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From Creativity to Innovation in Organizations

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Abstract

Creativity is generally associated with the innovation and change. The most creative companies have also been the first to innovate in marketing and advertising, indiscriminately. The creativity that took form depends on the things to which people and businesses give value, in what they believe. We discussed also the nature of the creative process and ways to encourage and give it practical nature. We based on the premise that the nature of the creative process is immutable, whatever the area in which it is applied. Understanding this nature, we can stimulate our creative thinking in order to obtain innovation, even on issues where the so-called "creative" solutions are little valued.

Key words: Imagination, Creativity, Innovation, Organization.

Introduction

In organizations to develop creativity, innovation and knowledge should, initially, encourage people to discuss and confront problems (object). The relationship of contemplation of the object and the experiences emerges mental images, enabling inspirations, which is the result of the process of fusion of ideas in the subconscious. The inspiration is the raw material of the imagination it takes to design or create a product, as a solution to a problem, thus born of creativity. The stronger individual creativity in organizations by working in groups, depending on the purpose of the contribution, the utility, the meaning and value can help to revolutionize knowledge of the repertoire.

In its broadest sense, creativity is the ability to find original solutions or answers to problems or challenges that arise in the workplace, in business, the sciences and the arts. The creative is the place where no one else has ever been. You have to leave the city of your comfort and go into the wilderness of your intuition.

Wertheimer in Taylor & Getzels (2007, p.103) describe:

The function of thinking is not solving an actual problem but discovering, envisaging, going into deeper questions. Often in great discoveries the most important thing is that a certain question is found. Envisaging, putting the productive question is often more important, often a greater achievement than solution of a set question.

Creativity is ability to produce work that is both novel [i.e., original, unexpected] and appropriate [i.e., useful, adaptive concerning task constrains]. (Sternberg & Lubart, 1999,

p.3) Etimologically, creativity is the ability to produce new and original ideas and things; imagination and inventiveness (Longman, 1991, p. 240). Conditions for creativity are to be puzzled; to concentrate; to accept conflict and tension; to be born everyday; to feel a sense of self (Fromm, 2009)

Creativity requires a creative subject, i.e. a person who produces and gives existence to any product that did not exist. We note, too, that figure is a way to create a design or product. Thus, the product of creative activity of a subject is not necessarily a tangible object, but it may be an idea, an image, an abstract theory or something as a service.

Therefore, in the discussion of creativity seem to enter into a magical universe, populated by those who have the gift of creativity in general in the field of arts, which is denied to the average person. With common sense, we call for creative people who know the draw, play instruments, with special skills, such as painting or design, finally, those who know how to do things that most people do not know.

Everyone has interest with creativity. How creative am I? Am I creative? Can I become creative? And how creative is organizations or groups? We can't think and essay it without getting highly involving issues: we have different arguments about creativity. From concepts ancients based in notions of divine creators and mythical insights of creation, and more contemporary chiefly in terms of creative artist and arts, advertising and marketing that creates image, to education and business researches to obtain a creative management or creative problem solving. (Pope, 2005)

According to Deleuze in Pope (2005, p. 3)

These days, information, communications, and advertising are taking over the words 'concepts' and 'creative' and these 'conceptualists' constitute an arrogant breed that reveals the activity of selling to be capitalism supreme thought.

Another important concept to understand the process of creativity is the phenomena of prolonged inspection.

Arnheim (1972, p. 296-299) writes that phenomenon of prolonged inspection may be related to creativity in a small or large scale. It can be seen simply as a facilitator of the preparatory stages of creation. Or, more ambitiously, as a model, on a small scale, the whole creative process, showing, in simple terms, the essence of what happens when the thinker, a creative artist or the scientist facing the world. Finally, the changes caused by prolonged inspection may be considered similar to what is often called creativity. In this case, the real work of the designer would be nothing more than the record of revelations taken during the inspection.

Without doubt, the profound contemplation of the object being represented or interpreted, as well as each stage of work, is an essential requirement of all creation. It is

also clear that this inspection does uncover opportunities to structure and restructure the entire work, or part of it. These findings serve for the creative thinker from leaving the normal mode of seeing the world. (Arnheim, 1972, p. 296-299)

By agreeing to the definitions above, we must accept that the creative impulse has the same origin, for more than that is its manifestation. When you create the need to solve a particular problem, need that, as the case may be, the individual and organization can generate perplexity, anxiety, stubbornness and even irritation. These sensations and emotions will form the broth culture of which arise from the creative and innovative ideas.

