

23E76050

CREATIVITY IN MARKETING

Henri Weijo | henri.weijo@aalto.fi | [@kungfiske](https://www.instagram.com/kungfiske)

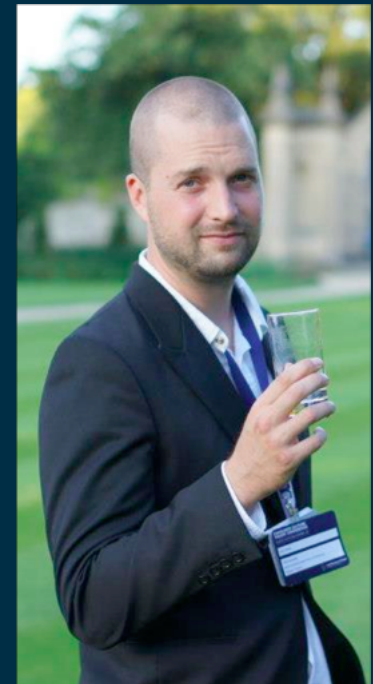
WHO ARE YOU?

ARE YOU CREATIVE? HOW? WHY? (WHY NOT?)

WHAT ARE YOUR EXPECTATIONS FOR THIS COURSE?

HI, I'M HENRI WEIJO

- PhD from Aalto University (Helsinki, Finland)
- Bentley University (2014-2017), Aalto (2017-)
- 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, 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. The course content is evolving, I will keep you updated***

CREATIVITY IN MARKETING

- Creativity is 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**

TECHNOLOGY

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

by Joseph Pistrul

JANUARY 18, 2015

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



ADRIAN/GETTY 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 18, 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."

campaign

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TRENDING: SXSW ADVERTISING WEEK 2018 ALIST FUTURE OF RETAIL 50 BEST PLACES TO WORK

David Golding | February 20, 2017

How long? | 3-4 minutes

The big adland divide: culture vs collateral

The industry is splitting into agencies that make marketing collateral and those creating culture, says Adam & Eve/O&B's David Golding.

2K



H&M: runs counter to the less risky data-led marketing shaped by media agencies

So here we are settling into 2017 and everyone has been making predictions about the year and what it will bring for adland. There are lots of ways of looking at how our industry is changing and has to change, but I have a simple view that I think sets a clear course for the future. And here it is...

Our industry will split into two types of company, which will set out to create two very different things. The first will work to create culture through campaigns that generate fame, talk-ability and memetic power. The

Harvard
Business
Review

INNOVATION

Managing for Creativity

by Richard Florida and Jim Goodnight

FROM THE JULY–AUGUST 2005 ISSUE

“A company’s most important asset isn’t raw materials, transportation systems, or political influence. It’s **creative capital** – simply put, an arsenal of creative thinkers whose ideas can be turned into valuable products and services.”

Above all, this course is about

***CREATIVITY AS
A PROCESS***

L01 Lecture, F101 Ryhmäopetus, Väre		
Monday, 25 February, 13:15 » 15:00	Introduction: Myths and Definitions of creativity	ZigZag: Introduction
L01 Lecture, Q101 Ryhmäopetus, Väre		
Wednesday, 27 February, 13:15 »15:00	IDEAGEN INTRODUCTION	ZigZag: Think and Fuse
L01 Lecture, F101 Ryhmäopetus, Väre		
Monday, 4 March, 13:15 » 15:00	Problem Finding and Integrative Thinking	Martin: Chapter 1, ZZ: Ask, Look
L01 Lecture, Q101 Ryhmäopetus, Väre		
Wednesday, 6 March, 13:15 » 15:00	You, the Integrative Thinker	Martin: Chapter 5,ZZ: Learn
L01 Lecture, Q201 Ryhmäopetus, Väre		
Monday, 11 March, 13:15 » 15:00	PITCH SESSIONS	
L01 Lecture, Q202 Ryhmäopetus, Väre		
Wednesday, 13 March, 13:15 » 15:00	Marketing Organizations and Creativity	Holt and Cameron: Sciency Marketing, Martin: Chapter 2 / Amabile (Under the Gun?)
L01 Lecture, Q201 Ryhmäopetus, Väre		
Monday, 18 March, 13:15 » 15:00	IDEAGEN WORKSHOP #2	Clarity + Amabile?
L01 Lecture, Q202 Ryhmäopetus, Väre		
Wednesday, 20 March, 13:15 » 15:00	Understanding Creative Team Dynamics	Martin: Dancing Through Complexity / Amabile Readings
L01 Lecture, Q201 Ryhmäopetus, Väre		
Monday, 25 March, 13:15 » 15:00	Ethnography and Creative Insights	Writing a group paper on ethnography

