

A crumpled blue paper ball sits on a notebook page. The page is covered in various sketches, including a lightbulb, arrows, and the handwritten text "What?!". A pen is visible on the right side of the page. The notebook's spiral binding is on the left.

23E76050

# CREATIVITY IN MARKETING

# HI, I'M HENRI WEIJO

- Consumer culture researcher, researching consumer creativity and value creation, communal consumption
- Industry background in advertising and digital marketing
- Consulting and lecturing in branding, storytelling, marketing communications, customer experience management, innovation, and consumer-oriented strategies
- Extensive training in group creativity elicitation



henri.weijo (a) aalto.fi

# ***BROAD LEARNING GOALS***

- 1. Understanding and appreciating creativity***
- 2. Managing creativity, especially in group settings***
- 3. How/why creativity is used in marketing***
- 4. Above all, exposing students to creative processes and skills***
- 5. Sparking an interest in lifelong creativity enhancement***

***WHAT ABOUT  
YOU GUYS?***

# CREATIVITY IN MARKETING

- Creativity has always been a fundamental skill in marketing
- However, its importance is only growing, a complement and contrast to more data-driven marketing
- As a differentiator on the job market, being considered “creative” is absolutely priceless
- **I aim to challenge you, and make you want to be a Creative Marketer**

# Top 10 skills

## in 2020

---

1. Complex Problem Solving
2. Critical Thinking
3. Creativity
4. People Management
5. Coordinating with Others
6. Emotional Intelligence
7. Judgment and Decision Making
8. Service Orientation
9. Negotiation
10. Cognitive Flexibility



## in 2015

---

1. Complex Problem Solving
2. Coordinating with Others
3. People Management
4. Critical Thinking
5. Negotiation
6. Quality Control
7. Service Orientation
8. Judgment and Decision Making
9. Active Listening
10. Creativity



Source: Future of Jobs Report, World Economic Forum

# THE POLARIZATION OF MARKETING

TECHNOLOGY

## The Future of Human Work Is Imagination, Creativity, and Strategy

by Joseph Pistrui

JANUARY 18, 2015

SUMMARY SAVE SHARE COMMENT TEXT SIZE PRINT \$8.95 BUY COPIES



JAY WINDQUIST/IMAGES

It seems beyond debate: Technology is going to replace jobs, or, more precisely, the people holding those jobs. Few industries, if any, will be untouched.

Knowledge workers will not escape. Recently, the CEO of Deutsche Bank predicted that half of its 97,000 employees could be replaced by robots. One survey revealed that "39% of jobs in the legal sector could be automated in the next 10 years. Separate research has concluded that accountants have a 95% chance of losing their jobs to automation in the future."

And for those in manufacturing or production companies, the future may arrive even sooner. That same report mentioned the advent of "robotic bricklayers." Machine learning algorithms are also predicted to replace people responsible for "optical part sorting, automated quality control, failure detection, and improved productivity and

MARKET RESEARCH

## Big Data Is Only Half the Data Marketers Need

by Mikkel B. Rasmussen and Andreas W. Hansen

NOVEMBER 16, 2015

SAVE SHARE COMMENT TEXT SIZE PRINT \$8.95 BUY COPIES



For marketers, truly valuable customer data comes in two forms: thick data and big data. Thick data is generated by ethnographers, anthropologists, and others adept at observing human behavior and its underlying motivations. Big data is generated by the millions of touchpoints companies have with customers. To date, thick data and big data have been promoted and employed by very different people. Thick data has been handled by companies grounded in the social sciences. Big data has been promoted by people with analytics degrees, often sitting in corporate IT functions. There has been very little dialogue between the two.

This is unfortunate. Combining the two approaches can solve many of the problems that each category of data faces on its own. Thick data's strength comes from its ability to establish hypotheses about why people behave as they do. It cannot help answer questions of "how much," only "why." Big Data has the advantage of being largely unassailable because it is generated by the entire customer population rather than a smaller sample size. But it can only quantify human behavior; it cannot explain its motivations. That is to say, it cannot arrive at a "why."

MARKETING

## Use Big Data to Create Value for Customers, Not Just Target Them

by Niraj Dawar

AUGUST 16, 2016

SAVE SHARE COMMENT TEXT SIZE PRINT \$8.95 BUY COPIES



Big data holds out big promises for marketing. Notably, it pledges to answer two of the most vexing questions that have stymied marketers since they started selling: 1) who buys what when and at what price? and 2) can we link what consumers hear, read, and view to what they buy and consume?

Answering these makes marketing more efficient by improving targeting and by identifying and eliminating the famed half of the marketing budget that is wasted. To address these questions, marketers have trained their big-data telescopes at a single point: predicting

Automatic for the people

## How Germany's Otto uses artificial intelligence

The firm is using an algorithm designed for the CERN laboratory



Print edition | Business > Apr 12th 2017 | HAMBURG



A GLIMPSE into the future of retailing is available in a smallish office in Hamburg. From there, Otto, a German e-commerce merchant, is using artificial intelligence (AI) to improve its activities. The firm is already deploying the technology to make decisions at a scale, speed and accuracy that surpass the capabilities of its human employees.

Big data and "machine learning" have been used in retailing for years, notably by Amazon, an e-commerce giant. The idea is to collect and analyse quantities of information to understand consumer tastes, recommend products to people and personalise websites for customers. Otto's work stands out because it is already automating business decisions that go beyond customer management. The most important is trying to lower returns of products, which cost the firm millions of euros a year.

