



InnoWork

MODULE 1: THE CONCEPTS OF CREATIVITY AND INNOVATION - INTRODUCTION

Project Title	“Towards a More Innovative Workplace”
Project Acronym	InnoWork
Project Reference No:	No: 2014-1-BG01-KA202-001634



This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Table of contents

I. Module overview	2
II. Learning content	3
Introduction	3
Why is creativity important?	3
What are the main characteristics of a creative person?	5
How can we develop creativity?	7
III. Conclusion	11
IV. Additional reading	11
V. Self-test questions	12
VI. Glossary	13
VII. Bibliography	15

I. Module overview

Learning objectives	As a result of engaging with this module materials, learners are intended to achieve the following learning outcomes: Knowledge: Learners will gain knowledge on why creativity is important, what the main characteristics of creativity are and ways to develop creativity. Skills: Learners are able to identify creativity in their organizations, what fosters it and what hinders it. Competences: Encouraging creativity, facilitating a climate that supports creativity.
Time schedule	Time necessary for learning content: 1 hour Time necessary for self-test questions: 5 minutes
Structure	The module is divided into three main topics: ✓ Why is creativity important? ✓ What are the main characteristics of creativity? ✓ How can we develop creativity? The creativity process is further analyzed and it is elaborated how to develop a climate that supports creativity.

II. Learning content

Introduction

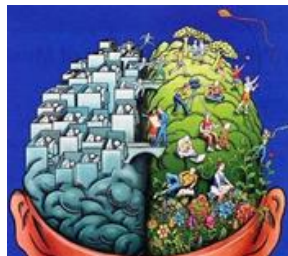
What is **creativity** and what is **innovation**? You may have your own definitions. And you will be able to read about “official” definitions in the first sub-chapter of this module. The question: “Why is **creativity** important?” will be answered and it will be displayed, why it will continue to be important.

Next we will take a look at the main characteristics of a creative person. Did you know creative people have a certain sensitivity to problems? And what about you? Are you an adaptor or an innovator? Do you work within the system to improve things or do you challenge the system and come up with proposals for change?

In the following chapter we will discuss how to develop **creativity**. You will read how important it is to allow people to do something they love, free and self-determined. To achieve this, there are some **leadership** behaviours that should be encouraged. And finally three models on how organizations can facilitate a climate that supports **creativity** and **innovation** are introduced. The first model contains eight activities to encourage people to be more creative. The second model is focused on the factors that facilitate and motivate creative behaviours. The interactionist model of creative behaviour, presented as the third model, looks at **creativity** from different viewpoints, namely the individual, group and organizational levels.

Why is creativity important?

Nowadays we are entering a new age where **creativity** is becoming increasingly important and more and more people are recognizing this. Now it is essential to foster and encourage right-directed (as **creativity** and emotion) over left-directed thinking (as logical, analytical thought).



As you already know, **creativity** is very important in businesses: Organizations need it to adapt to the fast-changing environment, to develop new products and to improve customer services. **Creativity** is

also a key to the ongoing vitality and survival of organizations¹. In response to this need, managers have invested in various single approaches, such as, **creativity** training programmes, team-building, and **leadership** development to improve it.

Creativity has been studied from a variety of perspectives. It may be defined as the formation of novel, appropriate and useful ideas by individuals or small groups.² In the context of an organization the term **innovation** is often used to refer to the entire process by which an organization achieves creative problem solving and generates creative new ideas and converts them into novel, useful and viable commercial products, services and business practices.

Last but not least, the European Parliament emphasizes the importance of **creativity** “to promote **creativity**, through lifelong learning, as a driver for **innovation** and as a key factor for the development of personal occupational, entrepreneurial and social competences and the well-being of all individuals in society”³.

And the EU declared 2009 as “The European Year of **Creativity** and **Innovation**” where it was said that “More than ever, Europe’s future depends on the **imagination** and **creativity** of its people”⁴. As you can see, not only creativity, but also imagination has been mentioned.



As R. K. Sawyer states: “**Creativity** will continue to increase in importance, due to several broad societal and economic **trends**:

1. Increasingly globalised markets result in greater competitiveness, even for industries that historically had been protected from significant challenge.
2. More and more sophisticated ICT result in shorter product development cycles.
3. Jobs that don’t require **creativity** are increasingly being automated, or are moving to extremely low-wage countries.

