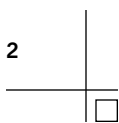


The Creativity Map

Discovering *Your* Best Practices for Creativity at Work

It has become a truism that organizations today are facing a wider array of competitive pressures than ever before. Businesses believe they cannot afford to do what they have always done. They must be constantly changing and innovating, reinventing themselves at Internet speed to stay ahead of technological change, new competitors from around the globe, and the continually shifting demands of customers and potential employees.

Although no one can deny the accelerated pace of change, in one sense the challenges we face today are nothing new. Organizations have always faced multiple and disjointed—sometimes even opposing—pressures to create value for their customers and

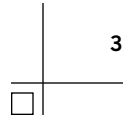


stockholders. For centuries, businesses have felt the need to create new products that would succeed in the marketplace. Today's high-tech start-ups and biotech firms are the equivalent of yesterday's automobile inventors or Hollywood pioneers. In every age, the fundamental equation is that creativity creates progress, and progress creates value.

The historical constant is this: what allows a company to respond proactively to diverse pressures is *the development of creativity as a core competence*. By core competence, we mean a well-developed ability or characteristic that is central to your firm's ability to succeed. The focus of creativity may be innovation in the traditional sense—the invention of outstanding products and services—but it may also be the development of new processes, new ways of communicating with customers, or new ways of attracting and retaining the best talent. *Creativity, in short, is the core of all the competencies of your organization because creativity is what makes something better or new.* Creativity is your best path to creating value.

People do a lot of things to try to be creative and to create value. For example, your organization may have trained its employees in creative thinking, or implemented a portfolio system for monitoring projects, or introduced a rapid prototyping system to improve the product development process. These practices may have been helpful on some level, but you may still feel that these efforts have left your company in even more of a muddle. And did they really help you create value? Oftentimes, well-intentioned initiatives lead to unsatisfactory outcomes:

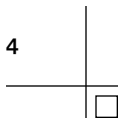
- Creativity programs that leave people feeling good but don't produce tangible results
- Good ideas that can't be commercialized
- Extensive development systems that don't produce breakthrough products or services
- New ventures that don't make sense as a business



- “Flavor of the month” initiatives for quality, change, or culture
- Enterprises that are misaligned with strategy and goals

This book helps you sort through the excess of creativity “solutions” from which your company might select. There are hundreds of approaches to and books on creativity and innovation, many of them based on credible research. Yet most of the published advice on creativity has a key shortcoming: in presenting a set of “best practices,” it implies that there is one tried-and-true route to innovation or some other outcome of value. Unfortunately, when companies and managers try to adopt these one-size-fits-all approaches, they usually produce disappointing results. *The truth of creativity is that you must handle each new endeavor differently, selecting an approach to creativity that appropriately matches the situation.* As you will see, different situations are defined in large part by the outcomes you need to produce. The “best practices” and competencies that you use will be different depending on what it is you need to achieve.

This book provides a comprehensive framework—what we will call a map—of creativity at work that will help you recognize your creative situation and act accordingly. With this systematic approach, you can diagnose and assess what competencies and practices will work best for your circumstances. You can identify where you are and navigate toward where you would like to be. Rather than offer a one-size-fits-all list of best practices that may or may not work in your particular situation, we will provide examples from a variety of firms that have used different practices to be creative in different situations. In addition, we will provide tools that you can use to develop the kind of creativity that your own situation requires. Whether you are a top executive who wants to ignite creativity in your firm or a manager wrestling with appropriate creativity practices for your group, this book is for you.

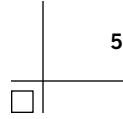


■ A Working Definition of Creativity

Think for a moment about what creativity means to you. Do you think about painting, daydreaming, or tinkering in the garage? Who are your role models? Someone like Leonardo da Vinci, Madame Curie, the Dalai Lama, Albert Einstein, or Ella Fitzgerald? What business leaders do you associate with creativity? Perhaps Steve Jobs, Richard Branson, Anita Roddick, or Ben and Jerry? Your answer to these questions implies one or more images of what creativity is.