Creativity is essential to obtain proposals for improving organizational therefore influence people's behavior in the short, medium and long term; to be found alternatives for solving problems, conflicts and occasional difficulties and frequent among managers, as well as enable people to find new patterns in the face of unexpected situations easier on the environment friendly, exciting and free of censorship, in the shortest possible period of time.

The new creative work that tells us, however, is not free, that is, the novelty does not appear to be only novelty. We can then say that everything that is new is creative, but not everything that is new is creative. Explaining better: the innovation appears on a given issue or a particular situation, solving it, or explaining it. Innovation is usually the reshuffling of existing knowledge that reveals unsuspected relationship or similarities between known facts that did not appear to have anything in common. Thus, solved the problem of the Gutenberg printing press to see a grape to make wine. Apparently, grape and wine, on one side, and letter paper and on the other, had nothing in common, and yet was from the procedure to make wine that Gutenberg thought of wet pressing role against types of ink. (Arnheim, 1972)

We have, therefore, one more criterion to measure the creativity: innovation, besides the aforementioned scope. We must remember, however, that innovation has to be relevant, that is, as appropriate. An act, an idea or a product is creative when new, appropriate and comprehensive.

Taking into account this discussion, we realize that creativity is a human capacity that is not confined to the territory of the arts, but it is also necessary to science and life in general. The science could not progress if some more creative minds had not perceived links between seemingly unconnected facts, if they had not tested these hypotheses and arrived at their new explanatory theories of phenomena.

Thus, an immediate and unavoidable conclusion is that the creativity is a quality inherent in human nature. Perhaps even more the quality that distinguishes our species, in comparison with the other.

You can develop the ability to be creative and learn to improve them in practice. There are conditions facilitating and triggering the process and these conditions require a revision of the self-concept of what creativity is and how it can be seen as a creative person (Barret, 1998). It is part of the organization with the encouragement of ideas, when the managers open the doors to the suggestions and proposals from employees. This requires above, identify the critical points of potential risk and conflict. Observe situations more as challenges and feel motivated to face them. Losing the fear of being ridiculous and the trial of others. Encourage creativity in co-workers, giving opportunities to develop. Breaking patterns of dysfunctional behavior and feel proud to speak. As managers, find ways to recognize and remember the moments of creative and innovative day-to-day work of his team. (Schimidt, 2004)

At the time of our reasoning we have two questions: whether creativity is something inherent to our species, why some people, groups and businesses will show more creative than others? Why some nations that stands out in the field of sciences, arts and technology?

According to (Petit, 1991, p. 56)

Be creative and updated depends on a slow process, gradual. One thing is connected to another. If we not update the creativity not worth, if updated, but not creative, is the same, not worth a penny. To be updated, you must be addicted to information of all types and species, formal and informal, in large quantity, without giving much importance to quality, but with clear awareness of the duration of each. A creative without this ingredient is like a computer without process data. (Petit, 1991, p.56)

Being in shape to the being creative is the same as the athlete is competitive to get the champion: training all day long hours without cease, with courage and boldness, the worst enemy of the creative process is the timidity, lack of boldness, a kind of creative cowardice. Never be afraid of ideas very mad, at least on paper record, if possible in a notebook, so do not play outside. It is through crazy that you can find a creative idea. We must first fly up high after reaching the earth.

For De Gregori (1994) there are techniques to stimulate the creative process. The creative process is always looking for solutions to problems that were present, situations that pose some challenge. The Americans released the word brainstorm, which means storm of ideas, or brainstorm of ideas in search of solutions to a problem presented.

In that sense, the objectivity and viability are temporarily suspended and going deep in the problem that requires solution, creating the climate is playful and if you allow the storm, the production of ideas, written or recorded by someone. Closed the storm, the ideas go through sorting and selecting is the best. Here, I enter the left side, then the practical side, with planning.

For Gregori (1994) can do exercises in creativity, calling for new alternatives, new ways to sit, new ways to fix, new ways to clean the house, and new way to walk so. As well as exercises in creativity to the right side: funniest new names for the same thing, new sounds, new melodies, poetry, jokes, etc. ironies. The practice of conscious exercise of creativity or brainstorm with those standards, these rules, naturally leads to a huge increase in innovation, and art, our artistic ability, is programmed by artistic medium, or the thrill of the mother, if they were born in deal, in storage, etc. in aesthetics.