¹ Gruys, Melissa L., Munshi, Natasha V., Dewett, Todd, C., When Antecedents Diverge: Exploring Novelty and Value as Dimensions of Creativity, ELSEVIER, Thinking Skills and Creativity 6, p. 132-137, 2011.

² Idem.

³ European Parliament and Council Decision, 1350, 1-9, 2008.

⁴ European Ambassadors for Creativity and Innovation, Manifesto, Imagine, Create, Innovate, An Initiative of the European Union, 2009.

4. Growing wealth and leisure time in advanced countries (and beyond) have raised the demand for the products of the creative industries. As of 2007, the creative industries represented over 11% of U.S. GDP⁵.

And, as Gerhard Fischer argues, we have to underline the *social nature of creativity*⁶. Creativity does not happen inside people's minds, but in the interaction between a person's thought and a socio-cultural context.

To sum up, creativity contributes in several areas, such as innovation, problem solving, planning and decision-making⁷. Moreover, creativity has been described as the most important economic resource of the 21st century⁸.

There are several *obstacles and potential barriers*⁹ to creativity, as for example, rules, regulations and procedures. So it is important to install a reward system that does not stifle creativity.

Questions for reflection

Why and where is creativity important in your business?
How is creativity supported in your organisation?
What are the obstacles and barriers to creativity at your workplace?

What are the main characteristics of a creative person?

So let us take a look at the main characteristics of a creative person. As John Baer stated in an interview in 2009, creativity is not a kind of generic ability that can be applied in any field. It varies from low to high levels, with every point in between¹⁰. Michael Kirton suggests that there are two types of creative

⁵ Sawyer, R. Keith, Explaining Creativity: The Science of Human Innovation, 2nd edition, Oxford University Press Inc., 2012.

⁶ Fischer, Gerhard, Learning, Social Creativity, and Cultures of Participation, in: A. Sannino, & V. Ellis (Eds.), *Learning and Collective Creativity: Activity-Theoretical and Sociocultural Studies*, Taylor & Francis/Routledge, New York, NY, p. 198-215, 2014.

⁷ Andiliou, Andria, Murphy, P. Karen, Examining Variations among Researchers' and Teachers' Conceptualizations of Creativity: A Review and Synthesis of Contemporary Research, *ELSEVIER, Educational Research Review* 5, p. 201-219, 2010.

⁸ Kaufman, James C., Beghetto, Ronald A., Beyond Big and Little: The Four C Model of Creativity, *Review of General Psychology*, Vol.13, Nr. 11-12, 2009.

⁹ Tan, G., Managing Creativity in Organizations: A Total System Approach, in: *Creativity and Innovation Management*, 7 (1), p. 23-31, 1998.

¹⁰ Henson, Suzanna E., Highly Inventive Explorer of Creativity: An interview with John Baer, *Roeper Review*, 31: 3-7, 2009.

persons in organizations¹¹: *Adaptors*, who work within the system to improve things and *innovators* who ignore or challenge the system and come up with more radical proposals for change.

<i>Adaptors</i>	<i>Innovators</i>
• Prefer to do things better; • Seek professions that encourage stability and order such as accountability and production; • Formulate ideas without changing very much the initial data of the problem.	• Prefer to do things differently; • Are found in departments as marketing that demand interaction with changing environments (who deal with incertitude); • Would rather produce ideas introducing new elements and changing the relationship between elements of a problem.

It is also interesting to take a look at Guilford's view on **creativity**¹². For him, **creativity** is a pattern of traits that are characteristic for creative persons. Such traits or abilities are the following:

- Sensitivity to problems.
- Fluency. People who produce many ideas are more likely to have significant ideas.
- Novel ideas. Creative people have unusual but appropriate ideas.
- Synthesizing and analysing abilities. Creative thinking requires the organising of ideas into larger, more inclusive patterns.
- Complexity. It refers to the number of interrelated ideas a person can manipulate at once.
- **Evaluation**. At some point, the value of new ideas must be determined.

