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THE INDIVIDUAL VERSUS THE GROUP—A UNIQUE APPROACH TO THE ORIGINS OF CREATIVITY

ABSTRACT There are many contradictions within the human psyche; however, there is one dichotomy of particular interest to the study of creativity. One the one hand we all need connections with others. We group memberships and to be able to relate to others on many different levels. On the other hand, we also need to be, and to be seen to be, unique. Unfortunately we cannot focus on our similarity to others (our group memberships) simultaneously with our difference from others (our uniqueness). In this chapter I explore how this apparent contradiction forms the foundation for creative thought. I conclude by looking at how this new model of creativity answers long standing questions regards the inefficiencies of brainstorming, and also how our current passion for the development of teams leads to personal satisfaction by team members but may not lead to enhanced creativity.

Introduction

For over 150 years researchers have been using the 'scientific method' to research the origins or sources of creativity. Since the work of Alexander Bain (1855-1977), William James (1880), and Ernst Mach (1896) in the 19th century, there have been several efforts to systematically uncover the nature of the processes underlying the generation of unique ideas and works. These early researchers laid the foundations of current creativity research. William James (1880), for instance, clearly described the psychological processes behind what is now called divergent thinking, which is commonly thought to be intimately linked to creativity (Koestler, 1964; Mednick, 1962; Torrance, 1974).

The overwhelming majority of subsequent research into creativity has conceptualized it as an individual-level phenomenon (Paulus & Nijstad, 2003). That is, the source and processes of creative production have been considered as primarily located within the individual, with situational circumstances merely influencing these intrapersonal processes. This conceptualization does not take into account that people are embedded within groups, and the substantial influences that relevant others, and group norms, have. This approach to creativity research has been applied in several areas. Most obviously, eminent 'creators' have been observed, questioned and tested to see what it is that they might have in common, on the assumption that these common traits might offer some clues regards to the origins of creativity (e.g., Barron, 1961; Mackinnon, 1965). This individual-level research approach has also been applied to archival and biographical studies of eminent creators throughout history. Some of the factors that this research approach has identified include: that eminent creators are more likely to have come from unconventional family backgrounds (Simonton, 1994), such as immigrant families (Goertzel, Goertzel, & Goertzel,

1978; Helson &Crutchfield, 1970); and, that they may have been orphaned or, at least, suffered the loss of one parent (Eisenstadt, 1978; Roe, 1952; Walberg, Rasher, & Parkerson, 1980). Although these research approaches identified some differences in skill-levels, abilities, backgrounds and personalities between more creative and less creative individuals, there were few really useful insights regards the inner workings of the creative mind across multiple domains.

The social context of creativity: Individual vs. the group

Later work in the social sciences, the development of social identity theory, for instance, (Tajfel, 1981; Tajfel & Turner, 1986) has given considerable credence to the notion that our actions and, indeed, aspects of our personality, are strongly influenced by others, via interactions with our ingroups. Social identity theory stresses the importance of "…the individual in the group" (Hogg & Abrams, 1998, p.3). Fundamental to social identity theory and its more recent elaboration, self-categorization theory (Turner, Hogg, Oakes, Reicher, & Wetherell, 1987), is the notion that individuals seek to define some aspect of their identity through a process of social consensus (Moscovici, 1976; Tajfel, 1972). Social consensus involves deciding whether a particular behavior or action is appropriate by employing information as to how similar others have behaved or would be expected to behave in similar situations (Darley & Latané, 1970; Festinger, 1954; Schachter & Singer, 1962). The perception that relevant others will disagree with a proposed action, idea, or opinion, often results in uncertainty, or some other negative feeling, which helps maintain adherence to established practices (Abrams, Wetherell, Cochrane, Hogg, & Turner, 1990). In the course of defining identity, then, individuals compare their behavior, or intended behavior, with that of others. Thus, identity definition is dependent upon establishing expectations as to whether relevant others will support or chastise one's opinions or actions (cf. Ajzen & Fishbein, 1980; Fishbein, 1967; Fishbein & Ajzen, 1975). Insomuch as creativity represents a departure from established thoughts and practices, (in other words, it is inherently anarchic) it represents a challenge to the relationship between the individual and the group (including the group 'society'), despite the fact that individuals need their groups in order to help define themselves. This tension is critical to understanding what motivates people to be creative, and forms the focus of this chapter.

