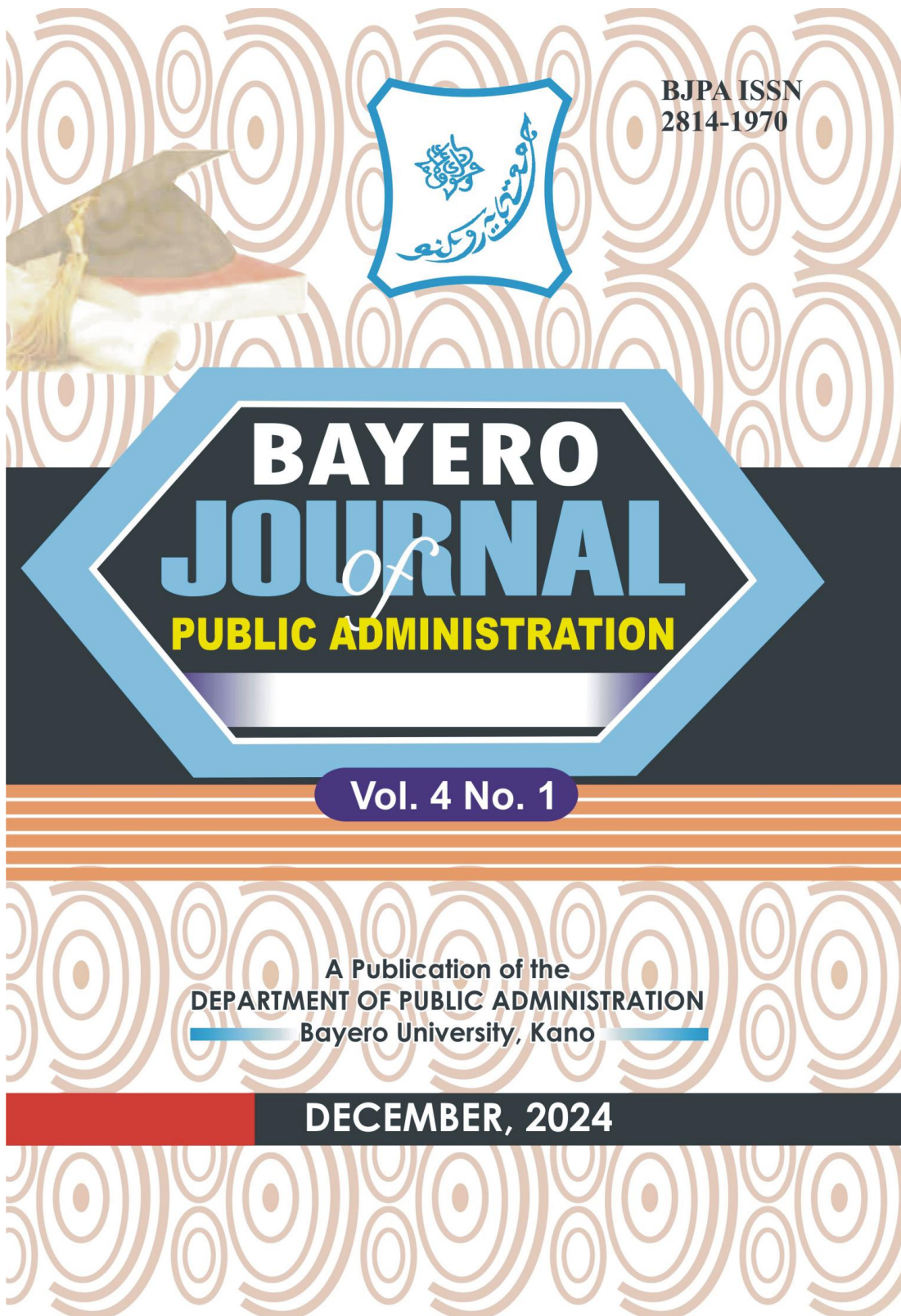


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THE CONCEPTUAL AND THEORETICAL UNDERSTANDING OF KERRIE UNSWORTH UNPACKING CREATIVITY – A POLITICAL SCIENCE PERSPECTIVE

