resources that are accessible are generally not capable to remedy the challenges you are exposed to.
- Whenever we prefer to consider additional options in the long term.

Generally there are not any downright solutions to precisely why men and women are creative; however, reliable factors exist for assuming that more substantial creativity is accomplished whenever personnel are contented and intrigued by work, when the work environment is favourable, when quality resources and coaching can be found and where generally there is strong leadership and a clear plan of action (Rajah, 2007:24).

The researcher is of the view that since all sorts of practices, processes and tasks in an operating business or organisation eventually end up being a commodity, indeed there will be increasingly more need for creativity to generate benefits through many of these commodities. Most organisations and enterprises do not have creative steps or an

innovative tradition embedded within the working organisational framework or business practices. This results in a lack of an adequate talent management approach to secure the necessary influx of key talent into the organisation or to facilitate the needed creative thinking. Functioning and employment over an extended time in an organisation might interfere with the staff members' reasoning and decision-making, and could be inclined to be restrained throughout the environment of the organisation.

The researcher comments that to explore creative approaches are not always the answer. On many occasions there are tried and tested techniques which can be deployed to many of the problems and challenges. Most of the time, searching for different and unique methods of solving complications and challenges can consume important resources which could have been deployed to other areas of the organisation.

3.4 FACTORS AFFECTING OR INFLUENCING CREATIVITY

Rajah (2007:31) outlines multiple factors that are normally used in describing creative thought and processes:

3.4.1 Mindset

There is a tendency to see the world in relatively fixed ways of thinking, because the human capacity only allows a limited amount of information processing through the controlled sensory faculties a person can deal with and act upon. Determining those actions that align and blend alongside a person's perspective on life in general, while the thoughts are arranged to discover and create meaning in many different places and scenarios. Men and women regularly enforce order on turmoil, uncovering thoughts in different places and situations.

3.4.2 Paradigm

Given a specified period, a doctrine can harden into a set global view or paradigm, which contains assumptions that people never take into consideration of questioning. Business thinking also goes through trends, which rest on presumptions that many never think to question.

3.4.3 Perception

Perceptual and attitudinal skills are important in human interaction such as anticipation, recognition and envisioning, in that:

- A visual creative competency (and the beginning of wisdom) is the ability to view situations from different perspectives. It requires some mental flexibility and ability to take an overview.
- Helicopter thinking takes the broad view (Leishman, 2007).
- Importance of mental models and broad perspectives offered by systems thinking, and the ability to view situations form different perspectives (Senge, 1990; Doyle & Ford, 1998).
- Kaleidoscope thinking (Kanter, 1994; Low & Omar, 1997)

3.4.4 Motivation

Amidst the elements which shape the manifestation of creativity, most significant is motivation. At a time in which organisations are concentrating on the necessity for all staff members to make the highest achievable contribution to the success of the organisation, many executives are searching for the best way to enhance the motivation of the employees; this usually means that they want their staff to be totally focused on the aims of the organisation and to exceed all targets. Both intrinsic and external motivation is required in the creative process, in that intrinsic motivation is derived from the individuals self-belief and internal drive usually associated with attitude and behaviour. Whereas external motivation is extracted from the environment, other individuals and external situations that have an impact on the individual.

3.4.5 Creative climate

Despite the fact that people are largely interested in the creative landscape, and the impacts on the organisation, the influences coming from the surroundings influences people well in advance of them stepping into the marketplace. Thus throughout the lifespan of an individual, certain experiences, interactions, situations, developments and learning, beliefs and convictions are shaped and cemented within the life of the

individual. These will all play a significant role and catalyst in the level, ability, awareness and degree to the individual wants to explore with creativity when entering or engaging in the formal work environment.

3.4.6 Culture and Economic Development

Cultural characteristics vary significantly between nations, and significantly affect the ways in which management is practiced in each country. Moreover, the different meanings and understandings that are brought to a workplace may result in inappropriate managerial behaviour. Many organisations since inception or over long periods of time have developed its own cultural bias, way of doing things, language and value system that become the identity of the organisation. This is entrenched in all levels of management, problem-solving, business thinking and decision-making, thus causing a psychological block to new approaches and different non-traditional ways of conducting business.

