

# Understating a Stages of Creativity

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## **ABSTRACT:**

The creation, development, and application of original ideas and solutions are all part of the creative process. The essential phases that people often experience throughout the creative process are highlighted in this abstract, which gives a high-level summary of the stages of creativity. It looks at the early planning and immersion in an issue, then the period of incubation when ideas are allowed to stew and connections are established unconsciously. The lighting stage, marked by the "aha" moment of understanding, and the following verification and elaboration phase, when ideas are improved and developed further, are then covered in the abstract. Finally, it discusses the significance of assessment and execution in turning original ideas into observable results. Understanding the phases of creativity may help people and organisations create an atmosphere that fosters innovation and creativity. This abstract emphasises how important it is to acknowledge and support each step of the creative process in order to unleash and use the full potential of human creativity.

## **KEYWORDS:**

Creative, Ideas, Original, Stages, Phases.

## **I. INTRODUCTION**

The process of being creative encompasses many different aspects and entails coming up with fresh, worthwhile ideas or solutions. The phases of creativity may be useful for understanding how people and teams can develop and improve their creative talents. Despite the fact that creativity might seem mysterious and unpredictably, research has found a broad framework that describes the major phases people usually experience throughout the creative process. A road map for navigating the process from the production of original ideas to the application of creative solutions is provided by the phases of creativity. There are recurring themes and stages that appear throughout diverse theories of creativity, despite the fact that different models may differ in their precise vocabulary or classification. Preparation or immersion are common terms used to describe the initial step of the creative process. In this stage, people immerse themselves in an issue or subject, learning about it, gaining knowledge about it, and trying to comprehend all of its subtleties and complexities. Active investigation and research are part of this stage, which enables people to develop a strong base of knowledge and proficiency [1], [2].

The next phase is often called incubation. People intentionally stand back from the issue during this phase and let their subconscious brains to digest the knowledge and concepts they have received throughout the preparation stage. Reflection, connection-making, and the exploration of other viewpoints are all possible during this incubation stage. It is an important stage when apparently unconnected ideas and thoughts may combine to create fresh and original discoveries. The illumination stage follows incubation and is sometimes referred to as the "aha" moment of understanding or breakthrough. In this phase, new connections are made, ideas or solutions suddenly come to mind, and inspiration strikes suddenly and unexpectedly. People feel an influx of creative energy at this exciting and revelatory time. The creative process enters the stage of verification and elaboration after illumination. The basic concepts or solutions created during the earlier phases are tested, improved upon, and developed throughout this phase. It involves assessing the ideas' viability, applicability, and efficacy as well as providing clarification and expanding upon the original ideas. Critical thinking,

problem-solving abilities, and the desire to repeat and improve ideas until they are strong and prepared for deployment are necessary at this level[3], [4].

Evaluation and execution are part of the creative process's last phase. This stage focuses on determining how to implement the creative ideas and evaluating their practicality and potential effect. It entails taking into account elements like available resources, restrictions, and the overall strategic fit of the original solutions in the application environment. It's crucial to understand that the process of being creative is not necessarily linear. People may go back and forth between phases or experience them in a different sequence. Numerous internal and external elements, such as one's thinking, the surrounding circumstances, and the degree of subject-matter knowledge, have an impact on the creative process. A supportive and encouraging atmosphere for innovative thinking may be fostered by people and organisations with the aid of an understanding of the phases of creativity. Individuals may modify their strategies, efficiently allocate resources, and provide the required assistance at each step to foster and increase creative outputs by being aware of the many stages of the creative process. The phases of creativity provide a framework for comprehending and managing the creative process, in conclusion. Each step, from early preparation and immersion through illumination, verification, and elaboration, and ultimately to assessment and execution, is crucial in promoting innovative thinking and turning concepts into real results. Individuals and organisations may unleash their creative potential and promote innovation across a range of industries by embracing and supporting the many phases of creativity[5], [6].

## II. DISCUSSION

It is vital to define creativity in order to think about how creative ideas/outcomes come about. There are as many meanings of this phrase as there are definitions writers. For our purposes, creativity will be defined as actions or procedures that are both novel and distinctive and seen as helpful by individuals operating in an organisational environment. This concept places a strong emphasis on usefulness because, although many original ideas may be put forward, only those that are beneficial to an organisation are of interest. Like this, there are as many theories as there are people who wonder how creative thoughts or results come about. One set of responses to this question contends that creativity is the product of people passing through a series of phases, from the desire to come up with innovative solutions through their practical application. A more likely explanation holds that people and organisations go through a process or a series of stages to produce novel and useful outcomes, according to this stage-based approach to creativity. Although some people think that creative outcomes, such as new products, strategies, and the like, appear fully formed in the minds of their "creators," this approach contends that this is not the case. The effective creation of new and creative ideas/outcomes is essential to the survival and expansion of almost any organisation, according to management axiom. From the innovative seeds planted by people in organisations, innovations flourish. Without these advances, businesses risk becoming stale and losing market share to more creative, daring, and inventive companies and their goods. Managers strive to present both their own original ideas and those of the people who work for and for them. Well-known companies like Apple, Google, and Procter & Gamble (P&G) thrive on creating unique and imaginative goods and services[7], [8].