L01 Lecture, M202 Studio M2 Pop Up Station, Väre		
Wednesday, 27 March, 13:15 » 15:00	COLLAGE SESSION	
L01 Lecture, Q201 Ryhmäopetus, Väre		
Monday, 1 April, 13:15 » 15:00	Understanding Innovations and Innovative Businesses	Holt and Cameron: Introduction & Cultural Innovation Theory / Martin: Chapter 3
L01 Lecture, M202 Studio M2 Pop Up Station, Väre		
Wednesday, 3 April, 13:15 » 15:00	New Product Development	Holt and Cameron: Clearblue / Moment of Clarity Product Chapter / HBR NPD
L01 Lecture, V002, Maarintie 13		
Monday, 15 April, 13:15 » 15:00	Consumer Creativity / Olli Sirén guest lecture	Berthon et al - When customers get creative / Restaurant Day
L01 Lecture, V002, Maarintie 13		
Wednesday, 17 April, 13:15 » 15:00	Promotion Creativity and Storytelling	Storytelling readings from HBR
L01 Lecture, V002, Maarintie 13		
Wednesday, 24 April, 13:15 » 15:00	Place Creativity and Price Creativity	Holt and Cameron: Starbucks
L01 Lecture, V002, Maarintie 13		
Monday, 29 April, 13:15 » 15:00	Branding and MINDMAP	Holt Brands and Branding / Holt and Cameron: Jack Daniel's
L01 Lecture, V002, Maarintie 13		
Monday, 6 May, 13:15 » 15:00	Cultural Studios and Marketing Experiences	Holt and Cameron: ESPN and Patagonia
L01 Lecture, V002, Maarintie 13		
Wednesday, 8 May, 13:15 » 15:00	FINAL PRESENTATIONS	

GRADE STRUCTURE

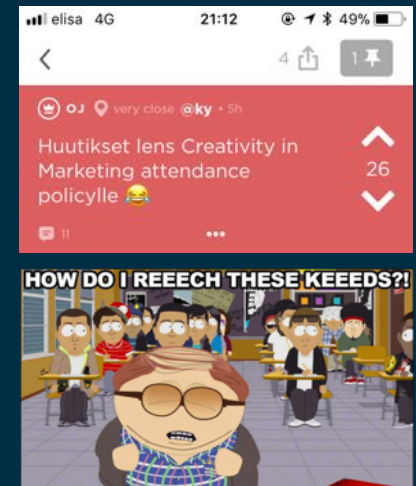
- **Class Participation** **20%**
- **Individual Assignment** **25 %**
 - Deliverables in two parts (20% vs. 80%)
- **Class Exercises / Deliverables** **20%**
 - Some are incorporated into group project
- **Group work** **35%**
 - Pitch, final presentation, and final report

CLASS PARTICIPATION (20%)

- Being present is a given, of course
- **But in terms of class participation, this is a fundamentally different course from any other Marketing or maybe even Aalto 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)
- This is NOT an ideal course for the “I’ll sit in the back and say nothing” type

ABOUT THE CONTROVERSIAL "DEVICE POLICY"

- Look, you take responsibility for your own learning
- During "lecture sections", I don't care if you are on social media → it's my job to "win" your attention etc.
- **But during group creativity sessions, mobile phones and laptops are forbidden (unless stated otherwise)**
- Here's why...



CLASS CREATIVITY EXERCISES

- The exercises we do in class are meant to really push your creative capabilities
- They are not just “fun little exercises” (“puuhastelua”, in Finnish)
- They will take you out of your comfort zone, demand concentration, and create ambiguity and discomfort
- In situations like these, it is VERY tempting to “break” the ambiguity/discomfort with a quick fix of social media
- These “breaks” are extremely detrimental to creative thinking → they break task immersion, disturb group dynamics, and induce defeatism in problem-solving

GeekWire

In defense of boredom: Why your phone is killing your creativity

By Mónica Guzmán on February 4, 2015 at 3:30 pm



(Image via Shutterstock)

Last week I asked people on Facebook a question. "If you had to sit on a bench in a park alone for a half hour without your phone, or tablet, or book or any prop to distract you from that place and that moment, how would you do?"

"In other words: How good are you at being bored?"


