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# The Organizational Creativity Actualization Model: A Book Proposal

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### First Reader

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*The Organizational Creativity Actualization Model:*

*A Book Proposal*

by

Russell Schneck

An Abstract of a Project

in

Creative Studies

Submitted in Partial Fulfillment  
of the Requirements  
for the Degree of

Master of Science

May 2011

Buffalo State College  
State University of New York  
Department of Creative Studies

## ABSTRACT OF PROJECT

*The Organizational Creativity Actualization Model:**A Book Proposal*

This project consists of a book proposal, including two sample chapters, that provides a vision for how organizations can effectively use creativity and creative thinking to address the rapid escalation of complexity. The working title for the book is: *The Creativity Organization: Responding to the Challenges and Opportunities of Complexity*. The book will explore the organizational development requirements and programs necessary to transform an organizational culture so that it will consistently and sustainably develop and support creativity. At the foundation of this discussion is the Organizational Creativity Actualization Model (OCAM). This model considers organizational creativity as a system of interdependent parts with a creative product as its intended outcome and it presents a tiered approach to the development of capabilities building upward from a base of leadership. This book will be an expression of my philosophy of how the workplace can be a more rewarding, productive, and enriching experience by meaningfully engaging people.

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Russell Schneck

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Date

Buffalo State College  
State University of New York  
Department of Creative Studies

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Candidate

## **Acknowledgements**

Any appreciation I express for what I have been able to experience and accomplish in the Creative Studies program begins with an acknowledgement of Meryl Schaktman. Her encouragement and support turned thoughts about pursuing a Master's degree into reality.

This project is the culmination of the work I have done, and the interests I have pursued while in the program. My coursework has progressed toward this project since I started writing my first paper for CRS 559, Principles in Creative Problem Solving. For this reason, I need to express my gratitude to the faculty and to my classmates. Your influence and inspiration is evident in this work.

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## **Section One: Background to the Project**

“It is the lessons of my career that bring me to this application process” (Schneck, 2009, p.1). These are the words that began my letter of intent to the International Center for Studies in Creativity. It seems fitting that the same focus that brought me to the Creative Studies program would continue to guide the efforts of my Master’s project. The motivations that were present when I applied to the program in 2009 continue to drive me today. Now they can be articulated and pursued with the support of a body of knowledge, the collective learning experience of my cohort, a community of colleagues, and a personal awareness that I did not have before entering the program.

The intention of my Master’s project is to improve the quality of the workplace experience, and since work occupies such a significant portion of our lives, this means the ultimate purpose is to improve the overall quality of life for working individuals.

This perspective reflects the strong influence that Tumin (1992) has had on my thinking. Prior to reading his work, I considered creativity and creative problem solving as useful to make organizations more effective. Tumin made me see that support for creativity is considerably more essential than that. Creativity defines a way to make the experience of work more meaningful. This realization makes the development and support of organizational creativity more than a means to improve the bottom line, it becomes a societal obligation in the support of human potential.

My letter of intent continued with a description of frequent occurrences that are at the heart of the lessons of my career:

Too often I have seen companies insist on continuing to follow the same path while somehow expecting different results. Too often I have seen executives who

believe they can transform an organization by directive—without adequate planning, explanation, or training. (p. 1)

These remarks define the experiences that make Tumin's insight (1992) so significant to my point of view. My observations touched only the outward behaviors, not the consequences for individuals. Tumin (1992) directly addresses the implications for workers: "In the average work situation, the worker tends to spend his most energetic hours at a job which does not draw his talents out of him; does not exercise his creative potential..." (p. 112). Tumin (1992) goes on to describe the full costs of associated with these circumstances: "The denial of creative involvement at work results in socially significant pathologies with an import far beyond the scope of the job itself" (p. 113). This articulates the importance of a creatively engaged workforce in the starkest terms. My letter of intent (Schneck, 2009) expressed my desire to help organizations recognize and achieve the benefits available by utilizing the creative talents that exist in every individual:

I am *driven* to confront the inefficiencies and challenges that occur when organizations fail to understand the importance of utilizing a structured methodology for problem solving and planning or when they fail to understand the importance of the *creative potential* that exists within their employees. (p. 1)

The differences in our workplaces today compared to when Tumin wrote his article, in 1953, cause me to disagree with one of his assertions. I cannot accept his premise that it is virtually impossible to alter the work situation for most of us (Tumin, 1992); in fact, I not only believe we *can*, I believe we *must*. The article was written during a time when our economy was manufacturing-based. Workplaces could be

unsupportive of creativity and still be effective, although as Tumin pointed out, this came at a significant social cost. We are now in a knowledge-based economy characterized by rapid change and complexity. We can no longer view creativity as a consideration unrelated to effectiveness; creativity must be recognized as an absolute requirement for effectiveness. My letter of intent addresses the significance of change:

The need for business to embrace creativity as a fundamental competency has never been greater. A common strategic failing is the inability to envision how the *future* could or should be, especially as it relates to change. Organizational change has become the norm. (Schneck, 2009, p. 1)

With this statement I was speaking directly to the specific failing of imagination, and the conditions of constant change and complexity—which make the ability to overcome that failing increasingly important. It is in this expression that the ability to envision a desirable future, which requires creativity, becomes paramount.

My Master's project will provide a vision for how to develop and support the creative capabilities that inherently exist in organizations to meet the challenges of today, tomorrow, and beyond. The work will be to create a book proposal, including sample chapters, that describes how organizations can develop and support creativity and creative thinking to effectively meet their biggest challenge, the rapid escalation of complexity (IBM, 2010). The working title for my book is: *The Creativity Organization: Responding to the Challenges and Opportunities of Complexity*.

The book will explore the organizational development requirements and programs necessary to transform an organizational culture so that it will consistently and sustainably develop and support creativity. This will be achieved using the Organizational

Creativity Actualization Model (OCAM) which has been evolving in my coursework since CRS 580, Creativity Assessment: Methods and Resources. The permeations showing the development of the model are presented in Figures 1-4. Another aspect of my project is to continue to integrate the principles of creativity and systems thinking. Bringing the tools and concepts of systems thinking into the Creative Problem Solving process is a powerful combination that solidifies problem definition and clarification particularly in situations where there are multiple stakeholders with contrasting views of a problem.

By presenting a framework to develop and support creativity, *The Creativity Organization: Responding to the Challenges and Opportunities of Complexity* also defines a path that will facilitate change. This is a necessary and important consideration since the overarching goal of my Master's project, improving the quality of the work experience, requires change. Kotter (1995) provided a summation consistent with my experience to define organizational change efforts. He stated:

These efforts have gone under many banners: total quality management, reengineering, rightsizing, restructuring, cultural change, and turnaround. But, in almost every case, the basic goal has been the same: to make fundamental changes in how business is conducted in order to help cope with a new, more challenging market environment. (Kotter, 1995, p. 59)

In today's constantly changing and increasingly complex environment, these initiatives are constant; there is always a new more challenging market environment to cope with. Therefore, it is essential for organizations to be able to undergo these transformations without the tremendous turmoil that often accompany them. In my

experience the successes, the failures, and the results in between have all included a good deal more inefficiency and confusion than was necessary. Again, Kotter (1995) offered an assessment that corresponds to my experiences:

A few of these corporate change efforts have been very successful. A few have been utter failures. Most fall somewhere in between, with a distinct tilt toward the lower end of the scale. (Kotter, 1995, p.59)

It is my experience with these types of initiatives, particularly the less successful, that solidifies my commitment to the combined application of creativity and systems thinking. To put it succinctly, systems thinking offers the way to assess and understand *what is* while creativity adds the ability to see *what can be*. Organizational transformation requires both.

### **Rationale for Selection**

My vision paper in CRS 635 was titled *Connecting the Past, Present, and Future*. My Master's project continues with the same theme.

My *past* is reflected in my motivations for applying to the Creative Studies program. This reflection highlights that this project is the real fulfillment of my ambition for pursuing my studies.

I continue to be motivated by the same drive expressed in my letter of intent. My Master's project will present a unifying framework, the OCAM, to define the organizational development requirements necessary to actualize the creative potential of a workforce. Working to develop organizations that are supportive of creativity and learning by applying an integration of the principles of creativity and systems thinking, literally feels like a calling. It is for this reason I have decided to make my Master's

project a book publishing proposal. Having a book published is the way for my views to have the greatest potential influence.

My *present* is reflected in the way my coursework has directly progressed toward this project. It is an extension and culmination of the work I have done, and the interests I have pursued and developed while in the program.

The thinking that has resulted in the Organizational Creativity Actualization Model started with my first paper in the first class in the program, CRS 559 Principles in Creative Problem Solving. This work began with a focus on climate and evolved into a discussion of the importance of leadership in establishing and maintaining climate. This planted the seed for the idea of a hierarchy although the idea of a visual representation to show this concept did not exist at the time.

The first presentation of a model was in my final project in CRS 580, Creativity Assessment: Methods and Resources (see Figure 1).

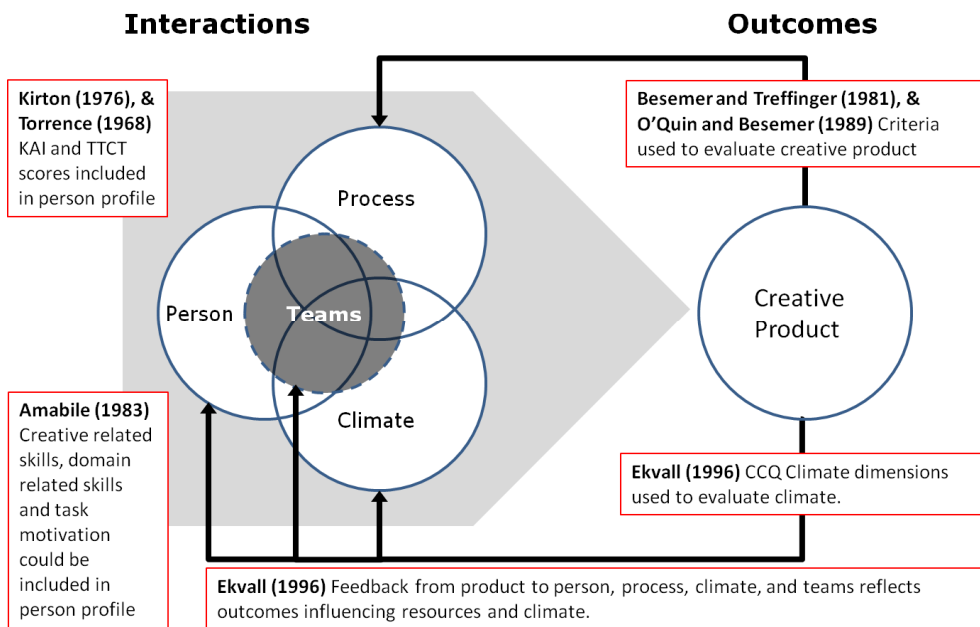
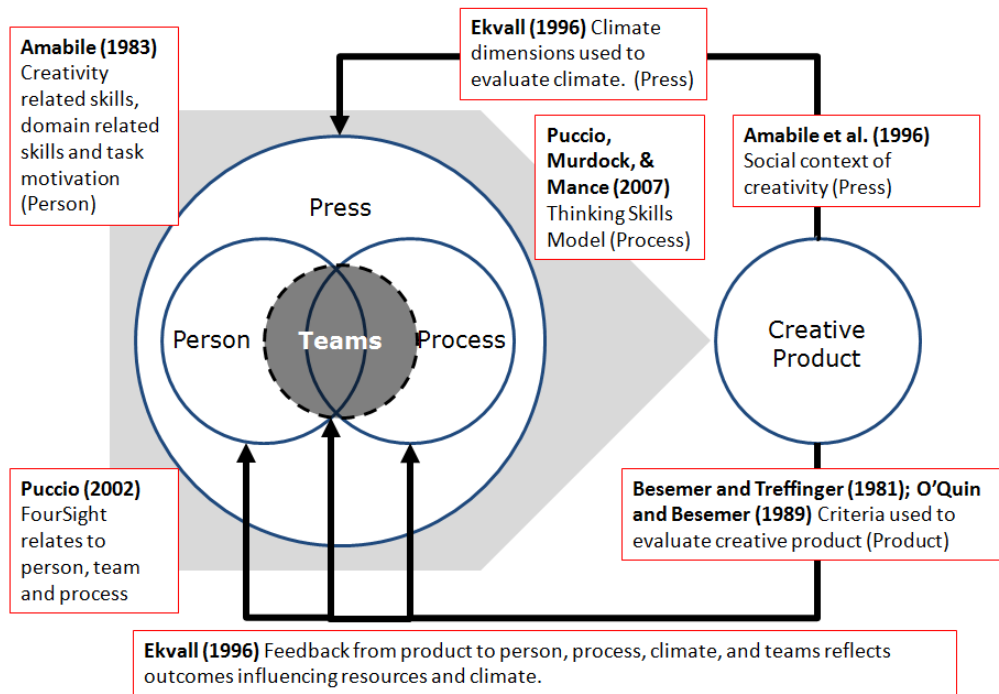


Figure 1. First presentation of a model of creativity from CRS 580, Creativity Assessment: Methods and Resources.

I used a graphic based on the four-P's, person, process, press, and product (Rhodes, 1961), with the addition of teams, as a unifying framework for the concepts presented in *Selected Theories and Models for Assessing Creativity* in Puccio and Murdock (2007).

This version of the model was not a hierarchy; it was a depiction to show a creative product is the result of the interaction of person, process, teams, and climate. It included the recognition that the assessment of product begins a feedback cycle (Ekvall, 1996) that informs the continuous development of the other dimensions of creativity. Although I did not appreciate the significance at the time, this was an implicit inclusion of a systems thinking perspective.

