

## ملحوظات

تمهيد:

1. W. J. J. Gordon, "An Operational Approach to Creativity," *Harvard Business Review* 36, no. 6 (November–December 1956).
2. George M. Prince, *The Practice of Creativity* (New York: Harper & Row, 1970).

مقدمة:

1. The Steelcase story is told in parts throughout this book. The story was constructed through a series of interviews with Lee Bloomquist, Fred Faiks, Mark Greiner, Peter Jeff, Jim Keene, Dave Lathrop, Rick Mohr, Sue Sacks, and Jack Tanis over the winter and spring of 2000.

2. George Whalin, quoted in "Montgomery Ward Closes Shop," Associated Press; December 28, 2000. The Bogs' Historical Clothing Web site contains the history of Montgomery Ward. See <<http://histclo.hispeed.com/fashion/store/mail/his/mcat-his/>>.

3. Rosabeth M. Kanter, *When Giants Learn to Dance: Mastering the Challenges of Strategy, Management, and Careers in the 1990s* (New York: Simon & Schuster, 1989), 19–20.

4. Richard A. D'Aveni and Robert Gunther, *Hypercompetition: Managing the Dynamics of Strategic Maneuvering* (New York: Free Press, 1994), 8.

5. Teresa M. Amabile, *Creativity in Context* (Boulder, CO: Westview Press, 1996), 250–253, 35. "A product or response will be judged as creative to the extent that (a) it is both a novel and appropriate, useful, correct

or valuable response to the task at hand, and (b) the task is heuristic rather than algorithmic. . . . This conceptual definition is closely aligned with [that of many other theorists], in its inclusion of novelty and appropriateness as two hallmarks of creativity.”

6. *Webster's New Universal Unabridged Dictionary*, ed. Jean L. McKechnie (New York: Dorset & Baber, 1983), 945. “Innovation: the act of innovating or effecting a change in the established order; introduction of something new.”

### الفصل 1:

1. George Land and Beth Jarman, *Breakpoint and Beyond: Mastering the Future Today* (New York: Harper Business, 1992), 1533–1534; Teresa M. Amabile, *Growing Up Creative* (Buffalo, NY: Creative Education Foundation Press, 1985), chapter 3; Teresa M. Amabile, *Creativity in Context* (Boulder, CO: Westview Press, 1996), 250–253, 260–261.

2. Jordan B. Peterson, *Maps of Meaning: The Architecture of Belief* (New York: Routledge, 1999), 22–30.

3. Perls, Frederick S., *Gestalt Therapy Verbatim* (New York: Bantam Books, 1974), as quoted in Mary E. Scott, “How Stress Can Affect Gifted/Creative Potential: Ideas to Better Insure Realization of Potential,” *Creative Child and Adult Quarterly* 10, no. 4 (Winter 1985): 240–249. Also see Frederick S. Perls, *In and Out of the Garbage Pail* (Lafayette, CA: Real People Press, 1969). “After closure this gestalt (response of an organism to a situation, which is taken as an unanalyzable and indivisible whole) will recede into the background, to empty the foreground for another emergent or emergency. . . . It will not disappear, be forgotten or repressed. It will remain in the aliveness of the figure/background exchange.”

4. Heiko Lotz, interview by Jeff Mauzy, tape recording, New York, 8 September 1999. All subsequent Lotz quotes are from this interview.

5. Abraham H. Maslow, *Motivation and Personality* (New York: Harper and Row, 1954), 210, 214–215. According to Maslow, some of the characteristics of people as they grow toward the highest stage of self-actualization are “their ease of penetration to reality, their closer approach to an animal-like or child-like acceptance and spontaneity, [which] imply a superior awareness of their own impulses, their own desires, opinions, and subjective reactions in general. . . . Self-actualized people have a wonderful capacity to appreciate again and again, freshly and naively, the basic goods of life with awe, pleasure, wonder, and even ecstasy, however stale these experiences may be for other people.”

6. Teresa M. Amabile, "Motivation and Creativity: Effects of Motivational Orientation on Creative Writers," *Journal of Personality and Social Psychology* 48 (1985): 393–399; Amabile, *Creativity in Context*, 107–110.

7. Amabile, *Creativity in Context*, 115–119.

8. Kurt Miller, interview by Jeff Mauzy, tape recording, Boston, MA, 22 April 1999. All subsequent Miller quotes are from this interview.