SMARTPHONE PHONES

Smartphones are ruling our lives and killing our imaginations

By Kim Arlington Updated 18 March 2014 — 10:51am, first published at 10:00am

It wasn't too long ago that smartphones were a novelty, something the ardent tech-heads would gaze up in the street to buy. But now we must go to the ends of the earth to escape them.

When Susie Blackwell hiked through the mountains of Patagonia, she stayed at a camp with no Wi-Fi. "It was really noticeable how friendly people were," she says. "Everyone was very open and approachable, and really engaged when you sat down and talked."



Blackwell, who uses a work mobile as well as her own smartphone at home in Sydney, found it liberating. With no prospect of connecting to the Internet, people made personal connections the priority.

One study found the average person looks at their smartphone 221 times per day - once every 4.3 minutes. [Photo: iStock.com](#)


LUUTSET

Busku Tuoreimmat Uutiset Sää Kotimaa Ulkomat Talous Poliittika Kulttuur

Nykylapsi ei kestä tylsyyttä eikä hänen vanhempansa ole paljon sen kummempi, sanoo professori ja pelkää luovuuden puolesta

Kaivatko puhelimen taskustasi, jos joudut odottamaan hissiä minuutin? Todennäköisesti, sillä nykyihminen ei kestä hetkeäkään tylsyyttä, sanoo professori.

Tuore-uutiset 4.9.2018 klo 11:51 | päivitetty 4.9.2018 klo 13:50



QUARTZ

OUR PICKS LATEST POPULAR OBSERVATIONS

I kicked my smartphone addiction by retraining my brain to enjoy being bored



© AP Photo/Wikimedia Commons

Psychology Today

Find Counseling (City or Post Code) Verified by Psychology Today

Ian H. Robertson Ph.D. The Winner Effect

Can Smartphones Reduce Your Creativity?

Always being on your smartphone can interfere with your memory and creativity.

Posted Jan 03, 2014

SHARE TWEET EMAIL MORE

I knew I had a problem when, in the 5 seconds before the elevator arrived, I found myself checking newsfeeds on my iPhone.

The constant, restless fingering of the phone's shiny surface, this filling of every microscopic time-gap in the fabric of the day, it, I suddenly realized, an issue.

But it is not just me, I realise—in every coffee shop, bar, bus-stop, I see hands swiping and flickering eyes checking—pale fingers perfect reflections of the mental restlessness underlying their scrabbling.

There was a time when the people on the train opposite me would either be reading a book or newspaper, or more usually, leaning back with a slightly vacant expression as their eyes dreamily trailed the passing townscapes.

I remember in my first year in school, seeing a girl whom I fancied biting her nails. So I, who had never bitten a nail in my life, began to nibble at mine until all at once it was a near-indelible habit burned into my ultra-malleable young brain.

The reflexive pulling-out of my iPhone as the lift approached was, I suddenly realised, very similar to that nail-biting habit, except in one important respect: biting my nails occupied only a tiny proportion of my brain capacity and it could, in fact, by warding off distracting thoughts, help me concentrate on reading that book or doing

Smartphones Opinion

Looking at your mobile? You're cutting off a world of creativity - and flirtation

Philip Hensher

I agree with Simon Schama: looking upwards and outwards is the source of all art, thought and literature - and enables intimate encounters

Sun 5 Apr 2015 15:48 BST



The view, the food, the waitress setting the food down, her family - they could all go away. She was going to engage with the world that wasn't there. Photograph: Billy Farrell/fancystock.com

It's a scene so commonplace that it's hardly worth specifying the details. But it was on Wednesday night, in a restaurant in Mousehole in Cornwall. Next to us was a family of four, with two adult children. The daughter, in her mid-20s, was gazing down beneath the table at her lap, glowing blue, periodically stabbing at it. The view, the food, the waitress setting the food down, her family - they could all go away. She was going to engage with the world that wasn't there, ~~condensed and switch off-able~~

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STARTUP

Is Your Smart Phone Killing Your Creativity?

Sure, your beloved gadget allows you to work during every spare moment, but is the price of increased productivity dramatically lower creativity?

By Jessica Stillman Contributor, Inc.com @EntryLevelBabe

2 COMMENTS



Here's the good news: your smartphone allows you to be constantly busy with productive work (or, let's be honest, the occasional stress-busting round of Angry Birds). So what's the bad news? Your smart phone allows you to be constantly busy.

Hub?