The visual representation of my thinking evolved and expanded to two models in my Vision paper in CRS 635, Creativity and Change Leadership. In addition to a revision of the existing model from the Creativity Assessment class (see Figure 2), a second



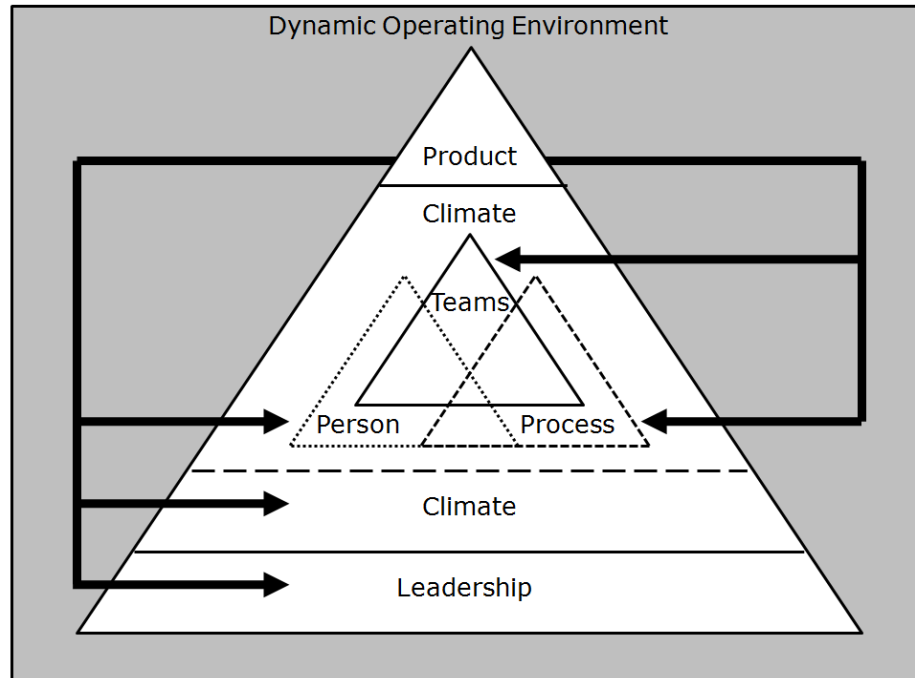


*Figure 2.* Revised presentation of a model of creativity from CRS 635, Creativity and Change Leadership.

graphic, Figure 3, was introduced to convey the concept that there is a hierarchy to develop sustainable organizational creativity that begins with a foundation of leadership; the seed that had been planted with my first paper had started to grow. Feedback from Dr. Puccio regarding the hierarchy continued to push my thinking, specifically around how training in Creative Problem Solving often leads to an improvement to organizational climate. This would ultimately drive the crucial changes that are included in the current model, work that was formulized in CRS 625, Current Issues in Creative Studies.



*Figure 3.* First presentation showing the sequential development of the organizational competencies from CRS 635, Creativity and Change Leadership.



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*Figure 4.* Creativity model and sequential development of organizational competencies were combined in CRS 625, Current Issues in Creative Studies. This is the current Organizational Creativity Actualization Model (OCAM).

The evolution of my thinking and its manifestation in the model continued with my Big Question paper in CRS 625, Current Issues in Creative Studies (see Figure 4). The two graphics present in my Vision paper were combined into a single model. In focusing on a single model, the original intent of a unifying framework was reestablished. But while the original model supported the theories in the creativity assessment textbook, and showed the interrelationship of the dimensions of creativity, the current Organizational Creativity Actualization Model accomplishes this initial intention and has evolved into a framework for defining the sequence and components necessary to transform an organizational culture so that it is able to consistently and sustainably

support creativity. My work in the Current Issues in Creative Studies class also firmly established my conviction that the intersection of creativity and systems thinking is the foundation for organizational transformation. Caughron, Shipman, Beeler, and Mumford (2009) fully opened my eyes to this perspective by looking at organizational change as social innovation and presenting a cognitive problem-solving approach that applies systems thinking principles by emphasizing the application of mental models, case-based knowledge, and causal analysis. My Master's project is literally an expansion of my Big Question paper. Many topics that were allowed a paragraph in the paper will become chapters in the book.

My *future* is represented in multiple ways by my Master's project. A book based on the OCAM will be a thorough articulation of my philosophy of how the workplace can be a more rewarding, productive, and even enriching experience by engaging people in the most meaningful and complete ways possible. In this way it will be the foundation of much of what will follow. It will inform the service offerings of *WorkingLessons*, my organizational development consultancy that will be my primary focus following my completion of the Creative Studies program. The research and the paper will be a substantial body of work that will form the basis of future publishing proposals. And finally, the work on this project can be regarded as a bridge toward continuing my education. I am considering a PhD in Organizational Systems and my Master's project, and the research it entails, will directly benefit this ambition.

## Section Two: Pertinent Literature

Figures 1 and 2 highlight the importance that the creativity literature has had on the evolution of the Organizational Creativity Actualization Model. These figures show how the model was originally conceived of as a framework to connect specific theories to a broader context. As the model has evolved, it is the broader context represented by the model itself that has taken on greater importance. However, the work cited on these figures remains important to my Master's project. It is the foundation of my belief that in order for the full potential of organizational creativity to be realized, the dimensions of creativity must be developed and supported as interrelated parts of a system.

My research included an investigation of potential publishers. Initially my proposal will be submitted to Harvard Business Review Press, Jossey-Bass, and Berrett-Koehler. All three publish in relevant subject areas, consistently produce quality products, and accept unsolicited manuscripts. Their proposal guidelines are an important resource for my project and can be found at:

- <http://hbr.org/guidelines-for-authors-hbs>
- <http://www.josseybass.com/WileyCDA/Section/id-290030.html>
- <http://www.bkconnection.com/static/proposal.asp>

Since my Master's project builds on the work I have been doing, I have an extensive list of resources compiled; this is reflected in the bibliography. I also present a list of key words and phrases particularly relevant to components of the OCAM underrepresented in my research to date, and areas directly related to my key learning objectives. Key words and phrases:

- Creative Leadership

- Complex Social Systems
- Complexity
- Leadership
- Learning Organizations
- Organizational Change
- Organizational Development
- Social Innovation
- Systems Thinking
- Team Development
- Teams

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### Section Three: Process Plan

The work of producing the outcomes for my Master's project was more challenging and time consuming than expected. While there were valuable practices from my professional project management experience that were beneficial toward the completion of this undertaking, the fact that I had never created a book proposal or attempted to write a book before meant improvisation turned out to be as important to the process as planning.

The project is comprised of the following components:

- The Write-up
  - Concept Paper
  - Final Write-up
- Book Proposal
- Sample Chapters
  - Chapter 1 It's a Complex World
  - Chapter 5 Introduction to the Organizational Creativity Model

Each of the components that will be included in the final delivery of my Master's project required the cognitive and affective skills defined by CPS: The Thinking Skills Model (Puccio, Murdock, & Mance, 2007). Maintaining a deliberate awareness of the appropriate skill and tools to apply for each task or challenge was a direct and frequent application of CPS throughout the process. This was a constant focus and represents a step toward internalization of the thinking skills.

The ambition of this project is to get a book published. Because of this, the process of *exploring acceptance* was and will continue to be essential. This is true of the

creating the proposal, where understanding the needs and expectations of a publisher is required, and of the writing, where the perspective of a reader must be considered.

### **A Process of Exploration and Discovery**

The experience of preparing a book proposal stretched my thinking and my abilities. What follows is an account of the process of preparing a proposal that describes the difficulties encountered and the insight that came out of the experience. There are four specific areas that warrant attention:

- Creating the table of contents
- Searching for prospective publishers
- Reviewing the competition
- Articulating the vision

**Creating the table of contents.** I began my work on the proposal with an attempt to create the table of contents for my book. I selected this as my starting point because it would provide an outline for my writing and because I thought it would be easy. The genesis of my book was my Big Question paper from CRS 625, Current Issues in Creative Studies. As I wrote that paper I found myself saying, “this could be a book.” With this thought in mind, I expected that creating the table of contents would consist of converting the headings from my Big Question paper into chapter titles. I couldn’t have been more wrong. This approach produced an inadequate table of contents that essentially included complexity and leadership, but not much more. This started the first of many explorations into what my book would really be about. I began the process of creating the table of contents believing it would require an afternoon. It took over a month. There were countless iterations reflecting considers of emphasis, flow, and purpose. The time

required included a substantial amount of valuable incubation. I ultimately settled on the format of four parts and 12 chapters shown in the brief table of contents presented in Appendix A.

**Searching for prospective publishers.** My investigation of prospective publishers started by looking at the books on my shelves. This provided confirmation of something I already knew. Jossey-Bass and the HB Press produce books of quality and substance, and publish in subject areas consistent with my proposal.

Jossey-Bass immediately became the front runner in terms of what publisher I would send my proposal to first. I was intimidated by the aura of Harvard, and the prominence and credentials of the HB Press authors. And while not a requirement, a number of the authors are, or have been, affiliated with Harvard, a consideration that severely limits my qualifications to be one of their authors. Also, the Jossey-Bass proposal guidelines included a willingness to accept proposals for initial consideration without sample chapters. At this point I did not even look at the HB Press guidelines.

Since my objective was to have three prospective publishers to send a proposal to, my research continued. Simba Information provided a listing of the leading business book publishers based on title output and revenue for 2008

(<http://www.simbainformation.com/sitemap/>

[product.asp?productid=1609435](http://www.simbainformation.com/sitemap/product.asp?productid=1609435)). I have added the business imprints that are part of these corporations to the listing that follows:

- John Wiley & Sons
  - Jossey Bass
- HarperCollins
  - HarperBusiness

- McGraw-Hill
  - Hachette
  - Business Plus
  - Back Bay Books
- Random House
  - Crown Business
  - Knopf Doubleday Publishing Group

Further investigation revealed that McGraw-Hill and Hachette do not offer products consistent with the focus of my book. I also learned that HarperBusiness, Random House, Portfolio (Penguin), and Simon Schuster all require agents to submit proposals. This may be something I consider at some point, but it was not something I wanted to pursue as part of the work on my Master's project.

The HB Press returned to consideration when the fact that a number of potential publishers required agents reduced my list of prospects. I looked into their proposal guidelines and found they don't require an agent and will accept a proposal without sample chapters. I decided that the HB Press would be one of my initial three publishers. Additional investigation led to Berrett-Koehler Publishers. They do not require an agent, but they do expect sample chapters with the proposal. I had found the three publishers that would receive my proposal.

With my three prospective publishers selected, and their guidelines in hand, I set out to write a book proposal to submit to Jossey-Bass. This included the ongoing effort to develop a table of contents as well as the process of writing the narrative to explain my vision. I also began my research into competing books.

**Reviewing the competition.** Perhaps the most important part of the book proposal process is the analysis of similar and competing books. This review was initially discouraging, but ultimately a rewarding experience. At first, it produced serious doubts about whether I had anything new or significant to contribute. My confidence was shaken and my conviction to write a book weakened. The books presented in the Market Position section of my proposal are:

DeGraff, J., & Lawrence, K. A. (2002). *Creativity at work: Developing the right practices to make innovation happen*. San Francisco, CA: Jossey-Bass.

Fallon, P., & Senn, F. (2006). *Juicing the orange: How to turn creativity into a powerful business advantage*. Boston, MA: Harvard Business School Press.

Kelley, T., & Littman, J. (2001). *The art of innovation: Lessons in creativity from IDEO, America's leading design firm*. New York, NY: Currency Doubleday

Linkner, J. (2011). *Disciplined dreaming*. San Francisco, CA: Jossey-Bass.

Mauzy, J., & Richard, H. (2003). *Creativity, inc. Building an inventive organization*. Boston, MA: Harvard Business School Press.

Robinson, A. G., & Stern, S. (1998). *Corporate creativity: How innovation and improvement actually happen*. San Francisco, CA: Berrett-Koehler.

My analysis revealed that all of these books have value and highlighted a shortcoming of my work. The competing books are based on real-world examples, while my book will have a dearth of real world examples using the OCAM as a framework for

organizational development. This means I will need to look for strategies and content to overcome this limitation.

**Articulating the vision.** I struggled tremendously with writing the proposal. I had a clear vision in my head that I somehow couldn't bring to life in my attempts to articulate it. My efforts produced a lot of notes, fragments of ideas, and snippets of significance that did not add up to anything. This made me wonder about the similarities and difference among the proposal guidelines for my three publishers. This led me to create the table shown in Appendix B which is a comparison of the guidelines for all three publishers. I created it to assist with the process of modifying a proposal prepared specifically for one of the publishers so it could be sent to one of the others. While compiling this information I noticed something intriguing and appealing about the HB Press guidelines. The instructions said things like "In no more than one or two sentences..." and "Craft three-five (3-5) sentences..." (<http://hbr.org/guidelines-for-authors-hbs>). The difficulties I was having included writing a lot of words with no focus. Following these instructions would require me to really narrow my thinking which is exactly what I needed to do. I changed course, a proposal for the HB Press would be the first one I would create. In making this move, I began to exercise the beyonder skill of highlighting the essence (Torrance & Safter, 2009). This change of direction proved to be a smart move. The need to distill what I was trying to say was exactly what was needed to bring my thinking and my writing into harmony. Creating the proposal gained momentum when the HB Press became my first option.

Table 1

*Project Timeline*

The following table shows the concurrent work required for each of the project components on a week-by-week basis.