As long as managers and their organisations understand how different phases and theirThe more probable it is that these organisations will continue to provide the creative feed for their innovation mills, the more ordering may result in creative outputs. The second portion of this post covers two of these stage approaches to creativity with a basic awareness of the issue of interest and its significance to managers and their organisations. This serves as the basis for the third half of this post, which assesses different approaches to creativity and offers managers a number of suggestions for supporting the productive activities at each step of the creative process. Of course, the ultimate goal is to raise the likelihood that any creative process will produce worthwhile creative outputs[9], [10].

### Fundamentals

In his presidential presentation to the American Psychological Association in 1950, J. P. Guilford emphasised the importance of creativity as a future study topic. According to his analysis of earlier

studies on the structure of the creative process, there is generally consensus that there are four phases to the process, which was initially put up by Graham Wallas in 1926. These steps were denoted by the labels "preparation," "incubation," "illumination," and "verification." Thus, there was some agreement on how to come up with original ideas that are relevant to a certain field of interest more than 60 years ago. In order to facilitate the "lightbulb going off" (illumination) that reveals the creative idea, one needed the necessary skills and abilities in that domain of interest (preparation), to be able to step away from the conscious evaluation of the issue of interest, allowing one's mind to engage in subconscious or even unconscious consideration of this issue (incubation), and finally, to determine whether this idea will satisfy the demands of the original area of interest (verification). The stage model does provide a helpful heuristic for thinking about the creative process, but Guilford also came to the conclusion that the method failed to disclose the drive, talents, and skills required to operate inside each stage in order to proceed from stage to stage.

The four steps linked with creative outputs are (a) problem/task identification, (b) preparation, (c) answer development, and (d) response validation and communication. Teresa Amabile's componential model of creativity was first presented more recently. According to her stage model, each stage requires unique intrinsic motivation, domain-relevant skills (the ability to think creatively within a specific domain), and creativity-relevant skills (the ability to think creatively) to ensure that the results of this process are original and helpful. Additional analysis of these stage models of the creative process leads to the conclusion that the stages however labelled are not discrete but rather most likely overlap in terms of time and may even represent a recursive process. Later-stage obstacles could need a return to earlier-stage activities by the participants.

It has also been suggested that, while this heuristic method is useful for visualising the creative process, greater focus should be placed on the subprocesses that are probably involved in each of these steps. These subprocesses include, among other things, the definition of problems, divergent thinking, intuition, idea production, and idea assessment. Although it is not the purpose of this post to discuss these subprocesses in depth, the models above may be improved with the inclusion of two more steps. These two additions may likely be part of many of the phases previously taken into consideration, but by making these two additions clear, their inclusion may provide managers more negotiating power and help foster a successful creative process. In order to explain any behaviour, "motivation," the first of these additions, must always come first. Particularly, it is doubtful that a person will produce any beneficial creative outputs if they are not driven (either intrinsically or extrinsically) to act in a creative manner. It is likely that the first stage of any stage model of creativity assumes or incorporates motivation, but by making this stage explicit, it allows for the recommendation of specific measures managers can/should take to motivate organisational members to pursue creative results.

The second stage of the four-stage models above is the stage when creative thinking is most immediately applied to the issue at hand; this stage, which is sometimes referred to as "manipulation," refers to those procedures that might produce creative ideas before incubation is required. When efforts at original ideas have failed, the incubation phase begins. Once again, the preparation or response-generation phases may include this additional step. weighed above, but it would seem to call for organisational structures and resources distinct from those required at various points along the way.

### **Importance**

There is empirical support for these creativity stage models, as well as for their usefulness in outlining the many subprocesses that could foster creative outputs. However, one useful use of these models is to show organisations where they might make the most of certain processes or activities to raise the possibility that organisational members will produce creative results. This entry's last section provides a number of suggestions for easing each specific step.

### **Motivation**

Employees who feel that the pursuit of creative solutions is an organisational good often work for companies with creative cultures (like Apple, Google, and P&G). No stage model of creativity will be

effective if workers do not think that the drive to create and provide new goods or services is one of the most significant values influencing employee behaviour. Employees must be really motivated to be innovative. Unsurprisingly, employee behaviour is significantly influenced by assessment and incentive systems. Another management axiom is that "What gets measured/rewarded gets done." Therefore, if managers want their staff to be creative, assessment and reward processes must reward actions that result in innovative outputs.

