ENT 4934 - Creativity and Innovation in the Business Environment
Spring 2012 Module 4

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Course Web Site: Sakai

Required Text: *The Art of Innovation*; Tom Kelley; ISBN: 0-385-49984-1

Required Readings: HBR article: The Hard Work of Failure Analysis
                              Case: Cirque du Soleil – Parts A & B

Recommended Collateral Readings:

- *Weird Ideas That Work*; Robert I. Sutton
- HBR article: The Discipline of Innovation (Drucker)
- Teaching for Creativity: Two Dozen Tips; Robert Sternberg and Wendy M. Wiliams; http://www.cdl.org/resource-library/articles/teaching_creativity.php
- *Orchestrating Collaboration at Work*; Arthur B. VanGundy and Linda Naiman
- *Ideas Are the Currency of the New Economy*; Linda Naiman
- *Creativity, Innovation and Problem Solving*; http://www.quantumbooks.com/Creativity.html
- *When Sparks Fly;* Dorothy Leonard and Walter Swap

Teaching Assistant: David Blumberg

Course Objectives:

1. To explore the fundamental tools used to make both individuals and organizations more creative and innovative.
2. To examine in depth the role of failure, challenging assumptions and creating value in the creativity process.
3. To examine the creativity process and the organizational environment in several organizations recognized as creative and innovative.
4. To work in a team on a creative project.
5. To work as an individual on a creative project.
6. To explore innovative ways of creating value.
7. To examine some best practices in managing creative organizations.

Course Overview: Every problem is an opportunity for a creative, innovative solution, the larger the problem, the larger the opportunity. Ideas are the input driver for the creative process. However, not all ideas are good ideas, and not all good ideas are good opportunities. There are ways of examining the difference.

Because the creative process is driven by ideas, the chance of that process successfully generating an effective, innovative solution to a particular problem varies in direct proportion to the number of ideas that are generated as possible solutions to that problem. There are exercises that can be practiced that will increase the idea generation rate. Brainstorming is one example that most people know. But there are an endless number of brainstorming types, and there are many tools beyond brainstorming that also work.

There are things, commonly called *blocks*, which limit the generation of new ideas, or at least reduce the idea generation rate. The good news though is that these blocks can typically be cleared.

The course is organized around class discussions, workshops, projects, both individual and team-based, cases, a field trip and visiting experts. It will be very interactive, and is designed to be based in experiential learning. You *must* be very involved through active participation to get the most out of this course. Your final grade will be a motivator for this as participation is a component of the final grade. The level of ambiguity that you will face in this course will be excruciatingly high and likely very substantially higher than you have experienced in any previous course. But creativity is not a linear process, and teaching it does not lend itself to clear, precise directions. Recognize that ambiguity will be high; you'll do fine.

Each student's grade in the class will be determined as follows:

Five team based projects	70%
Two individual projects	30%
Individual participation	+/-

These projects will be discussed in detail in the first class meeting.

Grade breakdowns are as follows:
   a. A = 94%
   b. A- = 90
   c. B+ = 87%
   d. B = 84%
   e. B- = 80%
   f. C+ = 77%
   g. Etc.

Class Outline: I.   Creativity tools (I & II)
   II.   The role of failure
   III.   Challenging assumptions

IV.	Opportunity recognition and creating value
V.	Building creativity teams
VI.	Observation lab
VII.	Building a creative culture

Class Schedule: Attached

ADA STATEMENT: *The University of Florida provides high-quality services to students with disabilities, and we encourage you to take advantage of them. Students with disabilities needing academic accommodations should 1) Register with and provide documentation to Disability Resources (http://www.dso.ufl.edu/drp/), and 2) Bring a letter to the instructor from this office indicating that you need academic accommodations. Please do this within the first week of class.*

ACADEMIC HONOR SYSTEM:

The Honor Code: We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.
Pledge: On all work submitted for credit by students of the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment."

Please note that violations of this Academic Honor System will not be tolerated. Specifically, I will rigorously pursue incidents of academic dishonesty of any type. Before submitting any work for this class, please read the policies about academic honesty at http://www.dso.ufl.edu/judicial, and ask me to clarify any of its expectations that you do not understand.