<b>Week of</b>	<b>Write-up</b>	<b>Presentation</b>	<b>Proposal</b>	<b>Sample Chapters</b>	
				<b>Chapter 1 It's a Complex World</b>	<b>Chapter 5 Organizational Creativity</b>
1/24/2010	Concept Paper				
1/31/2010	1/31 Concept Paper to SBP				
2/7/2011	Concept Paper Revisions				
2/14/2011	2/18 Final Concept Paper		T of C		
2/21/2011	Draft version of Sections 1,2, & 3		T of C Research publishers		
2/28/2011	Draft version of Sections 1,2, & 3		T of C Research publishers Research/review competing books		
3/7/2011	3/7 Draft version of Sections 1,2, & 3		T of C Research/review competing books		
3/14/2011			Research/review competing books		
3/21/2011			Draft of HB Press proposal	Research	
3/28/2011	Sections 4,5, & 6		Draft of HB Press proposal	Research	
4/4/2011	Sections 4,5, & 6	Create Presentation	Proposal to HB Press	Draft of chapter	Draft of chapter



4/11/2011	Sections 4,5, & 6	Create Presentation		Draft of chapter	Draft of chapter
4/18/2011	4/18 Sections 4,5, & 6 no later than Monday,	Create Presentation		Draft of chapter	Draft of chapter
4/25/2011		Create Presentation		Draft of chapter	Draft of chapter
5/2/2011	Final Revisions Binding	5/2 Fifteen minute project presentation due on ANGEL			
5/9/2011	5/9 Bound, signed project write- ups due no later than Monday,				

### **Section Four: Outcomes**

The outcomes of my Master's project are a book proposal and two sample chapters.

#### **The Book Proposal**

I have submitted the proposal, presented in Appendix C, to the Harvard Business Press (HB Press). It was sent without sample chapters which is an acceptable practice, consistent with their guidelines. Proposals will also be sent to Jossey-Bass and Berrett-Koehler following completion of the Master's project coursework.

Creating the proposal was a significantly different activity requiring a different mindset than any of the previous work I have done in the Creative Studies program. On one level it is nothing more than research and writing, but there are considerations that highlight it as something more as well. The desire to have the proposal accepted by a publisher, and the fact that the proposal is a blueprint for a book that I will actually need to write, make it different. The proposal has both a selling function and a planning function. The following extract from the proposal describing the organization of the book demonstrates the dual selling and planning functions:

The book is presented in 12 chapters organized in 4 parts. *Part One* assesses the situation, looking at the escalation of complexity and the fact that most organizations are not prepared to face this challenge. *Part Two* offers the theoretical foundation for the book. It presents the fundamentals of creativity, and the concepts that support the Organizational Creativity Actualization Model. *Part Three* addresses putting theory into practice. It provides specific guidance about what is necessary to develop each of the components of the Organizational

Creativity Actualization Model. *Part Four* discusses what success looks like and how to sustain it.

The work of creating the proposal required formulating a vision that includes building the brand of *The Creativity Organization* beyond the book. For this reason, I regarded the need to own the book title as a domain name a requirement of my title selection. I own the domain name thecreativityorganization.com. This website will offer materials to support training, organizational development, and academic applications of the content in the book. A combination of free and for-sale items will be offered.

### **The Sample Chapters**

Writing the sample chapters produced questions related to the consistency among the chapters, that is, whether there would be a consistent format and common elements used in every chapter. Should there be:

Introductory quotes?

Some other introductory devise?

A consistent way to introduce the next chapter?

A unifying theme, a metaphor, of some kind that is used throughout?

The use of framing questions proved to be a successful way to approach Chapter 1. However, it was not an effective way to organize the material in the other chapters. It worked for Chapter 1 because I approached that chapter with questions. That isn't the case for the other chapters; attempting to apply the same approach felt forced. The only common elements that will be consistent from chapter-to-chapter will be an introductory section and a chapter closing section. The introductory section is self explanatory. The last section in every chapter will summarize the chapter and connect the current chapter

to the one that follows. This section will include the heading *Looking Back and Looking Forward*. This is not only descriptive, but it is also intended to pay homage to the International Center for Studies in Creativity. The specific wording of the heading was inspired by the depiction of the Roman god Janus at the door of the Creative Studies Library (see Figure 5).



*Figure 5.* Inspiration for end of chapter heading (Photo courtesy of E. H. Butler Library at Buffalo State College).

My outcomes include drafts of sample chapters: Chapter 1, *It's a Complex World*, and Chapter 5, *Organizational Creativity*. These chapters were selected because each presents content that differentiates the book. In this way each has a fundamental importance.

**Chapter 1.** This chapter provides the foundation of complexity. The proposal includes this description of the chapter:

The book begins with a look at the current landscape, an environment

characterized by rapidly increasing complexity. Includes discussion on what is driving complexity and characteristics of complexity in a business context. The complexity-creativity link is an important differentiating theme of the book.

The outline for this chapter shows the use of framing questions to organize the content:

Introduction (presented in Appendix D)

What is complexity?

How is complexity exhibited in organizations?

What causes complexity in organizations?

Why is complexity escalating?

Why is complexity a challenge?

Looking Back and Looking Forward

Writing included catalytic moments that brought the theme of the chapter into focus. Dissection of the following quote offered this benefit in writing Chapter 1.

...complexity arises from four characteristics of social systems and peoples' interactions within social systems. First, multiple parties having multiple, potentially competing, goals are involved in any social system. Second, multiple streams of action and interaction are occurring within social systems. Third, the actions, and likely success of these actions, on the part of one party are contingent on both the actions of multiple other parties and the demands imposed by the environment—an environment itself subject to dynamic change. Fourth, these multifaceted, multi-party interactions occur in dynamic context where change is common and ambiguity high. (Marcy & Mumford, 2010, p. 124)

This quote, and the four conditions it describes, became the basis to answer the question, “How is complexity exhibited in organizations?” The chapter flowed once this foundation was established.

**Chapter 5.** This chapter introduces the Organizational Creativity Actualization Model and its implications for the development and support of organizational creativity. The proposal describes it this way:

This chapter builds directly on the previous one by presenting the additional dimensions of teams and leadership which are specific to organizational creativity. This completes the introduction of the components of the Organizational Creativity Actualization Model (OCAM). The model shows the sequential development of the organizational competencies required to achieve effective and sustainable creative performance builds upward from the base starting with leadership. These competencies are defined by the dimensions of creativity introduced in chapter 4 and this chapter. Implications of the model are also discussed.

The outline for this chapter highlights that the organizational capabilities defined by the OCAM is presented and discussed in terms of tiers to emphasize the importance on building up from the leadership. The outline for chapter 5 is:

Introduction (presented in Appendix E)

The Organizational Creativity Actualization Model

Tier 1: Leadership

Tier 2: Climate

Tier 3: Person, Process, and Teams

Tier 4: Product

The Dynamic Operating Environment

Organizational Creativity is a System

The OCAM and Complexity

Implications for Organizational Development

Looking Back and Looking Forward

There were two considerations that caused Chapter 5 to coalesce: (1) Using explicitly defined tiers to highlight the sequential makeup of the OCAM, and (2) Describing specific conditions that characterize the dynamic operating environment.

Using tiers (see Figure 6) expressed my conceptualization in a way that helped propel my writing. I had been thinking of the model as tiers, the table of contents of the book considered the model in those terms, but I never had specifically stated it. The use of tiers is the link between the OCAM and organizational development requirements.

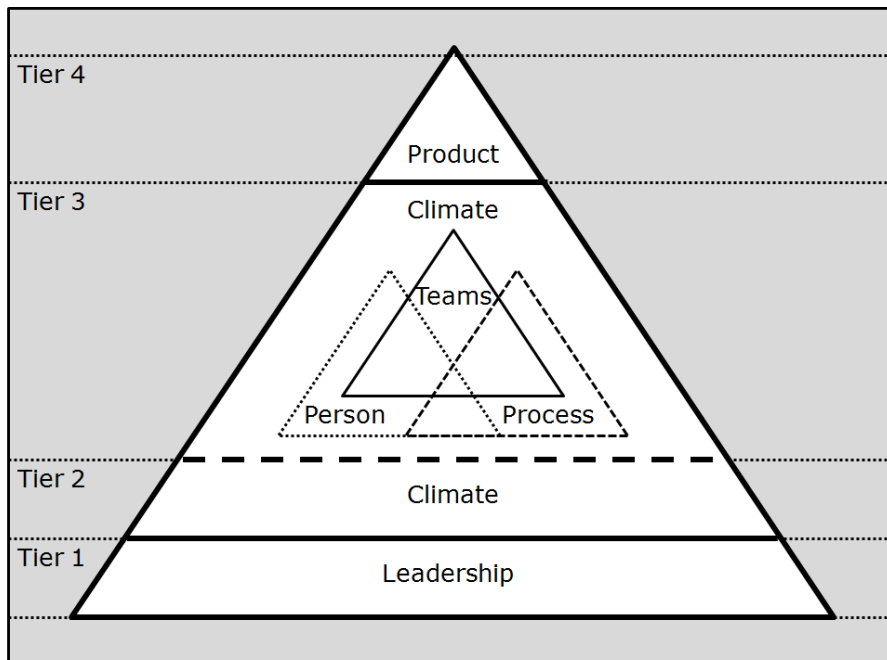
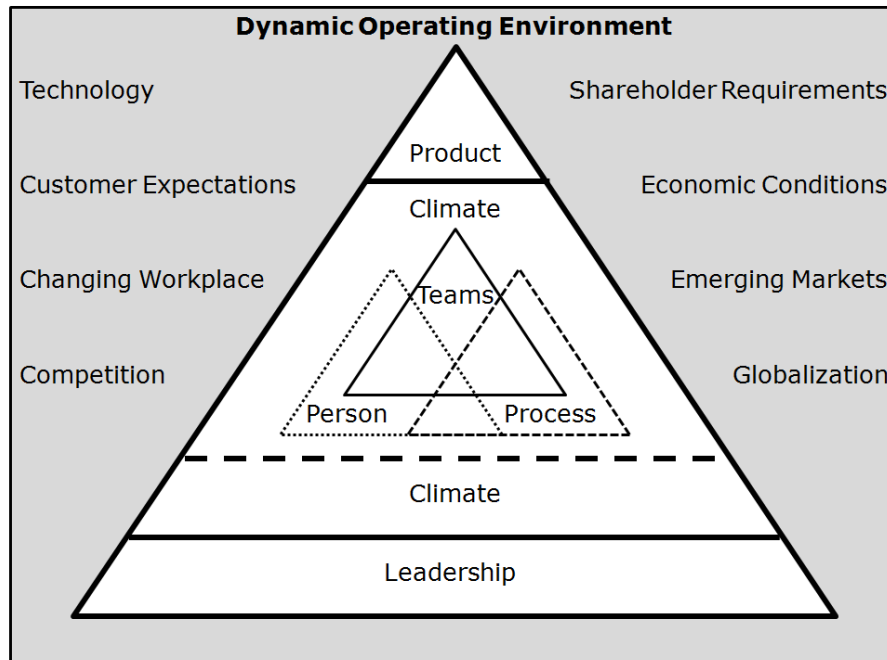


Figure 6. The OCAM presented with tiers.

Elaborating on the dynamic operating environment (see Figure 7) makes a direct connection between the OCAM and complexity. It offers recognition that organizational creativity exists within challenging circumstances. This is an important consideration; this broader context defines the conditions that make the development and support of organizational creativity essential.



*Figure 7.* Conditions of a Dynamic Operation Environment.



### **Section Five: Key Learnings**

There is a healthy humbling found in the awareness that there is so much to learn and so much to do in order to write a book. But there is also satisfaction in the lessons learned, and in the transformation of intentions into deeds, and deeds into accomplishments. The learning and the doing of this project are intertwined to the point of being inseparable, and I believe this is how it should be. The experience of doing has provided key learnings in the following areas: the book proposal process, content knowledge, the craft of writing, and on being a creative person.

#### **The Book Proposal Process**

The single most important lesson that came from preparing a book proposal is the understanding that the process most effectively begins with the analysis of competing and similar products to determine the existence of a need and the product positioning. Knowing this will benefit me greatly in the event I ever do another book proposal. This review provides the data that informs a substantial amount of the proposal development work. The awareness provided by this information forms the foundation for the vision, the title, and the table of contents. Ultimately the content of each of these includes considerations of the competition. Knowledge of the competitive landscape is the basis for much of convergent thinking that is required during the course of creating a book proposal.

Doing the competitive analysis provided some important insight. This is the affirmation that I do have something meaningful to say. My initial misgivings that resulted from the existence of other impressive and similar works gave way to the realization that I have a message, and a point-of-view that will make a contribution to the

discussion of organizational creativity. The specific areas that my book has something valuable to contribute are highlighted in what follows.

**Complexity.** There are no books that I am aware of that specifically address building the organizational capabilities to develop and support creativity as a response to complexity. The most frequent perspective is innovation in product and service development. There is a real need for a work that builds on the findings of IBM (2010).

**The OCAM.** This provides a framework that will facilitate the understanding and discussion of organizational creativity, and help in developing the capabilities required to support creativity. It highlights an organizationally all encompassing perspective, promotes a thorough understanding of this complete picture, and presents the need to view development in terms of a hierarchy. It brings a systemic view to the concept of organizational creativity that is not reflected in other works. The OCAM highlights that the components are not discreet elements but interdependent parts of a greater whole. Mauzy and Richard (2003) discussed systemic creativity, but did not explicitly connect the parts and the relationship of the parts in the way the OCAM does.