Many popular images of creativity are biased or incomplete. In business, for example, many people associate creativity exclusively with innovation, in the sense of the introduction of new or dramatically improved products or services. Yet this type of innovation is only one possible result of creativity. Others use the term “innovation” as a blanket description for any creative result. For example, they might say, “The company has accomplished innovations in manufacturing,” where the specific outcome might be quality or optimization. This usage, while perhaps imprecise, recognizes a valuable truth that is central to this book: a company, department, or individual can apply creativity toward producing any number of valued outcomes. In fact, depending on your circumstances, other outcomes of creativity may be more valuable than radically new products and services. Just as a flame can warm your home, cook your meat safely, power your car engine, or softly light a room by candlelight, creativity can produce very different things, and innovation in the narrow sense of the word is just one of them.

In this book, we define creativity as *a purposeful activity (or set of activities) that produces valuable products, services, processes, or ideas that are better or new*. The act of creativity can be performed by an individual, a group, or an organization—or



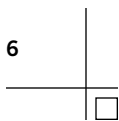
all of these working together—to produce a creative outcome, whether innovation, profits, quality, knowledge, or some other desired result.

Whether or not you call the results of creativity “innovations,” distinguishing creativity as an activity from the valued outcomes it produces is important for two reasons. First, the distinction allows you to recognize and value opportunities for creativity in many spheres of activity throughout the organization and not just in the development of new or improved products and services. Blurring the distinction between creative activities and their outcomes tends to bias images of creativity toward the domains of art, design, and invention. In fact, creativity is essential in every area of business, from finance to engineering, from product development to order fulfillment and customer service.

Second, dissociating creativity from any one type of outcome allows you to recognize that creativity comes in different forms that produce different valuable results. There is a kind of creativity that is best suited for producing growth, a kind that is best suited for creating speed, and so on. This understanding is key to selecting the creativity practices that will produce the outcomes you desire.

In this book, we call the desired outcomes or goals of creativity *purposes*. Thus we can restate the essential challenge in managing creativity as *matching your creativity practices to your purposes*. Of course, there is a third critical variable: people. Once you know where you need to go (your purposes) and the appropriate means for getting there (the practices), you also need to select or develop people to carry out your initiatives.

Managing creativity, then, is fundamentally about achieving the right mix of purposes, practices, and people. How to achieve that mix is the subject of this book.



■ Mapping Creativity: The Four Profiles

As we have noted, different forms of creativity are appropriate for different purposes. To be specific, our research identifies four main types of creativity, which we have conceptualized as creativity profiles. By *profile*, we mean a description of the biases and preferred creative activities of particular individuals, groups, and organizations, together with the desired creative outcomes of their activities. Figure 1.1 shows a basic map of the four creativity profiles, which we call Imagine, Invest, Improve, and Incubate. We will fill in this map in different ways as we go through the book. Among other things, the map can be used to characterize different kinds of creativity practices and purposes, the values prized within each approach to creativity, and the type of creativity that generally characterizes different organizations, business departments, and even whole industries.

The four profiles also describe the creative tendencies of individuals and groups. That is, you can use the map to locate and describe the creative preferences of individuals, work groups, and whole organizations—both as they are today and as you might like them to be. Moreover, as you will see in Chapter Two, the arrangement of the four profiles on the map is quite deliberate and based on an overall structure.¹ The placement of the profiles on the map helps to clarify the relationships and tensions among the different types of creativity and creative preferences. As we embellish this basic map throughout the book, you will see that it provides you with a powerful management tool.

Let's take a closer look at the four profiles and how they are exemplified by some real companies and individuals. As you read these descriptions, think about your own personal preferences as well as the challenges faced by your organization or work group. Which of the profiles fits you best? Are there some profiles that seem less "creative"? Which profile or profiles best