Gilbert Tan mentions 3 *important ingredients* of a company's **creativity**: foundation, competencies and support.¹³ *Foundation* refers to the belief systems. Employees must think positively of themselves and believe that they can be creative, and managers must have positive beliefs regarding their subordinates. Then, *competencies*: Employees need to be competent to be creative. They need to have a mix of

¹¹ Kirton, Michael J., *Adaptors and Innovators*, Cengage Learning EMEA, 2nd edition, 1994.

¹² Glover, Jhon A., Royce R. Ronning, Cecil R. Reynolds, *Handbook of Creativity*, Springer ed., 1989.

¹³ Tan, Gilbert, *Managing Creativity in Organizations: a Total System Approach*, in: *Creativity and Innovation Management*, Vol.7, Issue 1, p. 23-31, 1998.

technical and human relations skills to exercise **creativity** effectively in the organization. Finally, *support*, which employees need from the organization to be creative.

Questions for reflection

Are you an adaptor or an innovator?
What are your creative traits?
What are your belief systems and competencies that foster creativity at work?

How can we develop creativity?

Creativity is “not just a natural talent; it is also a skill that everyone can develop and learn.”

Maybe the best way to help people maximize their creative potential is to allow them to do something they love. And with freedom¹⁴ and self-**leadership**¹⁵ comes high **creativity**. In the workplace employees should be encouraged to explore ideas that are personally exciting. Furthermore, the organizations should eliminate unnecessary layers of management, barriers, provide generous rewards for creative behaviour and encourage the use of cross-functional work groups.

To cultivate **innovation/creativity** in the workplace certain **leadership behaviours** should be practised:

- Encouraging employees to challenge the status quo
- Having an open attitude towards risk taking
- Being able to use mistakes as learning opportunities
- Using and sharing knowledge and information
- Focusing on continuous learning
- Conducting fair and informative **evaluations**
- Rewarding creative performance
- Practicing participatory management and
- Being self-reflective

¹⁴ Gruys, Melissa L., Munshi, Natasha V., Dewett, Todd C., When Antecedents Diverge: Exploring Novelty and Value as Dimensions of Creativity, *Thinking Skills and Creativity* 6, p. 132-137, 2011.

¹⁵ DiLiello, Trudy C., Houghton, Jefferey D., Maximizing Organizational Leadership Capacity for the Future Toward a Model of Self-leadership, Innovation and Creativity, in: *Journal of Managerial Psychology*, Vol. 21, Nr. 4, p. 319-337, 2006.

Intuitively, organizations recognize *the importance of training* employees in creative skills and also in technical competence to enhance **creativity**. E.g. employees should be trained on basic communication skills such as active listening, giving and receiving feedback, or team building.

Time management is also important at the workplace. As Runco affirmed “individuals should be given sufficient time, if they are expected to do creative work”¹⁶. **Creativity** is negatively related to time pressure. In real life, however, individuals may have to be very creative despite high time pressure (see fashion industry).

Interesting models of the creativity process

In the following three models are introduced, how organizations can facilitate a climate that supports **creativity** and **innovation**.

First model:

Charles Cave¹⁷ provides an interesting model that presumes 8 activities, which should be helping people in organizations to be more creative. Such activities are:

1. Searching: E.g. to collect information about previous work done, to search in order to find consultants or appropriate dissemination channels raises the creativity potential of an organization.
2. Visualising: Tools as a map of the market or improved mapping software in general all foster creativity.
3. Relating: Through communication channels like email, chat and instant messenger applications.
4. Thinking: The most common task is thinking by free associates, sometimes called **brainstorming**.
5. Exploring: Another important task during creative exploration is to conduct thought experiments on the implication of decisions. For example spreadsheets allow users to explore the implications of changes to a business plan. Simulations open user minds to possibilities, allow them to explore safely and enable them to see complex relationships.
6. Composing: Composition tools include the ubiquitous word processor for composing every type of documents. Graphics composition tools show the power of software to enable more people to be creative.
7. Reviewing: One of the features to be added to many software tools is the capacity to record activities, review them and save them for future use. This list lets the user return to previous steps, much like the back button on the web browser.

¹⁶ Zampetakis, Leonidas A., Bouranta, Nancy, Moustakis, Vassilis S., On the Relationship between Individual Creativity and Time Management, Thinking Skills and Creativity, p. 23-32, 2010.