*Above all, this course is about*

***CREATIVITY AS  
A PROCESS***



# GRADE STRUCTURE

- **Class Participation** **30 %**
    - Perusall 25%
    - Class participation 10%
  - **Short story exercise** **30 %**
  - **Transmedia Storytelling Group project** **40 %**
- Passing the course requires completing assignments and obtaining at least 50%*

Monday, 1 November, 11:15 » 13:00  
**Introduction & Practicalities**

Wednesday, 3 November, 11:15 » 13:00  
**IdeaGen**

Monday, 8 November, 11:15 » 13:00  
**Creativity and Storytelling, I**

Wednesday, 10 November, 11:15 » 13:00  
**Creativity and Storytelling, II**

Monday, 15 November, 11:15 » 13:00  
**Ethnography & Creative Insights**

Wednesday, 17 November, 11:15 » 13:00  
**Understanding Innovations**

Monday, 22 November, 11:15 » 13:00  
**Creativity and Value Proposals**

Wednesday, 24 November, 11:15 » 13:00  
**Consumer Creativity**

Monday, 29 November, 11:15 » 13:00  
**What's killing marketing creativity**

Wednesday, 1 December, 11:15 » 13:00  
**Recap and Leading Creativity**

Monday, 13 December, 11:15 » 14:15  
**SHOWCASE SESSION**

# **CLASS PARTICIPATION (30%)**

- 10% class activity
- 25 % Perusall activity
- **This is a fundamentally different course from any other Marketing course (shows in the grade emphasis)**
- A lot of class discussion, group exercises, and in-class activities (learning creativity is not something you can just read from a book)

Creativity in Mar... X

My Courses and Clubs

Course home

My scores

Notifications

Notes

Add to my calendar

Unenroll from course

Readings

Documents

Madjsberg and Rasmusse...

Creativity Is Memory | Psy...

The Art of Creativity | Psy...

Ward et al (2018) Brain dr...

Journal of Marketing Edu...

Show more...

Assignments

Feb 25: Creative Growth

Feb 25: What is Creativity?

Feb 26: Creativity worksh...

Feb 26: What is good brai...

Mar 2: Creativity and Con...

Show later assignments...

Chats

Groups

Announcements

Get started Documents Assignments

Due Tue Feb 25, 2020 11:00 am CET



On supporting creative growth - Milton Group  
Creative Growth



The Art of Creativity | Psychology Today  
What is Creativity?

Due Wed Feb 26, 2020 11:00 am CET



Madjsberg and Rasmussen (2016) The Moment of Clarity  
Creativity workshops in organizations



hbr.org-Better Brainstorming (1)  
What is good brainstorming?

Due Mon Mar 2, 2020 11:00 am CET



Creativity and Contemporary Society  
Creativity and Contemporary Society



Creativity and your career  
Creativity and Your Career

Due Wed Mar 4, 2020 11:00 am CET



Madjsberg and Rasmussen (2016) The Moment of Clarity  
Creativity and Ethnography Part 1

Why Big Data Needs Thick Data - Ethnography Matters -



The Art of Creativity | Psychology Today

What is Creativity?

Due Tue Feb 25, 2020 11:00 am CET

Remember, your score depends on: 1. Contributing thoughtful questions and comments to the class discussion, spread throughout the entire reading 2. Starting the reading early 3. Breaking the reading into chunks (instead of trying to do it all at once) 4. Reading all the way to the end of the assigned reading 5. Posing thoughtful questions and comments that elicit responses from classmates 6. Answering questions from others 7. Upvoting thoughtful questions and helpful answers

Assignment not yet opened.

Work on assignment

- Course home
- My scores
- Add to my calendar

## Readings

### Documents

- College E&M Textbook

### Assignments

- Feb 12: Assignment 1: ...

## Chats

### Groups

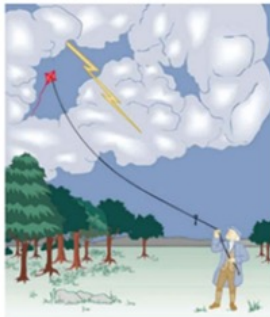
- Announcements
- General discussion

### One-on-One

- Describe how a lightning rod works.
  - Explain how a metal car may protect passengers inside from the dangerous electric fields caused by a downed line touching the car.
- 18.8. Applications of Electrostatics**
- Name several real-world applications of the study of electrostatics.

### Introduction to Electric Charge and Electric Field

The image of American politician and scientist Benjamin Franklin (1706–1790) flying a kite in a thunderstorm is familiar to every schoolchild. (See Figure 18.2.) In this experiment, Franklin demonstrated a connection between lightning and static electricity. Sparks were drawn from a key hung on a kite string during an electrical storm. These sparks were like those produced by static electricity, such as the spark that jumps from your finger to a metal doorknob after you walk across a wool carpet. What Franklin demonstrated in his dangerous experiment was a connection between phenomena on two different scales: one the grand power of an electrical storm, the other an effect of more human proportions. Connections like this one reveal the underlying unity of the laws of nature, an aspect we humans find particularly appealing.



**Figure 18.2** When Benjamin Franklin demonstrated that lightning was related to static electricity, he made a connection that is now part of the evidence that all directly experienced forces except the gravitational force are manifestations of the electromagnetic force.

Much has been written about Franklin. His experiments were only part of the life of a man who was a scientist, inventor, revolutionary, statesman, and writer. Franklin's experiments were not performed in isolation, nor were they the only ones to reveal connections.