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Abstract

The paper examines Kerrie Unsworth's theory of unpacking creativity focusing on all aspects including drivers for ideas generation and the degree of problem finding needed at starting point of the creative process. However, in spite of scholarly need for this review, not much adequate attention is being given especially by scholars. Creativity research has a long and illustrious history, yet the assumptions on which it is based have not been questioned nor interrogated or thoroughly reviewed. Most research assumes that creativity is a unitary construct, thus, hindering a fuller understanding of the phenomenon. There arises the need to interrogate Kerrie Unsworth creativity theory along the line of political science perspective. In order to achieve the broad objective of this review, it was situated on methodological plane so as to achieve theoretical unity. Literature that abounds on creativity was analysed using descriptive method of analysis. The finding of this paper indicates that Guilford was originally only studying intellect, it was not strange that he categorised it as just specific subject of cognitive ability. However, using different type of motivation method, Kerrie Unsworth then broke down creativity into four arch types. The review of Kerrie Unsworth's theory concludes that creativity should be looked at not as a single entity, but as a broad category.

Keywords: Creativity, Single Entity, Broad Category, Creative Process, Personality.

1.0 Introduction:

This paper reviewed the theory of Kerrie Unsworth unpacking creativity. Scholars have spent considerable length of time pondering on the meaning of creativity based on different disciplines and academic perpetuations. Many strands of research have been woven into our knowledge of creativity. These perspectives range from Royce's discussion of inventions in 1898, through to Guilford's call for creativity research in 1950; research into creativity in classrooms (e.g., Mayer & Sims, 1994), to research into creativity in organisations (e.g., Oldham & Cummings, 1996; Scott & Bruce, 1994); and Freudian accounts (e.g., Freud, 1908), to cognitive accounts (e.g., Mednick, 1962; Wallas, 1926), personality accounts (e.g., Barron & Harrington, 1981), sociological accounts (e.g., Stein, 1967), interactionist accounts (e.g., Woodman, Sawyer & Griffin, 1993) and social psychological accounts (e.g., Amabile, 1996). Throughout most of these perspectives, creativity is usually defined as the production of novel ideas that are useful and appropriate to the situation (e.g., Amabile, 1983; Mumford & Gustafson, 1988).

This definition, however, implies a singular entity. Creativity is based upon novel and useful ideas, regardless of the type of idea, the reasons behind its production, or the starting point of the process. This belief in homogeneity hinders a finer grained analysis of the processes and the factors involved in creativity.

One of the earliest models of creativity was created by a man named J. P. Guilford. Originally, Guilford was trying to create a model for intellect as a whole, but in doing so also created a model for creativity. Guilford hypothesized that every mental task was made up of three separate parts: an operation, a content, and a product. He stated that there were five types of operations, four types of content, and six types of products adding to a total of one hundred and twenty different types of possible mental tasks (he would later expand this number to one hundred and eighty different mental tasks, but for now let's focus on the original one hundred and twenty.) Of these one hundred and twenty different mental tasks Guilford identified one specific operation as "divergent production" and marked it as being a vital component of creativity. This divergent production coupled with a content and a product created twenty four possibilities that Guilford labelled collectively as "divergent thinking". (Lubort, 2016)

By labelling this group of mental tasks as divergent thinking Guilford made an important assumption for creative research: creativity isn't one abstract concept. The idea that creativity is a category rather than one single concept opened up the ability for other researchers to look at creativity with a whole new perspective. Additionally, Guilford hypothesized one of the first models for the components of creativity. He explained that creativity was a result of having:

1. Sensitivity to problems, or the ability to recognize problems.
2. Fluency, which encompasses
 - a. Ideational fluency or the ability rapidly to produce a variety of ideas that fulfill stated requirements.
 - b. Associational fluency or the ability to generate a list of words, each of which is associated with a given word.
 - c. Expressional fluency or the ability to organize words into larger units, such as phrases, sentences, and paragraphs.
3. Flexibility, which encompasses
 - a. Spontaneous flexibility or the ability to demonstrate flexibility.
 - b. Adaptive flexibility, or the ability to produce responses that are novel and high in quality

2.0 Conceptual Classification

Cromwell (2018) defines creativity is usually defined as the production of novel ideas that are useful and appropriate to the situation. Several scholarly writings explained that creativity is based upon novel and useful ideas, regardless of the type of idea, the reasons behind its production, or the starting point of the process. This belief in homogeneity hinders a finer grained analysis of the processes and the factors involved in creativity. (Cromwell, 2018).

