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Organisational Ideation – Engaging Motivation as a Creative Catalyst

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Creativity; innovation; motivation; divergent thinking; knowledge; ideation; organisational success; television; technology.

Abstract

Is there a secret to creative success? This paper presents the results of two studies examining the origins of ideas within two sectors where victory is premised upon repeatedly producing novel and distinctive outcomes for consumers: namely, high-technology and broadcast television. Using interviews and statistical analysis the authors investigated the idea practices of 19 enterprises founded as creative technology endeavours, as well as the managerial and creative talent behind three successful television production teams. Findings showed that both groups, while engaged in different markets, had remarkably similar need for ever-refreshed pools of ideas from which to draw and the need to provision these well. Understanding how to support and encourage creative genesis in the areas of goals, imaginative thought, knowledge growth and staff motivation, was essential to ongoing success. In particular, owning a resonant passion was a major catalyst for whether new ideas emerged.

1. Introduction

Business creativity is a major platform for building success in most organisations. For example, a recent study by market research firm AON Hewitt (2012) investigated over 180 international organisations and reported the consistently superior financial performance of companies receiving high scores both internally (employees) and externally (competitors) in regard to innovation culture and behaviours. These organisations averaged 38% higher return on investment and 22% higher gross margin than other market counterparts.

This paper highlights the thought processes of two industries known for leveraging creativity to advantage, namely information technology and media broadcasting. Both have been known to be in the vanguard of market shifts and are often the initiators of such. Our research objectives include:

i) Identifying key lessons to be learned from these industries for facilitating high-value creative initiatives;
ii) Better understanding influence of personal motivation on creativity emergence.

Although quite different market sectors their mandate is similar - to grow their customer base by realising creative ideas as a major resource. There were some significant revelations: idea practitioners within both industries must have intimate awareness of their audience and a passion to connect with it; there are also heightened enterprise risks when traditional management assumptions attempt to over-regulate creative aspiration.

2. Literature Review

Work by Jaruzelski et al. (2011) suggests that businesses highly aligned to creativity/innovation can post up to 30% higher growth in enterprise value than rivals. These authors are not alone as over the last decade many researchers (e.g. Sorenson 2002, Christensen and Raynor 2003; Piperopoulos and Scase 2009; Vaccaro et al. 2010; Borjession and Lofsten 2012) have found themselves independently repeating the same litany linking creativity, innovation and corporate success.

Yet, as Verhoeff (2011) points out and in spite of the volume of documentation that has been generated around these topics, the innovation record of large companies still leaves much to be desired suggesting a significant discontinuity between the strategic desire of large firms to innovate and the approaches they adopt to enact it. Somewhere within the plethora of common structures, assumptions, will, approaches, and/or practices that organisations employ to transform creative intent into idea outcome the mechanism clearly breaks down.

Enterprise creativity is demonstratively not mechanistic. If it could truly be run by formula then procedural repetition would always create the desired result – in this case something new and novel, a contradiction if ever there was one. Instead, the emergence of corporate creativity appears to require a societal environment capable of confronting of the status quo and challenging taken-for-granted enterprise logic. As Schein (1988) indicates, the formation of such an environment can require significant review of both the relevance of the current organisational form and, even more importantly, its cultural underpinnings.

Tracing the cultural aspects behind creative outcomes posits need for a strong underlying desire by stakeholders to effect change through forming wider connections. This often takes the form of actively seeking collaboration with others: Dyer et al. (2009:22) note how decision makers gain vital perspectives through free-thinking interaction "associating, questioning, observing, experimenting and networking"; Vermeulen et al. (2010) discuss how shifting organisational dynamics fosters links towards ingenuity; Chesbrough and Appleyard (2007) promote use of team-based practices towards innovating with more open mindsets. Arguably, the wider the pool of motivated people the greater potential for emergence of revolutionary outcomes. Interestingly, Blumenitt (2004:29) highlights an addendum to this thought by saying that the need for energising creative thought is "especially true for firms in mature or declining industries" suggesting that motivation towards renewal can easily become moribund if not actively managed and encouraged. Individual stakeholder motivation to *be* creative can become a factor for whether attempts at wide-scale organisational revitalisation may succeed.