9. Peterson, *Maps of Meaning*, 43. "The most rapidly activated of these two systems governs inhibition or ongoing behavior, cessation of currently goal-directed activity. The second, equally powerful but somewhat more conservative, underlies exploration, general behavior activation, and forward locomotion. Operation of the former appears associated with anxiety, with fear and apprehension, with negative affect—universal subjective responses to the threatening and unexpected. Operation of the latter, by contrast, appears associated with hope, with curiosity and interest, with positive affect—subjective responses to the promising and unexpected. The process of exploring the emergent unknown is therefore guided by the interplay between the emotions of curiosity/hope/excitement on the one hand and anxiety on the other—or to describe the phenomenon from another viewpoint, between the different motor systems responsible for approach (forward locomotion) and inhibition of ongoing behavior."

10. Peterson, *Maps of Meaning*, 19–20.

11. Mary Ann Robatt, interview by Jeff Mauzy, tape recording, Boston, MA, 8 March 1999. All subsequent Robatt quotes are from this interview.

12. Jeffrey A. Gray and Neil McNaughton, "The Neuropsychology of Anxiety: Reprise," in Debra A. Hope et al., eds., "Perspectives on Anxiety, Panic, and Fear," *Current Theory and Research in Motivation* 43 (1996): 6–134. See also Steven E. Hyman, "Briefing on the Brain-Body Connection" (paper presented to the U.S. House of Representatives, Subcommittee on Labor, DHHS, Education and Related Agencies, Washington, D.C., 5 November, 1977); Thomas B. Czermer, *What Makes You Tick: The Brain in Plain English* (New York: John Wiley, 2001), 40.

13. Amabile, *Creativity in Context*, 234–235. Amabile's work tested a company during downsizing. It found that the anticipation of downsizing had a most deleterious impact, with creativity remaining depressed long after productivity returned to normal. See also Teresa M. Amabile and R. Conti, "Changes in the Work Environment for Creativity During Downsizing," *Academy of Management Journal* 42, no. 6 (1999): 630–640.

14. Jordan B. Peterson, unrecorded conversation with Jeff Mauzy, Cambridge, MA, August 1999.

15. P. A. Okebukola, "Relationships Among Anxiety Belief Systems and Creativity," *Journal of Social Psychology* 126, no. 6 (1986): 815–816; Kinnard White, "Anxiety, Extroversion-Introversion, and Divergent Thinking Ability," *Journal of Creative Behavior* 2, no. 2 (1968): 199–127; Gerald Matthews, "The Effects of Anxiety on Intellectual Performance," *Journal of Research in Personality* 20 (1986): 385–401; Arieh Y. Shalev, "Stress vs. Traumatic Stress: From Acute Homeostatic Reactions to Chronic Psychopathology," in *Traumatic Stress: The Effects of Overwhelming Experience on Mind, Body, and Society*, ed. Bessel A. van der Kolk, Alexander C. McFarland, and Lars Weisaeth (New York: Guilford Press, 1996), 77–101.

16. Peterson, *Maps of Meaning*, 19–20. "The brain has one mode of operation when in explored territory and another when in unexplored territory. In the unexplored world, caution—expressed in fear and behavioral immobility—initially predominates, but may be superseded by curiosity—expressed in hope, excitement and, above all, creative exploratory behavior. Creative exploration of the unknown, and consequent generation of knowledge, is construction or update of patterns of behavior and representation, such that the unknown is transformed from something terrifying and compelling into something beneficial (or at least something irrelevant.)"

17. Peter McGhee, interview by Jeff Mauzy, tape recording, Boston, MA, 3 April 2000. All subsequent McGhee quotes are from this interview.

18. See <<http://www.discoverfrance.net/France/Art/Picasso/Picasso.shtml>>.

19. Czerner, *What Makes You Tick*, chapters 7 and 8; John S. Dacey and Kathleen H. Lennon, *Understanding Creativity: The Interplay of Biological, Psychological, and Social Factors* (San Francisco: Jossey-Bass, 1998), 153–171, 189–201; J. W. Getzels and M. Csikszentmihalyi, "From Problem-Solving to Problem-Finding," in *Perspectives in Creativity*, ed. I. A. Taylor and J. W. Getzels (Chicago: Aldine, 1975), 9–116; Stephen M. Kosslyn and Olivier Koenig, *Wet Mind: The New Cognitive Neuroscience* (New York: Free Press, 1995), 52–107, 128–215, 341–361, 387–400; Jordi E. Obiols, "Art and Creativity: Neuropsychological Perspectives," in *Depression and the Spiritual in Modern Art: Homage to Mind*, ed. J. J. Schildkraut (New York: John Wiley & Sons, 1994), 33–47; Daniel Reisberg, *Cognition: Exploring the Science of the Mind* (New York: W. W. Norton, 1997), 124–157, 257–303.