This tension between the individual and the group is particularly strong when group norms are not supportive of individual expression, but must, to some degree, be present in all acts that depart from normative thought patterns and actions. When individual expression (including creativity) is not supported by the group, there are two sources of tension: First, because being creative (or expressing individuality in any other way) requires a departure from the way that others in the group think and act; and, second, because the very act of exhibiting individualism is disapproved of, or, at least, not supported. In contrast, then, exhibiting uniqueness (including creativity) is a trait that might reasonably be associated with an individualistic environment, in which acts which distinguish an individual from social stereotypes (such as creative expression) are encouraged.

Creativity and culture

Individualism and collectivism describe the ways in which individuals feel socially connected to others (Earley & Gibson, 1998). The terms have also been defined as: "… describing the relationship between an individual and members of a common group membership" (Oyserman, Coon, & Kemmelmeier, 2002; Triandis, 1995). In environments that are highly collectivist, ingroup members share a sense of solidarity and mutual obligation, and expect other group members to do the same. This suggests that departures from the established way of thinking and acting might be considered asocial and be disapproved of. In organizations emphasizing collectivist norms priority is placed on group (e.g., work group, or, organizational) goals, and individuals are encouraged to work and cooperate *with* others to achieve those goals. Any benefits that are allocated for goal achievement are typically awarded to the group as a whole. In environments where individualism is high, on the other hand, independence and personal needs take priority. Organizations structured along individualist lines give priority to individuals' goals, and reward members based on individual achievements (Ho, 1993; Voronov & Singer, 2002).

Although this simplistic description might suggest that individualism and collectivism are mutually exclusive and in opposition, this is not necessarily the case. Both individualism and collectivism can operate in all societies in varying degrees (Ho & Chiu, 1994; Triandis, 1995). Each society has different domains and contexts within which different norms apply. Those working in a branch office but sharing the individualist organizational norms of, say, an American multinational, while living in a collectivist country, may adopt more individualist tendencies in the work environment, where individualism is the norm, than when socializing with friends outside the workplace, where more collectivist norms apply. Although the United States is said to be the bastion of individualistic principles (cf. Oyserman et al., 2002), one might not guess this from watching a football or baseball match with the audience all wearing one or the other team's colors. It has been suggested, then, that individualism and collectivism can be viewed as separate dimensions (Earley & Gibson, 1998; Oyserman, 1993; Triandis, 1995) in order to better accommodate such anomalous behavior; or someone within a collective displaying individualistic (for instance, creative) behavior. Thus, it is possible to have both individualist and collectivist sub-groups coexisting within the same environment, whatever the prevailing social norm (Earley & Gibson, 1998), level of analysis (Schwartz, 1990), or situation (Triandis, 1995). At a micro-level, an organization operating along individualist principles, for instance, may have collectivist groups working within it, or vice versa.

Subtle changes in definition can influence the implications of individualism vs collectivism. Deaux and Reid (2000) defined collectivism as a 'way of identifying' with a particular group or category. Using this approach, variations in degrees of collectivism can be considered down to the individual level. In other words, not all group members will share the same sense of individualism or collectivism regarding the group, and, perhaps more importantly, people do not relate to all groups with the same collectivistic or individualistic orientation.