For example, the Italian scientist Luigi Galvani (1737–1796) performed a series of experiments in which static electricity was used to stimulate contractions of leg muscles of dead frogs, an effect already known in humans subjected to static discharges. But Galvani also found that if he joined two metal wires (say copper and zinc) end to end and touched the other ends to muscles, he produced the same effect in frogs as static discharge. Alessandro Volta (1745–1827), partly inspired by Galvani's work, experimented with various combinations of metals and developed the battery.

During the same era, other scientists made progress in discovering fundamental connections. The periodic table was developed as the systematic properties of the elements were discovered. This influenced the development and refinement of the concept of atoms as the basis of matter. Such submicroscopic descriptions of matter also help explain a great deal more.

Atomic and molecular interactions, such as the forces of friction, cohesion, and adhesion, are now known to be manifestations of the electromagnetic force. Static electricity is just one aspect of the electromagnetic force, which also includes moving electricity and magnetism.

All the macroscopic forces that we experience directly, such as the sensations of touch and the tension in a rope, are due to the electromagnetic force, one of the four fundamental forces in nature. The gravitational force, another fundamental force, is actually sensed through the electromagnetic interaction of molecules, such as between those in our feet and those on the top of a bathroom scale. (The other two fundamental forces, the strong nuclear force and the weak nuclear force, cannot be sensed on the human scale.)

This chapter begins the study of electromagnetic phenomena at a fundamental level. The next several chapters will cover static electricity, moving electricity, and magnetism—collectively known as electromagnetism. In this chapter, we begin with the study of electric phenomena due to charges that are at least temporarily stationary, called electrostatics, or static electricity.

Current conversation X

+18 ?
I didn't realize that lightning was due to static electricity - is this true? I thought static electricity means electrons that are still -with lightning - the electrons are clearly moving quickly as the lightning strikes. Lightning travels  $2.8 \times 10^8$  m/s - that's almost as fast as the speed of light - clearly not static!

DS
Jun 28 10:21 pm

good question! lightning itself is not static (as it is moving). however - lightning strikes when there is enough of a build-up on charge (in the clouds - compared to the ground) that there is a breakdown of the air that separates the clouds from the air. Lightning doesn't happen without enough of a build-up of static charge.
+15 ✓

DS
Jun 28 10:39 pm

**B I A**

Σ 😊 📷 ↵ 🗃️ 🔒

Enter your comment or question and press Enter. Mention a friend by typing @

# PERUSALL INSTRUCTIONS

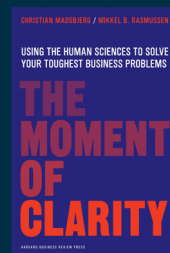
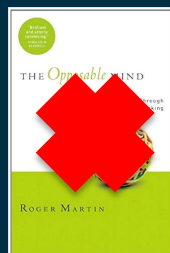
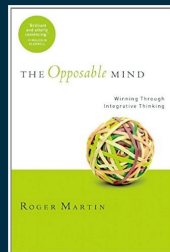
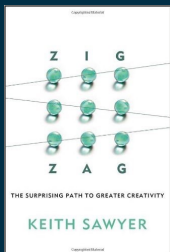
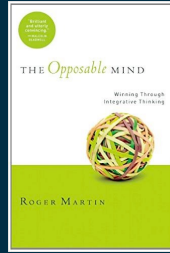
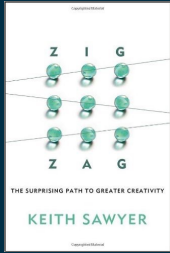
1. Create an account on Perusall.com
2. Join the course by inserting the course code: **WEIJO-VH9D7**
3. Complete the assignments before each class (check the deadlines!)

## **Your Perusall score depends on:**

1. Contributing thoughtful questions and comments to the class discussion, spread throughout the entire reading
2. Starting the reading early
3. Breaking the reading into chunks (instead of trying to do it all at once)
4. Reading all the way to the end of the assigned reading
5. Posing thoughtful questions and comments that elicit responses from classmates
6. Answering questions from others
7. Upvoting thoughtful questions and helpful answers

# **PERUSALL: MAX POINT SOURCES**

1. 30% by completing the assigned reading
2. 20% "active reading" bonus
3. 35% on "annotation quality"
4. 30% getting responses to your annotations
5. 20% upvoting and receiving upvotes
6. 10% by opening the assignment multiple times
7. A minimum of 5 annotations for full points



## EVOLUTION OF READINGS

1. Reduced amount of creative techniques
2. Increased understanding and personal reflection of creativity
3. More emphasis on ethnographic work and exploring the human boundaries of problems
4. Managing personal creative work as a (marketing) professional




# COURSE READINGS

- All readings corresponding to each lecture are available on Perusall, possible additional readings on MyCourses
- I expect you to 1) familiarize yourself with the articles independently before each class, 2) make it obvious by your in-class participation, and 3) apply the theories in all the assignments!
- **First two, very short readings are due by next lecture!**



**CREATIVITY UNDER CORONA**



STORYTELLING BRANDS

a novel by:

The Creativity in Marketing class of 2021

# SHORT STORY (30%)

"Short stories are tiny windows into other worlds and other minds and other dreams. They're journeys you can make to the far side of the universe and still be back in time for dinner."