20. Jeff Mauzy, "Managing Personal Creativity," in *Innovationsforschung und Technologie Management* (Berlin and Heidelberg: Springer-Verlag, 1999), 27.

21. *Ibid.*, 26.

22. Min Basadur, "Optimal Ideation-Evaluation Ratios," *Creativity Research Journal* 8, no. 1 (1995): 63–75.

## الفصل 2:

1. Sun Tzu, *The Art of War*, ed. James Clavell (London: Hodder and Stoughton, 1981), 26.

2. Jordan B. Peterson, *Maps of Meaning: The Architecture of Belief* (New York: Routledge, 1999), 75–76. “As parents are to children, cultures are to adults: we do not know how the patterns we act out (or the concepts we utilize) originated, or what precise ‘purposes’ (what long-term ‘goals’) they currently serve. . . . Furthermore, we cannot describe such patterns well, abstractly (explicitly, semantically), even though we duplicate them accurately (and unconsciously) in our behavior.” But the story can have a happy ending. Peterson goes forward: “The fact of our sociability ensures that our adaptive behaviors are structured with the social community in mind, at least in the long run, and increases our chances of exposure to creative intelligence. . . . In this manner, we obtain the skills of others. Our capacity for abstraction allows us to take our facility for imitation one step further, however: we can learn to imitate not only the precise behaviors that constitute adaptation, but the process by which those behaviors were generated. This means we can learn not only skill, but meta-skill (can learn to mimic the pattern of behavior that generates new skills). It is the encapsulation of meta-skill in a story that makes that story great.”

3. Carl R. Rogers, *On Becoming a Person: A Therapist's View of Psychotherapy* (Boston and New York: Houghton Mifflin, 1961), 169. “Many of the serious criticisms of our culture and its trends may best be formulated in terms of a dearth of creativity. Let us state some of these very briefly: In education we tend to turn to conformists, stereotypes, individuals whose education is ‘completed,’ rather than freely creative and original thinkers . . . . In industry, creation is reserved for the few—the manager, the designer, the head of the research department—while for the many life is devoid of original or creative endeavor. . . . To be original, or different, is felt to be ‘dangerous.’ Why be concerned over this? If, as a people, we enjoy conformity rather than creativity, shall we not be permitted this choice? In my estimation such a choice would be entirely reasonable were it not for one great shadow which hangs over all of us. In a time when knowledge, constructive and destructive, is advancing by the most incredible leaps and bounds into a fantastic atomic age, genuinely creative adaptation seems to represent the only possibility that man can keep abreast of the kaleidoscopic change in his world.” (p. 348)

4. Robert Fritz, *The Path of Least Resistance: Learning to Become the Creative Force in Your Own Life*, Expanded Edition (New York: Fawcett Books, 1989), chapters 6, 8, 9.

5. Teresa Amabile, unrecorded conversation with Jeff Mauzy, Boston, MA, May 2000.

6. Annie Gaudreault, interview by Jeff Mauzy, tape recording, Toronto, 10 February 1999. All subsequent Gaudreault quotes are from this interview.

7. Edmund J. Bourne, *The Anxiety and Phobia Workbook*, 3rd ed. (Oakland, CA: New Harbinger Publications, 2000), 200–203.

8. John Gibson, interview by Jeff Mauzy, tape recording, Houston, TX, 26 February 2000. All subsequent Gibson quotes are from this interview.

9. Doug Farmer, unrecorded observation by Jeff Mauzy, Baton Rouge, LA, Fall 1994.

10. William Shakespeare, *Hamlet*, v. 166.

11. Paul Dietrich, interview by Jeff Mauzy and recorded in “Creativity in Corporations: A Factor Study of Highly Creative Architecture and Advertising Firms,” Master’s thesis, Boston University School of Business, 1985.

12. Laura Wills, interview by Jeff Mauzy, tape recording, Toronto, 10 February 1999. All subsequent Wills quotes are from this interview.

