

Entrepreneurship: Creativity and Innovation in Business

1:30PM Wed, Jan 14, Aldrich Hall 210


TOPIC


The Thrill of Creating and The Reality of Implementing

Guest: Bill Nussey, President & CEO, Silverpop

MATERIALS

 **"The Next Small Thing."** Article by P. Dillon, *Fast Company*, June-July 1998, pp. 97-110.

 **"How to Kill Creativity,"** by Teresa M. Amabile, *Harvard Business Review*, September-October 1998, pp.76-87. (HBR 98501)

 **"Creativity: It's All in Your Social Network."** Chapter by D. Brass. Chapter 10 (pp. 94-99) in *Creative Action in Organizations*, Edited by C. M. Ford & D. A. Gioia, 1995, Sage Publications.

 [Silverpop](http://www.silverpop.com)

 [Intro. to Managing for Creativity](#)

ASSIGNMENT

Preparation Questions:

1. How do you define creativity? Be prepared to describe an example of creativity from your own life, either in an entrepreneurial venture, a work project, an educational project, or a personal project.
2. Assume that you plan to start or join an entrepreneurial venture within five years of graduation. What one question would you most want to ask of someone who did just that?
3. What do you see as the key factors in Dubinsky and Hawkins's success with the Palm Pilot? Was there a big idea here? Did they succeed at everything they did along the way?
4. Did the success of Palm Computing depend in any way on a social network? How? Did the network seem to include both strong and weak ties? If so, were both types effective?
5. Spend a few minutes looking over the web-site for Silverpop at www.silverpop.com. I'd like you to be familiar with the company before class.

DAILY: Creativity Journal entry after class. (See Course Platform for details.)



1:30PM Tue, Jan 20, Aldrich Hall 210


TOPIC

Big Ideas

Guest: Jim Iuliano, E Ink

MATERIALS

 **E Ink (Case)** (9-800-143)

 **"The Televisionary."** Article by M. Gladwell, *The New Yorker*, May 27, 2002, pp. 112-116.

 [E Ink](#)

ASSIGNMENT

Preparation Questions:

1. What is Jim Iuliano's biggest challenge in maintaining and stimulating creativity at E Ink at this point? What should he do to meet that challenge?
2. In your view, is there a "big idea" behind E Ink? Where do you see creativity in the story of E Ink's start-up phase? What has facilitated creativity, and the company's progress? How and why were Jacobson, Comiskey, and Albert able to make their initial idea work?
3. Why is the story of the E Ink inventors so different from the story of the inventor Philo T. Farnsworth, "The Televisionary"? What are the key lessons for inventors? For managers of inventors?
4. Think about the possible growth of E Ink beyond the early stage described in the case. Are the same facilitating conditions within E Ink likely to continue as the organization grows? What, specifically, might change? Is the same sort of creativity going to be needed as E Ink grows? If so, why and where? If not, what types of creativity (if any) will be needed?
5. Did the company make the right decision in focusing initially on the retail signage market? Think not only about business strategy but also about employee motivation.

DAILY: Creativity Journal entry after class.

1:30PM Wed, Jan 21, Aldrich Hall 210

TOPIC

The Motivation for Creativity in Organizations

MATERIALS

 [L.L. Bean \(Case\) \(9-366-013\)](#)

 [The Motivation for Creativity in Organizations \(Note\) \(9-396-240\)](#)

 [LL Bean](#)

 [LL Bean Slides](#)

ASSIGNMENT

Preparation Questions:

1. Was Leon Leonwood Bean creative? Was his company innovative during the years he ran it? Are the concepts of creativity and innovation relevant to this particular company?
2. Considering the 3 components of creativity (as described in the Note "How to Kill Creativity," which you read for the first class), what are the particular types of expertise, creative thinking skills, and motivation that characterize Leon Leonwood Bean? Was he notably lacking in one or more of the creativity components? What were his greatest strengths?
3. Was L. L. Bean a success between 1911 and 1965? What criteria are you using to evaluate success? What strategies, business practices, and processes at L. L. Bean do you see as most positive and most negative, in terms of creativity and in terms of ultimate business success? Did the company follow the sort of trajectory that you would want your own business to follow? For entrepreneurs, is there a necessary relationship between business success and their own personal success?
4. What role have intrinsic motivation and extrinsic motivation played in the establishment and growth of L. L. Bean? Think specifically of Leon Leonwood Bean, L. Carl Bean, and Leon Arthur Gorman. Think also of the employees' motivation.
5. This case is an HBS classic. It was written in 1965, before most of you were born! As you know, it describes the L.L. Bean company in its first 55 years (1911-1965). What, if anything, from this part of L.L. Bean's story is relevant to business today?