-Neil Gaiman

- Short stories are a great way to train key marketing skills:
  - 1) being compelling in a constrained medium
  - 2) conveying emotion and desire
  - 3) creating relatability through characters
  - 4) copywriting and communication
  - 5) creativity through iteration and the importance of editing

# STEP ONE: BRAND CHARACTERS

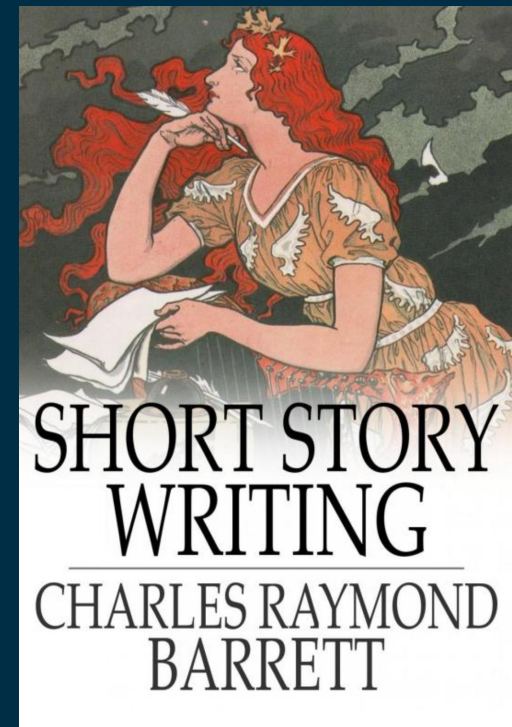
- The original idea came from Stephen Brown who has used a version of this in his branding class
- **Key idea: pick a brand, and imagine as if this brand were a real person**
- Basically, one page
- See instructions for writing a character outline



# SHORT STORY (30%)

Resources for learning about short stories:

- Three chapters from “Short Story Writing” (1906) (Perusall assignments)
  - Fundamentals of short stories
  - Short story characters
  - Short story organization ==> **CONTENT WARNING**
- “Writing Well” document on MyCourses and Perusall!
- The syllabus plus all the appendices!
- Example short stories I will be sharing throughout the course!



# EXAMPLE: "MARL BOROUGH"



# STEP TWO: WRITE A SHORT STORY

- Write a short story with your character!
- **Important! The background or "story world" setting for all short stories will be: "The World After Corona."**
- Third-person POV, title of the short story is your character's name (a chapter in GoT/Fire and Ice books)
- Aim for around 1.000 to 1.500 words, but absolutely do not go over 2.500 words!
- **See document on MyCourses for instructions and advice!**



## BRAN

The morning had dawned clear and cold, with a crispness that hinted at the end of summer. They set forth at daybreak to see a man beheaded, twenty in all, and Bran rode among them, nervous with excitement. This was the first time he had been deemed old enough to go with his lord father and his brothers to see the king's justice done. It was the ninth year of summer, and the seventh of Bran's life.

The man had been taken outside a small holdfast in the hills. Robb thought he was a wildling, his sword sworn to Mance Rayder, the King-



# SHORT STORY (30%)

- It is encouraged to follow Aristotle's famous principles of "unity of drama": 1) unity of place, 2) unity of time, and 3) unity of action.
  - In simpler terms, this means that the short story should aim at one unified plot over, say, one day, within one location, and focusing one particular and important activity. This is a not strict set of principles, and authors break this unity principle all the time. But for novices, it definitely helps.
- **Conflict drives story.** Remember: what does the character want, and what do they need? What is standing in the way of our character?
- Consider Edgar Allan Poe's equally influential principle that short stories should aim at conveying one singular emotion or mood to their reader.

## ***STEP THREE: ANONYMOUS FEEDBACK***

- You will be paired, and you will be giving each other anonymous feedback based on the short story theory readings plus the "Writing Well" document

## ***STEP FOUR: REVISING YOUR STORY***

- Based on the feedback, you are expected to improve the short story into the final deliverable

# STORYTELLING BRANDS

1. Character outline	25%	Nov 19 <sup>th</sup> midnight
2. First draft	25%	Nov 29 <sup>th</sup> midnight
3. Anonymous Peer review	15%	Dec 3 <sup>rd</sup> midnight
4. Final draft	35%	Dec 10 <sup>th</sup> midnight



Creativity in Marketing 2021

# Short Stories



# BRAND CORONATION

---

CREATIVITY IN MARKETING

CLASS OF 2020

# GROUP PROJECT



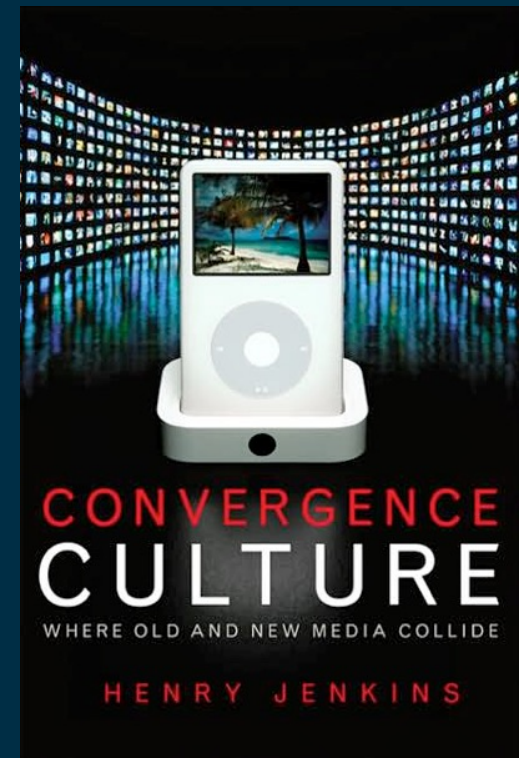


# GROUP ASSIGNMENT (40%)

The group assignment will consist of a transmedia marketing plan for a client brand.

