UNIT 1: CREATIVITY, CREATIVITY TECHNIQUES IN BUSINESS

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OVERVIEW

In this Unit, Creativity will be defined from a business perspective. The processes in the right and left sides of the brain will be discussed in relation to intuitive creativity and logical thinking. A phased approach to the creativity process will be developed, followed by an examination of the individual and organisational barriers to creativity. Then, in order to overcome such barriers, the reader will be appraised about how to create a creativity climate in the organisation. Finally, learners will be presented with a few creativity techniques in Management.

LEARNING OBJECTIVES

By the end of this unit, you should be able to do the following:

1. Define creativity as in relation to the business organisation.
2. Explain the functioning of the brain in terms of creativity and logical thinking.
3. Develop a phased approach to the process of creativity.
4. Be aware of the barriers to creativity at individual and organisational levels.
5. Develop an understanding of how to establish a climate of creativity in the organisation.
6. Compare and contrast a few creativity techniques as applied to business.
1.2 INTRODUCTION

Entrepreneurs are familiar with situations where ideas suddenly come to their mind and they are rarely concerned with their origins. This is usually the starting point of the entrepreneurial process.

Creativity can be considered as an innate ability or a talent. However, it is also recognised that it can be developed in individuals or groups through techniques that promote creativity in decision-making and problem solving. It can be argued that everyone has the potential for creative thinking, but not all of us use and exploit this ability, probably through lack of motivation and encouragement. For example, in opportunity spotting, people who miss the valuable opportunities that others have seen first often previously had access to the same information – but they did not interpret it in the same way.

Enterprising people tend to have more originality than others and are inclined to be more adaptable and show readiness to consider a range of alternative approaches. They usually challenge the status-quo and are sometimes regarded as being aloof.

Creative outcomes involve a process, which begins with recognition of a problem (or anticipation of an opportunity). The creative person then reflects on the issues and makes linkages (considerations and recommendations). From these, viable solutions emerge. It is recognised that creative solutions emerge not only from creativity but also from a process and sometimes a context.

1.3 DEFINITIONS

Management creativity is an old well-established topic, but is relatively new as a subject area in its own right.

Wertheimer, (1945) suggested that creative thinking involved breaking down and restructuring our knowledge about a phenomenon in order to gain new insights into its
nature. Creativity therefore may occur if we organise our thoughts in a way that leads readily to a different understanding of a situation. Similarly, trying to solve problems in the same way that they have always been solved in the past can sometimes lead to unforeseen difficulties because the business environment is experiencing rapid political, economic, social and technological changes.

Creativity is important in coming up with completely new ways of doing things rather than relying on stepwise change. Parkhurst (1999) defined creativity as “the ability or quality displayed when solving hitherto unsolved problems, when developing original and novel solutions to problems others have solved differently or when developing original and novel products”.

Activity 1

Identify a major assumption behind the above definition.

From the point of view of the entrepreneur, the focus for creativity is in developing commercial opportunities leading to new products, services and processes, for example, new marketing approaches.

Activity 2

Identify a recent marketing approach that appeared very creative to you.

Bolton Szent-Gyorghi, the physician and Nobel Prize winner stated that: “Discovery consists of looking at the same thing as everyone else and thinking something different.” Most people who watch football games simply follow the movement of the ball (exactly as the tv
camera tends to). People ignore or rather miss the tactical patterns as the other players move offensively or defensively (or simulate), that is, the whole game.

From the point of view of the academic discipline of entrepreneurship, the question to be answered is: How can we stimulate our own creativity in the enterprise?

Creative entrepreneurs display the ability to identify relationships among cause and effect, people and processes etc. that other people cannot see. These unorthodox relationships can give rise to new ideas, products and services that satisfy a market need for the entrepreneur. Creativity is both the starting point and the rationale for continued success. It is creativity which enables him/her to overcome obstacles and to have and keep an edge on competitors.

1.4 CREATIVITY AT AN INDIVIDUAL LEVEL – BRAIN PROCESSES

At an individual level, the human brain is composed of two sides that operate in different ways.

The left side of the brain performs rational and logical functions while the right side operates intuitive and non rational thinking.

```
Left side
  - Rational
    - Logical

Right side
  - Non-rational
    - Intuitive
```

The left side of the brain operates verbally and analytically in a linked, linear sequence, also called logical thinking. Left brain thinkers therefore tend to be very rational in their approach to problem solving. They prefer to work alone, will favour learning about experiences rather than learning by experiencing. These people can make quick decisions based on logical thinking.