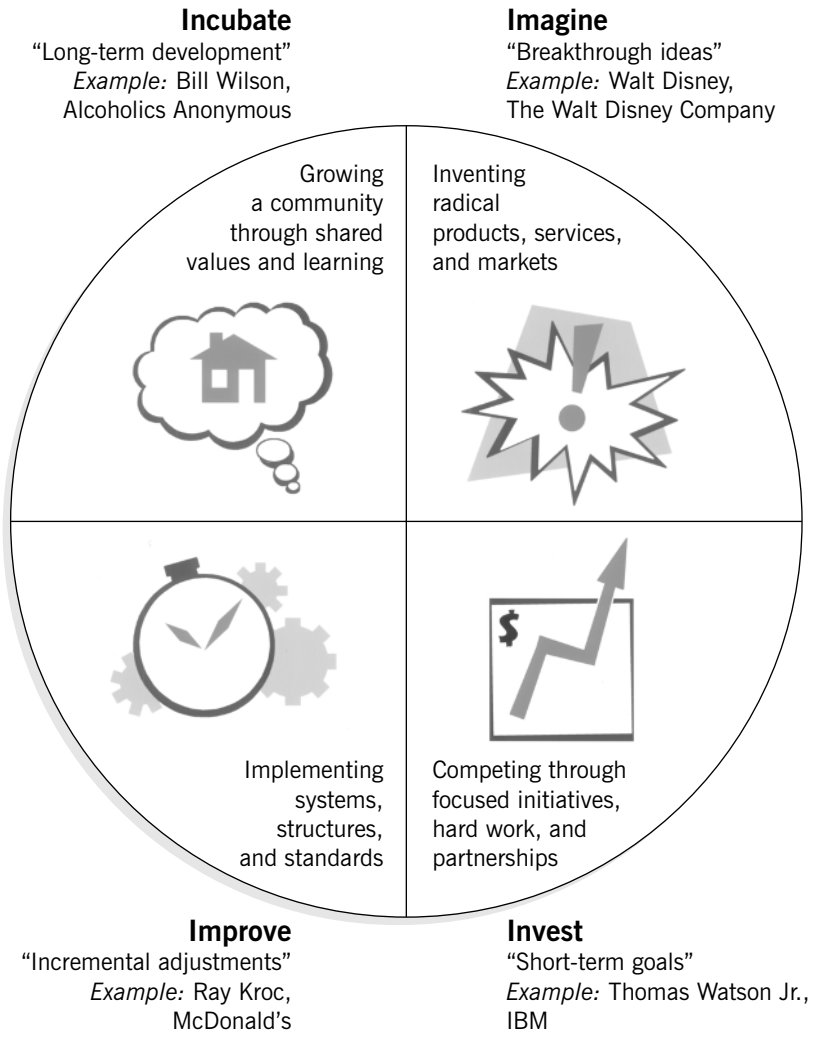
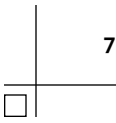
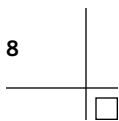


Figure 1.1. The Creativity Map



capture your future direction or reflect where your organization most needs to go? Though you may see yourself reflected in more than one profile, first recognizing their differences is essential for making decisions about creativity in your organization.

The Imagine Profile

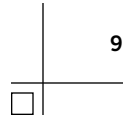
The Imagine profile encompasses the kinds of purposes and practices that many people think of first when they hear the word *creativity*. This is the profile of radical breaks with the past and breakthrough ideas that can change the marketplace.

Individuals with the Imagine profile tend to be generalists or artistic types who enjoy exploring and easily change direction when solving a problem. The culture that supports their work is characterized by experimentation and speculation; the focus is on generating ideas. This group is often in R&D units or entrepreneurial activities.

Imagine companies seek to create something new that has been thought impossible. Typical purposes are innovation or growth. They strive to orient their products, services, and ideas to the future. Leaders build the organization by developing a compelling vision and emphasizing new ideas and technologies, flexibility, and adaptability. Imagine companies capitalize on turbulent environments. The Imagine profile taken to an extreme becomes chaotic.

*Disney's Grand Experiment.*² Walt Disney saw the future first. The man who drew Mickey Mouse also created the first full-length animated film, the theme park, and the modern multimedia company. His name has become synonymous with leading-edge ventures, from *Snow White and the Seven Dwarfs* to the Epcot Center. Disney created such optimistic, intimate experiences inside a futuristic utopia that children and adults eagerly await each Disney product.

Disney's gift was his ability to recognize a good opportunity on the horizon. Confident in his vision, he took on enor-



mous risk to undertake his ventures. In contrast to his public persona, Disney was a complex and controlling leader whose vision carried him from childhood poverty to commercial artist to entrepreneur to media mogul. Disney was one of the first to try new entertainment technologies: quality sound, Technicolor, advanced animation techniques, and robotics. The result has been an organization that could embrace a trend before it happened, growing from film to television to amusement parks.