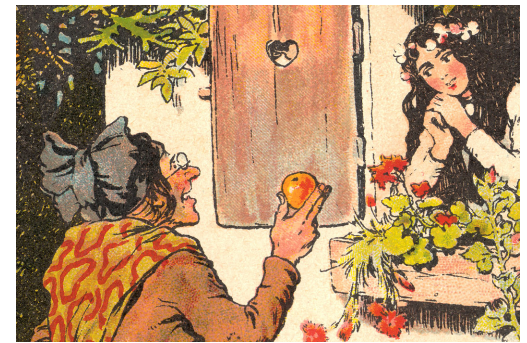
The students will be introduced to ideas on transmedia storytelling throughout the class. This group assignment allows you to explore and employ them.

**Groups of 5-6**



# GROUP ASSIGNMENT (40%)

1. Students must pick **a fairytale of their choosing**
  - Banned: Cinderella and Alice in Wonderland
2. Students must develop a **transmedia story** for the fairytale while featuring the brand in a content-relevant, interesting, and natural way in each medium

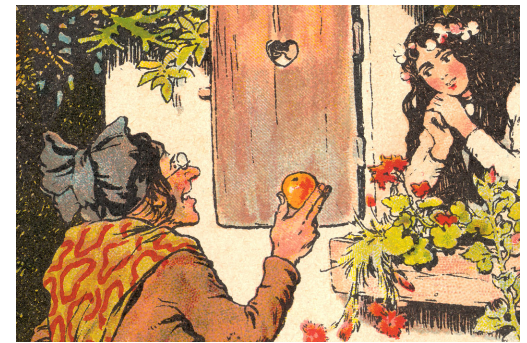




# GROUP ASSIGNMENT (40%)

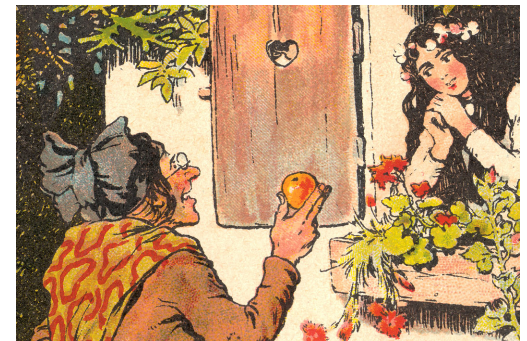
## Questions to drive your planning:

1. How will you attract your target audiences to your brand story? In other words, how do they discover the story? (A link on the manufacturer's website and tweets by the company are possibilities).
2. How will you motivate the audience to keep following the story over time and across media? (Employing a “cliffhanger” and/or a plot twist at the end of each element of the story is one idea).
3. What emotion or emotions are you going to arouse in the audience?
4. How will you incorporate the brand into the story?
5. How “faithful” are you going to be to the original fairytale?



# GROUP ASSIGNMENT (40%)

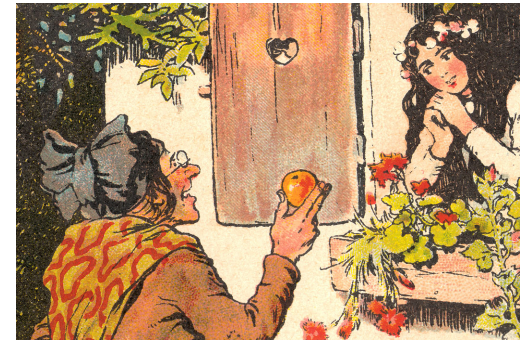
1. The brand story must be presented in or across **at least four media.**
2. The expression of the brand story in each medium must be unique, not merely the same content repurposed from a different media.
3. The plan for the story must elaborate its use of:
  - **Migratory cues**
  - **Negative capability**
  - These will be explained in one of the course readings, Long (2007)
4. Each new element added as the story progresses should provide new information which forces the audience to reconsider what is happening, raising new questions.
5. The campaign must make use of emotion.
6. It must involve the readers, i.e. be interactive, and encourage participation through social media through likes, comments, etc.