Adaptive innovation therefore appears primarily a left brain activity.
Right brain operations are non verbal and link images together to form a holistic perspective, also called lateral thinking.

**Activity 3**

What do you see below?

Right brain thinkers are more intuitive and are influenced by their value system. Right brain thinking is emotional and imaginative in nature. They prefer working in groups and learn by doing (experiential learning).

### 1.4.1 Kolb’s Learning Cycle

Learning is an integrated cognitive and affective process running in a cycle.

![Kolb's Learning Cycle Diagram](attachment:kolb_diagram.png)

People who have preference for one particular phase do not complete the cycle and therefore do not learn effectively.
In so doing they generate a number of options and will not take a hasty decision. Creative innovation is therefore mainly a right brain activity.

In general, one will use both sides of the brain, shifting to one or the other side depending on context (although one particular person may show predisposition to use one side in preference).

Both sides of the brain are, however, complementary and effective managers are those who can harness the potential of both sides of the brain. The educational system, for example, emphasis on maths education tends to encourage logical thinking, that is, left brain activity. Some authors have speculated that this may well explain why so many successful entrepreneurs seem to have had difficulties in the formal educational system.

Activity 4

Reflect on classifying planning and implementation as right brain or left brain activities.

1.5 DEVELOPING CREATIVITY

Creativity can be developed in people through a planned training approach. A context has to be created where people are encouraged to deliberately set aside the habit of logic and rather develop lateral thinking. To achieve this they must be motivated towards developing a number of skills and characteristics.

According to Majuro (1992), these include:

- Conceptual fluency – capacity to generate ideas.
- Mental flexibility – lateral thinking skills.
- Originality – ability to produce atypical solutions to problems.
- Suspension of judgement – as in brainstorming, participants refrain from
commenting on others’ ideas.

**Impulsivity** – expression of first hand impressions or gut feelings.

**Anti-authority** – willing to combat hierarchy and to challenge authority.

**Tolerance** – can tolerate ambiguity and differences.

*Link: Personal Creativity test*

Go to www.creax.com/csa. You will find a creativity test. It assesses you on eight dimensions: abstraction, connection, perspective, curiosity, boldness, paradox, complexity and persistence.

Thompson (1969) put forward the idea that while creative people are required, there is also a need for a creative context. He believes that creativity is enhanced when people have some freedom, but not too much; high internal commitment to the task, but not too high a commitment; a high proportion of intrinsic rewards, but some extrinsic rewards as well; some competition but not winner-take all competition.

**Activity 5**

Explain the limitations mentioned above.

It is therefore important to recognise that an entrepreneurial outcome is dependent both upon creativity (individual or group) and on the process and context preceding the outcome.

### 1.6 CREATIVITY PROCESS

At an individual level, the creative process can be broken into five phases as shown in figure below.
Phase 1: Preparation
Preparation refers to the background, experience and knowledge brought by the entrepreneur to the problem solving or opportunity recognition process. Internal sources can be R & D Marketing and sales data. External sources include Competitors, Suppliers and Customers.

Preparation includes generation of awareness of different ideas and ways of doing things. An entrepreneur normally needs experience to be able to spot opportunities. Bygrave (1997) reports in his studies that 50 to 90 percent of start ups ideas emerge from a person’s prior work experience. Carrying a notebook and recording ideas and information can be useful.

Phase 2: Incubation
The incubation phase can be conscious or it can be unconscious and takes place while a person is engaged in another activity, for example, one which does not require left brain dominance (the subconscious mind works on the problem). It is interesting how people get ideas after sleep. Sleep takes place when the left brain is tired and during this period the right brain dominates. Incubation may therefore need ‘sleep’. Creativity can hence take time.

Phase 3: Insight Phase
Insight is the flash of recognition - when the idea is born or the solution to a problem is reached. It is sometimes called the ‘eureka’ experience after Archimedes. At this point in time, the entrepreneur may go forward or else go back to preparation again if it is felt that more knowledge is required before pursuing it.
Phase 4: Evaluation Phase
The ideas/solutions are subjected to scrutiny and analysed for viability. Entrepreneurs who skip this step may find later that the idea was not feasible, therefore not a business opportunity.