Creativity is the tendency to generate ideas that are novel, unique, uncommon and unusual. Two questions underlie engagement in the creative process. First, why do people engage in creative activity? And second, what is the initial state of the trigger? The first question examines the drivers for idea generation while the second examines the degree of problem finding needed at the starting point of the creative process.

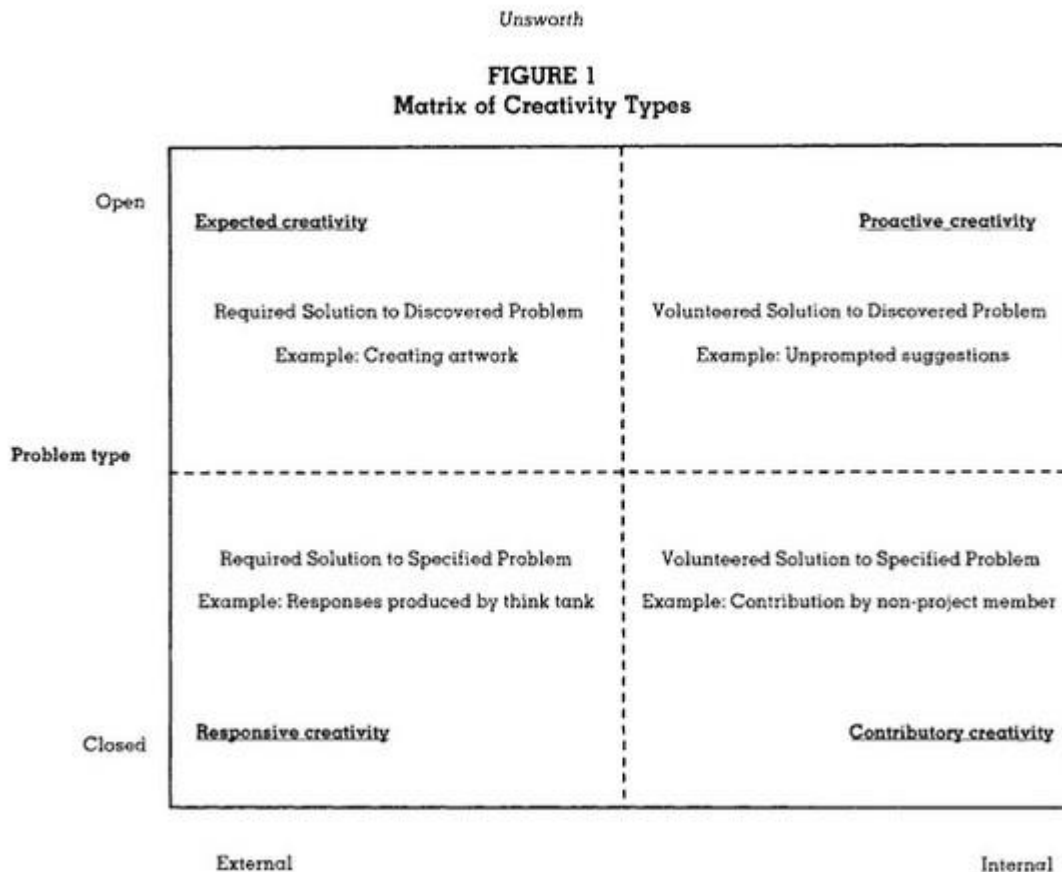
Kerrie Unsworth (2000) proposed that there was more than just raw intelligence that influenced the creativity process. Kerrie (2000) argues that context is just as important of a factor of creativity as cognitive ability was specifically, Unsworth (2000a) looked at two aspects of context.

The problem type and motivation. Unsworth broke down each of these ideas into two categories to better explain each context affects the creative process.

In differentiating the type of problem, Unsworth separated cases based on whether or not a given problem was known. Where closed problems are instances when a problem is clearly defined, open problem must be discovered and searched for. The first step in dealing with open problems is that one needs to discover what the problem is before they can fix it.