**Value to specific audiences.** Fallon and Senn (2006) and Kelley and Littman (2001) have relevance to all organizations but they have a perspective based on experiences within organizations that are traditionally creative such as advertising and design. A shortcoming of this viewpoint, as it relates to a broader application of organizational creativity, is that it assumes that an awareness and appreciation for the value of creativity is essentially a given, and that working to establish the conditions required to promote creativity will not be a formidable challenge and face resistance from control and efficiency minded managers. My book offers a specific focus on

organizations not traditionally creative and the challenges of building support for creativity in these environments.

Additionally, I have come to recognize the importance of shaping my content to make it directly meaningful to businesses in two specific development phases by addressing the opportunities and challenges inherent in each. The first of these are companies moving from a start-up to a growth phase. These organizations have a need to establish structure and practices, and it is the ideal time to intervene since what is established at this time will define the evolution of the organization. This opportunity can best be described as “the chance to do things right.” The other important audience is companies in a mature phase. For them it is grow or die time (Land, 1986). They need to reinvent themselves to generate a new cycle of growth or at best they will stagnate.

**Intersection of creativity and systems thinking.** The intersection of creativity and systems thinking is fundamentally important to addressing challenges of complexity. These challenges typically involve multiple stake holders with different, often contrary perspectives, and the collective inquiry that thinking systems promotes is ideal for these situations (Pegasus Communications, 2004). While I recognize and believe in the undeniable importance of the combined power available from these two disciplines, I believe it is too esoteric to have any relevance to a general audience. So while the intersection of creativity and systems thinking is an essential aspect of my point-of-view, it will be addressed by being woven in throughout the content and not as an explicit declaration.

### **Content Knowledge**

Returning to the personal learning goals from my concept paper shows significant consideration for what I am now calling content knowledge. By this I mean the depth of understanding that is required to adequately write about a topic. The first chapter of my book addresses complexity. The acquisition of content knowledge around the topic of complexity is a vital part of the learning provided by the experience of writing my sample chapters.

The initial chapter provides a foundation that the rest of the book will be built upon. For this reason it could be argued it is the most important chapter in the book. Additionally, since complexity is an important point of differentiation for my book I regard it as an essential sample chapter. When I initially sat down to produce this chapter I was presented with an unfortunate realization: I actually knew very little the topic I needed to write about. Despite the fact that my career has been punctuated by experiences characterized by complexity, I did not have the ability to articulate much about the subject. What is complexity? What makes a problem, a complex problem? How is it exhibited in organizations? Why is it a challenge? Why is it escalating? I didn't have the answers to these questions, and I needed to write a chapter that would answer them.

Complexity is highlighted since it is an important topic, it required significant research, and it is content required for a sample chapter, but my comments need to be viewed as representative of the broader topic of content knowledge. Writing a book includes a requirement to have knowledge about the content. This may be obvious, but that does not make it less true or less important. The accumulation of insight and knowledge from my ongoing research will produce important key learnings that will

continue to be formed beyond the end of my Master's project, through the completion of all 12 manuscript chapters.

As my work has moved forward from my concept paper, my view about the specific areas of content that will require the most extensive and concentrated research has evolved. My most pressing research needs in the writing that will be required beyond the sample chapters, and therefore where my greatest leaning will occur, will include:

- Establishing what it truly means to embody creative leadership
- Determining how social innovation theory can be applied to the organizational change required to develop and support creativity
- Understanding the factors that contribute to team success and failure
- Establishing the importance of mental models relative to teams, leadership, and organizational change
- Assessing if systems archetypes are relevant to my book

### **The Crafts of Writing and Editing**

I came to this process believing that I am a consistently competent writer, able to synthesize research, and reasonably skilled at crafting a logical argument. Occasionally I am able to elevate the written expression of my ideas to impressive levels. When I am able to do this, my writing is well beyond competent, and I experience great satisfaction in this accomplishment. However, this does not come easily. The process of writing is often arduous with the reward coming primarily from the finished work and not in the activity itself. This is the opposite of my other creative pursuits where I delight in the experience of doing and the result of my efforts is almost incidental.

This also reflects a perspective not conducive to writing a book considering the amount of writing that will be required. Because of this I set out to determine how to make the actual process, the work of writing, a more gratifying experience.

I approached this challenge with a meta-cognitive investigation to understand my writing process. I determined that I write with a combination of structured and unstructured methods. It is structured in the sense that I almost always start with an outline. And in situations that I do not begin with an outline, a structure forms rather quickly as I begin to write. My approach is unstructured in that I usually have a bunch of notes that are a freeform collection of ideas that I add to and pull from while I'm working. Also, there are times when I am working within an outline that I permit my ideas to flow in a way that is not restricted by the topic defined by the section of the outline I am working within. The result of this is that the outline I start with can be unrecognizable when my writing is completed.

The most important take-away from this reflection, and it is really significant, is that I need to accept that this is how I work. It is a lot less structured than I thought, it is intuitive and it is iterative. I realized that while writing, I have a tendency to feel frustrated when I deviate from the outline. Although it improves the work, I often react to it as a setback, an interruption to my progress, when in fact it is a catalyst for improving my effort. An important consideration to allow me to enjoy writing more is to embrace its iterative quality. This is what I do in other creative endeavors. I delight in the process of discovery, emergence, and development as I work. I am left to wonder how my attitude about writing evolved differently.

Another important discovery is found in the understanding that my outline offers a suggested path and not a detailed set of directions. It almost always evolves. Understanding this led to a change in my approach, less planning, more writing. The outline will change anyway. There is no reason to put an excess of effort into its development. The true value comes out of the writing itself so that is where attention and time should be focused.

This is consistent with the writing philosophy presented by Elbow (1998). He advocates exercises of freewriting that literally involve non-stop writing. If you can't think of a word, you can write, "I can't think of what to say. I can't think of what to say.... The only requirement is not to stop" (p.3). I have adopted a modified version of this in my writing process. I no longer allow myself to sit looking at the computer screen, pondering the selection of my next word. If my writing stops, I force myself to finish the sentence. It doesn't matter if I am repeating the same word I used in the previous sentence. I will go back make corrections later.

This leads directly to an awareness of the divergent and convergent nature of writing and editing. Miller, Vehar, and Firestien (2001) made an explicit connection to this with the discussion of the writer's mind and the editor's mind to describe the dynamic balance of divergent and convergent thinking. Writing is a divergent process. Editing is a convergent one. I have come to recognize that too often the divergent thinking of my writing has included too much convergent thinking of editing.

The Elbow (1998) influenced writing approach I have adopted provides the benefit of producing an initial draft faster than I previously would have. I understood this would allow more time for editing, but I am going elaborate on the meaning of this by

saying it allows more time for developing. This leads to recognition of how my FourSight (Puccio, 2002) preferences come into play in my writing and editing. I am an ideator. By being attentive to the deliberate separation of the divergent and convergent processes of writing and editing, I am better able to pursue my ideator preference as I write. This contributes to my enjoyment of the process. My next highest preference is as a developer. This is where my enjoyment of the iterative nature of the creative process is activated. So my analysis of my writing process has allowed me to take better advantage of my FourSight preferences in my process.

It is too soon to know for certain if the adjustments I have made to my attitude and approach to writing as a result of the meta-cognitive investigation to understand my writing process will provide a lasting benefit. As of now, I am writing faster, I am writing at least as well, and I am enjoying it more.

### **On Being a Creative Person**

My tolerance for ambiguity has been tested by this project. Struggling to create the table of contents, my inability to determine a focus for the book title, encountering the fact that many publishers require an agent, my difficulties in describing my vision, the anxiety that the competitive analysis originally produced, my lack of awareness about my own writing process, and my surprise that I knew nothing about the topic of my first chapter are all examples of moments when I have been forced to conclude that I really didn't know what I was doing. Each of these occurrences was an opportunity to learn. This has been the joy of the experience.

It is to the beyonder skills (Torrance & Safter, 2009) that I have most frequently turned during this process. There are two that come into play frequently. The first I will



discuss is *highlight the essence*. Creating the proposal was an exercise of highlighting the essence. The title, the table of contents, the specific content in each chapter, and most importantly, what the book is about all required a determination of the most significant features. I can now summarize the essence of my book in a single sentence: It is about building organizational capabilities to develop and support creativity to respond to the challenges and opportunities created by complexity. That's the essence.

The second beyonder skill that has become a frequent companion is *look at it another way*. This is most evident in my editing/development process when I encounter material that does not really say what I'm trying to convey.

The interesting thing I have come to realize about both these skills is that they have been fundamental to my approach to problem-solving for a long time, but I did not have an explicit awareness of it. But the cognitive activity of reducing something to its simplest form, determining the essence, has been central to my approach to addressing ambiguity and complexity. The phrases I have used are, "what is this really about?" or "what is really going on?" The concept of looking at it another way is so fundamental to problem-solving that an explicit statement of it seems unnecessary. If something is not working, of course another approach is required. But in the explicit articulation of this skill I have found a deeper awareness of its meaning. It can be shown that there are challenges that in order to look at another way require a significant amount of domain expertise (Amabile, 1983). I am specifically thinking about conversations I have had with programmers who encountered a roadblock and required a new direction but I did not have the necessary expertise to help them look at it another way. To look at this concept as a key learning, it is in the explicit awareness of process, cognitive skills, and the

relevant domain expertise that is required in a specific situation that creative potential is most fully actualized. As a key learning this is not a new concept, but rather something already known, but reinforced through the experience of my Master's project.

### **Section Six: Conclusion**

My conclusion begins by revisiting the purpose of my Master's project. The intention to improve the quality of the workplace experience and as a result to improve the overall quality of life for working individuals is an ambitious but also important undertaking. This ambition makes the task feel overwhelming at times but it is the importance of the effort that provides the motivation. Keeping this intention in focus is what will ultimately result in delivery of its promise.

Writing a book feels like more like a journey than a project. It is a journey of discovery. So far the discoveries along the way have included:

- Find out what is involved in producing a book proposal
- Recognizing the depth of knowledge required to adequately write on a topic
- Exploring the process and the craft of writing necessary to produce a product that is rich in meaning and also commercially viable.

And since all of these involve producing something that is novel and useful, it is a journey of creativity. The full meaning of this is found in the comments of Stanford Business School professor Michel Ray who has developed a course on creativity in business: "I create learning environments in all my courses that allow people to address and work on the two root questions of creativity. Who is my Self? And What is my Work?" (Scharmer, 2009, p. 164)

These questions are referring to one's highest self and one's purpose (Scharmer, 2009). The work of my Master's project put me in touch with these questions. This reflection causes me to consider the importance of two books in helping consider the answers to these questions. Both were presented in my recommendations on

Amazon.com and I investigated them as part of my research into publishers and competing product. There is serendipity and wonder in the each of these experiences.

The first is Linkner (2011). The experience I am about to recount is the single most memorable moment of the project. It occurred on February 23, 2011 at 11:19 a.m. I know this because I was so captivated I documented the experience with a screen capture. As I reviewed the product page for Linkner (2011) on Amazon.com, to my delight and absolute amazement, I discovered it was the number one selling book on Amazon.com. I couldn't believe what I was seeing. A book on creativity was the number one selling book on Amazon.com. I was convinced it had to mean it was first among some sub-category, it couldn't possibly number one overall. But it was. (see Figure 5)

This had an enormous influence on me, my attitude toward naming my book, and ultimately the answer to Michael Ray question of "Who is my Self?" I have carried the attitude that creativity is something that often needs to find its way into businesses via a Trojan Horse. By this I mean creativity can be utilized as the principles behind a problem-solving process, but it does not necessarily need to be highlighted. This is a view that emphasizes the problem-solving over the creativity. This is the perspective I originally brought to process of determining a book title. Despite the fact that the primary focus of my book is organizational creativity, my initial thoughts on a title all focused on complexity as the featured concept with a reference to creativity in the sub-title. This changed on February 23, 2011 at 11:19 a.m. when I saw Linkner (2011) was the number one selling book on Amazon.com. At that moment, and with a tip of the hat to Rollo May (1994), I found the courage to create a title that unabashedly declares that my book is

about creativity. In this expression of the true nature of my book came a similar appreciation of my belief in and my commitment to creativity.



Figure 8. Screen capture and detail showing *Disciplined Dreaming* (Linkner, 2011) as the bestselling book on Amazon.com.

The second book that I will highlight in this discussion is Kahane (2007). It was my inspection of its Amazon.com product page that brought Berrett-Koehler Publishers to my attention. This would be important simply because they publish one of the titles, Robinson and Stern (1998), that is included in the competitive analysis section of my proposal. But the real significance that comes from my awareness of Berrett-Koehler is that they have a mission that coincides with my purpose in writing the book. This is seen in this excerpt from their website:

Berrett-Koehler is an independent publisher dedicated to an ambitious mission: Creating a World that Works for All.... At the organizational level, our books promote progressive leadership and management practices, socially responsible

approaches to business, and humane and effective organizations.

(<http://www.bkconnection.com/static/story.asp>)

In this statement it is shown that Berrett-Koehler is a publisher that will fully support the purpose of my book. Berrett-Koehler is the publisher I hope will publish my book.

I have commented that connecting the past, present, and future is a theme that is at the heart of my Master's project. Thinking in these terms highlights that this effort is just one leg in my journey of creativity. Completion of this project is only the beginning of the task of writing my book. Finishing the book and having it published starts the process of seeing it make a difference. And then there will be the next book proposal, and while this will start the proposal process anew, it will also just be a continuation of the journey.