13. David Perkins, unrecorded observation by Jeff Mauzy, Cambridge, MA, 25 October 1999.

### الفصل 3:

1. Jack Tanis, interview by Jeff Mauzy, tape recording, Grand Rapids, MI, 6 February, 1999. All subsequent Tanis quotes are from this interview.

2. Jim Keene, interview by Jeff Mauzy, tape recording, Grand Rapids, MI, 6 February 1999. All subsequent Keene quotes are from this interview.

3. Jerry Hirshberg, *The Creative Priority: Driving Innovative Business in the Real World* (New York: Harper Business, 1998), 33–34; Marlene M. Turner and Anthony R. Pratkanis, “Mitigating Groupthink by Stimulating Constructive Conflict,” in *Having Conflict in Organizations*, ed. Carsten K. W. De Dreu, et al. (London: Sage Publications, 1997), 53–71.

4. C. J. Nemeth, “Dissent as Driving Cognition, Attitudes, and Judgments,” *Social Cognition* 13, no. 3 (Fall 1995): 273–291.

5. George Prince, lecture, Synectics, 18 December 1987.

6. Conrad Paulus, unrecorded interview by Jeff Mauzy, Armonk, NY, 27 January 1997. All subsequent Paulus quotes are from this interview.

7. Maureen Arkle, interview by Jeff Mauzy, tape recording, Waltham, MA, 3 April 1999. All subsequent Arkle quotes are from this interview.

8. Mary McKenney, interview by Jeff Mauzy, tape recording, New York, NY, 9 September 1999. All subsequent McKenney quotes are from this interview.

9. Jorge Bermudez, interview by Jeff Mauzy, tape recording, White Plains, NY, 17 November 2001. All subsequent Bermudez quotes are from this interview.

10. Sam Borenstein, interview by Jeff Mauzy, tape recording, White Plains, NY, 17 November 2001. All subsequent Borenstein quotes are from this interview.

11. Phil Hetteema, interview by Jeff Mauzy, tape recording, Universal City, CA, 3 May 1999. All subsequent Hetteema quotes are from this interview.

12. Howard Gardner, *Intelligence Reframed: Multiple Intelligences for the 21st Century* (New York: Basic Books, 1999), especially Chapter 3.

13. Roger Schank, *Coloring Outside the Lines: Raising a Smarter Kid by Breaking All the Rules* (New York: HarperCollins, 2000), 24.

14. "Can Imagination Be Taught?" *Supervision* 52 (November 1991): 5.

15. B. Voss, "What's the Big Idea?" *Sales and Marketing Management* 143 (July 1991): 36-41.

16. Lucien Frohling, recalled from unrecorded conversation by Jeff Mauzy, New York, NY, Winter 1994.

17. Pat Wnek, recalled from unrecorded conversation by Jeff Mauzy, Appleton, WI, Spring 1995.

18. Stephen Leichtman, interview by Jeff Mauzy, tape recording, Waltham, MA, 3 April 1999. All subsequent Leichtman quotes are from this interview.

19. Mary Sonnack, telephone interview by Jeff Mauzy, tape recording, 15 January 1999. All subsequent Sonnack quotes are from this interview.

20. "Dr. Land's Latest Bit of Magic," *Life Magazine*, 27 October 1972, 42-48.

21. Valéry-Anne Giscard d'Estaing, *The World Almanac Book of Inventions* (New York: World Almanac Publications, 1985), 159.

22. Gunter Henn, unrecorded conversation with Jeff Mauzy, Cambridge, MA, Winter 1996. Details were published by Henn Architecture, *Architekten Ingenieure*, Munich, 1998. See <<http://www.info@henn.com>>.

23. Philip M. Rosenzweig, "Bill Gates and the Management of Microsoft," Case 9-392-019 (Boston: Harvard Business School, 1991).

24. Editors of *Wired*, "Rocking with Mr. Bill," *Wired*, December 1994, <<http://www.wired.com/wired/archive/2.12/gates.html/>>; James Wallace, *Overdrive: Bill Gates and the Race to Control Cyberspace* (New York: John Wiley & Sons, 1997), 25-26; Joyce Wycoff, quote from USA *Weekend* interview with Bill Gates; see <<http://www.thinksmart.com>>.

25. Peter Carlin, documented notes recalled from strategy work attended by Jeff Mauzy, Summit, NJ, Fall 1994. All subsequent Carlin references come from this work.