British Columbia

Dys-connected: cell phones are overriding creativity, according to UBC author

By 2017 the number of mobile phone users worldwide is forecast to reach 4.77 billion

Jon Hernandez - CBC News

September 24, 2014



UBC neurophysiologist Anton Scamvouras says cell phones are having an isolating effect on users - not just on their environment, but on their own identity. (UBC Scamvouras)

Cell phones are a huge part of modern culture — according to Statista, by 2017 the number of mobile phone users is forecast to reach 4.77 billion. Some market reports also suggest that since the release of the smart-phone, the human attention span decreased below that of a goldfish. It's no surprise, that the effect of mobile phones on the human condition has become a popular area of study.

ADVERTISEMENT

LITTLE DOG

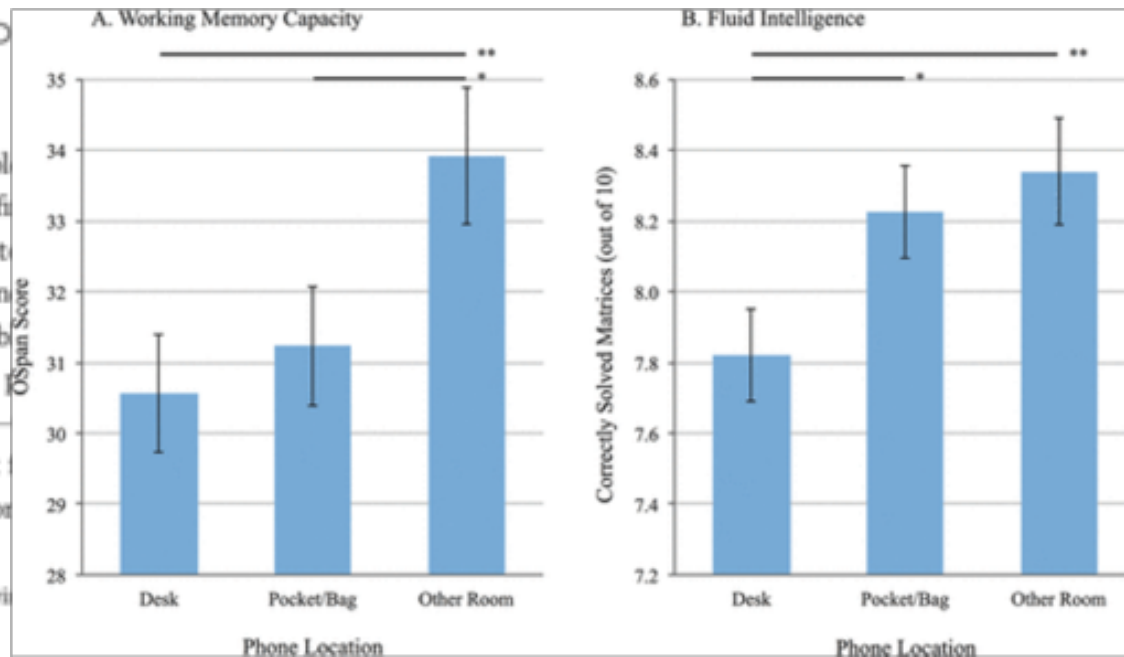
Brain Drain: The Mere Presence of One's Own Smartphone Reduces Available Cognitive Capacity

ADRIAN F. WARD, KRISTEN D.

ABSTRACT Our smartphones enable each other. They put the world at our fingertips to improve welfare, their persistence drain" hypothesis that the mere presence thereby leaving fewer resources available. Experiments indicate that even when the temptation to check their phones—over, these cognitive costs are highest. Practical implications of this smartphone

We all understand the joys of our always-with-us smartphones, but we often forget about the costs.

—Andrew Sullivan (2016)



Devices

- henri.weijo-ios
- henri.weijo-mac
- henri.weijo-mac2
- henri.weijo-ios2

[+ Add a device](#)

Options

Locked mode:

[About locked mode](#)

Sessions

Arkinukkumiset Mon, Tue, Wed, Thu, Sun at 9:30 pm - 12:00 pm

Devices: henri.weijo-ios, henri.weijo-mac2, henri.weijo-ios2
Blocklists: Social

1 hour 36 minutes

YouTube aamublock Mon - Fri at 7:00 am - 12:00 pm

Devices: henri.weijo-ios, henri.weijo-mac, henri.weijo-mac2, henri.weijo-ios2
Blocklists: Youtube

1 hour 36 minutes

[Arkiyörauha](#) Mon - Fri, 1:00 pm - 5:00 pm

[Start now](#) [Start later](#) [Recurring session](#)

[Start](#)

Select blocklists:

- Block All Websites
- Block Desktop Apps
- Social
- Youtube

Select devices:

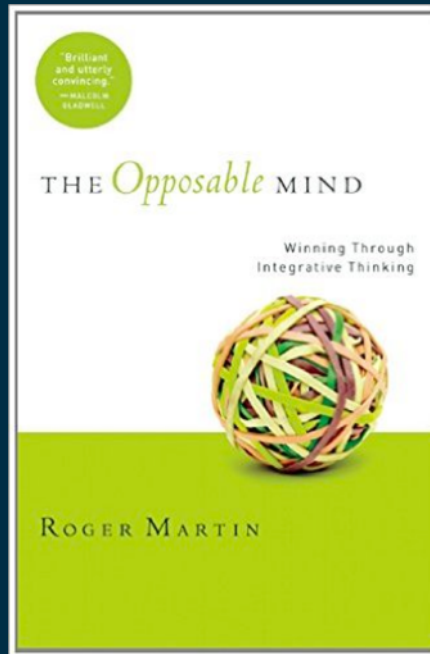
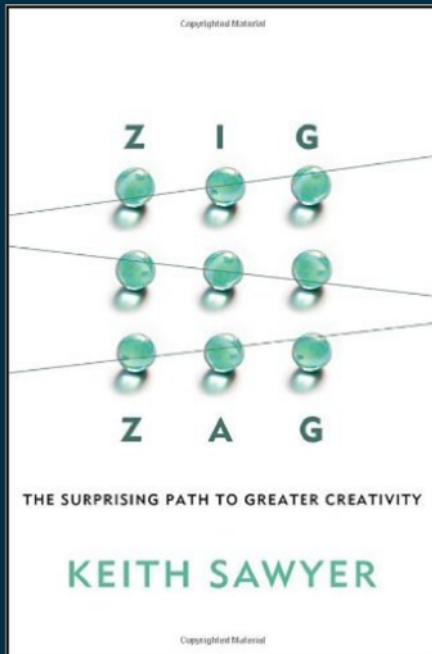
- henri.weijo-ios
- henri.weijo-mac
- henri.weijo-mac2
- henri.weijo-ios2

Timezone: [Europe/Helsinki](#)

[+ Add a session](#)

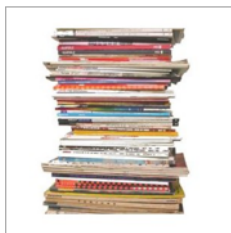
Blocklists

- [Social](#) 20 items
- [Youtube](#) 1 item



CLASS EXERCISES (20%)

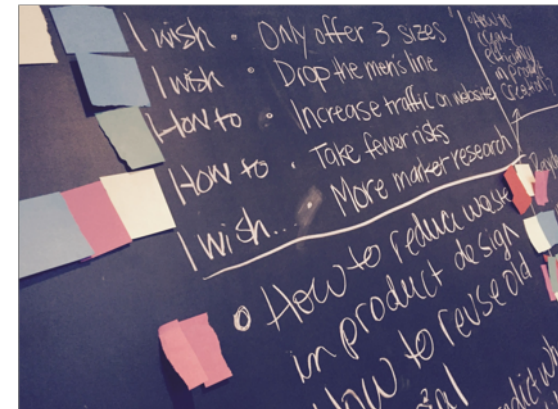
- I learned the hard way that having only final deliverables leads to time crunches, student stress, and potential group freeriding
- Some class exercises are done to review key concepts on certain chapters
- Some done as homework to apply key concepts and ideas → will help assignments by producing material for them
- **Brainstorming a key learning point!**



+

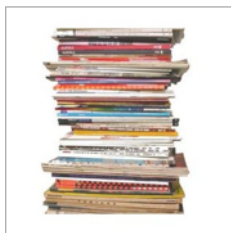


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CLASS EXERCISES (20%)

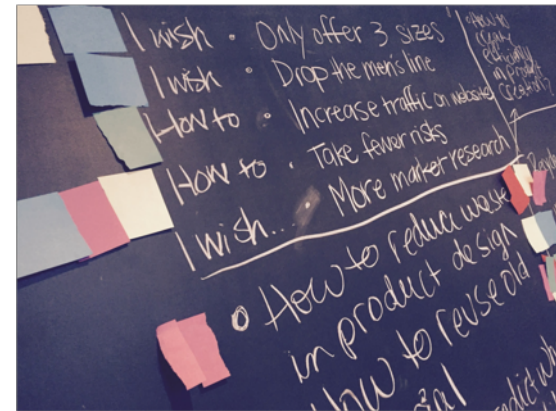
- IdeaGen #1
- IdeaGen #2
- Collage description
- Storytelling exercise
- Mindmap (branding exercise)
- Ethnography notes and reflection (double points)
- All are individual deliverables, schedule TBD