3.5 THE FUTURE OF CREATIVITY

From the start of the twenty-first century, the postmodern world is experiencing extraordinary change and transformation (Slater, 2008:2; Sardar, 2010:436). It does not signal the conclusion of history, however possibly the conclusion of an era together with the emergence of a new era (Sardar, 2010:436; Ogilvy, 1989:9).

Bauman (2008) and Montuori (2012:66) comment that the stable and reliable world has grown to be a fluid and flexible world; all aspects are liquid, transforming, without having predictability, little assurance, virtually no stableness. Humankind will have to discover ways to being versatile, flexible and efficient at surviving and functioning in circumstances of considerable uncertainty.

The condition of the worldwide economic climate, its environmental surroundings, the quality of leadership, the displacement of people, the change-over towards a multi-polar domain, the perseverance of worldwide impoverishment, global climate change, as well as worldwide acts of terrorism, all indicate an endless range of international and local challenges. Creativeness, innovation and resourceful imagination is going to be

essential for envisioning and creating alternate options to the methods, frameworks, and processes which the world cannot cope with currently (Sardar, 2010:438; Friedman 2009; Gidley, 2009:540).

The sophistication, pluralism, as well as anxiety connected with life changes and transformation undoubtedly seems daunting. The world is certainly in the midst of trauma and shock (Toffler, 1984; Montuori, 2012:66). No matter the experience, whether shocking, abnormal, fluid, or turbulent, the world is changing rapidly; in fact it is apparent that the academic systems tend not to prepare people for the emergent pluralistic, interrelated, sophisticated world. Educational and academic institutions and system do not prepare people towards continuous change, lack of stability, and most importantly, uncertainty (Banathy, 1992:10; Morin, 2001; Montuori, 2012:66).

Regardless of the comprehensive body of creativity scientific studies, as well as the growing consciousness that inventive thinking and creativeness is central to the competency in the 21st century to be able to survive within a dramatically transforming world, education and learning lacks development to incorporate an innovative new method of teaching and instruction that will positively integrate creativity that renders it a fundamental aspect to education and learning. A variety of factors causing this neglect, namely: the significance put on education and learning as an approach to social influence; the reality that enhancing creativeness within the classroom implies decreased control as well as additional unpredictability for teachers and management; as well as consistent misconceptions regarding the nature of creativity (Montuori, 2012:66; Florida, 2004:128; Wince-Smith, 2006:12).

Montuori (2012:67) further mentions the emergent perspectives in metaphysics as well as biological science tend to be complemented by means of researching within the psychological science of creativity, wherein progressively creativity is certainly not considered as restricted to talented individuals, to some procedure that results in a new type of product, to a cutting edge idea, or even distinctive sectors like the arts and sciences (Richards, 2007:25; Runco, 2007:90). Creativity has grown to be progressively regarded as a dispersed network and emerging process that is experienced throughout most facets of life (Montuori, 2012:67), as a consequence the emerging research and techniques regarding creativity is generally defined as indicating that:

- Creativity certainly is the critical character belonging to the universe, the entire process of creation by itself, instead of the genius of the periodic creator; creativity is thus an elementary daily, every person, anywhere human capability.
- Creativity is an accomplished, environmental, historic and relational process as opposed to a detached experience.
- Creativity is paradoxical; within the attributes belonging to the creative person, process, product, and environment which is seemingly contradictory, in that creativity demands simultaneously order and disorder, thoroughness and resourceful thinking, working hard as well as playfulness, thought creation and also concept selection, moments of self-contemplation and isolation as well as moments of relational connection and conversation and discussion.
- Creativity is undoubtedly an emergent undertaking stemming from relationships of the applied method and as a consequence unpredictable.