Burns (2007) reports that the Royal Mail Group has its own Creativity Laboratory. This consists of a number of open areas with groups forming and disbanding continuously, all in informal seating arrangements. Walking around is recommended and people can write on all the white walls to encourage free flow of ideas.

Ideas are put on anonymous vote through computer systems and records of the whole processes are left, including photographs of the white walls.

Phase 5: Elaboration Phase
Also called the implementation phase, it is where the creative ideas are put into a final form. The details are worked out and the idea becomes a new product/service or a new business concept. For a new business, it is here that the business plan is written.

1.7 BARRIERS TO CREATIVITY

The rationale behind identifying barriers to creativity is to proceed by removal of blockages so as to create the right creative environment.

Deakins & Freel (2003) identify four barriers to creativity:
- Vertical thinking: defining the problem in only one way.
- Stereotyping situations and compartmentalisation.
- Compressing information.
- Complacency and non inquisitiveness.
**Activity 6**

Discuss how each of the above can impede creativity.

Von Oech (1998), list ten blocks to individual creativity:

1. The fallacy that there is only one correct solution to a problem.
2. The fallacy that logic is important in creativity.
3. The tendency to be (very) practical.
4. The tendency to follow established rules unquestionably.
5. The tendency to avoid ambiguity in viewing a situation.
6. The tendency to assign a blame for failure.
7. The unwillingness to recognise the creative power of play (and fun).
8. The tendency to think too narrowly and with too much focus.
9. The unwillingness to think unconventionally because of the fear of appearing foolish.
10. The lack of belief that you can be creative.

**1.7.1 Barriers for Individuals**

Arnold (1962), suggested three blocks to individual creativity, namely:

1. Perceptual blocks, which prevent a person from receiving a true, relevant picture of the outside world.
   e.g. either/or tendency whereby other alternative solutions are missed.
2. Cultural blocks, which result from influences of society. The individual is insufficiently robust to resist social pressures that reject any new idea at the outset.
3. Emotional blocks such as fear, anxiety and jealousy. Poor effectiveness can result from fear of failure.
1.7.2 Barriers to Organisational Creativity

Majaro (1988) suggested that there is a link between creativity and organisation level barriers. While some of these can be removed, others only have to be circumvented because they are too firmly seated in organisation history and tradition. A few main organisational barriers are discussed below.

1.7.2.1 Lack of Resources and Management Support

Organisations need some ‘slack’ resources in order to be able to try out new ideas. Some floating spare manpower and other resources is going to enhance the capacity of the firm to generate ideas and identify valuable commercial innovations. Firms with spare available resources can easily and readily field a task force to manage and implement an inflow of innovative ideas.

1.7.2.2 Bureaucracy and Red Tape

Bureaucracy can reduce the ability of companies to innovate, being the opposite of flexibility. Bureaucracy requires people to follow rules and regulations without questioning and the pressure to conform inevitably limits creativity which requires a maximum of freedom.

1.7.2.3 Functional ‘Myopic’ Thinking

This refers to seeing things only from a marketing or finance (another functional area) perspective. Organisations function along these lines for efficiency, but this unfortunately results in identity building. Marketers, for example, may over rely on the premise that successful product design starts from a customer. This can stifle internally developed creativity if carried out to the extreme.

1.7.2.4 Fear of Taking Risks, Fear of Criticism and a Tendency to Conform

People fear to be ridiculed for their ideas and may therefore not be willing to take risks. They may therefore retain ideas with fear of being unsuccessful, especially when company profitability is concerned.
Instead of appearing eccentric, people prefer to conform to established group norms and to espouse the general view of the group.

### 1.7.2.5 Resistance to Change

Creativity being synonymous to change, people tend to believe that it will result in a disruptive change in their working habits, responsibilities, working methods and so on. Resistance to change will therefore limit creativity.

**Activity 7**

Would you wait for one major opportunity breakthrough or would you rather tap a few good small opportunities?

Having reviewed the factors that block creativity in individuals and organisations, it is understood that organisations can overcome barriers to creativity by creating and maintaining a proper climate that is conducive to creativity.

### 1.8 CREATING A CLIMATE FOR CREATIVITY

“Organisations can create a climate for creativity by considering the people, the process and the structure of the organisation”, Proctor (2002).

#### 1.8.1 People

- Prudent risk taking should be the norm e.g. what losses can be sustained without punitive action being taken against the person concerned.

- Management involvement and Rewards.
  