The art of which we speak is not the production of works of art. It is, simply, the ability to express perceptions, feelings, attitudes, shape, by any means, word, color, sound, sculpture, modeling, clippings, etc. collage. The important thing is deprogrammer, i.e. not drive, not require obedience, not to impose the topic.

The artistic ability on the right exists, it comes out, touches, since that has not been suppressed, has not been dominated by feelings of shame, error or by something else. The art education we receive in schools does not allow much because they usually require, charges, demands obedience to standards, the methods etc. And not conducive to the outbreak expressiveness, which is what you want. It can be expressive body, theater, chromium, acoustic, verbal, finally, in any form (De Gregori, 1994, p.159).

The cultivation of creativity, even to the sense of personal fulfillment, in a good mood, the happiness of good taste, the solution to alternatives, is important because the whole time we are faced with the unexpected. It takes a bit of art and playful spirit to be able to handle the game triadic not bitter.

The imagination and inspiration

The human imagination became the raw material of the era in which we live. Other sources of competitiveness, such as capital and natural resources, suffer the law of diminishing returns. On the other hand, creativity and innovation are one of the few sources of competitiveness whose return is infinite (Barret, 1998). You will need innovation in our products and services, in the forms of relationships, coupled with creativity to facilitate the delivery of skills with tangible results. (Mussak, 2003)

The process of work of scientist and entrepreneur is close to the process of the artist's work. All developed a type of behavior known as "exploratory", which is dedicated to "explore" the possibilities, "which could be", rather than hold on what it actually is. In doing so, we need imagination. One of the ways is to create imagine. Imagine is the ability to see beyond the immediate of which is to create new possibilities. You answer the question: if it were not so, how could you? If we building imagination, if we leave aside our critical sense and fear of ridicule, if we abandon logic of reality, we will see that we are able to find many answers to the question. This is called divergent thinking, which leads to many possible answers. It is the opposite of convergent thinking, which leads to a single response, considered certain.

The imagination is the ability to form pictures or combine the images in frames or in succession to imitate the facts of nature, but that does not represent anything real or existing, that is, creative imagination (Lalande, 1999, p. 520). It is a competence that allows the representation of objects in accordance with the qualities that are given to the mind by the senses.

Moles (1998, p. 63) give us an explanation about imagination:

Call more precisely 'imagination' ability to quickly create the spirit of many forms, whether verbal, visual or symbolic, and eliminate them as soon as they are destroyed on the ground in order to replace them with others in a continuous flow: then appears in the imagination as a stochastic process.

Thus, both the artist as a scientist and entrepreneur must be flexible enough to exit the insurance, the known, the immediate future, and take risks in proposing the new, as possible. Nothing is more harmful to creativity than the enthusiasm of inspiration.

In this context the place of inspiration is the result of a process of fusion of ideas realized in our subconscious. Faced with a problem, a concern or a situation, obtained key information about it, our subconscious starts to deal with this data, making a sort of game associations between various elements. It is like trying to mount a break-head: either try a piece, now another, until we find the appropriate. It is the moment when the imagination is enabled to offer all possibilities. They will play in our subconscious awareness summaries and new configurations of the data on which work our intellect, weighing them, judging them, adapting them to the problem or the situation. The emergence of these into our summaries conscience gives the name of inspiration. Both, artist and scientist working intellectually inspiration. The artist has to decide between materials, techniques and styles for the production of his work. The scientist has to develop and test their hypotheses to reach a new theory or product.

In the development and repression of creativity can say that, as human capacity, creativity can be developed or repressed. The development happens in that the family environment, school, friends, leisure conditions offer the full exercise of exploratory behavior and divergent thinking, encouraging the use of imagination, the game, the constant interrogation, the receptiveness to innovations and the detachment to see the whole without prejudice and without fear of making mistakes.