Although collectivism and individualism have their origins in the categorization of societal differences (Hofstede, 1980), they have been extensively studied in many contexts and levels of analysis, including in organizations (e.g., Earley, 1993; Van Maanen, 1991). At both societal and organizational levels a defining characteristic of collectivism is that indi-

viduals share a sense of connectedness and identification with their ingroups. Collectivists tend to draw more clearly defined ingroup-outgroup boundaries than individualists and are also primarily supportive of ingroup members. This may be one reason why there has been an emphasis on hiring employees who display 'collectivist' characteristics (Blackburn & Rosen, 1994), which may be positive in terms of team building and social harmony, but may not have positive implications for creativity. Individualists, on the other hand, have looser ties between themselves and others, and are characterized by the expectation that everyone should primarily look after his or her self and their 'extended-self' (i.e., their immediate family) (Hofstede, 1991). The looser nature of these ties enforces the notion that creativity should be greater for individualists than for collectivists, since the forces binding the individual to the group are weaker and present less of a hindrance to establishing distinctiveness. The tendency to prefer to hire 'team players' (Blackburn & Rosen, 1994), then, may run counter to the goal of enhancing creativity and innovation within an organization.

Research suggests that there are differences regarding the absolute levels of creativity between collectivists and individualists, with those in an individualist environment tending to be more creative (Walton, Kemmelmeier, 2012). However, it also appears that different types of creative products emerge from collectivist and individualist communities (Bhawuk, 2003). Where the expression of individuality is emphasized, creative products are diverse and of a form that differentiates the individual creator from others. In collectivist cultures, however, creativity tends to be supported primarily when its products are sanctioned by the group and, therefore, tend to be more evolutionary than revolutionary (Bhawuk, 2003). Kathakali is a stylized classical Indian form of dance-drama noted for the attractive make-up of characters, elaborate costumes and detailed gestures and body movements. Kathakali dancers are permitted to show individuality but only in very subtle ways, with the result that the dance form has changed very little over the centuries. On the other hand it is no accident that extreme forms of music, such as those of Berio, Boulez, Stockhausen, or Frank Zappa, or art, such as cubism or surrealism, have tended to emanate from more individualist cultures. In other words, cultures which differ with regard to their individualism-collectivism orientation do appear to differ with regard to the types of creative products that they produce; and there is no reason to believe that this same phenomenon should not exist at the level of organizations.

Creativity: A social phenomenon

Creativity, then, is an inherently social phenomenon, with individuals being creative with reference to a particular social framework, such as membership in a group or groups, with which there is also tension. Creativity has the potential to be influenced as much by this social context as it is by intrapersonal processes, and the social context may be more or less conducive to, and supportive of, creative expression (Csikszentmihalyi, 1988). For instance, environments characterized by freedom from criticism and individual-level autonomy have been found to be supportive of creativity (Amabile & Gryskiewicz, 1989). On the other hand creativity tends to be stifled in environments characterized by red tape, lack of respect, norms that do not prize innovation, and where failure is considered unacceptable (Witt & Beorkrem, 1989).

In this chapter I argue that the study of creativity needs to be approached from the perspective of individuals being creative within the context of their social framework, including group membership. While there has been research into many potential influences on creativity within organizations, for instance organizational size and structure (Baldridge & Burnham, 1975; Drach-Zahavy & Somech, 2001; Zajac, Golden, & Shortell, 1991), the availability of resources (Nohria & Gulati, 1996), and individual-level considerations (Barron & Harrington, 1981; Howell & Higgins, 1990; Scott & Bruce, 1994) group-level, specifically normative, influences have had little consideration.

The study of creativity from a social psychological perspective is not particularly new, and has been studied with increasing vigor over the past 35 years (Amabile & Pillemer, 2012). In 1950 J. P. Guildford encouraged creativity researchers to adopt a social perspective in their studies. Although the seminal psychological studies of eminent creators at the Institute for Personality Assessment and Research at Berkeley, mentioned above, produced predominantly individual level results, they also identified environmental factors that their creative participants had in common, such as background. However, in the present context, I would like to examine the study of creativity from a social psychological perspective at a somewhat deeper level. Much of the social psychological study of creativity has still considered the context of creative thought and action from a predominantly individual perspective. For instance, Kruglanski, Friedman, and Zeevi, (1971) published research regarding how extrinsic reward influences individuals' motivation to be creative. This research subject became the focus of much of Amabile's earlier work (e.g., Amabile, 1979), which continued the interest of her graduate advisor, Mark Lepper (Lepper, Greene, & Nisbett, 1973). Other factors external to the individual that have been studied include the influence of being observed while being creative (Shalley & Perry-Smith (2001), either with the intention of providing participants with useful performance feedback, or with an evaluative motive (Deci & Ryan, 1985). In an organizational context, this 'situational' approach to creativity shows up as the consideration of the importance of leadership style (Herrmann & Felfe, 2012), the influence of stress (Walton & Kemmelmeier, 2012), team member commitment (Sousa, Monteiro & Pellissier, 2009), and, diversity (Hoever, van Knippenberg, van Ginkel & Barkema, 2012), among other factors.