  Top management is committed to fostering a creative climate in the organisation. Management responds positively to new ideas and links specific performance with rewards.
- Give autonomy by removing supervision. This gives freedom of thought and leads to innovative and creative actions.
- Provide resources, for example, organisational slack and financial resources are made available.
- Forster team spirit, for example, through social interaction and work group competition. Problem solving retreats (outdoor programmes) can be organised. Moving away from the environment of the problem can shed new light.

1.8.2 Process
- Encourage a continuous flow of ideas, for example, create and idea bank or suggestion scheme.
- Employees can record ideas for new products, improving work procedures, cost reduction and so on and submit them electronically or on paper for management to consider. This tool is successful when employees know that something will be done with the ideas.
- Establish an innovation council.
  Recognition of creativity and innovation can be achieved through the formation of a council specifically set up to look at new ideas and initiatives.

1.8.3 Structure

Differentiate the structure
This is done as the firm grows by developing specialist notes, for example, Research and Development.

1.8.4 Tolerate and Encourage Different Viewpoints
Creativity arises when a problem is viewed from different perspectives. This gives a better insight. Within organisations, this can be achieved through cross-functional teams, for example, a matrix structure within a functional structure or creating an R & D – Marketing interface.
1.8.5 Introduce Cross Training
People are trained in different functional areas so that they ultimately understand all aspects of the business and are more likely to have a holistic picture and come up with integrated solutions to problems.

1.9 CREATIVITY TECHNIQUES

A number of techniques exist to help generate new ideas and, in general, entrepreneurs identify more ideas than opportunities. The notion that creativity can be learned or enhanced holds important implications for entrepreneurs who need to be creative in thinking for decision making, problem solving and idea generation.

According to Timmons (1999), there is evidence that one can enhance creative thinking. He cites the example of the group called Synectics of Cambridge, Massachusetts, one of the first organisations to conduct training in creative thinking applied to business. The Synectics approach to developing creativity encompassed the following theories:

- The efficiency of a person’s creative process can be markedly increased if he or she understands the underlying psychological processes.
- The emotional component in the creative process is more important than the intellectual and the irrational more important than the rational.
- The emotional and the irrational elements need to be understood in order to increase the probability of success in problem solving situation.

Approaches to unleashing creativity include brainstorming, focus groups, analogy, Attribute listing, Gap Analysis and so on.

1.9.1 Brainstorming
This is one of the main techniques used for group creativity. Osborn (1953) is often credited as being the inventor of brainstorming. He described it as a technique that helps to overcome the restrictive nature of evaluation in business meetings. He further believed
that social pressures prevented people from freely expressing their ideas. To remedy this situation, he proposed to have structured meetings where ideas could be expressed freely prior to evaluation, that is, judgement was deferred in order to promote creativity.

One of the basic principles behind brainstorming is therefore determinant of judgment and the spontaneous presentation to the group of any ideas (even the wildest thoughts) that occur to any person in the group. The procedure facilitates divergent thinking and results in the production of a large number of ideas from different perspectives. Here, making ‘mistakes’ and putting forward ideas which do not work are not only acceptable, it is also desirable. This is done to enable people to overcome the fear of making mistakes and/or appearing foolish in front of others.

Brainstorming starts with a problem to be solved or an idea to be generated. A facilitator encourages and writes down (on a board) ideas as they come. There are no ‘bad’ ideas. Ideas can become springboards for other ideas (build on the creativity of others) by using the right brain. The left brain can be used to analyse these ideas later.

Brainstorming is best carried out using a multidisciplinary team so that the problem/task can be approached from different angles so as to have cross facilitation of ideas.

**How to run a brainstorming session?**

1. Describe the outcome you are trying to achieve – the problem or opportunity – BUT NOT THE SOLUTION. This could be a broad area of investigation – new ideas and new markets.

2. Decide how you will run the session and who will take part. You need an impartial facilitator who will introduce things, keep to the rules and watch the time. They will restart the creative process if it slows down. The group can be anything from 4 to 30. The larger the number the more diverse the inputs but the slower (and more frustrating) the process – so something around 12 is probably ideal.

3. Set out the room in a participative (i.e. circular) and informal style. Comfortable chairs are important. Refreshments should be available continuously. Make certain there are flip charts, coloured pens and so on. or, if available one can use some of
the specialist software that is available (e.g. Brainstorming Toolbox). Each person should also have a note pad so they can write down ideas.