The prosecution, in turn, happens when these conditions are not provided and, moreover, is emphasized not take the risk and stay safe on the ground of repetition of the already known. The ability of different solutions, documents, the child is immense, because it is spontaneous, because we do not have the left side carper, unless the mental programming made by the mother or the game of the family will cut that to condemn the imagination and fantasy, replaced by a process of early intellectual development of censorship, of objectivity of scientific efficiency. (De Gregori, 1994)

For De Gregori (1994) normally, until the pre-school, creativity is preserved, freedom, spontaneity, so the unexpected. When the first series, all that suffers a big blow, because the first series is all positivist, all systematic, all rationalist, all left, Cartesian. The child suffers a shock and finds it difficult to adapt to that. Half of the children is disapproved the end of the first round of the 1st grade. Many of them are pushed into rooms for special education, considered abnormal.

We need to reconsider this, because the school did not know much about the mental processes of children, teachers are not prepared, with the exception of Piaget, and impose tremendous shock.

According to De Gregori (1994), we know that most of our knowledge was acquired before we come to the school, before the seven years. The speed of learning is immense, and when entering school this decreases. This fact requires an examination of conscience on the part of the school and educators to remedy the situation. Picasso quoted in De Gregori (1994, p. 157) describes "all born geniuses, but few survive to school."

The normal mode of view, even though indispensable to the artist and model as a base of operation, cannot prevail if the person wants to express, so artistically true, what the object means to her. But in the meantime, what is contemplation? Its nature is often misinterpreted to justify some weaknesses in modern civilization. The consumer mentality of today leads people to the total passivity. The person acts as a receiver that picks up what is and suffer the charges in the world. If it is necessary to depart from the common - in the name of originality and progress - he tends to expect that these changes to be disclosed or given by the environment, i.e. the social world and World perceived scruples, or the stock of inspirations unconsciously generated. Given that state of mind, we tend to see the contemplation as a purely passive activity. (Arnheim, 1972)

We must clarify that the real contemplation is not just wait and adds information. It is mainly active. When a person contemplates, it is approaching the world as a questioning, that this world is not as a simple geometric figure, but whose mysterious complexity encourages the mind. The artist looks at his model in search of answers visible to the question: What is the nature of this life? More precisely, it seeks similar to the sets and processes of reality. The contemplation is not similar to the attitude of the typical spectator; it has no answers to give to the person who makes no questions.

Thus, creativity is not a gift that only the geniuses and the others have not. Creativity depends on our system of values and beliefs. It is a capability that we can all develop if we have to practice some types of specific behavior.

The creative person does not want to get out of what is normal and common just to be different. He does not attempt to give the object, but penetrate it according to its own criteria of truth. And in this process, often leaving the normal mode of looking at things. When Picasso talks about his work as a series of destruction, of course refers to the

destruction required a positive whole search. The desire to be different just for being different is harmful, and the need to escape from a given condition stems from a pathological condition inherent in the situation or the person, as in the mechanisms of escaping from the neurotic, which attach to the Freudian artists. Face to face with reality pregnant with meaning, the real person: creative no exception, but walk toward her. Contemplation allows you to analyze the potential of the object in relation to the kind of truth that is suitable for both.

Even with the system of values and beliefs, we can see that in Brazil, throughout its history, the bureaucrats have been very creative. Unfortunately, their creativity has been channeled to the conservation of power and privileges. Indeed, history is full of similar examples.

If the ruling classes have also high on the physical beauty of their women, as appears to be the case, it is natural that in Brazil are some of the best plastic surgeons in the world, capable of performing feats of creative reconstruction of lips and noses. Similarly, the low value that these classes are the dominant public health, may explain the fact still depend on searches made in Switzerland or Germany to combat tropical diseases that afflict us. There is neither stimulating environment for our young scientists, with a creative spirit, to focus on the problems of prevention and cure of cholera or malaria.

Creativity in business and management

People able to get creative and successful innovations are related to entrepreneurship. Robert Hirsch, in his book *Entrepreneurship*, says that entrepreneurship is the process of creating something different and of value, to devote time and effort necessary, to assume the financial, psychological and social consequences related to receive the rewards of economic and personal satisfaction (Dolabela, 1999).

If the condition is creativity to create, create and innovate. This factor is crucial in the evolution and development of any organization. When created, evolved, anticipate, so we left ahead, we create competitive advantages, namely us apart.

Education for creative thinking is the first step towards improving the level of innovation in organizations. This is a strategic tool of management process and a differential in the management of the leading team, which is to create or innovate surprised with its potential.