Perhaps his greatest triumph was his last. Disney World and the Epcot Center were considered modern miracles of “imagineering” and urban planning when they were built. Disney converted the skeptics and enlisted them in his mission. In the process, he turned the mosquito-infested swamps of central Florida into one of the top tourist destinations in the world. Today, his characters and emblems are some of the most readily recognized brands.

The Invest Profile

The Invest profile encompasses the kinds of people and practices that many people associate with Wall Street. This is a profile that shows the intensity of competition and achievement—everyone is either a winner or a loser.

Individuals with the Invest profile are focused on performance and goals. Their culture emphasizes these results and the discipline necessary to create them. This group typically includes members of the finance department and marketing. People with the Invest profile are competitive and love a good challenge, which motivates them toward a speedy and profitable outcome.

Invest companies seek to create quickly before competitors can. Typical purposes focus on profits through market share, revenues, and brand equity, or through speed of response. Leaders build the organization by clarifying objectives and improving the firm’s competitive position through hard work and

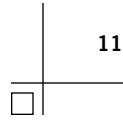


productivity. These companies seek to deliver results to stakeholders as quickly as possible. Beating the competition is not only a matter of strategy but also a matter of pride. The Invest profile taken to an extreme becomes a sweatshop.

*Watson's Challenge.*³ In the early years of computing, Thomas Watson Jr.'s IBM ruled the technology universe through aggressive strategy and relentless marketing. The troops at "Big Blue" moved faster than anyone else. Leading through ambition and challenge, Watson was a master of competition. At Watson's IBM, if you weren't first, you weren't much. He promoted "winners" and expected them to perform by meeting each new backbreaking deadline. His famous corporate mantra "Think" was more than just something to aspire to; it was an admonition to anyone who did not develop the world-class competencies to leap over all obstacles.

Watson's father had founded IBM, and during the Depression years, he built it into a cornerstone of the American white-collar workplace by producing superior business machines such as tabulators. Thomas Jr. was anything but ambitious in his youth, moving from school to school before graduating from Brown University. After a brief stint as a sales manager at IBM, he enlisted in the armed services, serving as a pilot. There he developed his celebrated courage while flying missions throughout the Pacific. He became an aide to the Air Force's Inspector General, where he introduced flight simulators to aeronautical training and developed his sharp planning skills. He returned to IBM a motivated leader who would never again retreat.

IBM did not invent the computer; others started that revolution. But under Watson, IBM set the pace for technological advancement and learned to keep an enormous enterprise changing constantly. Watson spent three times IBM's annual revenues to create a new line of computers; effectively changing the industry. He brought projects in on time, and even ousted his younger



brother Dick as head of engineering and manufacturing when a key project was off schedule.

Competence and motivation led to performance at Watson's IBM in the 1950s and 1960s, and performance typically led to success and promotion. By the time Watson stepped down at IBM, it had destroyed its core business in favor of a new one, and set the quick pace for all technology companies that would follow in its footsteps.

The Improve Profile

The Improve profile represents incremental creativity—taking something that exists and modifying it to make it better. This is the profile of large, complex organizations that create products and services that must not fail.

People in the Improve profile are systematic, careful, and practical. Their culture focuses on planning, creating systems and processes, and enforcing compliance. Improve people are typically found in engineering departments or in operational groups that must maintain complex systems and reduce errors. They seek to keep things running and efficient.

Improve companies seek to create something better so as to build on the present. Typical purposes are quality or optimization, sometimes expressed as predictability or productivity. Leaders build the organization by optimizing processes, cutting costs, and establishing rules and procedures. Role definition is important here. These companies tend to elaborate or extend existing products with minor variations. The Improve profile taken to an extreme becomes an immobile bureaucracy.

*Kroc's Hamburger System.*⁴ No matter where you may be in the world, two things are certain: one, there is a McDonald's hamburger restaurant around the corner; and two, the burgers taste exactly the same as they do every other place you've eaten

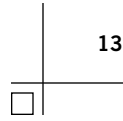


one. Ray Kroc, who grew the McDonald's restaurant chain, helped transform American dining from a personalized sit-down experience into standardized fast food for a generation on the go. Instead of having chefs prepare food as an art, Kroc turned cooking on its head and made food service an engineering science.