4. Relax participants as much as possible. The style is informal. The rules of engagement should be posted clearly for all to see and run through so that everybody understands.
   - Quantity counts, not quality – postpone judgement on all ideas.
   - Encourage wild, exaggerated ideas – all ideas are of equal value.
   - Build on ideas rather than demolish them.

5. Open the session by asking for as many ideas as possible. Get people to shout out. Write every idea down on the flip chart and post the sheets on the wall. Encourage and engage with people. Close down criticism. Try to create more engagement.

6. When the ideas have dried up – it might take a little time for it finally to do so – close the session, thanking participants and keeping the door open for them should they have any ideas later.

7. Analyse the ideas posted. Brainstorming helps generate ideas, not analyse them. What happens from here is up to you. Sometimes the people who generated the ideas can also help sort them, but remember to separate out the sessions clearly. Perhaps excellent ideas can be implemented immediately, but do not forget to investigate the interesting one – no matter how ‘off-the-wall’.

(Source: Burns, 2007, p. 86)

For more information on the technique Link with: www.Brainstorming.co.uk

Strictly speaking, not all meetings and conferences can be called brainstorming sessions unless specific rules are laid down to ensure that the idea generation stages are separated from the evaluation stages

1.9.2 Focus groups

A focus group is a gathering of 5 to 10 people who have been selected because of their relationship with the issue being discussed. Focus groups can be used to generate new business ideas.
The give and take nature of the group discussion enables companies to uncover what is on customer’s minds. Focus groups are conducted by trained moderators whose goals are to keep the group ‘focused’ and to generate lively discussion. The moderator should understand the underlying objectives of the task and the success of the undertaking largely depends on the moderator’s ability to ask the questions that keep the discussion on track.

One example of a focus group may be a supermarket in which mainly foodstuffs are sold. They conduct a focus group of 7 to 10 regular customers and ask the focus group: “*What is it that you do not like about our supermarket?*” One customer may say, “*You sell 1 pound bags of washing machine powder. That is okay, but I often run out of powder at home and sometimes it is a week before I get back to the supermarket to buy another bag. If you sold 3-pound or 5-pound bags I could solve my problem and even get a bulk discount. I agree I could buy three or five 1-pound bags, but that would cost more.*” The moderator may then ask the Group: “*How many of you would be willing to buy 5-pound bags*”.

### 1.9.3 Attribute Listing

In attribute listing, we ensure that all possible aspects of a problem have been thoroughly examined.

Example: List all the possible attributes of bath soap.

For each attribute, list ways in which each of the attributes could be changed. By studying each of these, it can be possible to find ways of improving the product, for example, to design a bath soap that does not ‘slip’ between the fingers during a shower.

For improving a torch light, one may proceed as below:

<table>
<thead>
<tr>
<th>Feature</th>
<th>Attribute</th>
<th>Ideas for improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Body</td>
<td>Metal</td>
<td>Plastic, Recycled plastic, light alloy</td>
</tr>
<tr>
<td>Battery</td>
<td>AA type</td>
<td>Rechargeable by plug in</td>
</tr>
<tr>
<td>Bulb</td>
<td>Filament</td>
<td>Economy bulb, spare bulb in cap</td>
</tr>
<tr>
<td>Switch</td>
<td>On/Off</td>
<td>On/Off Intermittent/Economy mode</td>
</tr>
<tr>
<td>Weight</td>
<td>Light</td>
<td>Floatable (+ waterproof)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(+ handstrap)</td>
</tr>
</tbody>
</table>
Attribute listing is a powerful creativity tool for quality improvement of complex products, processes or services.

Activity 8

Try the technique for improvement of this on-line course and send to your course tutor.

1.9.4 Mind Mapping

This is a visual method of mapping information to stimulate its generation and analysis. Unlike a computer, the human brain works associatively as well as linearly. As soon as it receives information, it compares, contrasts, integrates and synthesizes it. Every single work thereby finds numerous links associating it with numerous related ideas and concepts.

Mind mapping involves writing down a central idea and reflecting upon new and related ideas. One focuses on key ideas which are written down and looks out for possible branching outs and connections. To make a mind map, one starts with the main idea from the centre of a page and works outwards in all directions and from there in other directions and so on using both words and images. Every thing on the map is in effect a centre of another map. Mind maps can be very creative and tend to generate new ideas and associations that would not otherwise have been thought of before.