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## Appendix A

## Proposed Table of Contents

**The Creative Organization: Responding to the Challenges and Opportunities of Complexity****Part One     The Current Reality**

Chapter 1     It's a Complex World

Chapter 2     Looking at What Is and What Can Be

**Part Two     The Creativity Advantage**

Chapter 3     Exploring and Understanding Creativity

Chapter 4     Organizational Creativity

Chapter 5     The Organizational Creativity Actualization Model

**Part Three    Becoming a Creative Organization**

Chapter 6     A Necessary Transformation

Chapter 7     Leadership

Chapter 8     Climate

Chapter 9     Person, Process, and Teams

Chapter 10    Product

**Part Four     Sustaining Success**

Chapter 11    Organizational Creativity Actualized

Chapter 12    Today, Tomorrow, and Beyond

Appendix B

Comparison of Publisher Publisher’s Proposal Guidelines

Jossey-Bass	Berrett-Koehler	Harvard Business Press
<b>Need</b>	<b>1. Need:</b>	
Why are you developing this project?		4. Description: Write 1-2 sentences on each of the following points: the origins of your project (what compelled you to write the book)
Why do people need help on the topic at this time?	Why is a new publication on this topic needed at this time?	2. Central Message: In no more than one or two sentences, please state the book's most compelling idea or insight.
How is the topic of increasing rather than passing or declining importance?	How is this topic of increasing rather than passing or declining interest?	
<b>Purpose</b>	<b>2. Purpose:</b>	
What is the work designed to accomplish?	What are the primary and secondary purposes of the publication?	
How does it meet the need you have identified?	How is the publication designed to meet the need?	
<b>Contribution</b>		
What new information is offered?	What new contribution does the publication make to the field?	3. Brief synopsis/POV: Craft three-five (3-5) sentences that convincingly convey the unique contribution your book makes to the subject category.

In what ways would the work add to current knowledge and practice?

4. Description:  
Write 1-2 sentences on each of the following points:  
how your book builds on or adds to existing publications on the same subject

Intended Audiences	3. Audiences and Uses:	5. Audience:
Be specific and describe the primary, secondary, and other audiences with respect to discipline, affiliation, and position or title.	Be specific and realistic, rather than claiming that people or managers in general will be interested. Distinguish between primary and secondary audiences. Identify specific professional associations that are audiences.	Briefly describe: primary and secondary audiences for your book and how they will benefit from reading it the book's potential for course adoption in academic markets which international firms and which countries should read your book and why

Uses	
What would the work help the audiences to do, understand, improve, carry out, and so on?	Who are the intended audiences and how will they be able to use the publication?
Distinguish between the uses for the practitioner, academic, and general audiences -- or whatever distinction is most meaningful.	

Knowledge Base	4. Knowledge Base:	
What is the research or experience base for the information in the project?	Describe your knowledge base of academic and/or professional experience, research, and theory. Attach biographical information, including the titles of previously published works. Please include name of publisher, date of publication, and number of copies sold.	4. Description: Write 1-2 sentences on each of the following points: the research that supports your argument key findings or conclusions

	<p>Write 1-2 sentences on each of the following points:          companies featured as case studies in the book</p>
<p>Briefly describe any special studies or previous work relevant to this project.</p>	<p>Write 1-2 sentences on each of the following points:          how your book builds on or adds to existing publications on the same subject</p>
<p><b>Title Possibilities</b>          Along with your current working title, please suggest several alternative titles.</p>	<p><b>1. Working Title/Subtitle:</b>          Please provide the title that best captures and conveys the essence of your book and briefly explain why you chose it.</p>
<p><b>Length</b>          How many double-spaced, typed pages do you anticipate the manuscript to be?</p>	<p><b>8. Manuscript Length and Special Materials:</b>          How many pages (assuming 250 words per page) do you expect that the manuscript (not the book) will be? What special materials (drawings, tables, figures, exhibits, and so on) do you anticipate will be included?</p> <p><b>6. Project Specifications/Development Schedule:</b>          Note your estimated delivery date for the first complete draft, as well as the estimated book length and the number of figures you anticipate.</p>
<p><b>Outline of Contents and Chapter-by-Chapter Descriptions</b>          Provide a few sentences about the purpose and contents of each chapter, giving specific details and examples as well as general statements. Also explain the logic of the work's organization.</p>	<p><b>6. Outline:</b>          Attach a detailed chapter-by-chapter outline of the publication's planned contents.</p> <p><b>10. Outline:</b>          Attach proposed table of contents with chapter-by-chapter summary. Sample chapters are helpful but not required.</p>

Sample Chapters	7. Sample Chapters:
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Please submit the plan with two or three sample chapters.	Please send entire draft manuscript if it is available; otherwise, please submit two to four sample chapters with the publication proposal indicating when complete draft manuscript would be available.
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Format
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How do you envision your final product?

Will your project be a book, a binder, a package?

Are you proposing a single product or a group of products?

Related and Competing Works	5. Related and Competing Books:	7. Market positioning:
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Please list the author, title, and publisher of the main related and competing works; describe why they are not adequate to meet the need you have identified; and tell how your work would differ or be superior.	What are the five most competitive or similar publications, and how - specifically-does the proposed publication differ from and go beyond each of them? Please describe your proposed publication's new contribution in considerable detail - this is a central issue.	List competing books you're aware of on this topic and explain how your book differs
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<p><b>Potential Text Adoption</b></p> <p>In addition to sales to practitioners and academics, some Jossey-Bass works are used as texts in college and university courses and corporate and government training courses. If your work would have such text use, please describe the level, titles, and average enrollment of courses for which it would be appropriate; the kinds and approximate number of institutions with such courses; and the competing texts.</p>	<p><b>5. Audience:</b></p> <p>Briefly describe:          primary and secondary audiences for your book and how they will benefit from reading it          the book's potential for course adoption in academic markets          which international firms and which countries should read your book and why</p>
<p><b>Timetable</b></p> <p>What schedule is envisioned for preparing sample chapters (if not already included), the complete draft manuscript, and revisions of the manuscript?</p>	<p><b>6. Project Specifications/Development Schedule:</b></p> <p>Note your estimated delivery date for the first complete draft, as well as the estimated book length and the number of figures you anticipate.</p>
<p><b>Other Publishers</b></p> <p>Has the manuscript been sent to other publishers for consideration? If so, which ones? Note that we have no objection to your informing other publishers that we are considering the proposal.</p>	
<p><b>Background Information</b></p> <p>Please attach your vita, resume, or biography detailing your professional and educational background, including prior publications.</p>	<p><b>8. Author Credentials:</b></p> <p>Describe your qualifications for writing this book and include your latest resume, curriculum vitae, or other relevant factors</p>

9. Expectations:

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Describe the ideal publishing partnership and why you think that HB Press is the right publisher for your book.

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Appendix C

Proposal Submitted to the Harvard Business Press

**The Creativity Organization: Responding to the Challenges  
and Opportunities of Complexity**

Russell Schneck

Book Proposal to  
Harvard Business School Press

April 6, 2011

## 1. Working Title/Subtitle

### **The Creativity Organization: Responding to the Challenges and Opportunities of Complexity**

There are two important concepts that I wish to convey with the title and subtitle:

(1) There is a philosophy, a type of organizational culture, a fundamental way for an organization to be, to engage employees and to interact with customers, that can be described as a creativity organization. (2) Being a creativity organization is the most effective response to the challenges and opportunities organizations are presented with today especially relating to complexity and change.

## 2. Central Message

The IBM 2010 Global CEO Study, *Capitalising on Complexity* (IBM, 2010), states that the world's private and public sector leaders believe that a rapid escalation of "complexity" is the biggest challenge confronting them, and they expect it to continue, in fact, to accelerate in the coming years. Becoming a creativity organization, that is developing and supporting creative capabilities *throughout* an organization, is necessary to respond to the challenges and opportunities created by complexity. This can be achieved by awareness and attention to establish the leadership, climate, individual abilities, processes, and team dynamics that are required to consistently produce the creative thinking made necessary by the challenges of complexity. My book will present the Organizational Creativity Actualization Model (OCAM) as the unifying framework to understand the importance and the interdependency of each of these components (see Figure 1).

### **3. Brief Synopsis**

My book addresses two related topics of increasing importance, organizational creativity and complexity. It will show that creativity is the fundamental competency required to not only meet the challenges of complexity, but more importantly, to take advantage of the opportunities complexity presents. It looks at creativity from a systems perspective that advocates understanding that a combination of integrated parts are required to consistently and predictably produce intended outcomes. My book presents the components that are needed for an organization to thrive from operating creatively. It will define what it means to be a creativity organization and the benefits this will produce especially as it relates to complexity.

### **4. Description**

#### **Origins of the Project**

This project started as a graduate school assignment in the Master's program at the International Center for Studies in Creativity to answer the question: How can CEOs develop and support creativity and creative thinking throughout their organizations to effectively meet their biggest challenge, the rapid escalation of complexity?

But more importantly, it is the result of the lessons learned in my 30 year career. Because of escalating complexity, the need for businesses to embrace creativity as a fundamental competency has never been greater. A common strategic failing is the inability to envision how the future could or should be, especially as it relates to change. Organizational change and issues of complexity have become the norm. Technology, mergers and acquisitions, competitive factors, more demanding customer expectations, and the current economic climate are all driving this phenomenon.

As change has become imperative for corporations, and complexity defines the operating environment, creativity has become indispensable. Too often I have seen companies insist on continuing to follow the same path while somehow expecting different results. Too often I have seen executives who believe they can transform an organization by directive—without planning, explanation, or training. I am driven to confront the inefficiencies and challenges that occur when organizations fail to understand the importance of adequate problem-solving or when they fail to understand the importance of the creative potential that exists within their employees. These conditions are all related and can be addressed by becoming a creativity organization.

I believe in creativity. My book reflects the passion of this belief.

### **Supporting Research**

My book is not the result of research studies I have directly been involved with, but it has a formidable foundation in a wealth of primary sources. It uses the IBM 2010 Global CEO Study, *Captilising on Complexity* (IBM, 2010), as a springboard to describe how becoming a creativity organization is the most effective response to the challenges and opportunities of complexity. Each of the components of the Organizational Creativity Actualization Model is supported by a substantial body of work. A small representative sampling is found in the following bibliography:

Amabile, T. M. (1983). The social psychology of creativity: A componential conceptualization. *Journal of Personality and Social Psychology*, 45, 357-376.

Besemer, S., & Treffinger, D. J. (1981). Journal of Creative Behavior. *Journal of Creative Behavior*, 15, 158-178.

Caughron, J. J., Shipman, A. S., Beeler, C. K., Mumford, M. D. (2009). Social innovation: Thinking about changing the system. *The International Journal of Creativity and Problem-solving*, 19(1), 7-32.

Ekvall, G. (1996). Organizational climate for creativity and innovation. *European Journal of Work and Organizational Psychology*, 5(1), 105-123.

Kirton, M. J. (1976). Adaptors and innovators: A description and measure. *Journal of Applied Psychology*, 61, 622-629.

Kotter, J. P. (1995). Leading change: Why transformation efforts fail. *Harvard Business Review*, 73(2), 59-67.

O'Quin, K., & Besemer, S. P. (1989). The development, reliability, and validity of the revised Creative Product Semantic Scale. *Creativity Research Journal*, 2, 267-278.

Puccio, G. J. (2002). *Foursight: The breakthrough thinking profile--presenter's guide and technical manual*. Evanston, IL: THinc Communications.

Puccio, G. J., Murdock, M. C., & Mance, M. (2007). *Creative leadership: Skills that drive change*. Thousand Oaks, CA: Sage Publications.

Rhodes, M. (1961). An analysis of creativity. *Phi Delta Kappan*, 42, 305-310.

Tuckman, B. W., & Jensen, M. C. (1977). Stages of small group development revisited. *Group and Organizational Studies*, 2, 419-427.

### **Key Findings or Conclusions**

There is a good deal of research on the individual components, leadership, climate, person, process, teams, and product. The next frontier of research is looking at

the integration of these components. The Organizational Creativity Actualization Model represents a unifying structure for these efforts.

The model presented in my book can be considered a hypothesis. It is intended to promote a more integrative approach in the study of organizational creativity. But it also provides a very real framework to develop and support the requisite competencies necessary to build organizational creativity capabilities.

### **Building on Existing Publications**

My book presents a perspective of what organizations must do in order to utilize and achieve the benefits of individual and collective creativity. In the broadest sense it builds on the body of work relating to creativity and idea generation, and while this is not the focus of my book, the connection needs to be recognized.

My work expands on the existing publications on individual and organizational creativity by highlighting that the dimensions of creativity are interrelated parts of a system that will be most effective when they are deliberately developed and supported by a foundation of leadership and a favorable climate. Without the proper foundation in place, the creative thinking will not thrive, which means its effectiveness will be sporadic at best.

The existing publication that my book will directly build on is the IBM study (IBM, 2010) by focusing on the importance of organizational creativity to addressing the challenges of complexity. While my book is not a direct descendent, it expands on the perspective of systemic creativity put forth in Mauzy and Harriman (2003).

## **5. Audience**

The primary audience is corporate executive leadership. My book describes a situation that will resonate, the challenges of complexity, and offers a point of view that will address this challenge. It specifically highlights the role and requirements of leadership to becoming the type of organization that will prosper in an environment characterized by complexity. It presents a model that identifies the areas that require development and support to fully actualize organizational creativity. This allows executives to define a vision that will focus on the development of these resources. The model also provides a useful framework to evaluate the readiness and progress toward becoming a creativity organization.

### **Secondary Market**

There will be a secondary market for my book among organizational development practitioners. They will experience an increasing demand to address issues involving complexity, as well as the need to develop creativity competencies in a way that builds organizational capabilities. My book will provide a comprehensive view of the organizational development requirements regarding the development and support of creativity. I am a member of the Organizational Development Network and would look to my involvement with that organization to help promote the book.