Although, from one perspective these research approaches are social psychological, I would argue that they are still biased towards 'psychosociology' in that they still consider human creative performance at the individual level as influenced by these external factors. What is still not evident in the field of creativity research is a perspective that places creative acts and thoughts within the context of the tension between the individual and the group.

In the first quarter of the last century, George Herbert Mead (along with Charles Cooley) lead a field of sociology now known as Symbolic Interactionism (SI) (Blumer,1969). Symbolic interactionists see reality as social, developed interaction with others. In other words, they believe a physical reality exists through an individual's social definitions, and that people do not respond to this reality directly, but rather to the social understanding of that reality. Furthermore, under the SI view of the world humans exist in three realities: a *physical objective reality*, a *social reality*, and a *unique reality*. The *physical reality* relates to the material world, our necessities and 'natural facts' (Blumer,1969; Meltzer et al., 1975). *Social reality* reflects a person's socially derived conception of the world. This might include its economic and power-related structure, gender roles, social institutions, etc.. Finally,

and of particular interest to us, the *unique reality* reflects a person's ability to do something unique; to demonstrate their individuality and be creative. From this perspective, everyone has a *unique reality* which may be transformed into a *social reality*. Society cannot be separated from the individuals within it because, first, they are both created through social interaction; and second, one cannot be understood without the other. Although, for a variety of reasons, supporters of SI have been somewhat marginalized, for our purposes it is interesting to note that there is other evidence of the distinction and tension between *unique* and *social* realities.

Distinctive or merge into the crowd?

Humans are replete with contradictions, one of which is of particular interest in the context of creativity. On the one hand, humans have a strong drive to be connected with others. There is ample evidence that feeling connected to relevant others is critical for our well-being (Jarvenpa & Brumbach, 1988), and for optimum psychological (Baumeister & Leary, 1995) and social functioning (Corporeal, 1997). Baumeister and Leary (1995), for instance, considered group affiliation truly a need, comparable to basic physiological needs, rather than just being a desire. In a similar vein, in his formulation of self-actualization, Maslow (1968) suggested that the need to form close social ties was just one step removed from more basic needs, such as for food. It has also been shown that this inner need for close, intimate bonds is universal, and strengthens under situations of threat (Elder & Clipp, 1988; Rofe, 1984).

This basic human need for affiliation is, however, contrary to another human drive: to demonstrate our uniqueness and distinctiveness from others. There is a fundamental tension between our need to demonstrate our individuality and the need for connectedness with others (Snyder & Fromkin, 1980; Brewer, 1991). Creativity was not the explicit focus of either Brewer or Snyder and Fromkin, but having novel ideas and performing creative actions is intimately related to the process of establishing distinctiveness, which was central to their theories.

The contradiction between the needs for connectedness and the demonstration of individuality has important implications for individual creativity. The psychoanalyst, Otto Rank (1932/1989), saw the creative process as being in direct opposition to our need for group affiliation, with the individual having to leave the comfort of shared social values in order to indulge in the socially distancing behavior of demonstrating individuality through creative self-expression. Rank went even further to suggest that humans seek immortality (cf. Becker 1973), which, Rank believed, could be satisfied by distinguishing oneself from others during life in a way that would be remembered even after one's death. In other words, through creative action individuals anticipate that others will respect their uniqueness and afford them some degree of (at least, symbolic) immortality.