+



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INDIVIDUAL ASSIGNMENT (25%)

- Divided into two parts
- **Part 1:** Initial assessment of self as a creative thinker (due by Mon 16th of April)
- **Part 2:** Reflection of creative growth and positioning of self as a future creative marketing professional (final course deliverable due at the end of the course)
- Follows Martin's (2009) framework of integrative thinking
- See syllabus / MyCourses for details

GROUP ASSIGNMENT (35%) 1/2

- **In short: find a marketplace* problem and then creatively solve it**
- Really, really: elaborating on your creative process! → the solution itself is subservient to this goal → document and elaborate how you get there
 1. What were the initial ideas, how they were refined etc.
 2. Encouraged to find inspirational benchmarks or interesting cases
 3. Encouraged to keep expanding products into services
- You must show an understanding of the market's current "cultural orthodoxy" (see Holt and Cameron book) and what creative opportunities this affords for you
- The solution can be a new product, service, or even an awareness campaign for an NGO (real or fictional) → tell a story of how your solution evolved as you applied creative tools while solving it
- * *Meaning a problem that has also some marketplace manifestation*

GROUP ASSIGNMENT (35%) 2/2

- **Pitch session (5%)**
 - Very short 10 minute presentation (**strict** 5 minute presentation, 5 minute Q&A) for the problem you have identified
 - One week from the intro lecture!
- **Final report (60%)**
 - This report is about the creative process you used to solve the problem, as well as your solution
 - 1.5 spaced, 1" margins, 12-point font, Times New Roman.
 - No max length (due to likelihood of pictures etc.), but concise writing a grading criteria, please use appendices!
- **Final presentation (35%)**
 - At the end of the semester
 - Should concentrate more on the solution itself

LESSONS LEARNED

- There were some issues with the group project that merit discussion
- Especially the understanding of what constitutes “a problem”
- Example: two groups presented as their initial problem “Tinder for jobs”
- What’s wrong here?

**“TINDER FOR
JOBS” IS NOT A
MARKETING
PROBLEM, IT’S
ALREADY A
SOLUTION**

3 New Job Hunting Apps That Work Just Like Tinder (Yes, Tinder!)

Corie Hengst

Career Advice | September 02, 2015



17K recent views

- 23E76050 - Creativity in Marketing, 09.04.2018-16.05.2018
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23E76050 - Creativity in Marketing, 09.04.2018-16.05.2018

Forum

Turn editing on Course overview

Dashboard / My own courses / 23E76050 - in...

Course home page

- Announcements
- General discussion

Materials

COMPLETION PROGRESS

Completion tracking is not enabled in this course.

LATEST ANNOUNCEMENTS

- [Add a new topic...](#)
- Next Step 4 Apr, 12:00
 - First day reading
 - Next Step 27 Apr, 17:37
 - Course Goals
- [Clear topics...](#)

UPCOMING EVENTS

- Creativity in Marketing Course, 6-101, Ahtela, Ahtelankatu 2A /Lupatankatu 2 Today, 10:15 - 12:00
- Creativity in Marketing Course, 6-101, Ahtela, Ahtelankatu 2A /Lupatankatu 2 Today, 12:15 - 13:00
- Creativity in Marketing Course, 6-101, Ahtela, Ahtelankatu 2A /Lupatankatu 2 Wednesday, 11 April, 10:15 - 12:00
- Creativity in Marketing Course, 6-101, Ahtela, Ahtelankatu 2A /Lupatankatu 2 Wednesday, 11 April, 12:15 - 13:00
- Creativity in Marketing Course, 6-101, Ahtela, Ahtelankatu 2A /Lupatankatu 2 Monday, 16 April, 10:15 - 12:00
- Creativity in Marketing Course, 6-101, Ahtela, Ahtelankatu 2A /Lupatankatu 2 Monday, 16 April, 12:15 - 13:00
- Creativity in Marketing Course, C-285, Pääskinen, Runberginkatu 16-18 Wednesday, 18 April, 10:15 - 12:00
- Creativity in Marketing Course, C-285, Pääskinen, Runberginkatu 16-18 Wednesday, 18 April, 12:15 - 13:00
- Creativity in Marketing Course, 6-101, Ahtela, Ahtelankatu 2A /Lupatankatu 2 Monday, 20 April, 10:15 - 12:00