According to Amabile (1996), a seminal researcher in the area of creativity, three components are needed to enhance individual creativity: motivation, creative thinking and domain expertise. Taking the first of these, Amabile strongly emphasises the need for motivation to be *intrinsic* and internally self-valued. There is strong empirical literature support for this perspective (e.g. Amabile et al 1994; Choi 2004; Jesus et al. 2011). However, these views are not universal. Other researchers examining links between intrinsic motivation and creativity have, at best, found only weak relationships between such phenomena (e.g. Dewett 2007; Shalley and Perry-Smith 2001). This suggests that, at least academically, the roots of creativity are not as well understood as might first appear, opening the door for passionate division of opinion. Eisenberger and Shanock allude to this scholarly conflict in one of their papers

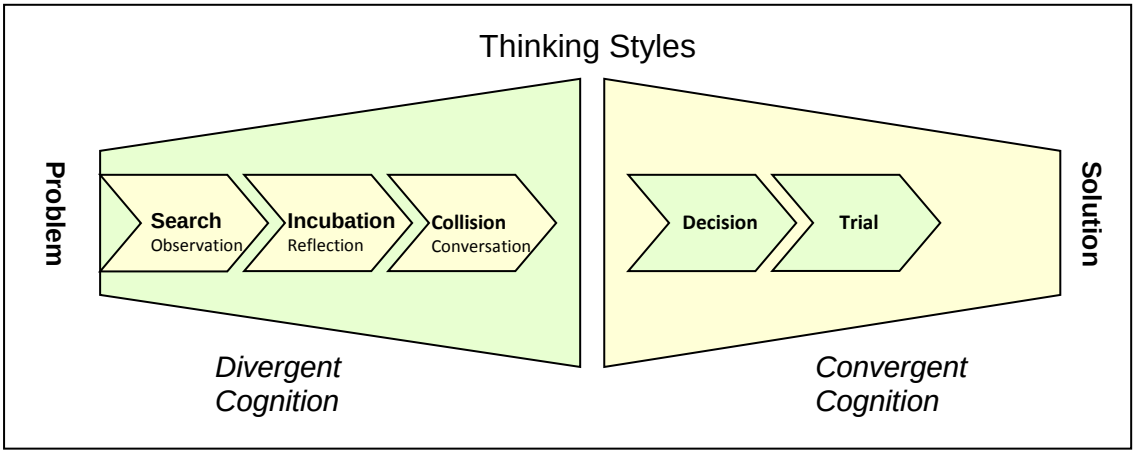
discussing the impact of motivation upon creativity where they state “when competing theoretical camps report incompatible research findings, each camp tends to dismiss the other’s findings as methodologically flawed” (Eisenberger and Shanock 2003:122).

Pursuing this idea further, Jesus et al. (2013) produced a meta-analysis of the relationship between intrinsic motivation and creativity by examining a number of studies published between 1990 and 2010. They concluded that a positive link did in fact exist but that the strength of this outcome was moderated by the research design employed. Cross-sectional studies examining a sample population at a point in time professed stronger outcomes than those seeking enduring causal relationships. In simple terms, motivation can vary over time and creative outcomes vary with it - it is important to identify what spurs each individual intrinsically and to then structure their activities around these motivators to facilitate a creative performance (Jaquith 2011). Motivation as an agent for creativity is apparently more complex and situational than many researchers initially thought.

Yet, if motivation is important to the emergence of creativity it is not exclusively so. This brings us the second of Amabile’s components, creative thinking. Also termed divergent thinking or imagination, this mode of thought is partner and often pre-cursor to the more commonly exploited convergent (analytical) reasoning. However, where convergent thought is used to selectively winnow out alternatives from a range of options, divergent thought opens up imagined possibilities - observation to look broadly; reflection to muse on information and seek patterns; conversation/interaction to help shape ideas and pass them to others. As an example, singer/songwriter David Gray once narrated his approach to musical composition as “an instinctive process, a shutting down of conscious thought. It’s about opening a door in your brain that is normally closed (New Scientist News Service 2005:1)”. While somewhat poetic, this is still an apt description of a very human praxis.

The figure below, assembled from synthesising multiple sources (Foster and Kaplan 2001; Allan 1989; Daft 1994; Sternberg 1999), shows this process in simplified representation.

Figure 1 Idea creation and realisation



While both divergent thinking (imagination) and convergent thinking (analytical reasoning) are required to give the best solutions, according to various analysts it is the latter that is mainly practiced in operating businesses allowing for necessary attention to detail, deductive reasoning, rational problem solving and procedural