DAILY: Creativity Journal entry after class.

1:30PM Mon, Jan 26, Aldrich Hall 210


TOPIC

Developing the Vision

Guest: Ken Hakuta (Dr. Fad)

MATERIALS

 **Ken Hakuta: AllHerb.com (Case)** (9-899-250)

 [Dr. Fad](#)

ASSIGNMENT

Preparation Questions:

NOTE: AllHerb.com no longer exists in the form that it did when the case ends. Toward the end of class, you will hear about what ultimately happened with the company.

1. Do you believe that Hakuta is successful as an entrepreneur? Is he creative, in terms of perceiving and pursuing opportunities? Is creativity enough? Will it enable him to succeed with AllHerb.com?
2. Hakuta has started several ventures. What do you see as the similarities or connections (if any) between them? How do you explain the various paths he has chosen? Have his business models been solid ones?
3. Has Hakuta's prior experience prepared him to successfully start and grow AllHerb.com? How would you assess Hakuta on each of the three creativity components?
4. What is Ken Hakuta's biggest challenge as the case ends? What should he do?

DAILY: Creativity Journal entry after class.

1:30PM Tue, Jan 27, Aldrich Hall 210

TOPIC

Blending Creativity and Business

MATERIALS



Alison Brown of Compass Records (Case) (9-801-089)



[Compass Records](#)

ASSIGNMENT

Preparation Questions:

1. How would you characterize Brown's own motivation and creativity? Did anything about her surprise you?
 2. How close is the current Compass Records to the company that Brown and West originally envisioned? How close is their life to the life you think they envisioned? How satisfied do you think they are at this point? How satisfied would you be? Has Compass Records been a success?
 3. To what extent does the Compass Records business afford Brown the opportunity to be creative? Do you think that, on the whole, it supports and stimulates her creativity? What can she do to maintain her own creativity? Does she need to maintain her creativity as a musician?
 4. Do you agree that Compass needs to grow? If so, what do you think of the options Brown and West are considering? Is there another option they might not have considered? Given the risks and opportunities in the current music industry, as well as Brown and West's own business goals, artistic goals, and personal goals, what should they do?
- DAILY: Creativity Journal entry after class.

End of **Entrepreneurship: Creativity and Innovation in Business**


Stimulating Creativity in Yourself and Others

1:30PM Mon, Feb 2, Aldrich Hall 210

TOPIC

Exploring Your Creativity

MATERIALS

 *When Sparks Fly*. Book by Dorothy Leonard and Walter Swap. Boston: Harvard Business School Publishing, 1999. Chapter 3.

 [KAI Slides](#)

ASSIGNMENT

1. Consider the various creativity techniques described in Chapter 3 of *When Sparks Fly* as well as any other techniques you have used in the past to assist in creative thinking or problem-solving.

What results did these techniques yield for you?

What did you learn about thinking or problem-solving?

Are there some methods that have been more effective than others for you or groups with which you have worked in the past?

What are your favorite creative thinking techniques?

Be prepared to describe one to the class.

2. **KAI Test.** *This assignment has two parts.*

(a) Using the materials and instructions distributed in class, fill out and score the KAI test for both yourself and a person with whom you work (or have worked) closely in some capacity. (This can be a co-worker, a classmate, a spouse/partner, a business partner, or anyone else with whom you need to regularly solve problems.)

(b) Then think about the way in which you and this other person approach problems that you have to solve together.

How smoothly does the problem-solving typically go? Are you both equally involved? What areas of difficulty have you noticed in problem-solving with this person? How have you managed these difficulties?

NOTE: If you were absent when the KAI materials were distributed in class, you should pick them up from my assistant, Joyce Majewski, in Rock Center 120.