### **Academic Markets**

I do not see the book as a primary text for a course. The curriculum would need to be structured specifically around the book. The book could be a supplemental text in graduate level courses in organizational behavior.



The book will include a companion website. I own the domain name thecreativityorganization.com. This website will be used to include learning objectives and discussion questions, and other pedagogical materials that would support use of the book in academic settings.

My plans also include development of a course specifically based on the Organizational Creativity Model. This idea is only in its infancy.

### **International Firms**

I believe my book has particular relevance to global organizations because of the complexity inherent in organizations of this scope. IBM may have a particular interest because it will directly support the content of their study.

## **6. Project Specifications/Development Schedule**

*Estimated delivery of sample chapters: May 31*

Sample chapters will be:

- Chapter 1     It's a Complex World
- Chapter 4     Dimensions of Creativity
- Chapter 5     Organizational Creativity

Chapter 1 provides the foundation of complexity. Chapter 4 and 5 build the Organizational Creativity Actualization Model and are fundamental for this reason.

*Estimated delivery of complete first draft: August 31*

*Estimated book length: 272 pages.*

This includes 224 pages of text and an additional 48 pages for front- and back-matter. It is estimated that the manuscript for the 12 chapters will be 228 double spaced pages.

Information used to determine book and manuscript length is based on the estimating worksheet (spreadsheet) shown in Table 1.

*Estimated number of figures: 12*

## **7. Market Positioning**

The most important point of differentiation of my book from other titles on organizational creativity is that my book specifically addresses creativity as a response to complexity. I am unaware of any other books that address organizational creativity or the related topic of innovation in the context of a response to complexity.

My book also advances the concept of a systems approach to organizational creativity well beyond what other books offer. This is important when considering the validity of my approach, although I realize it is a concept that will not strongly resonate as a way to market the book. While I can envision considerable interest in an answer for complexity, it is unlikely many people will recognize and appreciate the need for a systems thinking approach to actualizing organizational creativity. However, the latter *is* what is required to address the former.

It is important to recognize that the focus of my book is *organizational* creativity and building the organizational capabilities to develop and support creativity. Most work on the subject of creativity addresses idea generation which is the combination of person and process in the model I present. These are important skills, but that is not the focus of my book. Many of the titles most directly related to my book are presented under a banner of innovation.

### **Most Directly Similar**

	Mauzy, J., & Richard, H. (2003). <i>Creativity, inc. Building an inventive organization</i> . Boston, MA: Harvard Business School Press.
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Comments:	Approaches organizational creativity with a similar perspective that I bring to the topic. It is the only other book I am aware of that really considers <i>systemic creativity</i> . My book advances the systemic approach, and provides additional structure to this perspective, with the Organizational Creativity Actualization Model. It is a framework for building organizational creativity capabilities that makes the interdependencies and requirements of each of the components explicit in a way not presented in other books.
Binding/cover:	Hardcover with dust jacket
Trim:	6 x 9
Interior colors:	1
Pages:	240
Current list price:	\$29.95

	Robinson, A. G., & Stern, S. (1998). <i>Corporate creativity: How innovation and improvement actually happen</i> . San Francisco, CA: Berrett-Koehler.
Comments:	With the framework of the Organizational Creativity Actualization Model my book presents a systemic approach to building creative capabilities that this book does not offer. This book has some strengths, the chapter on alignment is worth particular mention since alignment will be an important element of the topic of leadership in my book. A surprising omission in this work is the lack a specific chapter or section addressing climate.
Cover/binding:	Paperback (originally published as hardcover with dust jacket)
Trim:	6-1/4 x 9-1/4
Interior colors:	1
Pages:	276
Current list price:	\$21.95

### **Books Specific to Creativity in Traditionally Creative Enterprises**

The titles presented below make a strong contribution to discussions relating to organizational creativity. These books have relevance to all organizations but they each clearly have a perspective based on experiences within organizations that are traditionally viewed as creative such as advertising and design. A shortcoming of this viewpoint, as it relates to a broader application of organizational creativity, is that it assumes that an awareness and appreciation for the value of creativity is essentially a given and that

working to establish the conditions required to promote creativity will not be a formidable challenge and face resistance from control and efficiency minded managers.

My book directly addresses the needs of companies not in traditionally creative enterprises. It recognizes that establishing a climate that will support creativity will likely present challenges for organizations that are not traditionally creative. My book will connect the dots from the current reality to becoming a creativity organization. Chapter 6, The Necessary Transformation, and Chapter 7, Leadership, will be fundamental to this part of the discussion.

	Fallon, P., & Senn, F. (2006). <i>Juicing the orange: How to turn creativity into a powerful business advantage</i> . Boston, MA: Harvard Business School Press.
Comments:	This book is specific to creativity as it relates to advertising and marketing.
Cover/binding:	Hardcover with dust jacket
Trim:	6 x 9
Interior colors:	1
Pages:	240
Current list price:	\$26.95

	Kelley, T., & Littman, J. (2001). <i>The art of innovation: Lessons in creativity from IDEO, America's leading design firm</i> . New York, NY: Currency Doubleday
Comments:	Specific to the experiences of IDEO which has a focus on design
Cover/binding:	Hardcover with dust jacket
Trim:	6 x 9
Interior colors:	4c chapter openers, 1c throughout
Pages:	320
Current list price:	\$29.95

### Other

	Linkner, J. (2011). <i>Disciplined dreaming</i> . San Francisco, CA: Jossey-Bass.
Comments:	The marketing of this book claims that it shows even the stuffiest corporate bureaucracies how to cultivate creativity in order to become more

	competitive in today's shifting marketplace. It falls short in this regard. The limitation is similar to the books based on the experiences of advertising and design although the perspective of <i>Disciplined Dreaming</i> is that of an entrepreneur. It does not truly address the challenges of changing an established culture.
Cover/binding:	Hardcover
Trim:	6 x 9
Interior colors:	1
Pages:	256
Current list price:	\$26.95

	DeGraff, J., & Lawrence, K. A. (2002). <i>Creativity at work: Developing the right practices to make innovation happen</i> . San Francisco, CA: Jossey-Bass.
Comments:	Promotes developing capabilities based on determining which one of four innovation practices is best suited for a particular situation. It addresses the specifics of each of these practices with the same depth I will approach each of the components of the Organizational Creativity Actualization Model. Using the lens of the innovation practices is a fundamentally different approach than will be presented in my book.
Cover/binding:	Hardcover with dust jacket
Trim:	6 x 9
Interior colors:	1
Pages:	240
Current list price:	29.95

## 8. Author Credentials

*Author bio:* Russell Schneck founded WorkingLessons to focus on helping organizations achieve the deliberate, effective, and sustainable application of creativity, a requirement to respond to the challenges and the opportunities created by complexity. He holds an MS in Creative Studies from the International Center of Studies in Creativity at Buffalo State. He has over 30 years of experience, much of it consulting to a Fortune 500 client base. (*Full disclosure:* I will receive the MS in May and WorkingLessons will be launched at that time. This is a mid-career shift specific to the organizational development applications of creativity)

An important consideration in establishing WorkingLessons will be to establish my position as a thought leader. My specific areas of focus are organizational creativity as is reflected in this proposal. Additionally I am carving out a unique position with an integration of creativity and systems thinking. Consistent with this I will be presenting a session titled *The Combined Power of Systems Thinking and Creative Problem-solving* at the 2011 Systems Thinking in Action Conference that will be held at the end of October in Seattle.

WorkingLessons will target businesses moving beyond start-up into a growth phase. This is an ideal time to introduce deliberate development of creativity to organization. The start-up phase will typically be characterized by creativity that begins to be lost as companies move beyond this initial phase.

A current resume is included at the end of this proposal

### **9. Expectations**

The ideal publishing partnership is found in an alignment of purpose between my contribution as an author and the publisher I am working with. This starts with a commitment from both parties to work toward creating the best possible product. This means a product true to its vision and displaying excellence the writing, development, and production. There also needs to be an effort by both parties to do everything possible to market the book. In my role as an author that would include efforts through the Organizational Development Network, as well as the creativity community based on my association with the International Center for Studies in Creativity, maintaining

thecreativityorganization.com website, and being available for media or book store appearances.

My interest in the HB Press starts with the quality of product it produces. Christensen (1997), Kaplan and Norton (1996), and Kotter (1976) are enduring classics. My perception of HB Press titles is that they consistently have a substance that is beyond other business publishers and this reflects what I aspire to accomplish with my book. An association with the HB Press would go a long way toward establishing my position as a thought leader in the area of organizational creativity.

The fact that HB Press offers a catalog of innovation titles will benefit the marketing and positioning of my book. In addition to Fallon and Senn (2006) and Mauzy and Richard (2003), which are included in the Market Positioning section of this Christensen, Anthony, and Roth (2004), Christensen, and Raynor (2003), Hargadon (2003), Ogle (2007), Schwartz (2004), and Shrage (2000) from the HB Press line all relate to the topic of creativity, innovation, or invention. While not directly similar, my book will share an audience with these titles.

Synergy with the Harvard Business Journal is another important consideration. It would be beneficial to have an article published on the Organizational Creativity Actualization Model in advance of the publication of the book.

## **10. Outline**

### **The Creativity Organization: Responding to the Challenges and Opportunities of Complexity**

#### **Organization of the Book**

The book is presented in 12 chapters organized in 4 parts. *Part One* assesses the situation, looking at the escalation of complexity and the fact that most organizations are

not prepared to face this challenge. *Part Two* offers the theoretical foundation for the book. It presents the fundamentals of creativity, and the concepts that support the Organizational Creativity Actualization Model. *Part Three* addresses putting theory into practice. It provides specific guidance about what is necessary to develop each of the components of the Organizational Creativity Actualization Model. *Part Four* discusses what success looks like and how to sustain it.



**Part One     The Current Reality**

## Chapter 1     It's a Complex World

The book begins with a look at the current landscape, an environment characterized by rapidly increasing complexity. This chapter includes discussion on what is driving complexity and characteristics of complexity in a business context. The complexity-creativity link is an important differentiating theme of the book.

## Chapter 2     Looking at What Is and What Could Be

Looking at what is will show the existence of a complexity gap and a creativity gap. It may not be understood that these are really one in the same; this chapter will make it explicit. It discusses how developing the required competencies will build a creativity organization that has the ability to not only cope with complexity, but turn it into a competitive advantage. In a world defined by complexity, organizational creativity is essential.

**Part Two     The Creativity Advantage**

## Chapter 3     Exploring and Understanding Creativity

Definitions of creativity, basic creativity principles, and the obstacle to creativity are presented.

## Chapter 4     Dimensions of Creativity

This chapter introduces the fundamental dimensions of creativity: person, process, climate, and creative product. These are the initial building blocks of the Organizational Creativity Actualization Model. The importance of each of these dimensions and the interrelationships among them is discussed.

## Chapter 5     Organizational Creativity

This chapter builds directly on the previous one by presenting the additional dimensions of teams and leadership. This completes the introduction of the components of the Organizational Creativity Actualization Model (OCAM). The model shows the sequential development of the organizational capabilities required to achieve effective and

sustainable creative performance builds upward from the base starting with leadership. These competencies are defined by the dimensions of creativity introduced in chapter 4 and this chapter. Implications of the model are also discussed.

### **Part Three    Becoming a Creativity Organization**

#### **Chapter 6    The Necessary Transformation**

Organizations are complex social system and this chapter looks to the lessons of social innovation to describe the change required to become a creativity organization. It also discusses how the OCAM can be used to frame the development requirements necessary for the required transformation. How the OCAM helps organizations prepares for complexity is described.

#### **Chapter 7    Leadership**

The leadership characteristics and qualities that are required to develop and support creativity are presented in this chapter. Both executive leadership and shared leadership are addressed. This chapter answers the question: What does it mean to embody creative leadership?

#### **Chapter 8    Climate**

This chapter looks at the characteristics of an organizational climate supportive of creativity. Such a climate must offer challenge, freedom, idea support, trust, dynamism, debate, risk taking, and idea time. It discusses that these climate characteristic often require polarity management to ensure all organizational requirements beyond creativity are also being met.

#### **Chapter 9    Person, Process, and Teams**

These three dimensions are presented together because in organizations they function in combination, although from a development perspective they need to be looked at separately. The chapter discusses characteristics of the creative person and how these abilities can be cultivated. The process content talks about the cognitive and affective skills required during different aspects of creative problem-solving. The material on

teams describes the stages of team development and also looks at the importance of understanding and appreciating different problem-solving preferences and styles.

#### Chapter 10 Product

Creative product is a particular importance to the Organizational Creativity Actualization Model. The ability to consistently deliver creative output is the purpose of the model. Additionally, the underlying philosophy requires a creative product as an indication that creativity has been exhibited. This chapter looks at the importance of creative product to the model and discusses ways creative products can be evaluated.