Creative behavior, then, is associated with the tension between the human needs for connectedness with, and distinctiveness from, others. As illustrated in Figure 1, because creativity sets the individual apart from the group, any influence encouraging creative behavior is likely to reduce the individual's sense of group membership.

Figure 1: The tension between our needs for connectedness with others and to display uniqueness
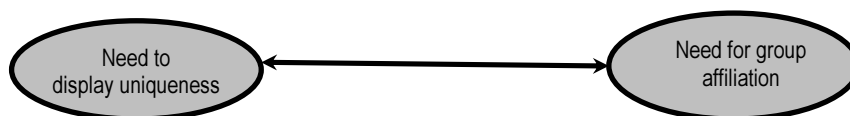
To put it another way, when we are interacting with members of one of our groups it is our *similarity* with others that is salient. When we are, for instance, being creative (or displaying uniqueness in any other way), it is our *difference* from others that is our focus. The first of these points may be more obvious than the second. When we pursue an activity that involves something unique (it is creative, in fact), we focus on treading a cognitive path that has not been trodden by ourselves or others before. In other words, the very act of thinking or doing something that displays our individuality is inherently creative; and trying to be creative requires us to do something different and (at least conceptually) break away from our old thinking patterns and those of our group. In order, then, to demonstrate individuality (through creativity, for instance) we have to leave the comfort of group norms and established thought patterns, and break away on our own.

Any force, then, that increases association between the individual and the group can be expected to reduce the motivation to create, and vice versa. Interestingly, simply watching someone causes them to be less creative (Amabile, Goldfarb, & Brackfield, 1990), which, under the *individual versus the group* model, could be explained by the fact that the mere presence of someone else increases the salience of the group. Further evidence for this dynamic was generated by Arndt et al. (1999), who found that participants asked to perform a creative task while group membership was simultaneously made salient, experienced elevated guilt ratings; an indication of the contradiction between creativity and group affiliation. Also, work by Routledge et al. (2004) further confirmed that increasing the desire to affiliate with one's ingroup discourages creative expression.

The theoretical positions espoused by Rank (1932/1989), Snyder and Fromkin (1980), and Brewer (1991), as well as the findings by Arndt et al. (1999), Routledge et al. (2004), Amabile et al. (1990) and Walton et al. (2012), suggest that the expression of creativity is inherently antithetical to connectedness with others. Thus, creativity can be expected primarily when the individual has only loose ties with the group, since breaking away in order to indulge in unique thoughts and actions is easier than for those who feel closely attached to other members of their ingroups.

Organizational implications for the Individual vs. the Group model Brainstorming

When Alex Osborn (1948, 1957) popularized brainstorming he anticipated that it would double the number of ideas that people would be able to generate in response to a problem, challenge or question. Osborn was a partner in an advertising agency that was widely regarded as the most innovative firm on Madison Avenue, B.B.D.O.. The book "Your Creative Power", published in 1948, was not a scientific treatise, it was an early 'self-help' book for those wanting to be more creative or to stimulate greater creativity in their organizations. In this best-seller, Osborn promised that the average reader could double his creative output, catapulting career success, happiness and imagination. The technique by which Osborn gained his immortality is introduced in Chapter 33, "How to Organize a Squad to Create Ideas."

Osborn believed that brainstorming was central to B.B.D.O.'s success, and he described it in military terms: "When a group works together, the members should engage in a 'brainstorm,' which means using the brain to storm a creative problem—and doing so in commando fashion, with each stormer attacking the same objective." Although for Osborn

brainstorming was the key to turning a group of employees into idea machines, it proved not to be the case. In fact, research later showed that it actually *reduces* the number of ideas a group produces when compared with the number of ideas that can be generated by those same individuals on their own (Diehl & Stroebe, 1987; Lamm & Trommsdorff, 1973). This was a source of frustration to Osborn for the rest of his life.