¹⁷ Shneiderman, Ben, Establishing a Framework of Activities for Creative Work – Creativity Support Tools in Communications of the ACM, Vol. 45, Nr. 10, 2002.

8. Disseminating: Finally, when users have created something they like, they need to disseminate it.

Second model:

A model of **creativity** focused on the factors that facilitate and motivate creative behaviours in organizations has been developed by Amabile¹⁸. Individual **creativity** in a given domain is influenced by the following three components:

Domain relevant skills – creativity relevant processes – task motivation

-  *Domain-relevant skills or expertise (innate skills).* They comprise the possible responses that the individual has to draw upon in facing a given problem or situation. These include factual knowledge such as principles and opinions, technical skills required in a specific domain and “special domain-relevant talents that may contribute to creative productivity”. Domain-relevant skills are comprised of innate skills and those obtained through education. Even if domain relevant skills are high, if there are lacking creative-relevant processes they will be unlikely to produce creative outcomes.
-  *Creative relevant processes (learned abilities).* This component includes:
 - Personality traits as self-discipline, delay of gratification, perseverance and independence.
 - Cognitive style, which includes the ability to understand complexities and suspend judgment.
 - Work style, which includes the ability to focus, to replace unsuccessful solutions, to persist during hard times and to sustain high energy levels, effort and productivity.
-  *Intrinsic task motivation (task attitudes)* is considered a primary driver for **creativity** at the individual level. Extrinsic and **intrinsic motivation** need not work in opposition, especially with regard to entrepreneurial **creativity**. Entrepreneurial **creativity** seems to require a synergistic motivation that includes both intrinsic and **extrinsic motivation** focused on competence and skills development.

In enhancing **creativity** in organizations, it is important to consider not only each of the separate components of **creativity** mentioned above, but also their intersection. Amabile suggests that **creativity**

¹⁸ DiLiello, Trudy C., Houghton, Jefferey D., Maximizing Organizational Leadership Capacity for the Future Toward a Model of Self-leadership, Innovation and Creativity, in: Journal of Managerial Psychology, Vol. 21, Nr. 4, p. 319-337, 2006.

will be highest in that area where the three components share their greatest overlap. In other words, **people are most likely to be creative within their “creative intersection”**. Identifying this intersection can, in itself, be an important step toward enhancing **creativity**.

Third model:

In a third model **creativity** is seen as the complex product of a person's behaviour in a given situation. Woodman and Schoenfeldt have proposed this *interactionist model of creative behaviour*¹⁹. It looks at creativity from different viewpoints, namely the following:

Individual creativity – creativity in groups – creativity in organisations

♦ **Individual creativity**: It is seen as a function of several elements as fluency of expression, originality, *personality factors* as broad interests, independence of judgment, autonomy, persistence, and curiosity; **intrinsic motivation** and finally *knowledge*, as for example, technical skills, domain-relevant skills, cognitive skills, and personality traits linked to creative performance.

♦ **Creativity in groups**: There are many important conditions to bear in mind when we mean group **creativity**. At first, the probability of creative outcomes may be highest when **leadership** is democratic and collaborative, structure is organic rather than mechanistic, and groups are composed of individuals drawn from diverse fields or functional backgrounds. Group **creativity** is not the simple aggregate of all group members' **creativity**, but it is influenced by group composition (e.g. diversity), group characteristics (e.g. cohesiveness, group size), group processes (e.g. problem solving strategies, social information processes) and influences stemming from the organization.

♦ **Creativity in organizations**: An organizational culture supportive of creative behaviour can be supported by means of **creativity** training programs. Cummings and O'Connell suggested that organizational **innovation** is also stimulated by the organization's **evaluation** of its performance in relation to its goals, opportunistic surveillance and environmental characteristics²⁰. They also emphasised the importance of information exchange with the external environment to influence idea generation.

¹⁹ Woodman, Richard W., Sawyer, John E. & Griffin, Ricky W., Towards a Theory of Organizational Creativity, in: The Academy of Management Review, Vol. 18, Nr. 2, p. 293-321, 1993.

²⁰ Cummings, L.L. and O'Connell, M.J., Organizational Innovation: A Model and Needed Research, Journal of Business Research, 6:33-50, 1978.