Glaveanu (2012:78) states that presently there are scientific studies concerning creativity outside of psychology, additionally building associations with the expanding domains from sociology, anthropology, as well as the natural sciences is certainly overdue. Socio-cultural psychology launched as being a multidisciplinary undertaking may therefore be construed as a sound foundation upon which to develop a framework of creativity alongside advancements in cognitive sciences, transformative points of view, and the social sciences. As part of crafting a whole new vocabulary of creativity, considering not only how good this creativity vocabulary can assist to integrate history and current findings or stimulate future innovations, but in addition how the creativity vocabulary may allow us to communicate with a wider audience.

3.6 MISCONCEPTIONS OF CREATIVITY

Gumusluoglu and Ilsev (2009:461) cite Linberg (1998:4), in research on modern approaches to understanding and managing creativity identifies the various misperceptions of creativity, stating that creativity is not a special talent that cannot be taught. It is not only the act of rebellious individuals in expressing themselves differently or only using right brain functions. Individuals need to be given the freedom to be different and acting outside the norms of acceptable standards. There is no need to be

highly intelligent to be creative, just an environment that nurtures a different viewpoint and different approaches in tackling problems to realise unconventional solutions.

Despite the numerous studies, interpretations and deliberations on creativity, numerous misunderstandings with regards to the nature of creativity have plagued creativity researchers and practitioners.

Gumusluoglu and Ilsev (2009:461) further cite Linberg (1998:4) explaining these misconceptions as follows:

1. Creativity is considered an instinctive proficiency that cannot be taught. This perception has been proven inaccurate by at least five research studies (Couger, 1996; Beghetto & Kaufmanm, 2009:2).
2. Creativity comes from the rebels. After 25 years of consulting experience on creativity, De Bono (1992:32) states that Japan has produced many highly creative people, but on the whole, the Japanese culture is oriented toward group behaviour rather than individual eccentricity. Things are changing. Japanese now know that creativity is central to their continued economic success. They have decided that the game of creativity is important. So they have now decided to learn to play the game.
3. Creativity only takes place in the right brain. According to De Bono (1992:33) whilst the right brain's notational system provides some advantages in revealing that you cannot assume all thinking is linear and symbolic, the situation has been overstated to the level of making it detrimental, restrictive and providing difficulties in cementing the foundation of creativity. With regard to a right-handed individual the left brain is the knowledge part of the brain and registers language, signs, and viewing issues as we understand they ought to be, having no alternative but to make use of the left brain and also because that will be where notions and impressions are developed and deposited.
4. Concerning the need to release people, much of the training in North America is directed towards freeing people up and releasing the innate potential for creativity that is believed to be there. Removing inhibitions, the fear of being wrong, or the fear of seeming ridiculous does have a limited value. Individuals are generally in a significantly better position to be creative if they are allowed to

be progressive to experiment with with unusual ideas and also to present revolutionary thoughts (De Bono, 1992:35).

6. The need to be crazy, according to teachers of creativity on this point of craziness to teach it as the essence of the process. This gives quite the wrong impression and puts people off who want to use creativity in a serious manner (De Bono, 1992:39).
7. Creative activities must occur in a group effort, stresses individual creativity in that people tend to be more effective at generating ideas and new directions. Once the idea is developed then a group can be better able to progress the concept and advance this concept or idea better than the originator. Deliberate creativity does not have to be a group process as is so often believed (De Bono, 1992:41).
8. According to Helson, Roberts and Agronick (1995:1174), creativity must have high intelligence. Fundamentally brainpower is typically a resource, even though it offers not much more than just an average reference to creativity through the restricted variety of samples generally researched.
9. De Bono (1992:24) further states that all that is needed is to analyse the data. The vast majority of executives, numerous experts, and just about all business school graduates think that if you examine data, this can give you new ideas. Sadly, this particular notion is entirely incorrect. Your brain can simply examine exactly what it is willing to observe. Studying data will make it possible for the analyst to choose from their collection of previous ideas to be able to discover which choice may be suited. Regrettably examining data will likely not provide new approaches to follow. Should one genuinely want a really unique idea you will need to craft it in your very own mind, with creativity, and immediately following to test it against the information.