tracking of tasks. As Foster and Kaplan (2001:118) suggest "most corporations have mastered convergent thinking." However, divergent thinking is also necessary and has traditionally found less favour in highly structured companies as it can be at cross purposes with their operating model. In a highly ordered environment those who might otherwise be lauded as a source of new ideas can easily find themselves disregarded as disruptive influences for not conforming: "avoiding risks and not screwing up become more important to a person's career advancement than entrepreneurial success and innovative accomplishments" (Thompson and Strickland, 1995:295). An early review of more than 20 behaviourist studies concluded that there was compelling evidence that reward can be used to enhance divergent thought (Winston and Baker 1985) but as Eisenberger and Shanock (2003:127) later state in regards to motivational reward systems "conventional performance is rewarded more often in everyday life than creativity". More recently, Banerjee and Burdon (2016) have discussed enterprise constraints to creativity at some length. Suffice to say that while scholarly opinion varies in specific there is general consensus that when creative thought of the individual declines so too does the creativity of the organisation with which they are associated. This counsels that organisations actively seeking to improve both the quantity and quality of generated ideas may need to deliberately step beyond the standard hierarchic command and control traditionally taught in business schools to embrace the development of idea ecosystems where difference and imagination are valued as a resource.

The third of Amabile's components, expertise, also appears to be needed. Looking at high-tech industry, Kim et al. (2013) support knowledge as a competitive resource that people use to promote new product creativity. In short, a person with a strong interest in a topic can be encouraged to master facts, principles and procedures and to view such knowledge and skill as a basis for innovation. However, an issue for corporate creativity is that some knowledge may not be in a format to easily be shared and can be difficult to extract and externalize to others. This raises three key themes that would have to be recognised by any organisation seeking to exploit knowledge in pursuit of creativity (Choo, 1998):

1. Valuable organisational knowledge resides in individuals who build up their expertise by working on the job over extended periods of time;
2. To the extent that this knowledge remains personal to the individual, the organisation is limited in its ability to leverage this expertise;
3. To the extent that this knowledge remains within the organisation, the organisation's customers and partners are limited in their ability to maximise the value-adding contribution of this knowledge.

The dilemma before an organisation is therefore to build ways to encapsulate and externalise knowledge so that its value can be shared and increased but to do so without compromising the impetus to learn and innovate.

Collectively considering Amabile's three components, while imagination and knowledge help delimit a capability for creativity it is motivation that determines what people will actually *do*…and how fully they will engage their capability in the service of a creative performance. In an enterprise setting, if someone lacks the drive to undertake a particular task then they simply won't act regarding it and their expertise and creative thinking will go untapped or be applied elsewhere. There is also support for the stance that "innovation … will be resisted by those who benefit from the status quo even if these changes offer significant benefits to the

organisation" (Dovey 2005:10). The desire of an individual (or group of individuals) to thus expend passion in fighting for the future of an idea is often a determinant of whether the idea becomes reality. Yet while the importance of motivational impetus to creative outcomes is prominently acknowledged in many key researches (e.g. Hargadon and Sutton 2000:164; Phillips 2005:1; Smolin 2005: 1; etc.) much less is written that attempts to quantify the impact of motivation when compared to other elements so degrees of scale are still largely open.

Business eco-systems providing cultural support for knowledge growth, personal motivation and creative thinking but mastering the dual demands of business operations and market innovation to achieve a sustainable level of success is not easily accomplished. Such was well summed by a global study conducted by IBM (one of the most enduring technology companies) that concluded: "becoming more innovative means making deliberate choices...and concentrating on those few actions that truly make a difference" (IBM 2006:37). This paper examines creativity dimensions to better frame where focus for generating larger pools of quality ideas would have most impact.

3. Research Methodology

The research discussed in this paper represents outcomes from two separate studies.

Study 1: High-Technology Enterprises

Stage 1 of data acquisition primarily revolved around in-depth interviews with 24 individuals within 19 small-to-medium enterprises (SME) regarded as entrepreneurial, creative and innovative by their peers within the high-tech sector.

Participants were owners and/or founders of their respective companies and interviews were one-on-one apart from a single instance where two business owners of one company jointly contributed. Many of the sourced firms had been in existence for up to 30 years with the average lifespan at time of interview being just over 10 years, showing they clearly had both success and longevity in a market period known for heavy volatility and corporate failures. Interview length varied from 60 to 90 minutes.

Business mission was also thought to be an important factor in the companies approached with research emphasis directed towards enterprises whose primary purpose included development of commercially executable ideas, problem solving and/or products. This mercantile filtering resulted in a strong inclination to technology product and/or services vendors being sourced for the study as these are perceived by the wider IT community to be continually under market pressure to develop and make available new, innovative and commercially viable offerings in order to fuel their own growth and defend against competition.

Stage 2 sourced outputs from three focus groups, contrasting the one-on-one interview themes with data obtained via a different, but still qualitative, format. It was believed that this longitudinal cross-referencing would not only strengthen the robustness of research conclusions but also help scale 'small company' creative themes and innovation practices to larger endeavours. The combined groups had 49 participants drawn mainly from the senior management ranks of 43 major corporations employing heavy use of technology resources. Company magnitude, measured in number of employees, averaged 2000 staff. All focus group attendees had a technology background themselves and were deeply knowledgeable about

the current state of technological innovation (or lack thereof) within the various organisations to which they were attached.