1:30PM Tue, Feb 3, Aldrich Hall 210

TOPIC

Creative Teams

Guest: Mark Addicks

MATERIALS

 **Organizing Genius.** Book by Warren Bennis and Patricia Ward Biederman. Reading, MA: Addison-Wesley, 1997. Pages 1-86.

 **When Sparks Fly.** Book by Dorothy Leonard and Walter Swap. Boston: Harvard Business School Publishing, 1999. Chapter 1.

 [General Mills](#)

ASSIGNMENT

Preparation Questions

1. Bring in an example of a Great Group that you have been part of, witnessed, or read/heard about. What, to you, were this group's defining characteristics? How did it arise? What made it great? What did it achieve? What obstacles did it overcome, and how? What are the lessons for top management and for team leaders?
2. In your view, what was the single most important element in the Disney "Snow White" group? The Xerox PARC group? The Macintosh group at Apple? Your own example (Question 1)? Are there similarities? Are there important differences or discrepancies? How do you reconcile them?
3. *When Sparks Fly* describes five stages of the creative process. In your own example (from Question 1), did one of the stages seem to be more important than the others? Were there notable deviations from the stage process described?
4. *When Sparks Fly* asserts that creativity can be managed. Do you agree? In what way was creativity managed (or not managed) at Disney, Xerox PARC, and Apple?
5. *Organizing Genius* is largely a hymn of praise to group creativity. Compared to individual creative activity (where a sole creator works alone), what are the specific advantages of group creative activity? What are the specific disadvantages?


1:30PM Mon, Feb 9, Aldrich Hall 210

TOPIC

Sheer Conflict vs. Creative Abrasion

MATERIALS

 Satera Team at Imatron Systems, Inc. (A), The (803141)

 ***When Sparks Fly*. Book by Dorothy Leonard and Walter Swap. Boston: Harvard Business School Publishing, 1999. Chapter 2.**

ASSIGNMENT

Preparation Questions:

1. Assess the Satera team in terms of its strengths, challenges, and current health. What do you see as the major problem facing Gary Pinto? Present an analysis of the problem, its source(s), its evolution, and its impact. Would you characterize the interactions of Ira Lovas and David Bennett as "creative abrasion" according to the explanation of creative abrasion presented in *When Sparks Fly*? Why or why not?
2. What should Gary Pinto do? What might he do or say to Ira Lovas and/or David Bennett individually? Together? Is there a way he might use himself or someone else on the team to address the difficulties between the two? What might he do to foster creative abrasion in the Satera team? What are the possible pitfalls of the actions you suggest? What should he do to minimize or deal with those pitfalls?
3. In *When Sparks Fly*, IBM research director Paul Horn is quoted as advising, "Pair your visionaries with implementers." After reading today's case, do you agree?

End of Stimulating Creativity in Yourself and Others

Managing Organizations for Creativity


1:30PM Tue, Feb 10, Aldrich Hall 210

TOPIC

Creating Creative Work Environments

MATERIALS

 **Managing For Creativity (Note)** Teresa M. Amabile (9-396-271)

 **"Creativity Under the Gun,"** (Article) Amabile, T.M., Hadley, C.N., and Kramer, S.J. (2002). in *Harvard Business Review*, August 2002, 52-61. (HBR #R0108F)

 [Creating Creative Work Environments](#)

ASSIGNMENT

Preparation Questions:

1. Bring into class 2 copies each of 2 typed essays. Each should be relatively brief (300-500 words). In one essay, briefly describe a highly creative event from your own work experience ? either one that you participated in or one that you observed closely. In telling your story, focus primarily on the work environment ? the context, the conditions surrounding the individual or team that did the creative work (the social environment, not the physical environment). In your view, what made the difference between this and other, less creative events? In the other essay, briefly describe a highly uncreative event from your own work experience ? either one that you participated in or one that you observed closely. (This should be an instance where creativity was desirable, but it didn't happen.) Again, in telling your story, focus primarily on the work environment ? the context, the conditions surrounding the individual or team that did the work. In your view, what made the difference between this and other, more creative events?
2. To what extent was creativity ?under the gun? in your high-creativity or low-creativity event? If there was extreme time pressure, how was it managed? Did the way it was managed seem to make a difference?
3. If your goal were to sustain and increase innovation in a small, growing company (say, E Ink or Compass Records), how would you use the work environment factors to achieve your goal? What would you do, specifically, to achieve the right work environment?
4. Bring into class the following exercises that you've done previously in this course: (a) Creativity Components Self-Assessment; (b) Your Ideal Business; and (c) Your KAI Score.