### **Preparation**

Employees must possess the knowledge, skills, and aptitude required to think and act creatively. This calls for ensuring that employees have the necessary domain-relevant skills via education, training, and experience. But preparation has its drawbacks as well. A concentrate on one specific subject for an excessive amount of time throughout education, experience, and training may serve to strengthen the conventional wisdom. "Outside the box" thinking is made more challenging as a result. By exposing staff members to colleagues with various backgrounds and skill sets and giving them the opportunity to contribute their unique views on the issue at hand, it may be able to overcome this potential barrier to innovation.

### **Manipulation**

The early efforts at inventiveness are made here. The qualities Amabile identified in her model of creativity that are related to creativity are more crucial at this point. Fluency, flexibility, and divergent thinking are all abilities that can be developed and are quite helpful when striving to view things in multiple ways. Employees have the chance to observe how people from various functional areas could approach a certain problem as a result of the growth of collaborative efforts in the production of innovative ideas. Collaboration may be quite helpful in advancing the manipulation stage.

### **Incubation and illumination**

Since it may often be difficult to distinguish between the incubation stage and the lighting stage, these stages are coupled. You, the reader, have probably encountered obstacles that have complicated your attempts to come up with that original solution—one you are aware of but can't quite place. The incubation and illumination phases are promoted by organisations that give staff time off from actively pursuing creative solutions. Some businesses accomplish this formally by offering vacation days, sabbaticals, quiet hours, and other benefits. A willingness to accept ambiguity or uncertainty in the pursuit of goals, as well as an understanding of the value of employee intuition at various phases of the creative process, are also very beneficial.

### **Verification**

This stage of the creative process is where a lot of innovative ideas die. At this time, fresh concepts are put up for consideration and feedback from the public. Additionally, it is in the nature of most people to be critical of anything new or unusual. Think back to how you felt the first time you encountered a novel concept. It is the responsibility of the employee and the organisation to defend innovative ideas from the barrage of critiques that are all too often levelled at fresh ideas. Some people who are creative have characteristics that allow them to be ready to battle to defend their works from criticism (self-confidence and bravery, in particular). Until the complete nature of the concept has been revealed, is more fully understood, and possibly even appreciated, organisations should design verification procedures that lower levels of criticism of creative ideas. Not every new concept will make it through this stage, but even those that do could serve as the basis for a future creative output that is even more original.

In conclusion, there is strong empirical backing for these two models describing the phases of creativity, and they have been crucial in the establishment of several research initiatives targeted at better understanding the factors that lead to the creation of novel and beneficial organisational ideas and results. The creative phases in these models have been covered in this section, bringing the total number of stages from four to six. Since there are several subprocesses that are likely to take place inside each

step, a stage-based approach to creativity may be oversimplified. One may even argue that analogous minicreative processes take place at each of the macrostages. Certainly, the practising manager will not benefit very much from this too reductive approach. The six-step model that was previously mentioned served as the basis for recommendations for how each stage may be supported. It is believed that the recommendations may be helpful to the contemporary manager as they work to boost levels of both personal and professional creativity.

### III. CONCLUSION

A helpful foundation for comprehending and managing the creative process is offered by the phases of creativity. Every step of the process, from initial planning and immersion through incubation, illumination, verification and elaboration, and assessment and execution, is essential to encouraging inventive thinking and producing new ideas. The creative process involves both conscious and subconscious processes, as shown by the phases of creativity. In order for connections and insights to emerge, it emphasises the need of having a strong foundation of knowledge and understanding as well as times of incubation and meditation. The breakthroughs and "aha" moments that lead to understanding inspire the creation of fresh ideas. Later levels of verification and elaboration require critical assessment and concept improvement to make sure they are workable and successful. The review and implementation step, which comes last, focuses on turning imaginative ideas into practical results while taking variables like feasibility, resources, and strategic fit into account.

Individuals and organisations may foster an atmosphere that fosters and improves the creative process by understanding the phases of creativity. A culture of creativity may be promoted by allocating specific time and resources for research and experimentation, promoting teamwork and a diversity of viewpoints, and seeing both triumphs and mistakes as worthwhile learning opportunities. It is crucial to understand that creativity is a dynamic and iterative process, and that different people will go through the phases at various rates. Fostering creativity requires adaptability, openness to new ideas, and a willingness to accept uncertainty and ambiguity. Organisations can unleash their creative potential, promote innovation, and adapt to a constantly changing environment by using the phases of creativity. Using creativity as a strategic asset enables the creation of innovative and one-of-a-kind solutions, giving businesses a competitive advantage and promoting growth. The phases of creativity provide people and organisations a road map for developing their creative potential. Organisations may foster an innovation culture by understanding and embracing each step, allowing people to develop and execute ideas that lead to long-term success and good change.

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