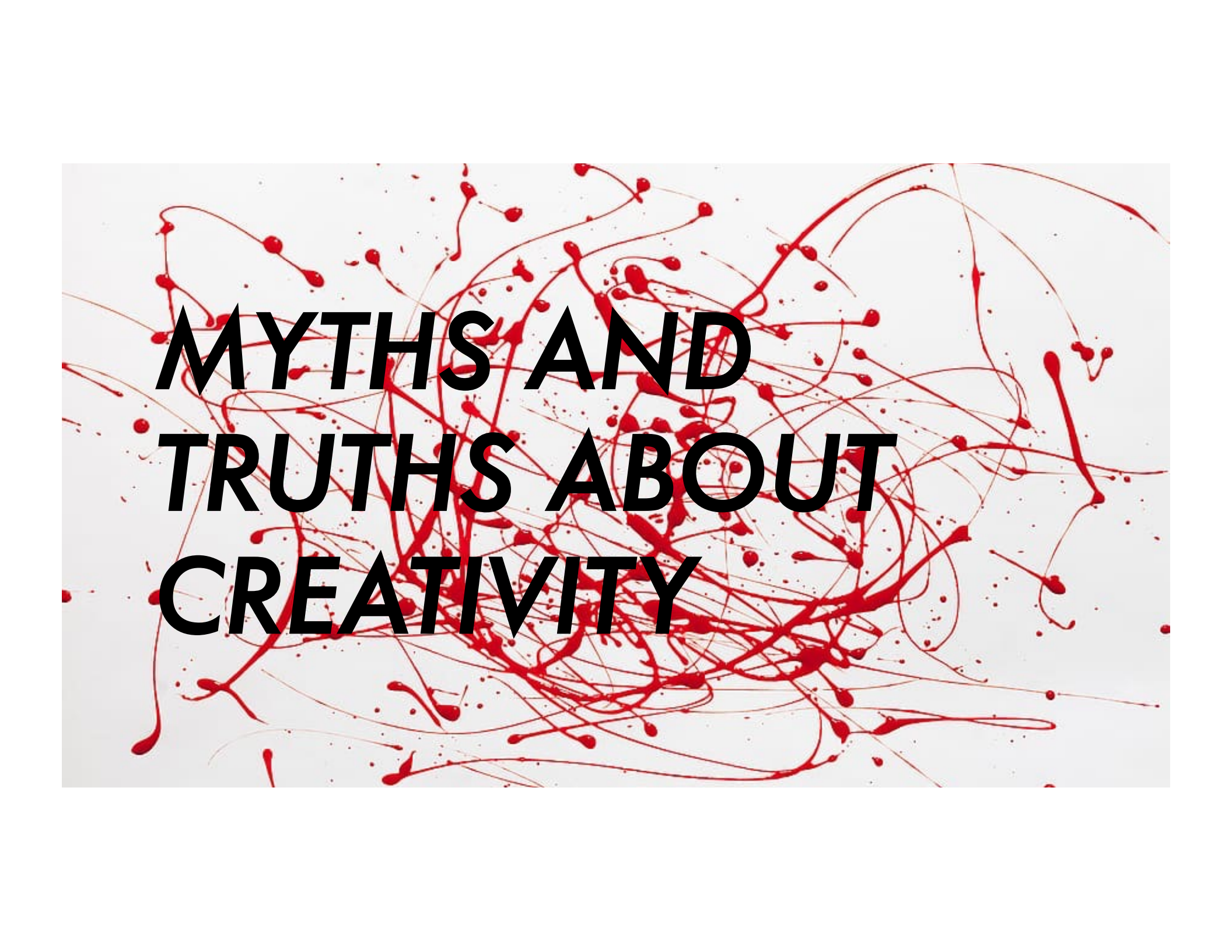


# GROUP ASSIGNMENT (40%)

## Deliverables:

- 1) 10-minute (max) video showcase of your transmedia campaign that visualizes and exemplifies the unfolding of your campaign (40%)
- 2) A written account of your transmedia campaign (Max 4.000 words) (60%)



The background of the slide is a white surface covered with numerous red splatters and thin, chaotic lines, resembling a splatter-painting technique. The splatters vary in size, from small dots to larger, teardrop-shaped droplets. The lines are thin and dark red, crisscrossing the entire frame in a non-representational, abstract manner. The overall effect is one of dynamic, uncontrolled energy.

**MYTHS AND  
TRUTHS ABOUT  
CREATIVITY**

**MYTH #1: Creativity is about big breakthrough inventions and art!**



**MYTH #1:** Creativity is about big breakthrough inventions and art!

**TRUTH:** Creativity is needlessly romanticized; it comes in all shapes and sizes, ranging from “Big C” to “small c”  
**creativity** (Kaufman & Beghetto, 2009)

# Defining Creativity

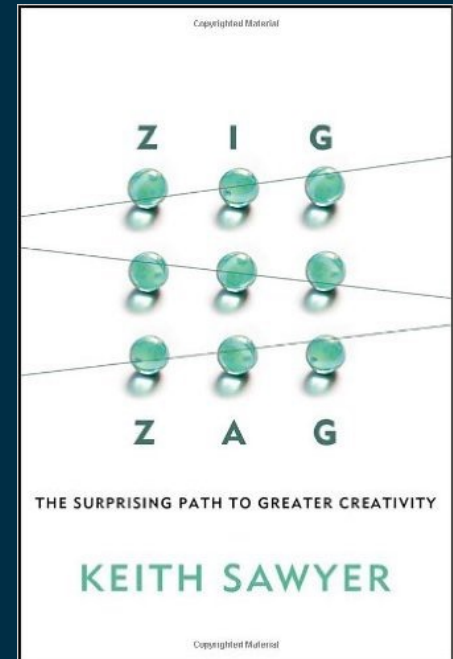
**Creativity** is the **generation of novel and useful ideas or solutions to a problem**

(e.g. Amabile, 1996; Burroughs and Mick, 2004)



**MYTH #2: Creative people are special! I couldn't possibly be creative like that!**

- While creativity benefits from certain inherent personality traits, it is not “either you have it or you don’t” → **It is a muscle that can be trained**
- Sawyer (2008) ZigZag: “Creativity is 80 percent learned and acquired”



# Personality and Creativity

**Certain personality traits heavily link to creativity:**

1. Openness to new experiences
2. Tolerance of ambiguity
3. Playfulness
4. Low ego-sensitivity

**MYTH #2: Creative people are special! I couldn't possibly be creative like that!**

**TRUTH: Everybody can be creative!  
(though personality does matter)**

**MYTH # 3: Only certain fields or professions are *really* creative!**



**MYTH # 3:** Only certain fields or professions are *really* creative!

**TRUTH:** Creativity gives a competitive advantage in practically all fields.

**MYTH #4: Everybody loves creativity!**



"This 'telephone' has too many shortcomings to be seriously considered as a means of communication. The device is inherently of no value to us."

Western Union internal memo, 1876

"I think there is a world market for maybe five computers."

Thomas Watson, chairman of IBM, 1943

"Television won't last because people will soon get tired of staring at a plywood box every night."