1:30PM Tue, Feb 17, Aldrich Hall 210

TOPIC

Leader Influences on Intrinsic Motivation

MATERIALS



Lumen and Absorb Teams at Crutchfield Chemical Engineering, The (804118)

You should pick up the case at Course Materials Distribution in Spangler 027.

ASSIGNMENT

Preparation Questions:

1. Why do the Lumen and Absorb teams differ so dramatically in day-by-day intrinsic motivation for their work? In your analysis, pay careful attention to the details of perceptions, behaviors, interactions, and their apparent effects, as reported in the diary summaries (Exhibits 3 and 4). Also, integrate the qualitative data in those diary summaries with the quantitative data (Exhibits 5, 6, and 7). How do you account for the differences? What are the dynamics underlying these differences?
2. In what ways are these dynamics influencing creativity in the two teams?
3. As Paul Burke, how would you use these insights? What would you do to improve the intrinsic motivation of the Absorb team? What would you do to preserve the high intrinsic motivation of the Lumen team? What would you do to guard against motivational problems on other teams in the future? What actions would you take in the short term (the next two weeks), and in the longer term (staffing and leading your department over the next three years)?
4. Think about your prior experiences working on teams. Under what circumstances was your intrinsic motivation highest? Under what circumstances was it lowest?

1:30PM Wed, Feb 18, Aldrich Hall 210

TOPIC

Creativity by Design

MATERIALS



Corporate New Ventures at Procter & Gamble (Case) (9-897-088)



The Weird Rules of Creativity by Robert L. Sutton, Harvard Business Review, September 2001 pp. 94-103



[Procter & Gamble](#)

ASSIGNMENT

Preparation Questions:

1. Does P&G really need CNV, or is it more of a symbol or a gimmick? Why did the P&G leadership decide to start CNV? Would any of these reasons be applicable to a smaller, newer company?
2. What is distinctive about the CNV model? What are its strengths? What challenges is it likely to face?
3. Can creativity and innovation really be accomplished through a systematic, rigorous methodology? Which of Sutton's "Weird Rules of Creativity" (if any) does Craig Wynett seem to be following? Is he inventing some of his own weird rules of creativity? What are they?
4. What do you think of Craig Wynett, his views, and his actions? How essential is he to the survival and success of CNV? What, if anything, has he done to establish a work environment for creativity in CNV?
5. How would you describe Craig Wynett's style? Given his style, what sort of people does he need on his team? What do you think it would be like to work with him? In general, what do you think it would be like to work as a member of CNV within P&G? What would be the positives and the negatives for you personally? DAILY: Creativity Journal entry after class.

1:30PM Mon, Feb 23, Aldrich Hall 210

TOPIC

Designing an Organization for Creativity

Guest: Bob Koski

MATERIALS

 [Sun Hydraulics Corporation \(A and B--Abridged\) \(Case\) \(9-491-119\)](#)

 [Sun Hydraulics](#)

 [Sun Hydraulics Slides](#)

ASSIGNMENT

Preparation Questions:

1. What do you see as the possible advantages and pitfalls of Koski's organizational scheme, including: (a) no job descriptions; (b) no job titles; (c) no formal reporting relationships; (d) no incentive pay systems in the plant; (e) no quality inspections in the plant; (f) no purchasing agents; (g) no "heroes" (p. 9); (h) no formal meetings; and (i) Koski's self-described refusal to make decisions (p. 11).
2. At the time of the case, Sun Hydraulics had 170 employees. Would Koski's ideas be applicable in a much larger organization? Do you think there is an approximate "critical size" beyond which his organizational structure wouldn't work?
3. To what extent is the design, structure, and functioning of an organization dependent on the management style and philosophy of the person at the top? What could Koski do to ensure the continuance of Sun Hydraulic's culture after he is gone? Will his system work if he tries to set it up in Europe? In general, is his organization design sustainable?
4. Would Koski's organizational design work for a public company? What might have to change if the company ever goes public?
5. What impact, if any, do you think Koski's organizational design and culture have on creativity and innovation at Sun Hydraulics? Why? DAILY: Creativity Journal entry after class.