There are several explanations regards why brainstorming underperforms individual thought in terms of generating ideas. These include the phenomenon by which team members strive for consensus (thus, not fully evaluating all possible options), known as Groupthink (Janis & Mann, 1977). Diehl and Stroebe (1987) showed that much of the low efficiency in interacting brainstorming groups could be attributed to 'production blocking', which occurs when factors such as waiting for your turn to speak keeps individuals from contributing some of their ideas. Also, motivational losses were reported by Paulus and Dzindolet (1993) in brainstorming groups, whereby group members lowered their performance goals because of social comparisons with other less-productive members. But even after precautions are taken to minimize the effects of these shortcomings, evidence does not seem to show that groups of people can outperform the ideation ability of individuals (Connolly, Routhieaux, & Schneider, 1993; Mullen, Johnson & Salas, 1991).

The Individual versus the Group model of creativity provides one possible explanation. As long as we gather people together to perform a task (such as generating ideas in order to solve a problem) we generate an environment in which the group becomes salient, along, of course, with group membership. If, however, we generate ideas on an individual basis, by sending group members off in all different directions, so that they are not even in the proximity of each other, for instance, we might reasonably expect to optimize the ideation stage of the problem solving process. In other words, the very act of making people members of the brainstorming 'group' or 'team', may cause them to think in a less individualistic way. We can bring the individuals together later to share and discuss their ideas and, consequently, build on them. Individuals can 'diverge' once again if it is considered necessary, before the idea list is finalized and one idea chosen. The further creative problem solving stages, including implementation, can, of course be conducted by the group as a whole (or by selected members from it, depending on their skills), the critical ideation stage having been completed at the individual level.

Team building

"[And] the ideas that allow an organization to achieve, grow, and prosper as opposed to merely survive will be created only when teams leverage their combined skills and hold themselves mutually accountable. No individual, no matter how brilliant, is likely to have the skill set to take projects from start to finish in this fast-paced and complex environment." So writes Bruce Piasecki (2013) regarding innovation at the organizational level. This author thoroughly agrees! However, the process of innovation is a multi-stage one, one of the earliest stages being that of generating ideas. With regard to this step, as discussed above, there is evidence that teams may not contribute to the process of creativity (Paulus, & Yang, 2000). If this early (and critical) step in the innovation process is flawed then it follows that the whole innovation process will be sub-optimal. Team building within organizations, then, appears not to be the silver bullet for all situations. When the goal is innovation, a team may be critical in taking an idea to market. Many contemporary

products are complex in terms of materials used and skills needed to combine technologies effectively. However, the generation of the initial idea to take to market may be best done by individuals working independently. In other words, clearly separating the creative idea generation stage from the rest of the innovation process may be strategically important.

Hiring and corporate structure

Running an organization full of anarchists may not be every manager's idea of an ideal life! However, if we accept that it may be critical, in the current fast-paced, turbulent economic environment, to build an organization geared towards creativity and innovation, then it may behoove us to hire some individualists. Abraham Maslow (of whom I wrote earlier, of 'hierarchy of needs' fame) talks of the "lone wolf" nature of many creative people (in a speech he delivered to the U.S. Army Management School in 1957, and cited by Sidney Parnes (1992)). This "lone wolf" character may be the one needed in organizations seeking to be innovative. However, the lone wolf will only serve the purpose of catalyzing creativity and innovation *if* the environment is right. These people may not be seduced by power or pay, they may need other incentives ….

If you look closely at the organization of which you are a part, or an organization with which you are intimately familiar, are there structures, rules or norms in place that are restrictive but unnecessary? If so they will probably dissuade our lone wolf from joining the organization. The anarchist creator typically has looser ties to the group. They will not necessarily 'hang on in there' if they do not like the culture within which they are working.

In the early days of Hewlett Packard, this heavily engineering biased organization (Bill Hewlett and Dave Packard both graduated with electrical engineering degrees from Stanford University) had a policy that any of their engineers could borrow equipment from a central pool, even to take home with them to pursue non-organizational goals. Whether it was Hewlett and Packard's intention to create 'fuzzy boundaries' between corporate goals and individual ones, is unknown, but it may demonstrate that these two founders of a great organization had insights into how dispensing with certain structures may help keep the interests of unconventional employees.