Isaksen (2004), in the work of Haukedal and Kuvas (2004:40), provides multiple creative mythologies which are disadvantageous to the methodical study of creativity. The primary myth is the fact that creativity is an enchanting occurrence. This myth preserves that creativity is a power that limited individuals has, and as a consequence should not be meticulously inspected. Most people whom encourage this belief is of the view that if creativity is too thoroughly analysed, it will certainly be disposed of all its mystical forces. The next myth supposes that to be creative, you must generally be insane or mentally disturbed.

Initial research that attempted to discover and cultivate creative natural ability needed to overcome these types of misconceptions stated in the previous paragraph. One particular commonplace myth experts needed to conquer was the perception that creativity is truly possessed by merely a talented limited few. Considerably much like the myths, the initial scientists approached creativity from a 'level' concept. Realistically, the very first challenges for researchers was to find the level of creative potential held by the individual. As a result, numerous researchers established standards of creative capability (Leikin, 2008:5).

When the degree of creativity could be confirmed, systematically and dependably, the subsequent trend of data tested whether or otherwise not degrees of creativity may possibly be improved (Plucker, Beghetto & Dow, 2004:83). Scott, Leritz and Mumford (2004:362) commented regarding the advantages of creativity coaching, concluding that creativity can certainly be enhanced by means of structured coaching and training. Most extensive research studies directed at the outcomes of creativity training techniques have been performed by Parnes and Noller (1972:171).

Scott *et al.* (2004:362) encountered numerous training programs intended to develop creativity capacities that centered on mindset development, creative problem-solving, synectics, and creative evaluation processes demonstrated a considerable difference between the subjects' control group simultaneously in quantitative and qualitative measures. Significant variations were discovered on a myriad of measures that focused on the following areas: brain ability, creative application of academic content, non-academic achievement in areas demanding creative functionality, and certain personality characteristics affiliated with creativity.

The initial era of creativity study indicated that creative potential could be discovered and developed. Lately, experts are finding that others not only disagree to the extent or degree related to the creative potential which they hold; however, in addition they differ in their own preferences of creativity. It can also be observed that, two people that hold the same level of creativity may possibly demonstrate their unique creativity in numerous ways (Puccio, 1999:172; Puccio, Murdock & Mance, 2005:48).

Just lately have scientists analysed the connection between personality traits and creativity styles (Puccio & Grivas, 2009:249). Numerous scientists (Guilford, 1980; Kirton, 1976; Messick, 1994:121; Hodgkinson *et al.*, 2009:278) recognize that cognitive forms have an effect on idea generation, problem solving, decision-making and creating. This particular path related to research appears to be a constructive factor for many reasons. At first, examining styles in its relationship to creativity will assist researchers in learning about what types of creativity methods work best with what sorts of people and under to what kinds of circumstances (Stein, 1975; Woodman, Sawyer & Griffin, 1993:302; Mathieu *et al*., 2008:411). Subsequently, understanding style could very well help an individual to comprehend why someone else conceptualises or solves problems in various ways. Finally, recognising style may be very important for those that rely on group creativity.

Scientific studies has exhibited that people of varied styles are likely to feature assorted creative abilities and developmental areas (Bloomberg, 1967:132; Kirton, 1976:622; Spotts & Mackler, 1967:241; Evans, 2008:258; Mercier & Sperber, 2011:57). Employing the styles and benefits, that different people contribute to a collective, will most likely strengthen the collective to operate significantly more proficiently and productively.

Cognitive styles tend to be consistent throughout time. Assessed across an interval of time someone's cognitive style will continue to be comparatively equivalent (Witkin *et al*., 1977:3; Pashler *et al.,* 2008:106; Winne & Nesbit, 2010:655). Style is normally not a finite situation. Many involve some of each form; however, everyone chooses one style above the other (Eaves & Rush, 1984:31). Styles tend to be value unbiased, in that each style includes adaptive value according to the circumstances. One particular style is not continuously more adaptive when compared to another (Eaves & Rush, 1984:31).