1:30PM Tue, Feb 24, Aldrich Hall 210

TOPIC

Systems for Managing Creativity

Guest: Fran Kelly

MATERIALS

 **Arnold Communications (Case)** (9-899-083)

 [Arnold Communications](#)

ASSIGNMENT

Preparation Questions:

1. What is your analysis of Brand Essence? How effective is it in winning new business? How well does it facilitate the execution of a campaign?
2. Evaluate the work done by Arnold for Hood, VW, and The Hartford. In doing your analysis, consider the following questions, and cite specific information from the case:
 - ? Think about Brand Essence from the client's perspective. What does it give the client? Why is it effective in winning new business?
 - ? Once Arnold has won the account, how well does the Brand Essence process facilitate the execution of the campaign? Do the campaigns created for these clients suggest that Brand Essence is doing what it's supposed to do?
 - ? Under what conditions would Brand Essence be most effective?
 - ? Under what conditions would it be least effective?
3. Think about the tactics that Arnold management has applied in implementing Brand Essence. Is the process an effective model for managing creativity? What works? What doesn't work? Under what circumstances would Brand Essence be most effective for managing creativity? Least effective? Cite specific information from the case.


Creating and Sustaining Ethical Creativity


1:30PM Wed, Feb 25, Aldrich Hall 210


TOPIC

Positive Creativity

MATERIALS

 **"Good Work in Difficult Times."** Chapter 1 (pp. 3-14) in: Gardner, H., Csikszentmihalyi, M., & Damon, W. (2001), *Good Work: When Excellence and Ethics Meet*.

 **"The Conditions of Good Work."** Chapter 2 (pp. 15-36) in: Gardner, H., Csikszentmihalyi, M., & Damon, W. (2001), *Good Work: When Excellence and Ethics Meet*.

 **Organizing Genius, pp. 171-195 (The Manhattan Project)**

ASSIGNMENT

Preparation Questions:

1. In Chapter 1 of *Good Work*, on page 3, Gardner, Csikszentmihalyi, & Damon (G, C & D) say that "good work" is present when people are "concerned to act in a responsible fashion with respect toward their personal goals; their family, friends, peers and colleagues; their mission or sense of calling; the institutions with which they are affiliated; and, lastly the wider world – people they do not know, those who will come afterwards, and, in the grandest sense, to the planet or to God". Were the scientists and engineers of The Manhattan Project doing "good work" as defined by G, C, & D?
2. Consider these remarks of Richard Feynman as he described a mental shift that occurred in the members of the Manhattan Project team. After viewing the first test bomb explosion, Feynman's colleague Bob Wilson said, "It's a terrible thing that we made." "But you started it," Feynman said. "You got us into it." And suddenly Feynman understood what had happened to all these great thinkers, caught up in the frenzy of their collective work. "What happened to me," he would later explain, "what happened to the rest of us – is we *started* for a good reason, then you're working very hard to accomplish something and it's a pleasure, it's excitement. And you stop thinking, you know, you just *stop*." Using the insights of G, C, & D, as well as your own introspection, suggest ways in which members of Great Groups might be led to "keep thinking."
3. In Chapter 1, on page 4 and pages 13-14, G, C, & D suggest that "intrusive market forces" are currently undermining "good work." Do you agree?
4. Is the concept of "good work" applicable to business? Can you think of an example (either positive or negative) where it does seem relevant? Is business "aligned" currently (in the terminology that G, C, & D use in Chapter 2)? Why or why not?
5. Does the concept of "good work" have implications for the way you think about your own life's work? When you first

Syllabus for Field Study Seminar in Managing for Creativity

thought about a business career, or at any time since, did you think of business as a "calling"? If so, what did that mean to you?