A former piano player, ambulance driver, and paper-cup salesman, Kroc obtained exclusive marketing rights for a high-speed multimixer machine and sold it across America for seventeen years. In 1954 in San Bernardino, California, he sold eight mixers to a remarkable restaurant owned by two brothers, Dick and Mac McDonald. The restaurant, McDonald's, had a limited menu, focusing on a few items: burgers, french fries, soft drinks, and milk shakes. Kroc saw a system that could easily be replicated. After buying out the McDonald brothers in 1961 for \$2.7 million, Kroc set to the task of refining the system. Kroc laid out the goof-proof McDonald's Way, including restaurant design, marketing, procurement, and training at Hamburger University, a requirement for all franchisees before running a restaurant. One size fit all.

The first McDonald's had no tables or silverware. There were drive-up stands where you could get a decent meal for less than a dollar. Dine-in and drive-through options were added later, but quality and service remained the cornerstones of Kroc's company. Clean restrooms made the formula complete. Kroc's process of getting it done right made McDonald's the largest food service company in the world.

Kroc didn't invent fast food—White Castle, Howard Johnson's, and other chains had been around long before McDonald's. Kroc had an ability to understand the complexities of the system, both in terms of food preparation and restaurant development. He could improve processes at every turn so that a person could learn the science of making food quickly, with few errors. The result of his process improvement and systems is a consistent product and experience. Like Henry Ford,



who used the assembly line to transform automobile manufacturing, Kroc achieved peak performance through his understanding of process.

The Incubate Profile

The Incubate profile encompasses the kinds of people who believe in something greater than the business itself and run their business to reflect those values. This is the profile associated with having a great place to work and learn.

People in the Incubate profile are committed to their community, focusing on shared values and communication. Their culture strives to learn over time, and once these competencies are established, the amount of time required to understand a situation and act appropriately is shortened. They are likely to feel that creativity should be timeless. This group is often in human resources, training, or organizational development functions.

Incubate companies seek to create something sound that is appreciated by the community. Typical purposes are community and knowledge, achieved by drawing on communication, cooperation, and learning-oriented partnerships. Leaders build the organization by encouraging trust, commitment, and relationships, and by nurturing a community of empowered individuals. Their unified behavior produces a strong organizational image in the marketplace. Customers may be considered partners in an extended community. The Incubate profile taken to an extreme becomes a pleasure cruise that goes nowhere.

*Bill W.'s Community.*⁵ Bill Wilson may have saved more lives around the world than the leader of any state or enterprise in the twentieth century. Known as "Bill W." to members of Alcoholics Anonymous, the organization he co-founded with Dr. Robert Smith, Bill Wilson proved to be a healer on an incredible social and cultural scale. What made Wilson so extraordinary is not

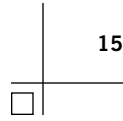


that he learned how to stop his own raging alcoholism but that he formed an organization with the sole purpose of teaching others how to overcome their addictions and supporting them in their efforts. In the process, he overcame his own drinking problem. Today, twelve-step programs are applied to all kinds of fixations including gambling, eating disorders, drug abuse, and sex addictions.

Wilson had come from a family with a history of alcoholism. When he was a boy, his father and mother abandoned him and left him with his grandparents. First as a soldier, then as a businessman, Wilson drank to ease his depression and to celebrate his success. This dependence on alcohol soon made him unemployable, and he turned to panhandling and living off relatives. One day in 1934, while staying at a hospital in Manhattan, Wilson had a spiritual awakening that led to the development of the twelve-step remedy for alcoholism. After years of intoxication, Wilson had been “dry” for five months when he went to Akron, Ohio, on business. The deal he was pursuing fell through, and he wanted to have a drink. In his panic, Wilson had a revelation that he could save himself only by helping another alcoholic, because that person would understand his suffering. He tracked down Dr. Robert Smith, both a physician and an alcoholic, and together they endured without a drink.