Creativity is the key to innovation. With the growing competition between organizations, to stay active and the other front, the organization needs to encourage their employees so that they contribute satisfactorily and revolutionize the company. Many companies do not give their employees an opportunity to express their views or simply put a box of suggestions at the reception. Sometimes the best idea is not with the marketing team, it

can emerge from the factory worker, who builds the product and knows what improvements he may have to do more success in the market.

We described above that the terms creativity and innovation are often used interchangeably. The chief purpose here in distinguishing one from the other is to understand what each means so they can be managed better.

Creativity has been described as the organization of thoughts in a way that leads to different understandings of a situation. Innovation is more often associated with generating new products or services.

This analysis is concerned with the processes, steps, and techniques of managing creativity in others rather than being creative yourself. For example: (1) Manager A is a highly creative individual who assails employees with ideas to the point where they can't keep up with the flow. As a result no one really knows what's going to happen from one day to the next-exciting and challenging, perhaps, but lacking: in purposive direction and probably damaging to productivity. (2) Manager B has few creative ideas but is highly effective at listening, encouraging, and helping staff come up with ideas that can then be put to the test. This checklist is mainly about Manager B.

As Advantages: every new product or service results initially from an idea that then follows an innovation cycle of testing, implementing, and marketing. It is generally accepted that the key to competitiveness is generating and successfully exploiting new ideas.

Some disadvantages: the environment in some organizations may prove hostile to creativity, and anyone managing creativity is likely to encounter obstacles, for example: free expression being stifled by a pervading culture of blame; general resistance to change; reluctance to think or move outside strict job descriptions; failure being regarded as a cause for penalties, not an opportunity to learn; a view that the best ideas come from the top; communication that is poor or moves only from the top down; rigid formalities and rules; inadequate or nonexistent incentives; slow decision-making. Accordingly, some actions that can emerge some factors:

Identify Potential Sources of Creativity. We tend to associate research with inventing new products, but it is just as likely to yield ideas for new processes, Sources of information include published academic research, newspaper reports, or articles in trade or professional journals.

Employees are the ones who handle the day-to-day problems, processes, and plaudits. They are the best placed for spotting opportunities or threats, devising better ways of doing things, or thinking of ways of doing different things. Customers may not always be right, but listening carefully and exploring their comments, feedback, and complaints yields new ideas. Relationships with suppliers can develop beyond purchasing into

partnerships exploring mutual benefit. Competitors have their own agenda for creativity; actively gathering intelligence on a competitor's activities can provide an early alert to new developments. Happenstance: a great deal of creativity seems to stem from unplanned and undirected circumstances.

Set an Example Yourself. This is a matter of attitude and style rather than being creative yourself, although that can obviously help. The idea is not to manage by visible face-time productivity, but by realizing that staff needs downtime for chatting, thinking, and having sessions to explore different things in different ways. Encouraging new ideas consistently, not just when (or if) you have the time. Discuss all ideas in open forum, not just those you think are good. Welcome explorations and different directions instead of insisting on keeping the status quo.

Foster a Climate of Creativity. A climate that fosters creativity is difficult to describe, but it is about. A sense of dynamism; a feeling of interest and mutual respect when people interact; an environment of controlled but flexible rules and procedures instead of blind conformance to the rules; an atmosphere, of individual energy, enthusiasm open-mindedness, and commitment.

Use Techniques for Creativity. Brainstorming involves spontaneous open-ended discussion in the search for new ideas. It is invaluable for generating large numbers of ideas, however off-the-wall they may appear at the time. Suggestion boxes gather ideas from employees improve productivity, cut costs, or improve working conditions, The key to successful suggestion schemes is to give feedback and reward contributors so employees realize that management listens to and values them. Focus groups explore a particular topic in some depth, allowing people to develop related ideas and build on others' views as they go along. Lateral thinking, pioneered by Edward de Bono, takes us outside our familiar, even organizational, way of reasoning and suggests that there are many ways of thinking about a problem. Mind mapping, developed by Tony Buzan (1996), mirrors the way the brain stores and retrieves information. It is a powerful way of expressing the thought patterns, pictures and associations that exist in the brain.

Become a Team Member. Although you may be the team leader, become a team member as well. Challenge others in the way they do things, even what they are doing, and encourage them to challenge you. You need to adopt a number of different roles to get the best from teams-it's useful at various times to be the manager who sits back, listens, and encourages and knows when to move away from an unprofitable track; the communicator who interprets input from different individuals; the devil's advocate who tries to get people to see that here is an alternative; the builder who makes links between a number of possibilities; and the coordinator who sums up when a consensus begins to appear.