26. Marty Finegan, documented notes recalled from strategy work attended by Jeff Mauzy, Montvale, NJ, 5 June 2000.

27. Desiree de Myer, "Envision It: What's the Big Idea?" *Smart Business Magazine*, 1 October 2001, 64–65.

28. Michael A. Cusumano and Richard W. Selby, *Microsoft Secrets: How the World's Most Powerful Company Creates Technology, Shapes Markets, and Manages People* (New York: Touchstone Press, a division of Simon & Schuster, 1995), 329–333.

29. Rosabeth M. Kanter, *The Change Masters: Innovation and Entrepreneurship in the American Corporation* (New York: Simon & Schuster, 1983), 55.

30. *Ibid.*, 146–149.

#### الفصل 4:

1. *Webster's New Universal Unabridged Dictionary*, ed. Jean L. McKechnie (New York: Dorset & Baber, 1983, 339; 444. To distinguish as cleanly as we can between the concepts climate and culture, we use the following portion of the definition of "climate": "any prevailing conditions affecting life, activity, etc." and ascribed to a specific time and place. And we use for "culture" the following portion of the definition: "the concepts, habits, skills, art, instruments, institutions, etc. of a given people in a given period." You can see how a climate can fit within a culture, be more changeable, and not depend on embedded technology or structures.

2. Jere E. Brophy, "Research on Self-Fulfilling Prophecy and Teacher Expectations" (Ph.D. diss., Institute for Research on Teaching, Michigan State University, 1982). Suzanne G. Scott and Reginald A. Bruce, "The Influence of Leadership, Individual Attributes and Climate on Innovative Behavior: A Model of Individual Innovation in the Workplace," *Academy of Management Journal* 37 (1994): 580–607.

3. David Welty, interview by Jeff Mauzy, tape recording, Kansas City, MO, 6 April 1999. All subsequent Welty quotes are from this interview.

4. Pete Karolczak, interview by Jeff Mauzy, tape recording, 4 June 1999. All subsequent Karolczak quotes are from this interview.

5. Peter Wesenberg, "Bridging the Individual-Social Divide: A New Perspective for Understanding and Stimulating Creativity in Organizations," *Journal of Creative Behavior* 28, no. 3 (1994): 177–192.

6. Matt Cutler, telephone interview by Jeff Mauzy, tape recording, 22 May 2002. All subsequent Cutler quotes are from this interview.

7. Larry Bohn, telephone interview by Jeff Mauzy, tape recording, 22 May 2002. All subsequent Bohn quotes are from this interview.

8. Douglas McGregor, *The Human Side of Enterprise* (New York: McGraw Hill, 1960), 114. "The distinctive potential contribution of the human being . . . at every level of the organization, stems from his capacity to think, to plan, to exercise judgment, to be creative, to direct and to control his own behavior."

9. Edward Deci and Richard M. Ryan, "The Support of Autonomy and the Control of Behavior," *Journal of Personality and Social Psychology* 53, no. 6 (December 1987): 1024–1037. "The research review details those contextual and personal factors that tend to promote autonomy and those that tend to control and shows that autonomy support has generally been associated with more intrinsic motivation, greater interest, less pressure and tension, more creativity, more cognitive flexibility, better conceptual learning, a more positive emotional tone, higher self-esteem, more trust, greater persistence of behavior change, and better physical and psychological health than has control."

10. David Welty interview.

11. McGregor, *The Human Side of Enterprise*, 114.

## الفصل 5:

1. Carol Previte, interview by Jeff Mauzy, tape recording, Boston, MA, 22 April 1999. All subsequent Previte quotes are from this interview.

2. Darcy Bradbury, interview by Jeff Mauzy, tape recording, New York, NY, 8 September 1999. All subsequent Bradbury quotes are from this interview.

3. Marylyn Dintenfass, interview by Jeff Mauzy, tape recording, Boston, MA, 25 February 1999. All subsequent Dintenfass quotes are from this interview.

4. Rick Hensler, telephone interview by Jeff Mauzy, tape recording, 3 February 1997. All subsequent Hensler quotes are from this interview.

5. Will Novasedlik, interview by Jeff Mauzy, tape recording, Toronto, 10 February 1999.

6. Irving Kirsch, *How Expectations Shape Experience* (Washington, DC: American Psychological Association, 1999); Aaron T. Beck and Gary Emery, *Anxiety Disorders and Phobias: A Cognitive Perspective* (New York: Basic Books, 1985). People manipulate their environment until they create a situation that is in consonance with their self-image.