Darryl Zanuck, movie producer, 20th Century Fox, 1946

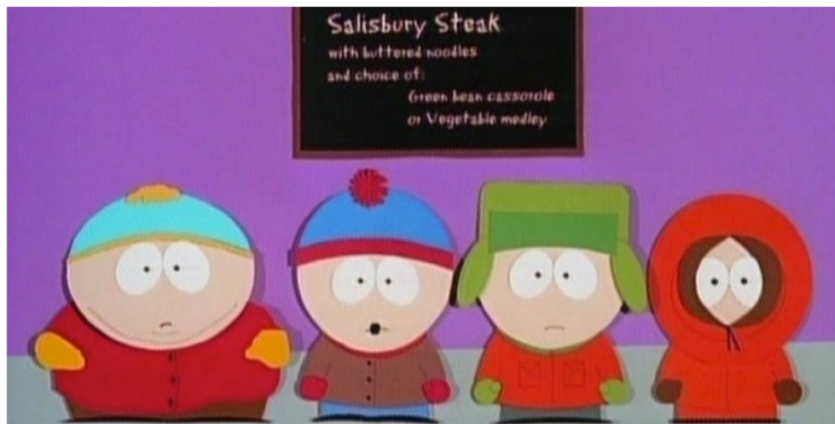
"Our survey research shows that consumers don't want touchscreen phones."

Anssi Vanjoki, Nokia CMO, reacting to the iPhone launch, 2007

TELEVISION

## How South Park Was Almost Destroyed By One Focus Group

BY NICK VENABLE 1 YEAR AGO 21 COMMENTS

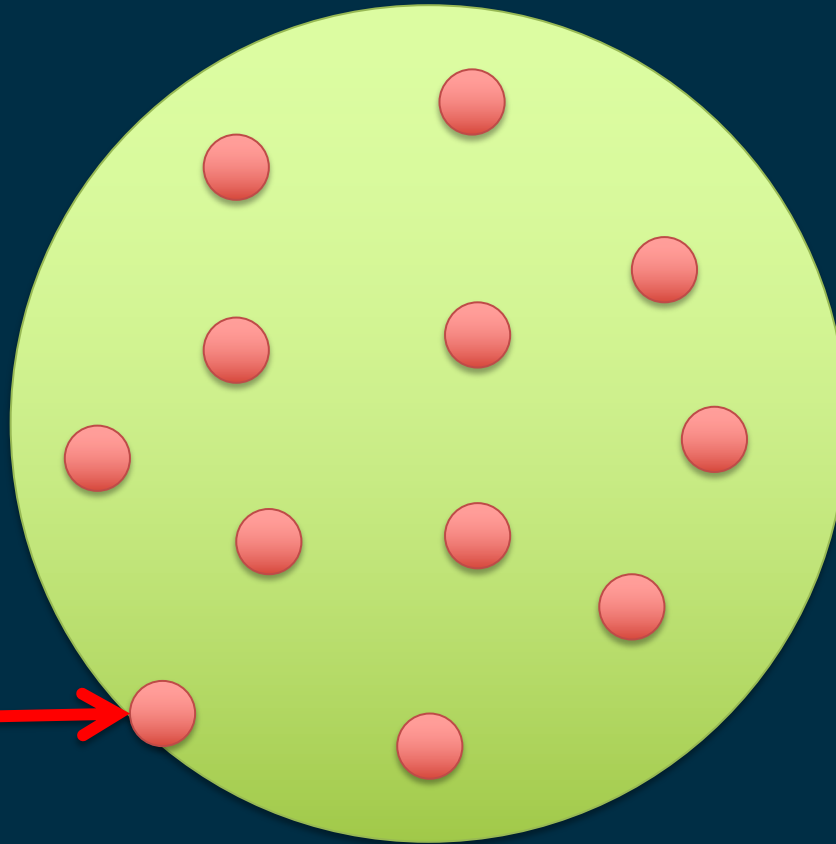


During the Golden Age of Television, showing a toilet was one of the more risqué things that shows could do. Skip forward a few decades, and there's *South Park*, using an animated piece of feces to celebrate Christmas, and even that ended up being fairly tame compared to future shenanigans that creators Trey Parker and Matt





Typical,  
acceptable  
creativity



Transgression,  
'unacceptable'  
creativity



1. Most creativity or innovation cases 'celebrate the victor'
2. Individual creatives often make 'the rest of us' look bad
3. Organizations and groups converge towards stability, harmony, 'not rocking the boat'
4. Work incentives rarely reward creativity

## Inside the Box

People don't actually like creativity.

By Jessica Olien



**MYTH #4: Everybody loves creativity!**

**TRUTH: Creativity often faces a lot of pushback; you have to fight for it!**

**MYTH #5: Creativity happens in spurts and requires inspiration!**



AT THE "RIVERS AND TREES" MANAGEMENT COURSE.

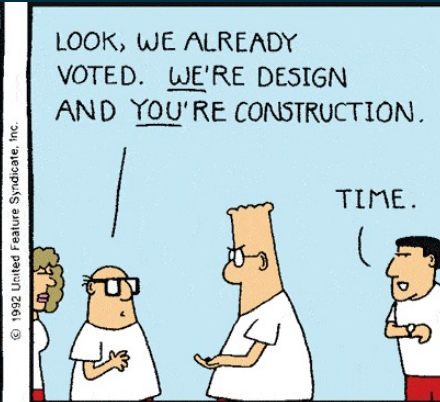
NEXT, WE HAVE A CREATIVITY EXERCISE.

S. Adams



YOUR TASK IS TO BUILD A COMMERCIAL AIRPORT LANDING STRIP USING NOTHING BUT A LEAF AND A DEAD BEE.