Soon Wilson and Smith were meeting with other alcoholics in Akron, and they began to codify and share the principles that lead to sobriety. After years of revision, a book called *Alcoholics Anonymous* was successfully published, and the organization from which it took its name received limited support from John D. Rockefeller and national attention from magazine articles in the popular press. To the end, Wilson took no money for his coaching or good counsel.

Today Alcoholics Anonymous has more than two million members in 150 countries. Meetings are held wherever informal space can be found: churches, schools, gyms, and houses. Mem-

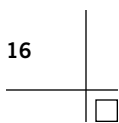


bers still identify themselves by their first names and share stories about the most intimate details of their lives. Wilson, too, preferred to remain anonymous and always referred to himself as a student, never a teacher. Wilson showed his vulnerabilities and shared his pain with others so that they could also bring their demons out of the shadows. Bill Wilson's leadership style was to welcome involvement and openness, encouraging a culture that invested in education through common experience, leading to increased knowledge and healing.

■ Recognizing and Valuing Different Kinds of Creativity

As these four stories illustrate, not all creativity is the “break-through” type associated with the Imagine profile. Other kinds of creativity are equally valid and equally important, depending on the circumstances. Walt Disney may have reflected the “Imagine” profile, but his company's success results in part from the fact that this was the type of creativity that suited his business challenge. By the same token, Ray Kroc didn't need break-through creativity so much as he needed the kind of creativity that takes an existing idea, improves on it, and results in a superbly efficient and dependable system. Indeed, Kroc might have failed in the fast-food business had he brought to it a Disney style of creativity.

The point is that the creative practices and competencies you use will determine the outcomes you get. If you have specific purposes in mind, you have to use the right practices, and to achieve the right practices, you need the right people. It's like losing weight. Each year in the United States, thousands of people set a resolution to lose weight, yet they don't achieve it. They focus on the goal, but not on developing the ability to achieve it. If, instead, they ate healthy foods and exercised at the gym, most of them would lose weight whether they wanted to or not. In



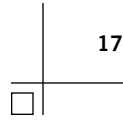
fact, the irony is that anyone who only employs a set of practices will achieve the outcomes specific to those practices, even if the purposes were never defined.

Being able to identify and value different kinds of creativity is a first step toward better creativity management. Once you recognize the basic forms of creativity, you can begin to think much more clearly about how to make appropriate creativity happen in your firm or your work group. At any given time, you can diagnose the type of creativity you need, the right people for the job, and the specific practices to try. The next section elaborates on this idea.

■ Putting the Creativity Profiles to Work

The practical importance of our creativity map can be summed up in one word: direction. The map should help you to get your people and practices to work toward the same purposes.

First, each of the creativity profiles is particularly well suited for certain organizational *purposes*, or valued outcomes. Your business purposes—the outcomes you want to achieve—should drive the type of creativity you need. Too often, business purposes fail to drive creativity initiatives. Instead of focusing on what they must achieve, people limit themselves to their established notions of creativity, using the approach that has worked for them in the past or that is based on how they are most effective. But the value of an approach depends on what it is supposed to accomplish. In terms of the map, the Imagine profile is suitable when you focus on innovation and growth. But when your primary need is to create profits or produce a fast response, then you should look to the Invest profile. When you seek optimization and quality, you should look to the Improve profile. And when your goal is to cultivate a community or build knowledge, you should look to the Incubate profile. Being clear



about your purposes is a big step toward capitalizing on your creative resources.

Second, different kinds of creativity *practices* are appropriate for different profiles. You may have heard of, or even used, creativity practices like jump-starting or portfolios, but using such practices intelligently requires understanding what kinds of purposes they are best able to fulfill. Once you locate where you are and where you need to be on the creativity map, you can choose the specific creativity practices that are appropriate for your situation.

Third, creativity is about *people*. Any creativity initiative depends on the talents, strengths, and inclinations of the people involved. Most of us tend to have a bias in one direction or another. This is not to say that we can't grow into other types of creativity, but as a leader or manager you need a way of identifying people's existing strengths and inclinations, determining the mix you need for any given purpose, and, where appropriate, helping people develop strengths in new types of creativity. The creativity map gives you and your colleagues a shared sense of the "geography" of creativity and a shared language for talking about it.