### **Part Four Sustaining Success**

#### Chapter 11 Organizational Creativity Actualized

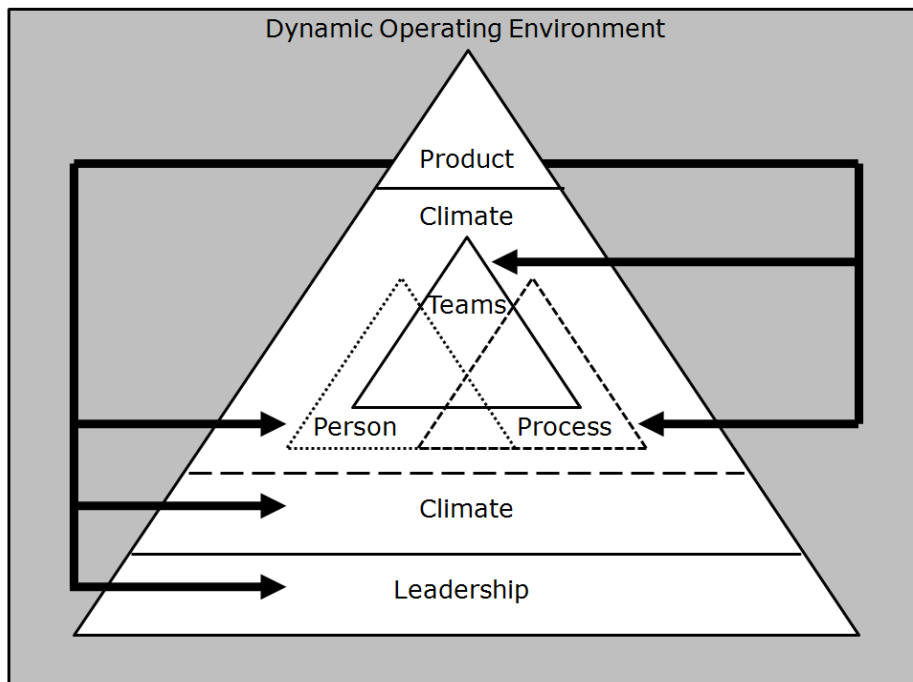
This chapter describes what a creativity organization looks like, feels like, and how it performs. It looks at the components of the OCAM and makes the point that this framework defines the organizational requirements for the development of competencies to accomplish *any* objective. This leads to the question: What activities of consequence do organizations engage in that do not require creativity? The answer to this question makes the case that in a climate defined by complexity and creative problem-solving the outcomes we regard as creative products is greatly expanded. A broad perspective of what should be considered creative products is offered.

#### Chapter 12 Today, Tomorrow, and Beyond

Being a creativity organization is as much a philosophy, a mindset, and an attitude as it is a set of knowledge and skills. This chapter discusses what is required to maintain a creativity organization once it is achieved.

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*Figure 1.* Organizational Creativity Actualization Model (OCAM).

The sequential development of the organizational competencies required to achieve effective and sustainable creative performance builds upward from the base starting with leadership. The model shows the interaction of person and process, operating within an organizational climate, producing an outcome of a creative product. The dimension of teams has been added to reflect organizational creativity is often a collaborative effort. Climate below the dashed line reflects the deliberate attention to creating a climate supportive of creativity, while climate above the dashed line reflects the impact person, process, and teams and their interactions can have on climate. The arrows from product to the other dimensions indicate that the assessment of product begins a feedback cycle leading to continuous learning and improvement.

Table 1

## Manuscript and Book Length Worksheet

	Data Entry Required	
	Calculated Field	Comments
<b>Manuscript and Book</b>		
Chapters	12	
<b>Book Characters Per Page</b>		
Characters per pica	2.39	12/15 pt Times Roman
Column width (picas)	26	
Characters per column	62.14	
Lines per page	36	
Characters per page	2237.04	
<b>Book Pages</b>		
Signatures	17	
Total pages	272	
Front matter pages	16	
Back matter pages	32	
Total text pages	224	
Chapters	12	
Pages per chapter	18.67	
Characters per page	2237.04	
Characters per chapter	41758.08	
<b>Manuscript Pages</b>		
Characters per page	2250	12 pt Times Roman, double spaced
Chapters	12	
Pages per chapter	19	
Total chapter ms pages	228	

**RUSSELL SCHNECK***Building Organizational Creativity Capabilities*

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**CURRENT**

Will complete Master of Science in Creative Studies from the International Center for Studies in Creativity at Buffalo State, SUNY in May 2011. Coursework includes problem-solving, leadership, organizational change, and facilitation skills. Areas of concentration are organizational creativity and the intersection of creativity and systems thinking.

**PROFILE**

- Proficient in multiple aspects of business operations, including financial planning and reporting, marketing, contract negotiations, and process development and implementation
- Extensive work with client base to provide high-level support, build business relationships and understand market opportunities
- Skilled at leading cross-functional project teams, communicating objectives, managing resources, monitoring and reporting progress
- Comprehensive experience managing and mentoring staff, establishing goals, monitoring results to consistently improve performance
- Proven ability to troubleshoot and develop effective solutions to business challenges

**PROFESSIONAL EXPERIENCE****Epicor**, Newburgh, New York

September 2005 – May 2009

*Consultant, Project Management*

Responsible for the overall client satisfaction for global accounts such as Foot Locker, Coach, and GNC. Work has included point-of-sale, employee management, loss prevention, and multi-channel inventory management solution.

- Exceeded 2007 revenue goal for professional services by 42%

Supervised the following initiatives:

- Strategy driven: Enterprise Selling (application to link inventory and commerce systems) in Canada
- PCI compliance: Credit card encryption, complex passwords
- Government required: Ten-cent rounding in New Zealand
- Technical enhancements: Informix to Oracle database conversion in US

**Harte-Hanks**, Lake Katrine, New York

August 1999 – February 2005

*Vice President, Operations*

Member of management team responsible for strategic direction and financial performance of interactive business unit within direct marketing agency. Performed monthly financial analysis and forecasting. Contributed to strategy and creation of new business proposals and presentations.

- Revised revenue forecasting and recognition processes to improve accuracy and ensure integrity of results
- Increased operating income 15% by tracking percent of time spent on billable work

*Vice President, Client Services*

Supervised a team of account executives, project managers, and marketing strategists responsible for e-marketing plans, Website and application development work, and client relationships.

- Established project development methodology with a focus on requirements and change management
- Client Services accounted for 90% of 2004 revenue goal with commitments from existing clients by end of 2003; retained five largest clients.

**RUSSELL SCHNECK***Building Organizational Creativity Capabilities*

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- Reorganized Client Services into account teams to by client with performance metrics for profitability and growth

*Account Executive, Client Services*

Ensured client satisfaction and project profitability for assigned projects. Created project plans and managed implementation activities of internal development teams. Primary contact for planning and development, change management, issue resolution, and ongoing support.

- Managed e-commerce implementations for Samsung, the United States Postal Service, and Rhodes Furniture
- Directed development of Web-based application for direct marketing campaign management for win-back, upgrade, and retention initiatives for Jiffy Lube
- Work in the pharmaceutical industry including Websites, rich media advertising, and e-detailing for clients such as Genentech and Pfizer

**Freelance Project Management**, Albany, New York

April 1998 - July 1999

Provided product definition and implementation management for software development companies Genfo and Intranaut for Web-based systems for delivering course material and assessment tests. Projects included Cyber Classrooms for MCSE, UML, and Oracle DBA training for Prentice Hall.

**Delmar Learning**, Albany, New York

June 1992 - April 1998

*Product Manager Technology Team*

Identified market opportunities and managed the development of interactive products. Responsible for competitive positioning, functional requirements, securing executive approval for investment, vendor selection, content/media creation, and budget and schedule compliance.

- Exceeded new project signing and sales goals in 1996, 1997 and 1998

*Group Leader Allied Health and Nursing Strategic Business Unit*

Supervised a cross-functional staff of eleven direct reports including project editors, designers, and production coordinators.

- Designed and supervised implementation of databases that are used to track publishing team financial accountabilities, project status, and archive art
- Reorganized production staff in alignment with editorial

*Art Manager*

Managed a nine-person department responsible for the design and art programs for over 200 core titles and ancillaries.

In addition to the responsibilities of the positions I held at Delmar, I served Delmar's parent company, the Thomson Corporation, by conducting High Performance Team Workshops for employees at companies throughout the Thomson organization.

**Russell Schneck Design**, Chicago, Illinois

March 1984 - May 1992

Publication design and production studio primarily serving publishers, editorial services firms, and professional organizations. Clients included: Scott Foresman, Richard D. Irwin, American Bar Association, and National Safety Council.

**EDUCATION**

BA Communications Design, University of Illinois at Chicago



## Appendix D

### Introduction to Chapter 1 It's a Complex World

Einstein said, "Everything should be made as simple as possible, but not simpler." This insight guides our understanding of the challenge of complexity. Our needs, our expectations, and desires can include a quest for a simplicity that may not be possible. This is especially true of organizations, which by definition, are complex social systems. They include interconnections and interdependencies because it is beneficial and necessary to have them. And organizations are operating in an environment of constant change. Complexity is inherent. We can't make it go away and too often that is the perspective. To build on the Einstein quote, in organizations today, when we make something as simple as possible, complexity will likely remain a factor. Simplicity has limits. This chapter will look at why this is true.

We find familiarity in the word complexity. Despite this familiarity, thoughts of complexity, and particularly the challenges it creates, are as comforting as a hair in our soup. The word complexity resonates with as much emotion as meaning. It is always felt, but not necessarily understood. There can be something of a mystery to it. We relate to the concept of complexity primarily through our experiences and these may be defined by a confrontation with something we are unable to fully comprehend.

Our exploration of complexity is intended to provide awareness and understanding so we can start to recognize the topic includes opportunities as well as challenges. The organizations that are best able to take advantage of these opportunities will be the ones that thrive in coming years. Our discussion will be framed by the following questions:

What is complexity?

How is complexity exhibited in organizations?

What causes complexity in organizations?

Why is complexity escalating?

Why is complexity a challenge?

## Appendix E

## Introduction to Chapter 5 Organizational Creativity

This chapter begins with three statements that are so basic and unquestionably important that it would seem senseless to challenge any one of them:

1. No organization would deliberately waste a really valuable, possibly its most valuable resource.
2. No business would consciously avoid utilizing an important competitive advantage.
3. No company would intentionally prevent its employees from operating as effectively as possible.

It *should* be inconceivable that any organization would do any of these things. But is it? Unfortunately, it is more than conceivable, it is the reality that exists in most organizations. It can be argued that almost all organizations actually do all three of these things.

The creative potential that exists in every workplace is an indisputable valuable resource, an incredible competitive advantage, and absolutely essential to operating as efficiently as possible. Let's recall the statistic from chapter 2 that less than 5% of organizations have programs in place to develop creativity or innovation. This means, it could be argued, that 95% of organizations are guilty of very behaviors that we just said should be inconceivable for any organization to do. Organizations that fail to fully utilize the creative potential that exists within each and every one of its employees are literally wasting a valuable resource, ignoring a competitive advantage, and preventing performance from being as effective as it could be. When we recognize that this is

happening, the question becomes, “why?”

A possible explanation is that organizations simply do not know how to develop and support creativity. There is no vision for what a creativity organization looks like. There is no understanding how to transform an organization. There are concerns about losing accountability and discipline. The remainder of this book will address these concerns.

Organizational creativity begins with these core beliefs: everyone has creative potential and creative skills can be taught. This means that *everyone* is creative. Organizational creativity is about taking advantage of the creative potential that exists, usually well underutilized, in every person in every organization.

The previous chapter described the dimension of creativity. This chapter contextualizes these dimensions as components in the Organizational Creativity Actualization Model (OCAM). The OCAM will be the framework used through the rest of the book to describe how organizational creativity can be developed and supported.

## Appendix F

## Concept Paper

**Title of Project:**

Organizational Creativity Actualization Model: A Book Proposal

**Name:** Russell Schneck

**Submitted:** February 14, 2011

**Section One****Purpose and Description of Project**

The intention of my Master's project is to improve the quality of the workplace experience, and since work occupies such a significant portion of our lives, this means the ultimate purpose is to improve the overall quality of life for working individuals.

This perspective reflects the strong influence that Tumin (1992) has had on my thinking. Prior to reading his work, I considered creativity and creative problem solving as useful to make organizations more effective. Tumin made me see that support for creativity is considerably more essential than that. Creativity defines a way to make the experience of work more meaningful. This realization makes the development and support of organizational creativity more than a means to improve the bottom line, it becomes a societal obligation in the support of human potential.

The work of my Master's project will be to create a book proposal, including sample chapters, that describes how organizations can develop and support creativity and creative thinking to effectively meet their biggest challenge, the rapid escalation of complexity (IBM, 2010). The book will explore the organizational development requirements and programs necessary to transform an organizational culture so that it will consistently and sustainably develop and support creativity and continuous learning.

This will be achieved using the Organizational Creativity Actualization Model (OCAM), presented in Figure 1, which has been evolving in my coursework since CRS 580, Creativity Assessment: Methods and Resources. Another important aspect of my project is to formalize the methods to integrate creativity and systems thinking. Bringing the tools and concepts of systems thinking into the Creative Problem Solving process is a powerful combination that solidifies clarification in a way that is intended to fully indentify root causes and not just symptoms of more complex issues.

Improving the quality of the work experience requires change and Kotter (1995) provided a summation consistent with my experience to define these efforts. He stated:

These efforts have gone under many banners: total quality management, reengineering, rightsizing, restructuring, cultural change, and turnaround. But, in

almost every case, the basic goal has been the same: to make fundamental changes in how business is conducted in order to help cope with a new, more challenging market environment. (Kotter, 1995, p. 59)

In today's constantly changing and increasingly complex environment, these initiatives are constant; there is always a new more challenging market environment to cope with. Therefore, it is essential for organizations to be able to undergo these transformations without the tremendous turmoil that often accompany them. In my experience the successes, the failures, and the results in between have all included a good deal more inefficiency and confusion than was necessary. Again, Kotter (1995) offered an assessment that corresponds to my experiences:

A few of these corporate change efforts have been very successful. A few have been utter failures. Most fall somewhere in between, with a distinct tilt toward the lower end of the scale. (Kotter, 1995, p.59)

It is my experience with these types of initiatives, particularly the less successful of them, that solidifies my commitment to the combined application of creativity and systems thinking. To put it succinctly, systems thinking offers the way to assess and understand *what is* while creativity adds the ability to see *what can be*. Organizational transformation requires both.