Study 2: Television Production

The Australian Broadcasting Corporation (ABC) is the nation's public broadcaster. Under a mandated transition from analogue to digital services the Broadcaster's chairman had stated that the new-look ABC 'must deliver innovative, entertaining and trustworthy programs and services…if we are to survive and prosper'. In making this statement it's most senior executive directly linked the ABC's long-term future to its ability to innovate.

Following extensive preparation (including building of a frame of reference using literature plus earlier studies by the authors into growth of entrepreneurship, technological innovation and service sector innovation) 17 confidential interviews were conducted with main star, executive producer(s), director and writer(s) (i.e. major creative and managerial talent) behind three major ABC productions:

- *Giggle & Hoot* - popular daily children's show;
- *Reality Check* – weekly panel discussion/comedy show (12 episodes);
- *The Code* – political drama mini-series (six-episodes).

Shows profiled covered different genres but also had different modus operandi requirements. *Reality Check* and *The Code* were temporary projects with need for strong creative distinctiveness. By contrast, *Giggle & Hoot*, as a highly regarded daily with a six year history, saw continuing creative refresh as necessary.

Interview length varied from 50-90 minutes and individuals selected required intimate in-situ knowledge of the phenomenon being researched, namely the creative ecosystem within the Broadcaster. While interviewees largely shared a common tacit familiarity underscoring day-to-day decision-making, their differing roles permitted wider and more privileged perspectives of the innovation topic and internal engagement practices. The researchers also had access to studio taping of both *Giggle & Hoot* and *Reality Check* and a chance to directly observe interplay/improvising by two of the three production teams. Follow-up dialogues were then conducted with management (including sessions with Head of TV and executive team) consolidating awareness of ABC culture/methods held by senior leaders as distinct from creative production teams.

Both studies used a comparable pool of open-ended questions as prompts:

- What is the difference between creativity and innovation?
- How do you become more innovative?
- How do you become more creative?
- What is needed to build a culture of to support creativity/innovation?
- What things hinder someone in being more creative and/or innovative?
- What procedure would you go through to get a new idea accepted?
- How does the organisation know which ideas to invest in?
- How does the organisation know when an idea is successful?
- What helps ideation the most?

Deliberate effort was made to keep interactions as interviewee-driven as possible. Participants could respond in their own words, frame constructs and initiate digressions they found important while reflective questioning allowed emergent themes to be probed. Chronicling was via hand-taken notes and digital recording. Data treatment in both studies was similar with resulting transcripts undergoing

detailed data coding using Nvivo statistical software towards identify/grouping of common motifs, discovery of thematic relationships and statistical assay. Recurring themes were categorized and compared to give relative weightings based upon the number of unprompted mentions by participants (a proxy for how important they regarded a particular topic).

4. Findings

Analysis of the collected data reinforces creativity and innovation as independent (but associated) steams of activity needing separate provisions. Looking specifically at creativity generation there seemed to be a general consensus (based upon number of transcript references) that it was a key support for sustaining ongoing organisational success. For example, examining the stated priorities emerging from the separate studies of commercial technology firms and public broadcasting it was clear that the top priorities ranked similarly:

Table 1. Priorities for creative organisations.

Rank	*Creativity Foci (high-technology firms)*	*Creativity Foci (TV public broadcasting)*
1	Developing new/fresh/great ideas	Distinctive and original concepts
2	Implementing ideas into products	Turning concept into reality
3	Building the business	Effective use of resources

The prevailing view of creativity seems to be one revolving around the origination of new ideas. Comments such as "creativity is the ability to come up with new ideas and concepts" were common. While the ABC didn't have a specific commercial aspect, it did have a market-share equivalent in its use of increased audience ratings as a main success metric so development of fresh and novel programming was a prime directive. From the analysis, organisations seeking to repeatedly innovate put high emphasis on behaviours to stimulate ongoing inventiveness and practices to effectively realise creative output, including the human element.

Focusing more deeply upon the creative dimension four major attribute sets emerged.

Table 2. Creativity attributes and their relative importance.