This interactionist model of organizational **creativity** has the potential to integrate diverse research streams while, at the same time, suggesting promising avenues for future research. To understand **creativity** in a social context necessitates an exploration of creative processes, creative products, creative persons, and creative situations. A useful theory of organizational **creativity** must provide a framework of sufficient complexity and richness to integrate these four components.

Questions for reflection

What are the factors that facilitate and motivate creative behaviours in your organisation?
Which of the three models do you prefer to analyse creativity and innovation at your workplace?
Why do you prefer that model?

III. Conclusion

In this module we have underlined the importance of **creativity**: Organizations need it to be able to adapt to the fast-changing environment, to develop new products, to improve customer services, etc. **Creativity** has been labelled as the most important economic resource of the 21st century!

Now that you know, whether you are an adaptor or an innovator, you have also already discovered the characteristics that make you a creative person and whether certain **leadership** behaviours to foster **creativity** and **innovation** are encouraged in your organisation. You have studied three models on how organizations can facilitate a climate that supports **creativity** and **innovation**, either through dedicated activities, the support of factors that facilitate and motivate creative behaviours or the consideration of different viewpoints.

You are now very well acquainted with different concepts of **creativity** and **innovation**. You have also analysed your own creative traits as well as the status quo and the development potential with regards to **creativity** and **innovation** in your organisation.

IV. Additional reading

Creative Thinking for Business Problems / M1 Creativity	http://www.m1creativity.co.uk/ <i>This website offers comprehensive information on how to foster creative thinking within an organization. For example, an interesting article on an appropriate climate for creativity and innovation can be found under: http://www.m1creativity.co.uk/innovationclimate.htm</i>
Creativity / Psychology Today	https://www.psychologytoday.com/basics/creativity <i>This link presents a variety of articles related to creativity, as for example:</i> • <i>The Art of Creativity</i>

	• <i>The Creative Personality</i> • <i>Why Your Best Ideas Come When You Least Expect It</i>
18 Things Highly Creative People Do Differently / The Huffington Post	http://www.huffingtonpost.com/2014/03/04/creativity-habits_n_4859769.html <i>The article exposes that while there's no typical creative type, there are some tell-tale characteristics and behaviors of highly creative people, for example:</i> • <i>They observe everything.</i> • <i>They take time for solitude.</i> • <i>They ask the big questions.</i>
How to Boost Creativity in Your Organisation? / Innovation Excellence	http://www.innovationexcellence.com/blog/2015/01/08/how-to-boost-creativity-in-your-organization/ <i>The question how to boost creativity in your organization is answered with 12 suggestions, as:</i> • <i>Find inspiration in your mission statement.</i> • <i>Find inspiration from your competitors.</i> • <i>Encourage experimentation, lower the fear of failure.</i>

V. Self-test questions

Question 1: What is not true for innovators (as opposed to adaptors)? (One true answer)	
Answer 1	They prefer to do things differently.
Answer 2	They are found in departments that demand interaction with changing environments.
Answer 3	They seek professions that encourage stability and order such as accountability and production.
Answer 4	They ignore or challenge the system.
Answer 5	They come up with radical proposals for change.
Correct answer(s)	3

Question 2: Which of the following traits are characteristic for creative persons? (Several true answers)	
Answer 1	Novel ideas.
Answer 2	Sensitivity to problems.
Answer 3	Heightened synthesizing abilities.
Answer 4	Prefer to do things better, but not differently.
Answer 5	Heightened analyzing abilities.
Correct answer(s)	1, 2, 3, 5

Question 3: Which leadership behaviours should be practiced to cultivate innovation and
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creativity in the workplace? (Several true answers)	
Answer 1	Encouraging employees to challenge the status quo.
Answer 2	Avoiding mistakes.
Answer 3	Focusing on continuous learning.
Answer 4	Having an open attitude towards risk taking.
Answer 5	Being self-reflective.
Correct answer(s)	1, 3, 4, 5

Question 4: Which activities should be helping people in organizations to be more creative?	
Answer 1	Visualising
Answer 2	Relating
Answer 3	Exploring
Answer 4	Disseminating
Answer 5	Brainstorming
Correct answer(s)	1, 2, 3, 4, 5

Question 5: Which of the following components significantly influence individual creativity in a given domain?	
Answer 1	Domain relevant skills
Answer 2	Constant complicated thinking processes
Answer 3	Creativity relevant processes (learned abilities)
Answer 4	Task motivation
Answer 5	Dissatisfaction with work
Correct answer(s)	1, 3, 4

