PEPPERDINE UNIVERSITY
THE GEORGE L. GRAZIADIO
SCHOOL OF BUSINESS AND MANAGEMENT

DR. ALAN HOISMAN

MBA 688.44

MANAGERIAL CREATIVITY AND INNOVATION FOR LEADERSHIP

SPRING 2005

THURSDAY

6:00 P.M. – 10:00 P.M.

ORANGE COUNTY CAMPUS

SYLLABUS
To many people the notion of a class in Creativity is a contradiction in terms, especially if we add the word management to the mix. Aren't some people just born creative and some not, isn't the concept of the managerial control of the organization antithetical to creativity? I strongly believe the answer to both questions is a categorical and emphatic "NO".

I insist that we are all born with a full measure of creativity, that over the years of formal schooling we are taught to be un-creative. I also hold firmly to the belief that now, more than ever, there is need for truly creative management and creative organizations.

This class is organized around the premise that you can un-learn the crippling and inhibiting barriers to creativity and can rediscover the creative potential that is dormant and beaten down within you. Further, we will try to discover some mechanisms for applying your creativity within the organization.

In order to facilitate the re-education process, I would like you to look upon class as your creativity laboratory rather than as a traditional classroom. You can learn to be un-creative in the classroom, indeed, you did, but you can’t, at least at this time, rediscover your innate creativity here. What we can do, with coaching, is learn some unlocking techniques and begin to practice them.

All this class's activities and assignments will be focused on developing techniques to open you up again to your own creativity and learning approaches to applying that creativity to your organization.

HOW TO REACH ME

If during the course you have any questions or want to discuss any thing with me, we can easily set up a time to meet at school or some other convenient location, or we can talk on the 'phone. Please feel free to call me during the week, from 9:00 am to 10:00 p.m. and most weekends I can be
reached at my home:

31 Lindberg  
Irvine, CA 92720.  
(714) 651-8612. Home phone  
(714) 651 8020 Fax  
ahoisman@pepperdine.edu. (e-mail)

Please do not call me at school because I am only here during class hours.

GOALS

If you and I are successful in this course, the results be:

* You will have a number of approaches and techniques, with which to explore problems in ways that will result in more creative and innovative solutions.

* You will have considerable experience in exercising your unique and individual creativity.

* You will have much more confidence in you abilities as a creative person and manager.

Consider the following as a metaphor for learning creativity: When you learned to ski, it was on snow. When you learned to play tennis, golf, racket ball, etc., they were all taught in the arena in which the activity would take place. This made transfer of learning easier. However, when you learned to play the piano (or any musical instrument) or to sing, it was not learned in the environment in which you would ultimately perform the behavior. This imposed a barrier to learning and ultimately made the transfer of training much more difficult.

The arena in which you will apply tools, skills, and management is not here in the classroom. Thus we will try to use the true venue for application, your work place. Most of the activities and assignments are designed with a transfer of learning as primary focus.

GRADING

Your grade will be based on how well you perform on the following activities and assignments:

1. **Two "Experience" Papers**

Each paper will describe, in some detail, your experiences in living with particular mottos or "life philosophies" that will be assigned during the class.

These papers should be about 3 pages in length and will focus on any insights you may have garnered from the experience, especially those resulting in a change in problem solving approach. I will describe this assignment more fully in class, I promise- trust me.
The mottos will be like the following: "I see the world with fresh vision, I accept nothing at face value, but question everything."

2. **Technique Presentations**

In the course of the trimester you will be assigned a specific creative technique or approach to study, apply, and describe to the class. When you open the Michalko text, you will discover that it is filled with various techniques.

These presentations will be rated by me. Ratings will be based on (a) how well you seem to understand the technique, (b) thoroughness of your application (or applications, you are encouraged to apply as much as possible), and (c) quality of your handout - not on how well you present the material to us in class. The specific details of grading this assignment will be given to you in class.

I will assign the dates for your presentations. If you can’t present on the date assigned, it is your responsibility to find a replacement presenter. Failure to do so will result in a lowered grade.

You may end up doing several and your grade for the overall assignment will be the sum of the all your presentations.

3. **Case Study**

During the course, each of you will bring in a (your) real world challenge (problem) to the class for open discussion and as a vehicle for in-class practice in applications of what we are covering in our course study.