Creativity Attributes	*Importance %*	
	High Tech	*TV*
Individual motivation	56	64
Imagination	19	27
Personal intent / ambition	6	6
Learning/knowledge	6	3

Approaching these in reverse order:

- Knowledge and experience provide the database that allows an individual to develop original solutions to outstanding problems and to generate ideas based upon the realities of the world around them. Interestingly, while depth of capability plays a significant role it is the *diversity* of the information base that appears to be pivotal. As one participant in the tech study pointed out: "the more diversity, the more likelihood of an idea". Thus, the learning values in Table 2 need to be placed in context. Creative people *do* regard learning/experience as important but knowledge held by, and available to, the team collective is much

more immediately relevant than that held by the individual. As one interviewee from the ABC suggested of their informal brains trust: "some of those are fantastic coming in on other people's ideas - they have great craft". Knowledge *networking* rather than personal ownership appears the key tenet.

- Intent/ambition gives direction to creative activity and could otherwise be thought of as a personal vision. Although this aspect of creativity did not rate as strongly as others it was still regarded as important to establish a creative destination and provide criteria by which both progress and the opportunity value of expending resources could be judged. As one commented "without goals you really have no purpose in being creative" while another linked it to expenditure of effort: "when we can see no point in something it's very difficult to be motivated".
- Imagination is the capacity of the individual to exercise cognition in a creative, rather than a logical, fashion. As participants suggested, it reflects a capacity to "look at things from a different angle", to synthesise large volumes of seemingly disparate information and reassemble it in new ways. Depth of personal imagination rated solidly in both studies, often appearing in discussions paired with the intent/ambition characteristic suggesting that the former was perceived as giving direction by the latter: "they still come up with their ideas from a place of passion". Multiple interviewees also identified an associated time requisite to allow the divergent thought faculty freedom to fully engage – that is, "time and space to come up with ideas" and "time just thinking about stuff".
- Ideation starts with people and relies upon their singular capacity and desire to *be* creative. In both studies, personal motivation had a value greater than the other three attributes combined. Thus, no matter how great a person's knowledge access, goal focus or imaginative capacity if motivation is not manifest to energise achievement of a desired outcome then nothing will happen.

Comparing findings for TV broadcasting to the earlier study with technology enterprises there were some marked differences. For TV production teams, motivation and imagination attributes were even *more* sensitive than for those in the high-tech sector. This was an unexpected development given tech industry commitment to cycling new product generations every 18 months, suggesting high degree of artistic, not just technical, pride is invested by television production teams in concept design.

The motivation attribute especially is worth more detailed review. Its importance to the creative dynamic suggests that even a moderate boost in staff motivation could yield substantial increase in the capacity of an organisation to generate new ideas. At its broadest, personal motivation can be separated into two divisions based upon intrinsic (internal) and extrinsic (external) elements.

Table 3. Creativity Intrinsic vs Extrinsic Comparison.

Motivation Division	*Importance %*	
	High Tech	*TV*
Intrinsic encouragement	69	94
Extrinsic encouragement	31	6

As can be seen from relative weightings, intrinsic motivation has *significantly* more impact upon individual encouragement than the extrinsic grouping, especially in an artistically creative area such as TV entertainment. This suggests that many styles of material reward typically offered by organisations to evoke ideas from staff may largely miss their mark. As one interviewee commented "obviously, there are two

forms, extrinsic and intrinsic. I think the most truly creative people have the intrinsic form… I guess I see that as being the driving force for real creativity".

There was a noticeable difference in degree between high-tech and television industry participants. This reflected organisational mandates. High-tech interviewees were attached to for-profit commercial goals that could see them offered 'a piece of the action' for income streams generated from valuable ideas - visibly establishing idea connection/ownership for all to see and potentially, as idea/product originator, also giving a percentage of earned revenue. Thus, intrinsic pride-in-achievement fortified by extrinsic reward. Alternatively, TV production teams chose to work for a non-profit public broadcaster and viewed intrinsic belief, not money, as a mandated necessity to operate as idea practitioners: "if you really believe in something be prepared to die in a ditch for it and put your career on the line for it. You've got to have that passion" and "if the only thing that you have got to offer them is money then they [creatives] are going to leave". While intrinsic rewards were clearly *the* priority in both instances, exact ratios appeared varied by attraction of the individual for enterprise type – this could be an interesting area for further research.

Typical intrinsic/personal motivations espoused in the two studies are noted below.

Table 4. Creativity attributes and their relative importance.