Build in Breathing Space. There's no secret here: if you want people to be creative, you can't expect to see them "doing" all the time. In fact you can't expect to see them all the

time-they may be better at being creative out of your sight or hearing, If you trust people with space and time, generally they come up with the goods. Largely it's a question of trust, something that has to be given in order to be earned.

Build System for Creativity. Such systems will be based on the approaches outlined in Steps 1-6 above, They may include: (a) 360-degree appraisal - in which constructive review and feedback from customers, subordinates, peers, and managers takes place on a regular, honest, and open basis; (b) self-directed teams - small groups of people genuinely empowered to manage themselves and the work they do. They require flexibility and support from the organization and multi-killing and self-discipline from team members; and (c) flexible working - so that people are not disadvantaged by one-size-fits-all attendance requirements, which may no longer be appropriate or necessary for the type of work required. You can gain positive advantages by gearing the work to the employee instead of the other way around.

Devise Inexpensive Pilots. It is important to try out ideas that seem to promise much but may need significant investment. Plan how to pilot such ideas on a smaller scale to get information about whether they bear further development and learn from the initial phasing-in how to improve later, fuller implementations.

Feedback and Reward. No initiative will carry much value unless it is firmly supported with systems of feedback and reward. Letting employees know how their suggestions are turning out encourages them to be forthcoming with further ideas. Feedback should be constructive and supportive and should cover all the ideas employees have contributed, not just the ones an assessing panel has deemed worthy. Some successful suggestion programs reward all contributions in cash on a sliding scale depending on how far each idea can be developed.

Final Considerations

The growth and development organizations need to leave the different, but that will only happen when open space for the element called creativity and innovation. Those that leverage the solutions and overcome fears and prejudices, bring qualitative changes in the organizational environment. Creativity and innovation oxygen the daily lives of people bringing a healthy habit for the organizational environment, and being gradually transferred to other contexts and other environments. The most interesting is that the creativity to allow people to understand that if creative.

Describe an appropriate climate for creativity is not a difficult task. The big challenge is to foster a work environment where there is room for the flourishing of new ideas and congruence between the individual's needs and the demands of the organization. Our main concern is to examine the possible implications of creativity in day-to-day businesses, our reasoning leads to the following assumptions: (a) since the change the basic function of creativity, it is stimulated in societies and environments that give value

to change and that they accept the innovation as beneficial and necessary. (b) The nature of the innovations and changes desired determines the way that will make the creativity of individuals. Therefore, we must clearly define the paths so that the results are significant; and (c) Human nature being what it is, no effort (including a creative research) is sustained in the long term if there is no guarantee of reward, both material (concrete) or subjective (abstract), as the prestige, recognition and social admiration of peers.

Transcending these assumptions for the specific universe of companies, we could, responding to some assumptions, and recommend:

Look attracts and retains talented individuals in his team of high creative potential. It is easy to recognize these people. They are dreaming more and less than the common practice. They are also more averse to rules and regulations and therefore more prone to shocks and conflicts.

Create in your organization, the awareness that innovation and changes are essential to grow and compete successfully in the market. The company must not succumb to their ethical and moral values, but, apart from these, should not there other dogmas. Nothing and no one is sacred.

The environment and structure of the company must foster creativity, without the barriers created by hierarchy and bureaucracy. In practice, to get it is through groups or matrix-oriented projects.

Fix priority targets for its creative efforts. Overall, the company must be creative in the service of competitive advantage. We must continually find new ways to be better and more efficient than our competitors. But within this context, specific goals must be defined for each and every moment.

Spend generously the creative spirit of his men. Always remember that the initial idea, which generally comes from a man and not a group, is as important as its implementation and administration. In practice, unfortunately, most of the recognition goes to the latter two phases.

If you believe that creativity will come of its own accord or that it needs to be nurtured and often to try out new ways of doing things in a spirit of inquiry, to try managing creativity we do have a customer focus in order to produce goods or services that people want now or may want in the future. Understand the major business drivers profitability, competitors, technology, demand, costs-against which ideas will be evaluated. Encourage trials and experiments and use failure to move on, not back. Weigh up the importance of creativity when recruiting new staff and don't accept that all conflict is negative and don't accept that creativity takes second place to order and routine.

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