You will be responsible for providing us with all the relevant information so that we can attempt to apply methods to help solve or analyze the problem, using the techniques of this class in class. These “cases” will provide practice for us.

You do not have to have a solution to your problem. However, I do expect you to list any and all methods (techniques) you think might be applicable.

4. **Show And Tell**

At each class meeting I will ask several of you to present three kinds of material that you have found for us:

(A) people - biographies of individuals, from all walks of life, who have, in your judgement, done something creative. Tell us as much as possible about that person, why you think they are creative, and one element of their life that you will try to apply to your creative life.

(B) places - information about companies, that have done something creative. Tell us as much as possible about the company and its creative accomplishments, why you judged them
creative and worthy of our attention, and one element of that organization’s creative acts that you will try to apply to your company - or that we might try to apply to ours.

(C) things - bring in to class a “thing” that you believe embodies elements of creativity and/or originality. Tell us why you judge it to be original or creative and why. Is there some element of its structure, use, construction, etc. that you think could translate to another “thing”? If so what and how.

For each presentation, I want a simple one-page description of what you have talked about at the beginning of that night’s class. Each student will do one of each kind of “Show and Tell.”

If you can’t present on the date assigned, it is your responsibility to find a replacement presenter. Failure to do so will result in a lowered grade.

5. **Term Paper**

During the trimester, you, in concert with two other classmates, will take one problem, situation, or issue and apply as many of the creativity-inducing techniques as makes sense. Note the results and submit it at the end of the trimester in the form I will provide to you in class. The source of the problem may come from any of your work places or any aspect of your "home" life.

It must be a problem that is genuinely one of yours, one in which you can apply the solution if one is forthcoming. Please avoid those problems in which you have to convince or "sell someone" else. Select one that is truly under your control. Because this is a team project, all of you on the team will receive the same grade on this project.

6. **Examination**

In the penultimate class there will be an essay examination on Techniques only. In it you will be asked to apply several techniques toward solving several challenges that I will supply. You will be graded on your knowledge of which techniques are the most applicable and how to use them.

**Format**

All written assignments must submitted as single spaced, in 12 point font, and, if multi page, simply stapled together.

**PARTICIPATION**

Participation is critical in this class - we all have a great deal to teach one another, and having to present material is a wonderful way of learning. I will try to judge the quality of what you have to say, rather than quantity. However, how much of the time you are here to participate, and your obvious interest in the class proceedings also must enter into my judgements. I expect you to be in attendance for all class sessions - certainly on the date that you are scheduled to present something to the class. Failure to do so will result in a lowered grade for the class.
These assignments will form your grade as follows:

1. Experience papers  20 points
2. Technique Presentations  10 points
3. Case Study  10 points
4. Team Term paper  30 points
5. Show And Tell  10 points
6. Participation  05 points
7. Examination  15 points

Total  100 Points

Grading during the trimester will be on a point basis. However, the final grade range will be in keeping with University policy, that is, the maximum grade is "A". I expect everyone in class to be capable of at least "B" work. Grades of "B+" to "A" represent exceptional work. Although you are not in competition for grades in this class, it is nonetheless, your responsibility to demonstrate that exceptional work to me.

CONDUCT & POLICY ON DISABILITIES

GSBM students are expected to respect personal honor and the rights and property of others at all times. The University rules on conduct can be found on pages 207-208 of the GSBM Catalog. Additionally, students with disabilities are encouraged to familiarize themselves with the University's policies on page 31 of the GSBM Catalog or contact the University's equal opportunity officer, Dr. Calvin H. Bowers, at (310) 456-4208.

COURSE SCHEDULE

On the following page you will find the schedule for the course. Please treat it as somewhat tentative. I want to make this class as responsive to your needs as possible, and a schedule fixed in concrete before we even get to talk to one another seems to me not very responsive. So the following schedule is only a first draft, if you will. The schedule that follows is linear, rational, and essentially step by step.