### **Rationale for Selection**

My vision paper in CRS 635 was titled *Connecting the Past, Present, and Future*. My Master's project continues with the same theme.

My *past* is reflected in my motivations for applying to the Creative Studies program. This reflection highlights that this project is the real fulfillment of my ambition for pursuing my studies. My letter of intent (Schneck, 2009) expressed my experiences with the malfunctions of corporate life and my desire to improve these conditions by helping organizations recognize and achieve the benefits available by utilizing the creative talents that exist in every individual:

Too often I have seen companies insist on continuing to follow the same path while somehow expecting different results. Too often I have seen executives who believe they can transform an organization by directive—without planning, explanation, or training. I am *driven* to confront the inefficiencies and challenges that occur when organizations fail to understand the importance of utilizing a structured methodology for problem solving and planning or when they fail to understand the importance of the creative potential that exists within their employees. (p. 1)

I continue to be motivated by the same drive expressed in my letter of intent. My Master's project will present a unifying framework, the OCAM, to determine the organizational development requirements and it will describe approaches to counter the ineffectiveness, activities so counterproductive they can often be regarded as folly, that I

have experienced in my career, and it will offer a way to actualize the creative potential of a workforce. Working to develop organizations that are supportive of creativity and learning by applying an integration of the principles of creativity and systems thinking, literally feels like a calling. It is for this reason I have decided to make my Master's project a book publishing proposal. Having a book published is the way for my views to have the greatest potential influence.

My *present* is reflected in the way my coursework has directly progressed toward this project. It is an extension and culmination of the work I have done, and the interests I have pursued and developed while in the program.

The thinking that has resulted in the Organizational Creativity Actualization Model started with my first paper in the first class in the program, CRS 559 Principles in Creative Problem Solving. This work began with a focus on climate and evolved into a discussion of the importance of leadership in establishing and maintaining climate. This planted the seed for the idea of a hierarchy although the idea of a visual representation to show this concept did not exist at the time.

The first presentation of a model was in my final project in CRS 580, Creativity Assessment: Methods and Resources. I used a graphic based on the four-P's (Rhodes, 1961), with the addition of teams, as a unifying framework for the concepts presented in *Selected Theories and Models for Assessing Creativity* in Puccio and Murdock (2007). This version of the model was not a hierarchy; it was a depiction to show a creative product is the result of the interaction of person, process, teams, and climate. It included the recognition that the assessment of product begins a feedback cycle (Ekvall, 1996) that informs the continuous development of the other dimensions of creativity. Although I did not appreciate the significance at the time, this was an implicit inclusion of a systems thinking perspective.

The visual representation of my thinking evolved and expanded to two models in my Vision paper in CRS 635, Creativity and Change Leadership. In addition to a revision of the existing model from the Creativity Assessment class, a second graphic was introduced to convey the concept that there is a hierarchy to develop sustainable organizational creativity that begins with a foundation of leadership; the seed that had been planted with my first paper had started to grow. Feedback from Dr. Puccio regarding the hierarchy continued to push my thinking, specifically around how training in Creative Problem Solving often leads to an improvement to organizational climate. This would ultimately drive the crucial changes that are included in the current model, work that was formulized in CRS 625, Current Issues in Creative Studies.

The evolution of my thinking and its manifestation in the model continued with my Big Question paper in CRS 625, Current Issues in Creative Studies. The two graphics present in my Vision paper were combined into a single model. In focusing on a single model, the original intent of a unifying framework was reestablished. But while the original model supported the theories in the creativity assessment textbook, and showed the interrelationship of the dimensions of creativity, the current Organizational Creativity

Actualization Model accomplishes this initial intention and has evolved into a framework for defining the sequence and components necessary to transform an organizational culture so that it is able to consistently and sustainably support creativity. My work in the Current Issues in Creative Studies class also firmly established my conviction that the intersection creativity and systems thinking is the foundation for organizational transformation. Caughron, Shipman, Beeler, and Mumford (2009) fully opened my eyes to this perspective by looking at organizational change as social innovation and presenting a cognitive problem-solving approach that applies systems thinking principles by emphasizing the application of mental models, case-based knowledge, and causal analysis. My Master's project is literally an expansion of my Big Question paper. Many topics that were allowed a paragraph in the paper will become chapters in the book.

My *future* is represented in multiple ways by my Master's project. A book based on the OCAM will be a thorough articulation of my philosophy of how the workplace can be a more rewarding, productive, and even enriching experience by engaging people in the most meaningful and complete ways possible. In this way it will be the foundation of much of what will follow. It will inform the service offerings of *WorkingLessons*, my organizational development consultancy that will be my primary focus following my completion of the Creative Studies program. The research and the paper will be a substantial body of work that will form the basis of future publishing proposals. And finally, the work on this project can be regarded as a bridge toward continuing my education. I am considering a PhD in Organizational Systems and my Master's project, and the research it entails, will directly benefit this ambition.

## **Section Two**

### **Pertinent Literature and Resources**

Since my Master's project builds on the work I have been doing, I have an extensive list of resources compiled; this is reflected in the bibliography. I also present a list of key words and phrases particularly relevant to components of the OCAM underrepresented in my research to date, and areas directly related to my key learning objectives.

My research will need to include an investigation of potential publishers. At this point I have identified Jossey Bass as one of the publishers I will submit a proposal to, and they will likely be the first. Because of this, my resources include the Elements of a Good Project Proposal page on their website.

(<http://www.josseybass.com/WileyCDA/Section/id-290030.html>)

Key words and phrases:

- Creative Leadership
- Complex Social Systems
- Complexity
- Leadership
- Learning Organizations
- Organizational Change



- Organizational Development
- Social Innovation
- Systems Thinking
- Team Development
- Teams

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### **Section Three**

#### **Achieving Goals and Outcomes**

My professional experience includes an extensive amount of project management. There are multiple lessons and many significant practices from this experience that will be applied toward the successful completion of my Master's project. These include:

- Clarity of the project purpose
- Establishing milestones to measure progress and evaluate status

- The importance of contingency planning
- A philosophy to try to work ahead of schedule (if you're not ahead of schedule, you're behind because something unexpected will happen)
- Define a range of solutions – what is ideal as well as what is minimal required for success

There are seven components to My Master's Project:

- The Concept Paper
- The Write-up
- The ANGEL Presentation
- Introduction to the Organizational Creativity Actualization Model (powerpoint presentation)
- Book Proposal
- Table of Contents
- 2 or 3 sample chapters

Each of the components that will be included in the final delivery of my Master's project will require the cognitive and affective skills defined by CPS: The Thinking Skills Model (Puccio, G.J., Murdock, M.C., & Mance, 2007). This may be obvious, but it will be in maintaining a deliberate awareness of the appropriate skill and tools to apply for each task or challenge throughout the process that my most direct and constant application of CPS will occur. This will be a constant focus and represents a step toward internalization of the thinking skills.

The ambition of this project is to get a book published. Because of this, the process of *exploring acceptance* will be particularly critical and will be on-going once the proposal is completed. The Jossey-Bass project proposal guidelines express a willingness to provide feedback to proposals that do not include sample chapters. I will pursue this option to get feedback as early as possible in the process.

### **Project Timeline**

An excel spreadsheet (included as a separate attachment) has been created to show the concurrent work required for each of the seven components on a week-by-week basis. Progress on each component can be evaluated against the milestones in the spreadsheet. Milestones are reflected by the end of the timeframe for planned activities.

## **Section Four**

### **Products and Outcomes**

My Master's project will result in the following:

#### **Introduction to the Organizational Creativity Actualization Model (powerpoint presentation)**

This presentation will demonstrate the importance of creativity as an organizational competency. It will provide the foundation for the Organizational Creativity Actualization

Model and how each of the components is necessary and how they are interrelated. This will be useful to explain the concepts included in the book.

### **Book Proposal**

The following are sections to be included in the proposal:

- Need
- Purpose
- Contribution
- Uses
- Knowledge Base
- Title Possibilities
- Length
- Outline of Contents and Chapter-by-Chapter Descriptions
- Sample Chapters
- Format
- Related and Competing Works
- Potential Text Adoption
- Timetable
- Other Publishers
- Author Background Information

### **Table of Contents**

This is necessary for the project proposal. It will act as an outline, as well as define the scope of book.

### **A Fundamental Need that Continues to Become Increasingly Important (sample chapter)**

This will likely to the first chapter in the book. It will discuss the IBM study (IBM, 2010) which introduces the challenges of complexity as well as the importance of creativity.

### **About the Creativity Actualization Model (sample chapter)**

This chapter will describe the thinking behind the model, the relevant theories, the dimensions, and the interdependencies of the components.

### **Embody Creative Leadership Chapter (sample chapter)**

With leadership at the foundation of the OCAM, and because embody leadership defined as a requirement to address complexity by the IBM study (IBM, 2010) this will be one of the most important chapters in the book. It will describe what it takes to truly embody creative leadership. (I have said my project will include 2 or 3 sample chapters. This is the optional third one)

## Section Five

### **Personal Learning Goals**

My overarching learning goal is to explore and develop knowledge and skills in the practice of organizational development. This will be achieved in the context of organizational transformation, using an application of creativity theories and tools in combination with systems thinking principles and tools for the purpose of establishing an organizational culture supportive of creativity and learning. Writing a book will support in-depth exploration of the full scope of these interests. Additionally, the project will provide the experience of preparing and submitting a book proposal to publishers which will supply a good deal of valuable learning.

Specific objectives are:

- Define what is truly required to embody creative leadership
- Define the application of the integration of CPS and systems thinking as the framework for social innovation
- Map the 5 disciplines characteristic of a learning organization into the Organizational Creativity Actualization Model
- Explore and build competency of mental models how they can be used within CPS
- Explore and build knowledge about systems thinking archetypes

### **Measuring Effectiveness**

The first test of the success of my Master's project will be how it feels to me. Is it authentic, to who I am, to my experience? Does it provide value? Will the content truly address the challenges faced by organizations today? Is the approach substantive enough to overcome the shortcomings that befall so many organizational change initiatives? Most importantly, does it provide a true sense of accomplishment?

### **Evaluation**

The concept of the Organizational Creativity Actualization Model has been included in both my vision paper in CRS 635 and Big Question paper in CRS 625. Feedback from Dr. Puccio and Dr. Burnett was very positive. From this perspective the theoretical basis for the OCAM has already been evaluated favorably.

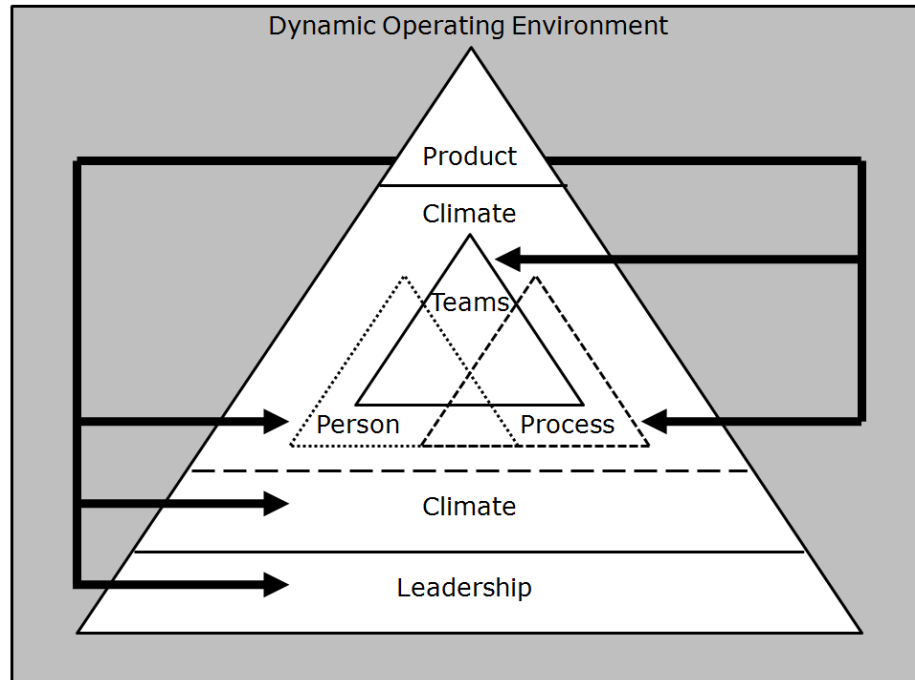
An important part of the work of my Master's project will be in connecting the academic foundation of the model to its real-world application. The Introduction to the Organizational Creativity Actualization Model presentation will be presented to a business organization, such as a chamber of commerce, for evaluation.

Submitting a book proposal to publishers will result in feedback that will be a substantial evaluation. If the project moves forward, and becomes a published book, the market will offer an evaluation.

My real objective in this project is to see the ideas that will be included in my book gain influence and be used to transform organizations. If this occurs, the continuously improving climate assessments in the organizations that benefit from my book, and the resulting development programs, will be the ultimate measure of success.

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*Figure 1.* Organizational Creativity Actualization Model (OCAM).

The sequential development of the organizational competencies required to achieve effective and sustainable creative performance builds upward from the base starting with leadership. The model shows the four P's (Rhodes, 1961) as the interaction of person and process, operating within an organizational climate, producing an outcome of a creative product. The dimension of teams has been added to reflect organizational creativity is often a collaborative effort. Climate below the dashed line reflects the deliberate attention to creating a climate supportive of creativity, while climate above the dashed line reflects the impact person, process, and teams and their interactions can have on climate. The arrows from product to the other dimensions indicate that the assessment of product begins a feedback cycle leading to continuous learning and improvement.