Regarding motivation, Unsworth differentiated types of motivation based off of what the source of the driving action was. This means that the motivation could either be internally or externally driven.

This represents the base model by which several researchers would take and alter to produce their new theories of creativity years later. This base theory stated that creativity was a result of cognitive ability (intellect) alone. As Guilford was originally only studying intellect, it is not strange that he categorizes creativity as just a specific subset of cognitive ability.



Adopted from Unsworth 2001

Using the different types of motivation and problems, Unsworth (2000) created a matrix (pictured above) that broke down creativity into four arch-types

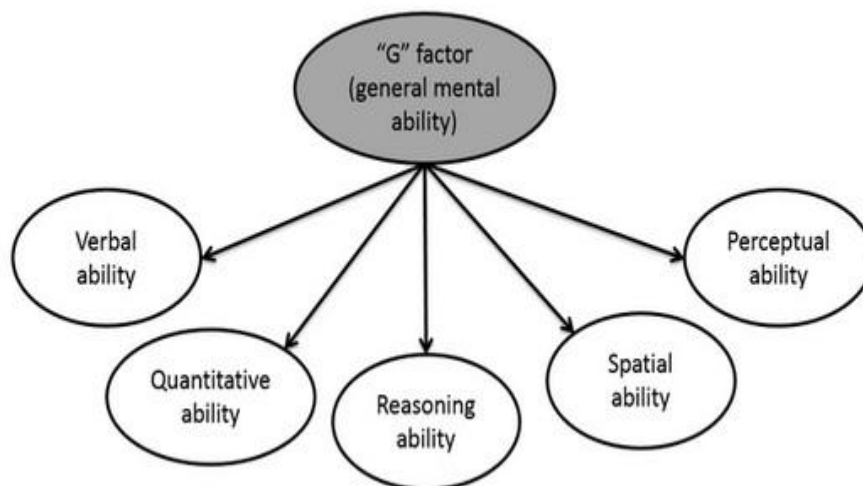
Responsive creativity: it is externally driven with a closed problem type, this type of creativity has the least amount of opportunity for creative input, but is often seen in occupational and professional scenarios.

Expected creativity: it is externally driven with an open problem type, this type of creativity is most often seen in art and poetry where the problem is self-discovered.

Contributory creativity: it is internally driven with a closed problem type, this type of creativity often deals with volunteer behaviours as the problem is known, but an individual exercising contributory creativity is doing so on their own will and not being forced by an extrinsic motivator.

Proactive creativity: it is internally driven with an open problem type; this creativity is when dealing with an uncertain problem that must be found. Often synonymous with spontaneous creativity as a problem wasn't apparent, but was found and creatively fixed.

Through this model, Kerrie Unsworth shed light on the important topic that is context. As she specifically states, "There are many theories concerning the creative process, yet the proposition that the process may change depending upon the type of creativity has not been considered" (Unsworth, 294). This is to say that just as Guilford offered cognitive ability as a component of creativity, context is another factor that shapes and mould types of creativity. Additionally, Kerrie Unsworth made the distinction between innovation and creativity that this paper had not explained before. She explains that innovation is used in regards to the implementation of ideas whereas creativity describes only the generation of ideas.



Apart from intelligence and context, there is one other leading theory to explain the components of creativity: The personality factor. While being closely related to cognitive ability, personality is another internal factor that affects the creative process. This theory breaks down how personality effects creativity into two options:

Little-C: Creativity that can be seen in your everyday life, but these are usually small little opportunities to adapt and change to fit a situation.

Big-C: Significant change that affects how others think, feel, and live their lives. Depending on what kind of personality one has determines what effect it will have on the creative process. For example, say that someone has found a new way to dust shelves. The new method takes half of the normal time of dusting. Now, the little-C personality might think to themselves that this is a creative way for them to go about cleaning the house, and it

will even save them a solid hour of cleaning each week. On the other hand, the big-C personality might realize that the implications of this creative breakthrough. By sharing this news with the world and garnishing support behind this new method, people everywhere might be saving millions of hours collectively dusting their shelves. The creative idea is the same in both cases, however one scenario affects just one individual, while the other situation affected millions of people. The difference is in the personality.