The first night of class I will give you a non-linear version - a more right-brain, intuitive model of the semester and, perhaps, a more accurate one.
<table>
<thead>
<tr>
<th>CLASS</th>
<th>DATE</th>
<th>SUBJECT MATTER</th>
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<tbody>
<tr>
<td>1</td>
<td>1/06</td>
<td>Introduction to Course: Problem Solving and Creativity</td>
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<tr>
<td>2</td>
<td>1/13</td>
<td>Barriers to Creativity. Introduction to techniques</td>
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<td>3</td>
<td>1/20</td>
<td>Problem Identification &amp; Clarification</td>
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<td>4</td>
<td>1/27</td>
<td>Alternative Languages</td>
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<td>5</td>
<td>2/03</td>
<td>Individual vs. Group &amp; Intuitive vs. Rational Methods</td>
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<td>6</td>
<td>2/10</td>
<td>Rational Methods</td>
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<tr>
<td>7</td>
<td>2/17</td>
<td>Rational Methods Continued</td>
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<td>8</td>
<td>2/24</td>
<td>Rational Methods: Application</td>
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<td>9</td>
<td>3/03</td>
<td>Intuitive Methods, Part A</td>
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<tr>
<td>10</td>
<td>3/10</td>
<td>Intuitive Methods, Part B</td>
</tr>
<tr>
<td>11</td>
<td>3/17</td>
<td>Group Creativity Methods</td>
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<td>12</td>
<td>3/24</td>
<td>Applying Your Creativity to Solve Managerial Problems</td>
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<tr>
<td>13</td>
<td>3/31</td>
<td>Managing Innovation and Managing for Innovation</td>
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<td>14</td>
<td>4/07</td>
<td>Managing Innovation cont. and Exam</td>
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<tr>
<td>15</td>
<td>4/14</td>
<td>Group Reports Due</td>
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TEXT USED

MICHAEL MICHALKO, THINKERTOYS, 10 SPEED PRESS
FINAL PAPER: MBA 688

The paper will be graded on how well it covers the following:

1. The number of techniques applied (10 minimum, with team of three.)
2. The appropriateness of application
3. The comprehensiveness of techniques applied
4. The variety used (i.e., group vs individual, rational vs intuitive.)

FORMAT: The report itself should be in a semi-outline form rather than narrative. It should have the following components:

PART 1. PROBLEM DEFINITION: Initial problem statement, methods used to refine problem, significant barriers anticipated, final problem statement.

PART 2. PROBLEM GOALS: Why are you opting to "solve" the problem? What do you want out of a solution: complete remedy or partial? If partial, how much and why did you choose that figure?

PART 3. TECHNIQUES APPLIED. Why that choice, methodology, results.

EXAMPLE:

PART 3.

TECHNIQUE 1

RATIONALE

DESCRIPTION

METHODOLOGY

RESULTS

PART 4. RESULTS. What impact did you have on problem?

PART 5. CRITIQUE: If you were to do it all over, what would you do differently? Why?

ADDITIONAL READINGS

I am quite sure that one can't become more creative and innovative just by reading what others have said about creativity. Therefore, this class is not oriented around your digesting large volumes of textual material. However, in my pursuit of sources and resources for this course, I have come across several books beyond the specific texts that I believe are valuable and well worth your time to obtain and read.

During our class I may identify additional books, but for the moment my suggestions are as follows. Note that as a Professor, I get many books free from the publishers. However, books I buy for
myself I try to get in as inexpensive form as possible so I’ve tried to indicate if the books below are available in less expensive paperback versions.


   Also in paperback. Lots of good sound advice fills this book to overflowing. The subtitle is the tip off of Miller's orientation, "Fostering Innovation Where You Work." It is one of the best books I have come across on the subject of how to manage for creativity. If the book has a fault, it is that it is too dense--a lot of lists and minor points. However, that is a small price to pay for the unique contribution Miller makes.


   Ackoff is the Professor of Systems Science, Emeritus, at The Wharton School of Business, and a prolific writer in the field of creative problem solving. Although he was unaware of it, he was also my mentor via his writings in the notion of applying Systems theory to management processes. I find his writing easy to understand and very high in information yield per unit page. He also writes with a sense of humor, which I find both entertaining and rare in what should be, but usually isn't, a light hearted and fun subject--creativity. Ackoff is frequently irreverent but never irrelevant.


   A marvelous compendium of problem solving techniques. If this book has a fault, it is that by taking such a large bite of the subject, he leaves much of it unchewed. Until recently this was one of the texts for this class.


   Thornbury is a lecturer on creativity at Stanford University and with this little book has done us all a meaningful service. Within the book's 123 pages are many useful exercises and valuable thoughts on how to make use of them. In our course, I will draw heavily from the exercises from this book.