7. Ken Baum and Richard Trubo, *The Mental Edge: Maximize Your Sports Potential with the Mind/Body Connection* (New York: Perigee, 1999); Jack J. Lesyk, *Developing Sport Psychology within Your Clinical Practice: A Practical Guide for Mental Health Professionals* (San Francisco: Jossey-Bass, 1998), 133–142.

8. Mihaly Csikszentmihalyi, *Creativity: Flow and the Psychology of Discovery and Invention* (New York: HarperCollins, 1996), 330–331.
9. Beck and Emery, *Anxiety Disorders and Phobias*, 187, 298.
10. John Horn, "The Battle for Orlando," *Newsweek*, 12 August 2002.
11. Mark Woodbury, unrecorded observation by Jeff Mauzy, Orlando, FL, 28 February, 1997.
12. Maureen Arkle, interview by Jeff Mauzy, tape recording, Waltham, MA, 3 April 1999. Subsequent Arkle quotes are from this interview.
13. Bob Miller, interview by Jeff Mauzy, tape recording, Hauppauge, NY, 10 October 2000. All subsequent Miller quotes are from this interview.
14. Jeff Mauzy, "Managing Personal Creativity," in *Innovationsforschung und Technologie Management* (Berlin: Springer-Verlag, 1999), 26; Elizabeth Deane, interview by Jeff Mauzy, tape recording, Boston, MA, 3 April 2000.
15. Interview with Tom Peters, *Modern Maturity*, March–April 2000.
16. "How Writers Write," Geelong Small Press Publishing, <[http://www.gssp.com.au/how\\_writers\\_write.htm](http://www.gssp.com.au/how_writers_write.htm)>
17. J. S. Adams, "Toward an Understanding of Inequity," *Journal of Abnormal and Social Psychology* 67 (1963): 422–436

## الفصل 6:

1. Kathy Lundberg, interview by Jeff Mauzy, tape recording, Palo Alto, CA, 5 March 1999. All subsequent Lundberg quotes are from this interview.
2. Beverly Mehlhoff, interview by Jeff Mauzy, tape recording, Palo Alto, CA, 5 March 1999. All subsequent Mehlhoff quotes are from this interview.
3. Emerson Martlage, interview by Jeff Mauzy, tape recording, Palo Alto, CA, 5 March 1999. All subsequent Martlage quotes are from this interview.
4. Luke Christensen, from videotape provided by Guidant, Inc., Palo Alto, CA, Winter 1998.
5. Douglas McGregor, *The Human Side of Enterprise* (New York: McGraw-Hill, 1960), 33–57.
6. Jerry McAllister, interview by Jeff Mauzy, tape recording, Minneapolis, MN, 21 February 2000. All subsequent McAllister quotes are from this interview.
7. The 3M story is pieced together from interviews with Barry Dayton, Jerry McAllister, Geoffrey Nicholson, and Mary Sonnack, all of 3M, and Eric von Hippel of MIT. Interviews with Dayton, McAllister, and Nicholson were recorded in Minneapolis, MN, 15 February 1999; interview with Sonnack was held by telephone, March 1999; interview with von Hippel was

held in February 2000. Interviews were augmented by literature provided by 3M.

8. Stephen Leichtman, interview by Jeff Mauzy, tape recording, 13 April 1999. All subsequent Leichtman quotes are from this interview.

9. Jon Kingsdale, unrecorded telephone conversation with Jeff Mauzy, February 2002.

10. Teresa M. Amabile, *Creativity in Context* (Boulder, CO: Westview Press, 1996), chapter 6; Teresa M. Amabile, "How to Kill Creativity," *Harvard Business Review*, September–October 1998, 77–87.

11. Geoffrey Nicholson, interview by Jeff Mauzy, tape recording, Minneapolis, MN, 21 February 2000. All subsequent Nicholson quotes are from this interview.

12. Amabile, *Creativity in Context*, 231–232.

13. MacArthur Fellows Program; [www.macfound.org/programs/fel/fel-overview.htm](http://www.macfound.org/programs/fel/fel-overview.htm).

14. Quoted in William Coyne, "Building a Tradition of Innovation," UK Innovation Lecture presented to the Royal Academy, 1996.

15. *Ibid.*

16. Rosabeth M. Kanter, "Three Tiers for Innovation Research," *Communication Research* 15, no. 5 (October 1998): 509–523.