Ultimately, of course, your task as a leader or a manager is not only to identify a single type of creativity that you need to cultivate at any given moment, but to find the most effective blend of the different creative competencies and practices that you need to fulfill all your purposes. As a manager, you are concerned with identifying and developing the types of creativity that are right for your departmental and organizational circumstances. Undoubtedly you will see a role for your own creativity and the creativity of those who work with you. At the same time, you will want to implement broader practices that support the overall achievement of your purposes. You may require methods that are different from past solutions. Thus multiple creative practices may form the basis for achieving your organization's purposes.



Table 1.1 summarizes these three key variables and provides an overview of the way we will explore them in this book. Chapter Two explains how to assess your creativity situation—that is, your needs and your existing resources. Chapters Three through Six each develop one of the creativity profiles. For each profile, we present detailed accounts of two exemplary practices and illustrate them through the real-life examples that are listed in the table. Your task, going forward, is to understand when to apply different approaches. The right approach, at the right time, will produce the results that you desire. We return to this point in Chapter Seven, which offers guidance for how to manage and integrate different types of people and practices within an organization so as to have creativity that works.

In summary, how to apply and succeed with creativity is not easily solved by a one-size-fits-all list of best practices. The purpose of your creativity and the practices that you implement are likely to be different depending on your situation. The creativity map will help you match your approach to your situation, while the practices we describe will provide both inspiration and specific tools for maximizing creativity. As with any map, it may take you a while as you get your bearings, but once you know the lay of the land, you can go anywhere. You can choose how to navigate toward success.

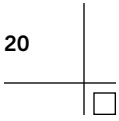
CHAPTER SUMMARY

Creativity has always been an essential way for organizations to make progress and, in turn, create value for stakeholders inside and outside the organization. Creativity as a core competence can help a company create products, services, processes, or ideas that are better or new.

Creativity means different things to different people. We define creativity as a purposeful activity (or set of activities) that produces valuable products, services, processes, or ideas that are better or new. Distinguishing

Table 1.1. Summary of the Four Creativity Profiles

	Purposes	Practices	People	Organizational Examples
Imagine (Chapter Three)	<ul style="list-style-type: none"> • Innovation • Growth 	<ul style="list-style-type: none"> • Jump-starting • Forecasting 	<ul style="list-style-type: none"> • Generalists • Enjoy exploring • Willing to change direction • Like diversity 	<ul style="list-style-type: none"> • Fluke • Reuters
Invest (Chapter Four)	<ul style="list-style-type: none"> • Speed • Profits 	<ul style="list-style-type: none"> • Partnering • Portfolios 	<ul style="list-style-type: none"> • Performance-oriented • Mindful of goals • Disciplined • Like challenges 	<ul style="list-style-type: none"> • eBay • idealab!
Improve (Chapter Five)	<ul style="list-style-type: none"> • Quality • Optimization 	<ul style="list-style-type: none"> • Modular design and development • Process improvement systems 	<ul style="list-style-type: none"> • Systematic • Technical • Practical • Like processes 	<ul style="list-style-type: none"> • Interface Systems • Toyota
Incubate (Chapter Six)	<ul style="list-style-type: none"> • Community • Knowledge 	<ul style="list-style-type: none"> • Talent scouting • Idea spaces 	<ul style="list-style-type: none"> • Share values • Community-oriented • Communicative • Like learning 	<ul style="list-style-type: none"> • Home Depot • Hallmark



creativity as an activity from its specific outcomes, such as innovative products and services, demonstrates how creativity happens in every area of business and produces many valuable outcomes. Our research has identified four basic types of creativity, which we characterize as profiles: Imagine, Invest, Improve, and Incubate. Each of these profiles is best suited to certain kinds of business purposes, and each has its own distinctive practices. Furthermore, the four profiles can help you understand the creative preferences of organizations, departments, work groups, and individuals.

As you proceed through this book, you will see how the creativity map can help you assess where you are, understand where you need to go, and navigate toward your desired outcomes. The specific practices we present will provide some of the vehicles that can get you there.

A fundamental tenet of our approach to creativity is that the “best practices” for creativity are the ones that match the demands of your particular situation. To achieve specific purposes, you have to use the right practices, and to achieve the right practices, you need the right people. The next chapter explains how to diagnose your situation and assess where you are with respect to creativity.