9-2



LOOK, WE ALREADY VOTED. WE'RE DESIGN AND YOU'RE CONSTRUCTION.

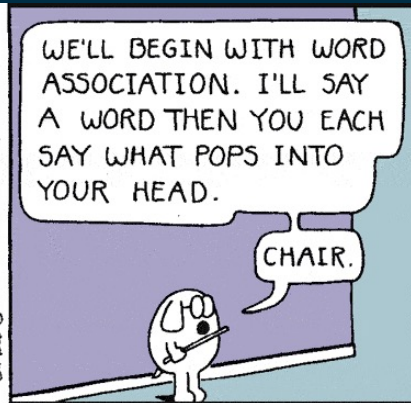
TIME.

© 1992 United Feature Syndicate, Inc.



AS YOUR CONSULTANT I WILL UNLEASH THE CREATIVITY THAT THE COMPANY HAS SUPPRESSED.

S. Adams



WE'LL BEGIN WITH WORD ASSOCIATION. I'LL SAY A WORD THEN YOU EACH SAY WHAT POPS INTO YOUR HEAD.

CHAIR.



DONUT?

I SAY DONUT TOO.

I WAS GOING TO SAY DONUT.

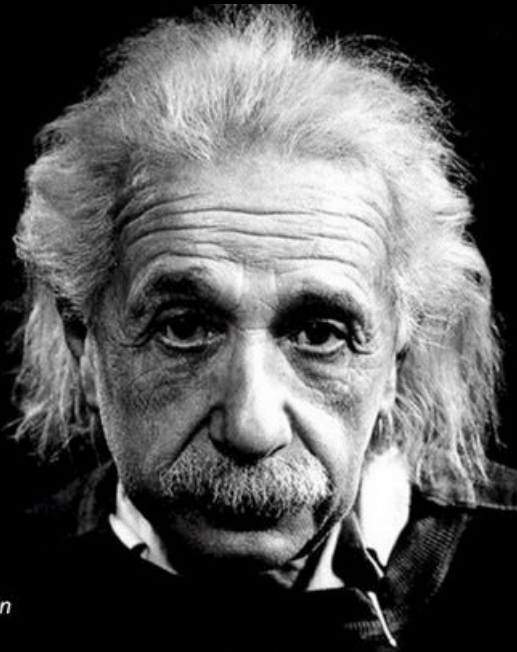
DONUT

Internet: ScottAdams@aol.com

2-9

"If I had an hour to solve a problem and my life depended on the solution, I would spend the first 55 minutes determining the proper question to ask, for once I know the proper question, I could solve the problem in less than 5 minutes."

- Albert Einstein



To me, ideas are worth nothing unless executed. They are just a multiplier. Execution is worth millions.

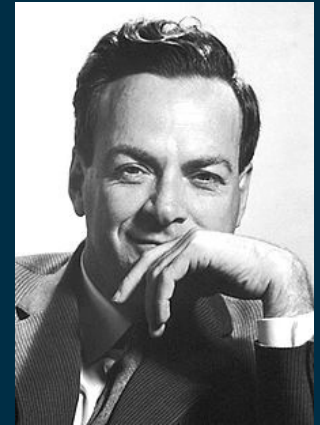
— Steve Jobs —

AZ QUOTES



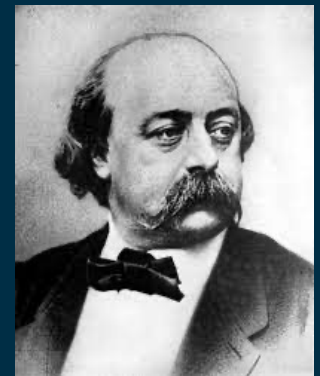
“What I cannot create, I do not understand.”

- **Richard Feynman**



“Creative talent is the prolonged patience of seeing what others tend not to see.”

-**Gustave Flaubert**



## SHORT EXAMPLE: 5 "WHYS"

"I hate my job."

"Why do you hate your job?"

"Because I feel like I'm not being my best."

"Why do you feel like that?"

"Because I'm always feeling too tired to work well."

"Why are you always tired?"

"Because I have to get up at 5:30AM to be at work on time."

"Why do you have to wake up so early?"

"Because I have a 50 km commute and the road can get congested in the mornings."



# CREATIVITY AS A PROCESS

- Generating a large number of ideas
- Non-judgmental, open-minded exploration

***DIVERGENT  
THINKING***

***CONVERGENT  
THINKING***

- Exposing ideas to criticism
- Selecting and developing ideas



## **IMPORTANT:**

- Divergence and convergence will basically be the “grading scheme” for all your group deliverables!
  1. Lots of ideas but no iteration, critique, or development = lack of convergence
  2. “Falling in love with the first good idea we had” = lack of divergence

**MYTH #5: Creativity happens in spurts and requires inspiration!**

**TRUTH: Creativity is about hard work and routine; it is a constant, iterative, uncomfortable, sometimes frustrating, but ultimately enjoyable process**

**MYTH #6: "Creativity can't be managed; it happens when talented people get together!"**



**MYTH #6:** "Creativity can't be managed; it happens when talented people get together!"

**TRUTH:** Creativity needs active management and cultivation!  
(and organizations today are often horrible at it)



# RECAP

- Creativity is about finding novel and useful solutions to problems
  - Process, happens often in group settings
  - Creativity is a learned activity, central to many fields and professions
  - Entails divergent and convergent thinking
- 
- **Reminder: read the first two readings by Wednesday**