17. *Business Week*, 27 August 2001. Theresa Forsman, "A Tale of Two Entrepreneurs," *Business Week* online, 22 August 2001, <[http://www.businessweek.com/smallbiz/content/aug2001/sb2001/sb20010822\\_191.htm](http://www.businessweek.com/smallbiz/content/aug2001/sb2001/sb20010822_191.htm)>; "EU must change attitude to business failures, says SMElobby," *Business Europe*, <<http://uk.biz.yahoo.com/smallbus/news/finance/legal/>>; Jeffrey Shuman and David Rottenberg, "Loser Chic: In the New Economy, Losers Are Winners and Failures Are Fawned Over (Well, Sometimes)," *Business Start-Ups Magazine*, February 1999; Dawn Teo, "Draper Fisher Jurvetson Sees S'pore Entrepreneurship Boom," Channel News Asia, 19 April 2001, <<http://www.drapervc.com/files/timinsingapore.html>>; "Phoenix Award Casts Net Wider to Recognize Entrepreneurial Risk-Takers Who Overcome Failure," press release by the Singapore Economic Development Board, together with Ernst & Young, Keppel Tatlee Bank, the Singapore Venture Capital Association, and White & Case, Colin Ng & Partners, 11 July 2001.

18. G. C. Nicholson, "Keeping Innovation Alive," *Research Technology Management*, May–June 1998, 34–40.

19. Susan Sacks, telephone interview by Jeff Mauzy, tape recording, 7 April 1999. All subsequent Sacks quotes are from this interview.

20. Isabel V. Hull, *Sexuality, State, and Civil Society in Germany, 1700–1815* (Ithaca, NY: Cornell University Press, 1996), 207–218.

21. Stuart Crainer, *The Management Century: A Critical Review of 20th Century Thought and Practice* (San Francisco: Jossey-Bass, 2000). See especially chapters 4 and 11.

22. Daniel Plankett, "The Creative Organization: An Empirical Investigation of the Importance of Participation in Decision-Making," *Journal of Creative Behavior* 24, no. 2 (1990): 140-148; M. Zuckerman et al., "On the Importance of Self-Determination for Intrinsically Motivated Behavior," *Personality and Social Psychology Bulletin* 4 (1978): 443-446.

23. Robert S. Kaplan and David P. Norton, *The Balanced Scorecard: Translating Strategy into Action* (Boston: Harvard Business School Press, 1996), 126-151.

24. Abraham Maslow, *Eupsychian Management* (Columbus, OH: Richard Irwin/McGraw-Hill, 1971), as cited in Crainer, *The Management Century*, 114.

25. Amabile, *Creativity in Context*, 135-150, 250-253. Amabile refers to a great deal of research on feedback.

26. Gordon MacKenzie, *Orbiting the Giant Hairball: A Corporate Fool's Guide to Surviving with Grace* (New York: Viking, 1996), 143-152.

27. William Dunn, unrecorded interview by Jeff Mauzy, McGraw Park, IL, 8 April 2002.

28. Sonia E. Blisset and Robert E. McGrath, "The Relationship between Creativity and Interpersonal Problem-Solving Skills in Adults," *Journal of Creative Behavior* 30, no. 3 (1996), 173-182; Maria M. Clapham, "Ideational Skills Training: A Key Element in Creativity Training Programs," *Creativity Research Journal* 10, no. 1 (1997): 33-44; Laura H. Rose and Hsin-Tai Lin, "A meta-analysis of long-term creativity training programs," *Journal of Creative Behavior* 18, no. 1 (1984): 11-22; Nancy A. Fontenot, "Effects of Training in Creativity and Creative Problem Finding upon Business People," *Journal of Social Psychology* 133, no. 1 (February 1993): 11-22.

29. Nitin Nohria and Nanjay Gulati, "Is Slack Good or Bad for Innovation?" *Academy of Management Journal* 39, no. 5 (October 1996): 1245-1264.