Group 1

Nickström	Pia-Maria
Rauki	Vilma Katariina
Ehson	Zahrah
Mertanen	Ona Aurora
Vyybö	Roosa Paulina

Group 2

Koivumäki	Uwa Linä Aleksandra
Mäntä	Tuukka Pekka Johannes
Kumpulä	Vilma Aleksandra
Zhang	Hongyu
Mc Grath	Adrian

Group 3

Pasonen	Karita Johanna
Fan	Shih-Min
Georgousaki	Konstantina Athina
Nguyen	Tran Bao Phuong

Group 4

Helminen	Minttu Johanna
Gauter	David
Solhmainen	Risto Kalevi
Jyrkiäinen	Bruno Aleksi

Group 5

Räsänen	Markku Matias
Bardén	Cláire
Kouela	Konsta Mikael
Kuusimäki	Verna Eve Valeria
Garg	Akshendra

Group 6

Neimälä	Katja Elina
Lampela	Nina Maarja
Colzani	Lavinia
Kantola	Aapo Herman
Nguyen	Thi Doan Trang

Group 7

Marviala	Mikko Petteri
Nguyen	Thi Thuy Linh
Galkin	Ano Kristian
Kirjonen	Markus Samuel

Group 8

- Find your groupmates!

#1

**MYTHS AND
DEFINITIONS OF
CREATIVITY**

AGENDA

- Definition of creativity
- Myths and misconceptions
- Central elements of creativity

*HOW DO YOU
DEFINE CREATIVITY?*

DEFINING CREATIVITY

Creativity is, in essence, the generation of **novel** yet **useful ideas** or **solutions** to a **contextual problem**

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

DEFINING CREATIVITY

- “Big C” and “small c” creativity (Kaufman & Beghetto, 2009)
- What is the difference?
- Important: for an act to be recognized as creative it has to be socially legitimated (Csikszentmihalyi, 1996, 2006)
- **In other words, creativity always happens in a social context**



"Small C"

- Problem-solving within the rules or boundaries of a social context
- Little redefining of context
- Often socially celebrated



"Big C"

- Problem-solving that breaks or redefines the rules of context
- Lot of potential for social pushback

*So what does this
mean for marketing
and business?*





First iPhone "Big C"



New versions: "Small C"

Read these hilariously negative reactions to the original iPhone announcement

By Yoni Heisler on Apr 7, 2015 at 1:39 PM

MOBILE

SHARE THIS STORY

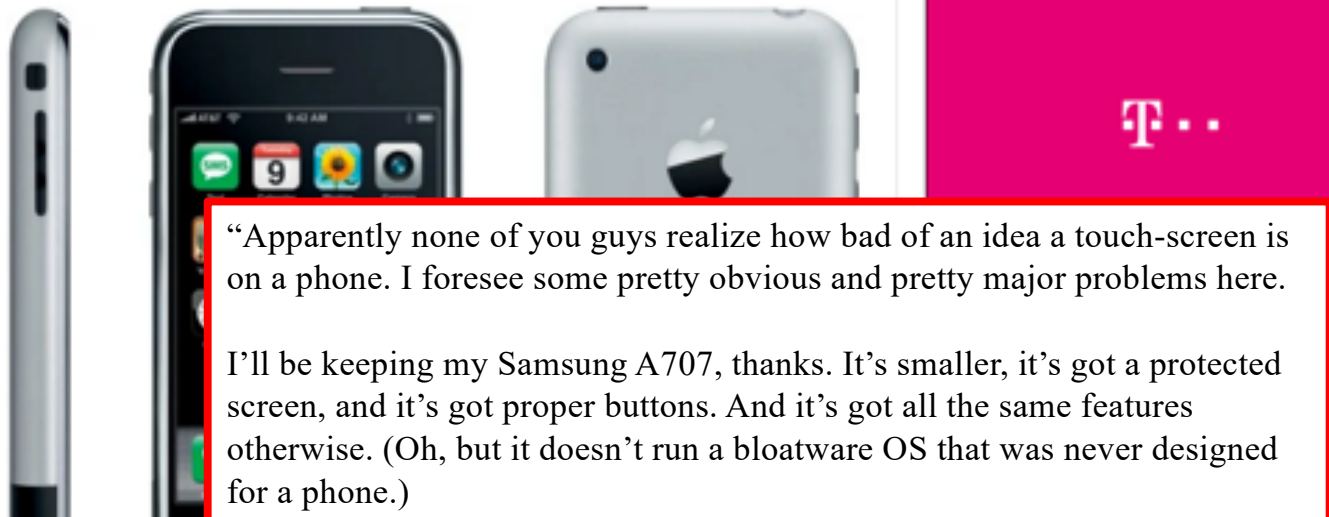
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“Apparently none of you guys realize how bad of an idea a touch-screen is on a phone. I foresee some pretty obvious and pretty major problems here.