One of the main ways that personality is measured is through J.M. Digman's Big-5 personality traits or OCEAN: **O**penness, **C**onscientiousness, **E**xtraversion, **A**greeableness, and **N**euroticism. Digman uses these traits to categorize personality types into measurable quantities. While it is not clear how each of these individual traits affect the creative process, the main point is that personality in its entirety has an influence of the creative process (Digman, 1997)

Trait	Description
O penness	Curious, original, intellectual, creative, and open to new ideas.
C onscientiousness	Organized, systematic, punctual, achievement oriented, and dependable.
E xtraversion	Outgoing, talkative, sociable, and enjoys being in social situations.
A greeableness	Affable, tolerant, sensitive, trusting, kind, and warm.
N euroticism	Anxious, irritable, temperamental, and moody.

The evolution of creative theory has brought our understanding of what creativity is from Guilford's solely cognitive representation in the 1900's to our modern day model that includes intellect, context (problem type and motivation), and personality each as factors of influence. Again, it is to reiterate that each of these models are correct in and of themselves. Each individual theory is correct not only because the next theory builds off the previous one, but also because they each help explain the creative process for different fields (Guilford, 1982). For instance, personality plays less of a role than cognitive ability in the creative process when trying to find a new way to wield two pieces of metal together. However when trying to find a new way to creatively get votes for a politician, personality might have a much larger role than cognitive ability.

This paper argues that each of these theories have evolved and changed our fundamental understanding of creativity, some would argue that our overall perceptions and understanding of creativity has not changed. Some would say that while a few components of creativity have changed, our overlying view of creativity as a whole has not changed. This is a common misconception about creativity. Originally, creativity was thought to be one individual trait that could be measured in the same way that base intellect and physical strength are measured. However due to the research in the above theories and models, the fundamental components of creativity have in fact changed. This change in the rudimentary parts of the creative process has caused our overarching view of creativity to switch from viewing it as a personality trait to being a broad category that better encompasses all types of creativity than a singular model could ever hope to.

For instance, within the realm of Marxian political economy, the special issue asks how can Marx's theory help us understand capitalism today? What type of capitalism do we live in today, 200 years after Marx's birth? What kind of Marxian analysis, focus and praxis do we need for the analysis and critique of capitalism? Which elements of Marx's theory and the history of Marxian theory can we best draw from in order to advance radical theory, the analysis of capitalism and struggles for alternatives to capitalism?

With intellectual and creative works such as Capital, Grundrisse, Economic & Philosophic Manuscripts, the German ideology, the Communist Manifesto, Class Struggles in France, the 18th Brumaire of Louis Bonaparte, Contribution to Critique of Political Economy, Civil War in France, theories of surplus-value and many others. Kharl Marx laid the foundations for the critique of capitalism's political economy. The approach he advanced operates with the help of creative categories such as the commodity, work, labour exchange-value, use-value, the labour theory of value, labour-time, abstract and concrete labour, money, capital, capitalism, wages, prices, profits, fetishism, surplus-value, necessary labour, surplus labour, class, exploitation, alienation, accumulation, profit, ideology ,absolute and elative surplus-value production.

Taken together these categories form the foundations of a critical theory of capitalism and of its economic systems, political systems, cultural systems, its technological paradigms, the human/nature relationship within capitalism, and aspects of sub-jectobject and time/space in capitalism. Marx's approach is inherently critical, which means that it analyses capitalism's contradictions. Its crisis tendencies, struggles and the foundation of alternatives to capitalism as the determinate negation of capitalism. The development of Marxian theory has resulted in numerous approaches, strands, interpretations, debates, and conflicts.

Conclusion

The paper concludes that the main point these theories attempt to display is that creativity is a dynamic concept with a multitude of sub-types of creativity. Because creativity is as dynamic and diverse as previously stated, the need for multiple theories to be correct to fit any given context arises to serve as advancement to Kerrie Unsworth theory. Now that we understand that there are many different components, parts, and perspectives on what creativity is, this paper concludes that, the core arguments in each of these theories is to define creativity, as an advancement to Kerrie Unsworth approach not looking at creativity as a single entity, but as broad category.

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