30. Raymond Miller, unrecorded telephone conversation with Jeff Mauzy, Winter 1994.

31. The Work Environment Scale by Paul M. Insel and Rudolf H. Moos helps evaluate the environment for its impact on productivity and employee satisfaction (Paul M. Insel and Rudolf H. Moos, *Work Environment Scale* [Palo Alto, CA: Consulting Psychologists Press, 1974]). Assessment instruments created by Dr. Van de Ven cover design, structures, and functions of

organizations, and how they contribute to innovation (M. S. Poole, A. Van de Ven, K. Dooley, and M. Holmes, *Organizational Change Processes: Theory and Methods for Research* [New York: Oxford University Press, 2000]). The Siegel Scale of Support of Innovation by S. Siegel and W. Kaemmerer measures support for creativity, tolerance of differences, and personal commitment (S. Siegel and W. Kaemmerer, "Measuring the Perceived Support for Innovation in Organizations," *Journal of Applied Psychology* 63 [1978]: 553–562). The KEYS survey by the Center for Creative Leadership assesses how employees perceive stimulants and barriers to creativity. The Creativity and Innovation Index by Synectics collects information on individual thinking, team interaction, and corporate support and ties the information to a company's capabilities for creativity and innovation (*The Dartmouth/Synectics Creativity and Innovation Index* [Cambridge, MA: Synectics, 2001]). Teresa M. Amabile and Nur D. Grysiewicz, "The Creative Environment Scales: Work Environment Inventory," *Creativity Research Journal* 2, no. 4 (1989): 231–253.

32. John P. Kotter, *On What Leaders Really Do* (Boston: Harvard Business School Press, 1999), 75–93.

33. Susan Adam, telephone interview by Jeff Mauzy, tape recording, 7 January 1999.

34. Todd Sloane, unrecorded telephone interview by Jeff Mauzy, 8 February 2001.

## الفصل 7:

1. Jackie Burton, recorded observation in session by Jeff Mauzy, New York, NY, 1 August 1996. All subsequent Burton references stem from the same event.

2. Ken Olsen, President of Digital Equipment Corporation, address to the Convention of the World Future Society, Boston, 1977.

3. Jim Keene, interview by Jeff Mauzy, tape recording, Grand Rapids, MI, 20 February 1999. All subsequent Keene references are to this interview.

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## عن المؤلفين

جيف موزي مدير استشاري في شركة سينيكتكس، وهي شركة استشارية لها دور رائد في اكتشاف وتطبيق مبادئ الإبداع والابتكار على الأعمال التجارية. ثم إنه مؤسس ومدير شركة Inventive Logic, Inc.، وهي شركة تطور برنامج حاسوب لزيادة الإبداع. وهو يقدم محاضرات في الكليات في منطقة كامبريدج، ماساشوستس، عن الإبداع الشخصي وحل المشكلات بطريقة إبداعية من قبل الفرق.

قبل أن يبدأ موزي بدراسة الإبداع في الأعمال التجارية، كان فناناً يعمل بدوام كامل. عمل مدة ثلاث سنوات كفنان ومدرس في مدينة كامبريدج. وهو لا يزال فناناً ممارساً، في الرسم والعمل البيئي والخيالي واسع النطاق.

موزي هو مؤلف «Managing Personal Creativity» في Innovationforschung und Technologiemanagement.

ريتشارد هاريمان هو شريك إداري في شركة سينيكتكس. وهو يقسم وقته بين مسؤوليات القيادة في الشركة، والعمل مع الزبائن على تحديات محددة للإبداع، ومساعدة الزبائن على إنشاء الإبداع

في منظماتهم. وهو يحمل مع تيري جيليام، الشريك في سينكتكس، براءة اختراع لبرنامج Synectics InSync، وهو برنامج حاسوب للاجتماعات يدعم الحل الجماعي لمشكلات الأعمال التجارية، سواء كان المشاركون مجتمعين في مكان واحد أو متفرقين.

شغل هاريمان سابقاً مناصب في الإدارة التسويقية وتطوير المنتجات الجديدة في الشركة العامة للأغذية General Foods Corporation. وهو يحمل شهادة ماجستير في إدارة الأعمال M.B.A من جامعة كولومبيا.

وهاريمان هو مؤلف فصول في Handbook for Creative and Innovative Managers، New Directions in Creative and Innovative Management: Bridging Theory and Practice

نحن نعتقد أن الإبداع في الأعمال التجارية، وخاصة الإبداع المنظم، لا يزال في مراحل التطوير الأولى، ولا يزال هناك الكثير لاكتشافه وتدوينه ومشاركته. ونحن نرحب جداً بإعلامنا عن محاولاتكم ومعاناتكم ونجاحاتكم في تعزيز الإبداع. نرجو أن تتصلوا بنا أو أن تزوروا موقعنا على شبكة الإنترنت لتتعرفوا على فرص الحوار والمشاركة بين الأشخاص المهتمين بهذا المجال.

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