Activity 9

Produce a mind map for designing a curriculum in creativity.
For example, if we want to generate ideas about who use mind mapping and what use they make of it, we can end up as follows:

**Action Plans**
- Brainstorming
- Problem Solving
- Meetings
- Notetaking
- Outlining

**Managers**
- Teachers
- Undergraduate Students
- Postgraduate

**Uses**
- Meeting

(Source: Proctor, 2002)

[See links for more techniques]

### 1.9.5 Force Field Analysis

<table>
<thead>
<tr>
<th>Driving forces</th>
<th>ACTUAL Importance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staff have experience</td>
<td>1</td>
</tr>
<tr>
<td>Staff want to succeed</td>
<td>4</td>
</tr>
<tr>
<td>Staff are hard-working</td>
<td>3</td>
</tr>
<tr>
<td>Staff are resourceful</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Restraining Forces</th>
<th>DESIRED Importance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Everyone under time pressure</td>
<td>4</td>
</tr>
<tr>
<td>Ideas not rewarded</td>
<td>1</td>
</tr>
<tr>
<td>Bosses resistant to change</td>
<td>3</td>
</tr>
<tr>
<td>No resources to develop ideas</td>
<td>2</td>
</tr>
</tbody>
</table>

Increase
- How to make use of experience of staff?
- How to make use of resourcefulness of staff? etc.

Decrease
- How to reward staff?
- How to lessen resistance to change? etc.

(Source: Proctor, 2002)
Force field analysis facilitates the graphic representation of a problem. ‘Driving’ forces work in favour of a solution while ‘restraining’ forces work against its implementation. The idea is to rank these forces for their degree of importance and then giving priority to reduce the impact on a problem.

**Gap Analysis (Additional Reading Materials Adapted from Burns, 2007)**

This is a market-based approach that attempts to produce a ‘map’ of product/market attributes based on dimensions that are perceived as important to customers, analysing where competing products might lie and then spotting maps where there is little or no competition. Because of the complexity involved, the attributes are normally shown in only two dimensions. There are a number of approaches to this task.

Perceptual mapping places the attributes of a product within specific categories. So for example, the dessert market might be characterised as hot v/s cold and sophisticated v/s unsophisticated. Various desserts would be mapped onto these two dimensions. This could be shown graphically. The issue is whether the ‘gap’ identified is one that customers would value being filled – and means understanding whether they value the dimensions being measured. That is a question for market research to attempt to answer.

Non-metric mapping maps products in groups that customers find similar and then tries to explain why these groupings exist. A classic example would be in the soft drinks market where products might be clustered and then described simply in terms of still v/s carbonated and flavoured v/s unflavoured. The key here is also finding the appropriate dimensions that create opportunities for differentiating the product and creating competitive advantage. The mapping of soft drinks on the two dimensions above is unlikely to reveal any gaps in the market.

Repertory grid is a more systematic experience of this technique. Customers are asked to group similar and dissimilar products within a market, normally again in pairs. They are then asked to explain the similarities and dissimilarities. The sequence is repeated for all groups of similar and dissimilar products. The explanations are then used to derive
‘constructs’ which describe the way in which customers relate and evaluate the products. These constructs form a grid that can be used to map the products, applying the words used by the customers themselves.

1.9.6 Problem Reversal

This technique is based on the premise that attributes, concepts or ideas, all have their opposites. For example, one can discover the importance of action through the consequences of inaction. To stimulate creativity, we should be capable of seeing things backwards, inside out or upside down.

- Stating the problem in reverse, that is, changing a positive statement into a negative one, for example, if you want to reinforce the behaviour required to satisfy customers, ask your front office staff to list the ways one can offer a bad customer service.
- Figuring out what everybody else is not doing. When American manufacturers were designing large, powerful cars, their Japanese counterparts focused on small, fuel efficient cars.
- Turning victory into defeat or defeat into victory. The 3M Post-IT Note was developed following a flop. A 3M engineer put some glue on small colourful pieces of paper and these could not ‘stick’ hard. This glue was originally termed an ‘innovative failure’.
- If you forget the attributes of the right brain in an exams question, ask yourself about those of the left brain and then extrapolate for the opposite characteristics.

1.10 SUMMARY

Creativity has been seen as a process occurring in a number of phases. The barriers to creativity have been identified and measures to be taken to establish a climate of creativity on the organisation have been mentioned. A few techniques for developing creativity in the business were proposed.
1.11 REFERENCES