Creativity Motivation Elements	*Importance %*	
	High Tech	*TV*
Passion (self-expression, peer recognition)	20	21
Interest, enjoyment, love what you do	19	20
Feeling of value, making a difference	14	10
Excellence, pride in achievement	13	21
Thirst for new learning/growth	12	20
Challenge	7	6
Working with a good team	0	3
Autonomy, desire for personal freedom	8	0
Other	7	0

Intrinsic motivation is described as inherent passion/enjoyment in the work, pride in the outcome and the feeling of self-worth in seeing inspiration realised. The corollary to this is that the quality of ideation within an organisation is quite sensitive to the personal desires of its members, so organisational and individual perspectives need to be in tune if idea generation (and later realisation) is to occur regularly. Statements by interview participants further support this view: "encouragement… for someone who has expended energy to be creative, is mission critical"; "motivation comes when we see a point in doing something"; "it's all about doing something you love". Also worth noting is that creatives from the two industries were largely consistent regarding intrinsic motivation as inspirational enabler - although those linked to television production teams were more highly attracted by opportunities for personal growth and being able to create a positively recognised and artistically lauded piece of theatre; those in technology fields highly prized the autonomy to freely experiment (and perhaps fail) with organisational blessing.

5. Discussion

There were significant lessons gained from the two studies.

Personal motivation is by far the greatest single influence upon the potential for human creativity. This is logical given that no matter how great a person's knowledge, goal focus or creative capacity it is their will to exercise and/or realise these traits that either spurs or inhibits the emergence of creative outcomes. As well, high motivation can often supplement weaker provisions in other areas by prompting clarification of goals and the acquisition of needed skills, thereby also raising the value of those requisite dimensions.

Motivation comes in two distinct types – impetus internally generated and stimulus externally provided. These relative dependencies can be represented as follows:

Personal motivation = intrinsic aspirations + extrinsic (dis)incentives

Where 'intrinsic aspirations' incudes:

- Enhanced feelings of individual worth and desire to make a difference;
- Interest and enjoyment in the task;
- Passion and enthusiasm for seeing a coveted outcome;
- Pleasure in the exercise of creative freedom and task autonomy;
- Desire for ongoing challenge, excitement and the thrill of success;
- Pride in the excellence and craftsmanship of the desired outcome;
- Opportunity for learning through practical experience.

Where 'extrinsic (dis)incentives' includes:

- Affirmation, praise and thanks that reinforce feelings of personal value;
- Material reward;
- Avoidance/endurance of threat, marginalisation, personal discomfort and/or unhappiness.

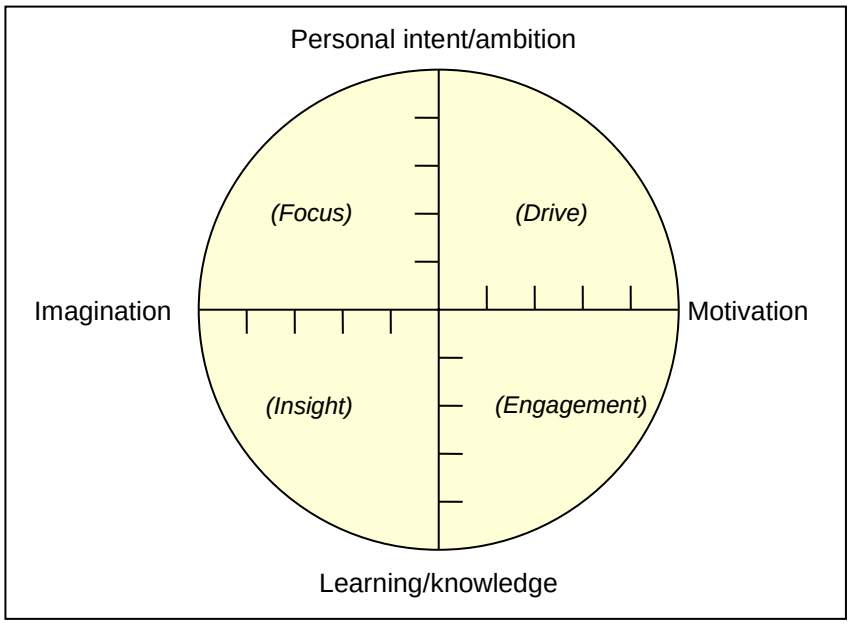
Generally, it appears that people wish to lead lives of value and meaning - and to enjoy what they do. These intrinsic desires form the core of the individual motivation to generate useful ideas either for themselves or the enterprises with which they are associated. Thus, intrinsic stimuli heavily influence the personal desire to be creative.

In addition, people desire not only to make a contribution to society but to have this contribution acknowledged by others. This external affirmation enhances an individual's perception of worth and self-esteem, making them feel good about themselves and extrinsically buttressing their internal desire for a positive sense of self. Thus, in this specific instance, intrinsic desire and extrinsic affirmation happily become self-reinforcing.