Prior to referring to a specific cognitive style principle, it is important to examine the attributes of cognitive style. Style is in fact concerned with application instead of information material. Style relates to the way individuals approach and absorb content (Witkin *et al.,* 1979:1128; Peterson, Rayner & Armstrong, 2009:518; Swanberg & Martinsen, 2010:76).

Generally the most appealing cognitive style concepts to affect the subject of creativity is Kirton's (1976:622) and Chilton and Bloodgood (2010:1160) adaptation-innovation

distinction. In the course of examinations of managers, Kirton's (1976:624) mentioned that quite a few managers made it possible to trigger change that enhanced the existing system; however, they were not able to to recognize options beyond the structure of the system, called the adaptive style. Different managers were proficient at developing ideas that resulted in more revolutionary change, although unsuccessful in having their revolutionary ideas acknowledged, this became known as the innovative style.

These types of findings established the foundation to Kirton's (1976:622), Chilton and Bloodgood (2010:1160) theory, personality procession called adaptor-innovator, that postulates two basic different methods to alter. The adaptor selects to enhance situations whilst functioning within the chosen paradigm or structure. The adaptor is described as precise, reliabile, efficient, disciplined, and conforming. Persons can be regarded as simultaneously trusted and reliable in their function. The adaptor decreases difficulties by enhancement and by bettering productivity (Table 3.1).

The innovator selects doing things in various ways, to challenge the status quo, paradigm or constitution. Persons on occasion can be considered undisciplined, reasoning conversely, and additionally as tackling actions by means of unconventional methods. The innovator remedies challenges by breaking down activities and performing tasks differently. The definitions of adaptors and innovators illustrated in **Table 3.1** outline the attributes of the opposite ends of the style continuum.

Note that style is not at all an "either/or" scenario. Various individuals have fluctuating levels of both the styles. Some people will display a solid preference for both adaptiveness or innovativeness, and often will demonstrate numerous behaviours in accordance aided by the preferred style. Many simply have a small preference for each type, or express qualities of both the adaptive and innovative style.

Table 3.1: Characteristics of Adaptors and Innovators

ADAPTORS	INNOVATORS
• Described by precision, dependability, productivity, orderliness, discernment, discipline, and compliance • Concerned to problem resolution instead of finding problems • Seeks for remedies to difficulties in tried and recognized approaches • Minimises challenges by progression and higher efficiency, with maximum of coherence and steadiness • Seen as reliable, complying, safe, reliable • Liable to ensure objectives • Tends to be impervious to monotony, tends to be able to preserve high precision in extended spells of detailed activities • Is some kind of expert within given organisations • Challenges rules seldom, conservatively, when confident of reliable support • Tends to have raised self-doubt; reacts to criticism by deeper external compliance; susceptible to social force influence and compliant Is essential to the performance of the institution nearly all the time, but occasionally requires to be rescued from his/her environment	• Observed as ungoverned, reasoning tangentially, approaching activities from unexpected perspectives • Believed to uncover complications and discover paths to alternatives or manipulates problems by thinking about prevailing presumptions • Is causal agent to accomplished groups, blasphemous of their consensual perspectives; found to be aggressive, triggering disagreement • Considered unreliable, unrealistic; commonly shocks his or her opposition • Competent with comprehensive routine functions for specific brief periods; swift to assign routine activities • Will probably assume control in unstructured circumstances • Frequently challenges recommendations, has limited recognition for prior tradition • Appears to have limited self-doubt when producing ideas, not needing advice to maintain self-assurance when encountering resistance • Can be found at his or her finest in adhoc chaos situations; might even assist to steer clear if he or she can guide efforts.