Corporate culture

I wrote earlier about individualism versus collectivism at several different levels, but at the organizational level this equates very specifically to allowing the individual the freedom of personal expression. There may also be reward structures in place that provide extrinsic incentive at the individual level, but, perhaps more importantly, those rewards should be specifically related to creative or innovative achievement; and that kind of reward may be more important than its mere cash value. Rewarding creative and innovative behavior lets everyone know that *it is O.K. to be creative!* as well as showing value at a material level.

Remember, from earlier in this chapter, that individualism and collectivism can coexist. So, even if an organization is committed to a team-oriented culture, so essential for the implementation phase of innovation oriented goals, and wherein many of the tasks and goals of the company are being addressed by a group of specifically chosen people, there is still plenty of room for individualism. Since innovation is an iterative process, individuals'

creative contributions, while critical at the idea generation stage, are also important throughout the whole process.

Leadership style

The unfortunate thing about chapters that include anything about leadership style is that for every leadership model you read about, the next successful leader you meet in real life seems to have many characteristics that are contrary to that model! Despite wide differences, there are several characteristics that successful leaders tend to share (Walton, A., 2010). First, they often seem to make one of their priorities keeping an eye on the future. Whatever else is going on they make sure they have a little time and energy to see all the possibilities regarding where the organization could be heading. Second, they tend to initiate systems, programs and goals. Third, they tend to be realistic in their demands of people and considerate in what they ask of them and how they ask it. Especially important in the context of the current discussion, they recognize people's individuality and their ability to contribute; and they are tolerant of their failures. Forth, they are able to think and communicate clearly and unambiguously.

In the context of generating a creative environment, then, creative employees need their space and they need to be seen to be, and respected as, individuals. They will also be at their most creative when they don't feel they have to be continually looking over their shoulders and worrying about the stability and future of the organization. Therefore, our creative organization needs strong guidance, even though it should avoid unnecessary structure. Strong guidance includes clear, realistic goals which everyone feels they 'own'. The space for creativity and the expression of individuality do not equate to freewheeling or drifting. It is exciting working within an organization that feels as if it is being lead by a futuristic thinker and where employees feel that the leader is one step ahead of the competition. Even though people like some degree of stability, to be creative they also need change. A charismatic leader who mixes things up by introducing new ideas and processes from time to time does a lot to prevent everyday activities becoming humdrum. That is good for innovation and supportive for the creative mind.

Don't worry, be happy!

The history of literature is, of course, punctuated by writers who suffered from depression sometimes ending, sadly, in suicide. However, there may well have been factors responsible for the negative aspects of their lives that were in no way related to their writing skills and imagination. In the context of contemporary, organizational creativity research, there are few researchers that disagree with the relationship between positive affect and creative performance (Wright & Walton, 2003). Under nearly all circumstances being happy and increased creativity seem to go hand in hand. As yet, though, it is undetermined whether being creative causes happiness or whether being happy enables the psyche to think in a more boundaryless and divergent way, thus being more able to connect diverse facts. Either way, a happy workplace is more likely to be a creative one!

Author's Brief Bio

André Walton is the founder of organizational consultants, Creative Paths, André Walton was a serial entrepreneur for over 20 years before gaining his Ph.D. in social psychology. André won several prestigious awards for his achievements in the areas of innovation, small business development and export marketing and is now the Visiting Fellow of Creativity and Entrepreneurship at the University of South Wales (Newport Business School). Based both in Nevada and Portugal, Creative Paths services clients in Europe and the US with an emphasis on change management and stimulating creativity and innovation at the organizational level. André developed the notion of Spherical Thinking and also the Self versus Group model of Creativity. André works extensively in the area of psychometrics, survey research and statistical analysis, and has been an active researcher in the field of social psychology and law. He is a consultant for the National Judicial College and teaches Master's Degree classes in Managing with Creativity, and, Business Communications, for the University of Nevada, Reno, via the internet. André is also a keen musician and plays jazz flute for his ensemble in the Algarve. andre@unr.edu

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