Conversely, the desire to avoid unhappiness, marginalisation or pariah status (or remove the current enduring of such) can also motivate human creativity albeit in a more selective and potentially detrimental sense. In these cases, an external threat to, or poor regard of, the individual may spur an 'I'll show you' determination that fuels both a person's creative motivation and their resolve for their present employer not to profit from it. Such a circumstance may instead encourage staff to take new and potentially valuable ideas to other organisations (or to found their own) where both the idea and the individual will be accorded greater significance.

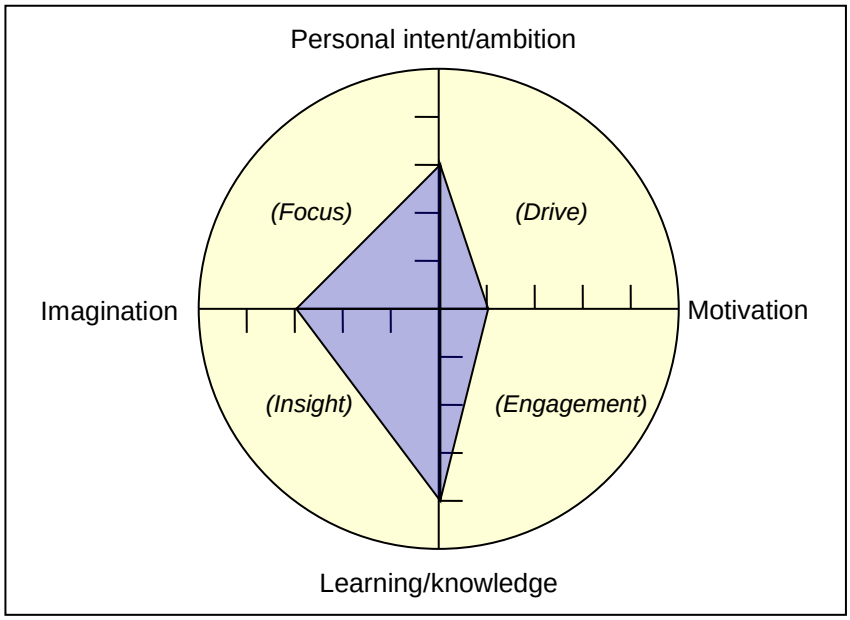
To help put this in perspective, consider the following framework. Diagraming a quadrant model of creativity allows the human potential for inventiveness to be qualitatively measured by the simple expedient of overlaying a graduated scale upon the axis dimensions.

Figure 2. Scaled dimensions of human creativity.



Typically, this scale can have as many graduations as desired but given the subjective nature of its assessment it is suggested that a moderate number of at least three and no more than ten could work best. In the examples here, five graduations per a Likert scale have been used allowing adjudication of each of the creativity axes from ‘poor’, ‘fair’, ‘good’ and ‘very good’ through to ‘excellent’. The first example below shows an employee with good understanding of what they wish to achieve, a good individual capacity for creative thought, very good degree of related expertise but poor personal motivation to generate a creative solution.

Figure 3. Example of creative potential with poor motivation.



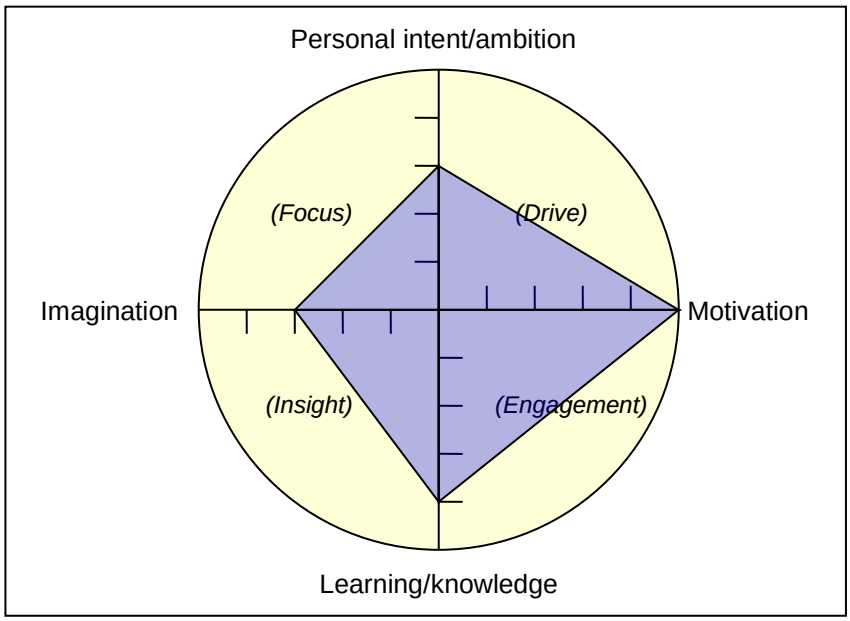
An indicative measure of their present creative potential in relation to the desired outcome would therefore be assessed as follows:

$$\textit{Creative potential} = \textit{focus} + \textit{insight} + \textit{engagement} + \textit{motivation}$$