6. What ethical issues do you think you are likely to face, in the next 5-10 years, as you apply your creativity in your profession? How might you address these issues? DAILY: Creativity Journal after class.

1:30PM Mon, Mar 1, Aldrich Hall 210

TOPIC

Course Summary

MATERIALS

 [Organizing Genius, pp. 196-218.](#)

 [Poll Response Form](#)

 [MFC Summary Slides](#)

ASSIGNMENT

Preparation Questions:

1. Read through the assigned reading as background for our review. We will not discuss the reading explicitly in class.
2. Be prepared to summarize your 2 or 3 main learnings from this course.
3. Formulate 2 or 3 questions that stand out in your mind as you review the course.
4. Choose an entrepreneurial business venture that (in your fantasies at least) you would like to start (or be part of) within the next few years. Write a brief vision statement for your company/organization, incorporating creativity or innovation in some way. After writing the statement, look for the vision that you wrote for your ?ideal entrepreneurial business? in our class exercise of January 21 (L. L. Bean day). Compare the one you wrote today with the earlier one. Did you make any modifications, by adding, subtracting, or elaborating, on the basis of the work you have done in this course?
5. Of the case protagonists and guests that we have seen in MFC, who do you most see as a positive role model? Why? Have there been any negative role models?
6. Please complete my customized **COURSE FEEDBACK POLL** by clicking on this link: [Poll Response Form](#)
It should take only 10-15 minutes of your time, and I will very much value your feedback to help in my course planning for next year. Your responses will be anonymous. Thank you!

End of Creating and Sustaining Ethical Creativity

1:30PM Tue, Mar 2, Aldrich Hall 210

TOPIC**Field Study Project Requirements**

We will discuss project requirements, as well as ways to plan and carry out a successful project for the second half of the field study.

ASSIGNMENT

PLEASE NOTE THAT THE CLASS MEETS IN THE Rock Center 205 SEMINAR ROOM.

1. Before class, review the Course Overview for this Field Study Seminar on the Course Platform. Bring into class any questions you may have about the project or the best ways to conduct the project. Also come to class prepared to briefly discuss the idea(s) you are considering for your project, including: (a) the individual or organization you are considering studying (or other topic, if you would like to do something different); and (b) the concepts, from the ?Managing for Creativity? course you just completed, that might be most applicable to your project subject.
2. Come prepared to present a brief (5 minute) introduction of yourself to the other students.

1:30PM Mon, Mar 22, Aldrich Hall 210

TOPIC**Topics are due**

All topic descriptions are due by 5:00 p.m. There will be no class session.

ASSIGNMENT

Project topic descriptions are due at Joyce's desk (Rock 120C) or in Teresa's email by 5:00 PM today.

See Course Overview for details. There will NOT be a class session today. Simply continue your project work.

1:30PM Mon, Mar 29, Aldrich Hall 210

TOPIC**Mid-Point Progress Report Meeting**

This will be a full class meeting for field study progress reports and a sharing of insights.

ASSIGNMENT

1. Come to class prepared to discuss (a) your overall progress on the project, (b) the challenges you have faced in doing your project and how you have met them, and (c) insights you have gained from working on the project to this point.
2. Come to class prepared to discuss ideas for how we might have end-of-term oral presentations of the projects to the entire group of students enrolled in this Field Study Seminar. In particular, think about (a) possible formats for the presentations, and (b) ways in which it might be possible to protect confidential information about the project subjects in such presentations.

1:30PM Tue, Apr 20, Aldrich Hall 210

TOPIC**Presentations - Full Class Meeting**

During this meeting, individuals or teams will present their projects to the entire class.

1:30PM Wed, Apr 21, Aldrich Hall 210

TOPIC**Presentations - Full Class Meeting**

During this full class meeting, individuals or teams will present projects to the entire class.

1:30PM Mon, Apr 26, Aldrich Hall 210

TOPIC**Presentations - Full Class Meeting**

During this full class meeting, individuals or teams will present projects to the entire class.

1:30PM Tue, Apr 27, Aldrich Hall 210

TOPIC**Presentations - Full Class Meeting**

Syllabus for Field Study Seminar in Managing for Creativity

During this full class meeting, individuals or teams will present projects to the entire class.