VI. Glossary

Glossary	
Brainstorming	<i>Brainstorming is a group creativity technique designed to produce a “large quantity of ideas without regard to the quality of ideas” (Rickards, 1999) for the solution to a problem. It was popularized by Osborn (1953). The basic rules of brainstorming include: focus on quantity, no criticism, unusual ideas are welcome, combine and improve ideas. Brainstorming can be thought of as a search process, the target of the search being innovative and useful ideas (Clark, 1958; Rawlinson, 1970; Nickerson, 1999).</i> http://www.icreate-project.eu/index.php?t=136
Creativity	<i>The ability to transcend traditional ideas, rules, patterns, relationships, or the like,</i>

	<i>and to create meaningful new ideas, forms, methods, interpretations, etc.</i> (http://dictionary.reference.com/browse/creativity)
Evaluation	<i>The process of making a judgment about the value, importance, or quality of something after considering it carefully.</i> (http://www.macmillandictionary.com/us/dictionary/american/evaluation)
Extrinsic motivation	<i>Drive to action that (as opposed to intrinsic motivation) springs from outside influences instead of from one's own feelings.</i> (http://www.icreate-project.eu/index.php?t=136)
Imagination	<i>The ability to form mental images, or the ability to spontaneously generate images within one's own mind. It helps provide meaning to experience and understanding to knowledge; it is a fundamental facility through which people make sense of the world and it also plays a key role in the learning process.</i> (http://www.icreate-project.eu/index.php?t=136)
Innovation	<i>A new idea, more effective device or process. Innovation can be viewed as the application of better solutions that meet new requirements, inarticulated needs, or existing market needs. This is accomplished through more effective products, processes, services, technologies, or ideas that are readily available to markets, governments and society. The term innovation can be defined as something original and more effective and, as a consequence, new, that "breaks into" the market or society.</i> (https://en.wikipedia.org/wiki/Innovation)
Intrinsic motivation	<i>Refers to motivation that comes from inside an individual rather than from any external or outside rewards, such as money or grades. The motivation comes from the pleasure one gets from the task itself or from the sense of satisfaction in completing or even working on a task. An intrinsically motivated person will work on a math equation, for example, because it is enjoyable. Or an intrinsically motivated person will work on a solution to a problem, because the challenge of finding a solution provides a sense of pleasure. In neither case does the person work on the task because there is some reward involved, such as a prize, a payment, or in the case of students, a grade. Intrinsic motivation does not mean, however, that a person will not seek rewards. It just means that such external rewards are not enough to keep a person motivated. An intrinsically motivated student, for example, may want to get a good grade on an assignment, but if the</i>

	assignment does not interest that student, the possibility of a good grade is not enough to maintain that student's motivation to put any effort into the project. (http://www.icreate-project.eu/index.php?t=136)
Leadership	The position or function of a leader, a person who guides or directs a group. (http://www.icreate-project.eu/index.php?t=136)
Time management	The act or process of planning and exercising conscious control over the amount of time spent on specific activities, especially to increase effectiveness, efficiency or productivity. It is a meta-activity with the goal to maximize the overall benefit of a set of other activities within the boundary condition of a limited amount of time. Time management may be aided by a range of skills, tools, and techniques used to manage time when accomplishing specific tasks, projects, and goals complying with a due date. Initially, time management referred to just business or work activities, but eventually the term broadened to include personal activities as well. A time management system is a designed combination of processes, tools, techniques, and methods. Time management is usually a necessity in any project development as it determines the project completion time and scope. (https://en.wikipedia.org/wiki/Time_management)
Trend	A pattern of change over time in some variable of interest. Having trend data for some variable implies multiple instances of that variable. For example, one revolution in Africa is an event; two or three revolutions would call for comparative case studies; fifteen revolutions in countries in Africa within five years would constitute a trend. One of the most obvious, and largest trends, is the increase in world population. A potentially even larger trend, but much less obvious -- or even agreed upon -- would be the gradual warming of the Earth's atmosphere. Another is the continuing decline in the cost of microchips and consequently of computers. (http://www.icreate-project.eu/index.php?t=136)

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