I’ll be keeping my Samsung A707, thanks. It’s smaller, it’s got a protected screen, and it’s got proper buttons. And it’s got all the same features otherwise. (Oh, but it doesn’t run a bloatware OS that was never designed for a phone.)

Color me massively disappointed.”

"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

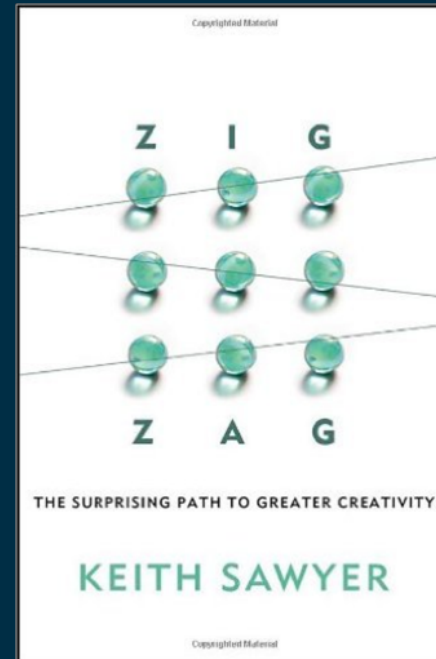
"I think there is a world market for maybe five computers."

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

ZIG ZAG:
creativity is both
romanticized and
mysticized



MYTH BUST # 1

- 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**
- ZigZag: “It is 80 percent learned and acquired”

IMPORTANT:

EVERYBODY IS

INHERENTLY CREATIVE

(THOUGH NOT EQUALLY SO)

A SYNTHESIS OF 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**

- (derived from multiple sources)

WHO IS CREATIVE?











**"CONFORMITY KILLS
THE CREATIVE MIND."**



**"HENCE THIS
UNIFORM"**

quickmeme.com

MYTH BUST # 2

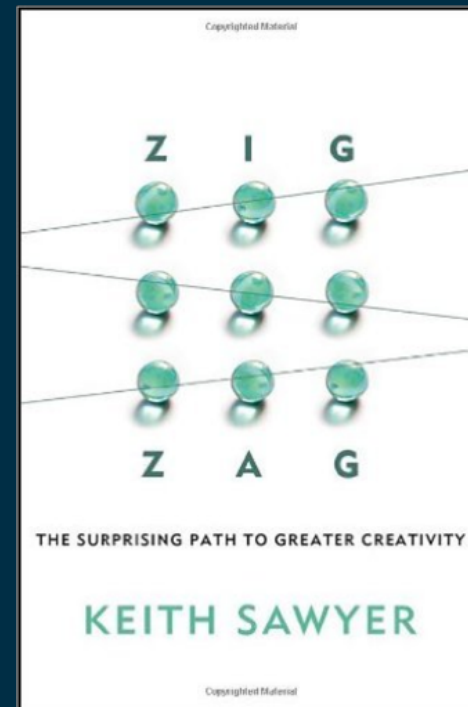
- Creativity is not the preoccupation of any one profession
- Rather, it gives a competitive advantage in practically all fields
(Zig Zag, p.2-4)
- May actually benefit from constraints and rules

MYTH BUST # 3

- Creativity is not a one-off thing
- It is a constant, iterative, uncomfortable, sometimes frustrating, but ultimately enjoyable **PROCESS**

ZIG ZAG

1. Ask
2. Learn
3. Look
4. Play
5. Think
6. Fuse
7. Choose
8. Make



*What are these steps
saying about creativity?*

MYTH BUST # 4

- The **PROCESS** of creativity often necessitates and benefits from collaboration, rules, role-setting, leadership and prolonged interaction → “creative abrasion”
- But the group / organization has to buy into creativity to make it work

A KNOWN DYNAMIC IN CREATIVITY

Divergence
vs.
Convergence



DIVERGENT THINKING

Generating a large number of options

CONVERGENT THINKING

Selecting and developing the best options

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

FOR NEXT TIME

- **Next lecture:** Finding the right problem!
- Read:
 - Martin: Chapter 1, Chapter 5
 - ZigZag: Ask, Look, and Learn chapters