COLLABORATING WITH INNOVATORS	***COLLABORATING WITH ADAPTORS***
• Supplies stability, order and continuity • Maintains group cohesion and cooperation- is sensitive to people • Provides a safe base for riskier operations.	• Offers process orientation by disregarding recognized concepts of previous times • Frequently jeopardises group coherence and association- is almost certainly insensitive to individuals • Offers the characteristics to generate intermittent revolutionary transformation

Source: Kirton, Adaptors and Innovators, 1976

Kirton (1976:623) believes all these cognitive styles can be located in everyone and that they play a part in creativity problem-solving, and decision-making. Adaptors and innovators contain equivalent degrees of creative potential. However, despite the fact that either adaptors or innovators create in their particular manner, the research on creativity has centered on explaining the innovators. Both styles of creativity are significant and essential for the progress and advancement of the creativity society.

Kirton (1976:628) in addition claims that a group that is heterogeneous, with regards to styles, is likely to be better prepared to satisfy all possibilities, compared to a team which is homogeneous. Accepting and understanding distinctive differences can be very good for every organisation. Rather than appreciating one style, the business needs to honor and appreciate the adaptive and ingenious styles of creativity. Many within a business can function more efficiently collectively through taking advantage of each others' strong points, instead of penalising one another on account of personal differences. In the instance where an environment of receptiveness and trust exists inside the business, then the adaptors and innovators will be able to integrate creative abilities and capabilities to drive the particular business in order to achieving success.
Gryskiewicz (1982) and Goldsmith and Matherly (1987:351) claims that individuals are inventive in differing levels and styles. Previous studies have indicated that an individual's degree of creative capacity can certainly be elevated with formal training. Modern-day scientific studies is in fact assessing the connection between cognitive

styles and creative thinking. This particular recent boundary in creativity research has therefore delivered a wide range of favourable results for both individuals and organisations engaged in creativity. Among the most favourable advantages is the consciousness that people will most likely demonstrate their creativity in numerous ways, and that both types of creativity are beneficial.

3.7 SUMMARY

It is on many occasions quite typical for individuals to observe creativity to be an associated component of artwork only, as well as mostly comprised of artistic aspects, such as style and appearance. Even though these are generally essential factors, they occupy a small component of the overall creativity effort. Creative companies and individuals are creative holistically, providing ongoing unique and different interventions that impact all aspects of work and life in general. Along with being the gateway to unique methods and approaches; creating diverse, different and varying ways of doing things, as well as brand-new goods and services, creativity is typically the path to improved productivity, effective methods of production, and the process of challenging the status quo, yet creativity is rarely acknowledged as the primary catalyst within these aspects.

Several reviews and business cases regarding major blue chip companies indicate that the primarycreativity challenges are:

- Insufficient awareness and experience;
- Deficiency of belief in the benefits, or self-assurance of the outcome;
- Unsure of where to seek for specialist and expert assistance;
- Restrained aspirations or desire for risk; and
- Several other demands, tensions and challenges on the business.

Business processes that involve creativity vary from the traditional business processes in numerous ways, namely, they have a decreased degree of duplication and repeat, typically are exceptional value-adding processes, information and knowledge rich, involve creative individuals, have a higher than average demand for flexibility and are characterised by particular (creative) risks. Accordingly, for the retail area a couple of research questions have developed in this context. A significant objective of this

research as outlined previously, is to develop a theory of creativity-intensive processes that can inform organisational structure and the architecture of retail processes. A central theme of this research is the awareness that creativity need to be regarded as a component of business processes, part of goal-oriented planning within an organisation that consists of both creative and non-creative activities.

Ultimately the literature study had been done to extract the relevant and pertinent creativity philosophy and theory to incorporate into the creativity intervention framework of this research study. It was also an attempt to familiarise the researcher with all aspects of creativity thinking, arguments, available models and diverse perspectives. Furthermore, it has been done to ensure that the creativity content selected for the deliberate creativity intervention aligns with the research study objectives to enhance business performance, making the creativity theory practical, beneficial and functional within a retail business.

Chapter four presents an evaluation of the various creativity models and creativity instruments considered for this research study.