= (3 x 3) + (3 x 4) + (4 x 1) + (1 x 3)
= 9 + 12 + 4 + 3
= 28

This gives a rating of 28% out of a possible 100% in terms of the potential for this individual to generate a new idea – a fairly low latency score. Clearly from the example shown this individual is just not sufficiently motivated (and thus is neither engaged in the process nor energised by the desired outcome) towards helping his/her organisation develop useful concepts. However, if motivation could be significantly enhanced then, even if all the other creative dimensions remain stable, a dramatic change could be enacted in the possibility of new ideas being brought forth.

Figure 4. Example of creative potential with excellent motivation.



The new indicative rating of creative potential is now assessed as follows:

Creative potential = *focus + insight + engagement + motivation*
= (3 x 3) + (3 x 4) + (4 x 5) + (5 x 3)
= 9 + 12 + 20 + 15
= 56

Thus, a substantial increase in motivation has also lifted both personal engagement and drive, effectively doubling the probability of creativity being evidenced.

However, it should also be noted that the figures above are indicative and not definitive. These examples do not purport to be part of a rigorous scientific formula but are rather presented as a theoretical and interpretive method for helping organisations raise the creativity of individuals within their enterprise. In addition, it should also be clear that the darker-shaded volume depicts the creative *potential* of individuals within the organisational setting and not their actual creative output. Although hopefully improving the former will also enhance the latter, other variables associated with enterprise culture, leadership and work practices will also have an influence on whether such idea productivity can be effectively fulfilled.

6. Conclusion

Organisational innovation relies upon, firstly, being able to generate a sufficiency of quality ideas and, secondly, being able to realise these ideas. Key facets such as personal vision, thought, knowledge and (especially) motivation can heavily affect the level of human creativity evidenced.

Business leaders within creative industries need to revisit their assumptions and business models to better nurture creative thinking and initiative in their staff. Late in his career Albert Einstein was to write of the effect that a militaristic classroom environment had on his own early creativity by saying "it is a very grave mistake to think that the enjoyment of seeing and searching can be promoted by means of coercion and a sense of duty" (quoted in Amabile 1997:41). Researchers such as Davenport et al (2003:63) echo this in commenting upon how organisations typically try to misleadingly motivate idea practitioners with financial rewards, and that "throwing too much money and power at them might be counter productive".

The core of motivation is internalised and self-generated. Creatives actively seek self-fulfilment in execution of their passions and the realisation of their ideas. They enjoy being meaningful and making a difference to the communities they inhabit. Affirmation, recognition and the awarding of status from the citizens of a community to one of their members originating a good idea motivates the individual to make further such contributions. Conversely, a lack of such affirmation of value is a de-motivating factor and will discourage creative people from generating new concepts that may otherwise have been useful to their firms. Intrinsic motivation appears quite sensitive to work environment.

Interestingly, some forms of extrinsic motivation do yield results. There is considerable evidence that under defined conditions certain forms of extrinsic motivation may combine synergistically with intrinsic motivation, enhancing personal creativity. These extrinsic augments act as positive supports to intrinsic motivation and include such things as organisational recognition for creative ideas, frequent constructive feedback, appreciation of personal value, participation in activity regarded as highly meaningful to the group, peer respect and status within a congregation: "Don't fail to reward practitioners with attention. Your willingness to hear them out and to visibly get behind an idea is a powerful motivator – and your disregard counts as a penalty" (Davenport et al. 2003:63).

This also introduces thoughts of further investigations that could be undertaken. Clearly, the research detailed in this paper is socially grounded and social theories require active and ongoing refinement to match societal trends. In such a light, the information presented might realistically be positioned as the initial step of a much wider and ongoing program of research. Areas for further investigation could include: modeling of leadership of creative teams; collaboration and knowledge networking attitudes of creatives; degree of intrinsic motivation associated with different industries; the role of the idea advocate in realising ideas; and specific enterprise practices for turning their best ideas into innovative products and services.

The writer Victor Hugo gave the world the simple yet quite profound thought when he stated "There is nothing more powerful than an idea whose time has come." This statement stands even more significant to the world of the modern millennium than it did to Hugo's time. Undoubtedly, if a company chooses not to pursue the promise of transformational ideas, you can be sure that its competitors will.

We hope that the findings and discussion expressed in this paper may also prompt other researchers towards exploring aspects of the creativity/innovation dynamic.

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