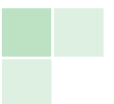




**Business DNA[®]
Behavioral
Insights Series:
Creativity Factor
E-Booklet**



About DNA Behavior International

DNA Behavior International is the worldwide leader in delivering proprietary behavioral intelligence solutions for organizations to “Know, Engage and Grow” every employee and client online. These solutions have been designed to reliably uncover every facet of a person’s DNA wiring (talents, communication and decision-making style) using the “Platinum Standard” for behavioral discovery and performance development.

The objective of this e-booklet is to provide you with more insight and understanding into how the Creativity Factor can be effectively used for behavioral management and performance development.

Introduction to the Creativity Factor

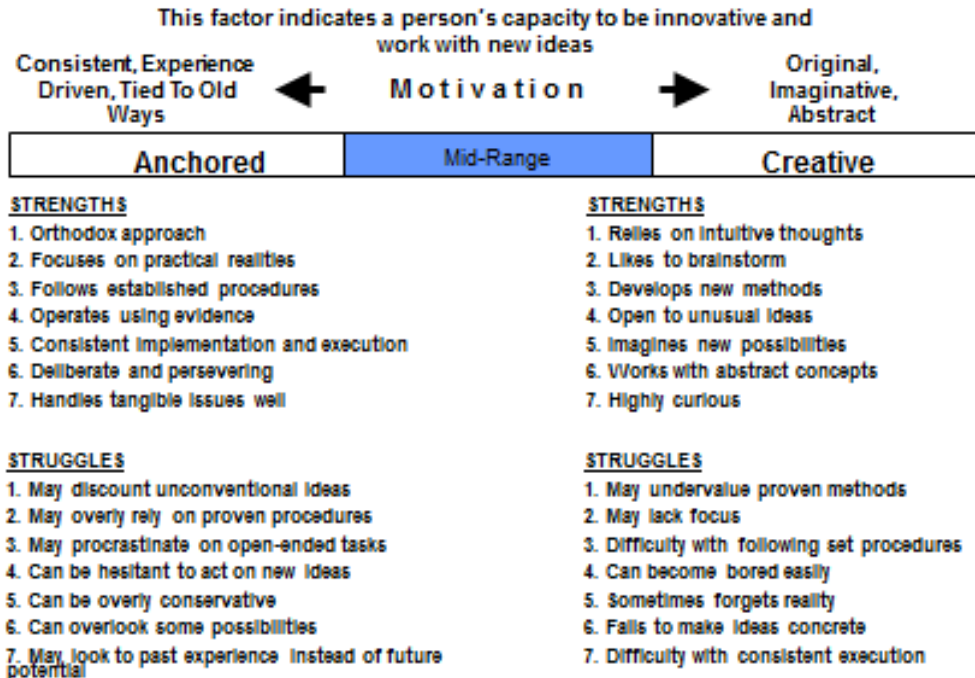
Every participant in the Business DNA Natural Behavior Discovery Process has a Creativity Factor Score which is measured based on their responses to the 46 Forced Choice Questions. The Creativity Factor is the eighth of 8 primary behavioral Factors that are measured by DNA Behavior International in its Business DNA Natural Behavior Discovery Process.

You can review a summary of each of the 8 primary behavioral Factors in Appendix A, along with the behavioral traits associated with them. This will give you a greater understanding of how the Creativity Factor fits into your overall DNA behavioral style. From DNA Behavior International’s perspective, behavior refers to the way a person most naturally operates or acts, and is seen by others.

It’s important to set the Creativity Factor into context. The Creativity Factor indicates people’s desire to be Original, Imaginative, Abstract front and center of new ideas. Their need to learn through storytelling, using diagrams, illustrations, demonstrations, gestures, and feelings, is a key part of who they are and how they work to present themselves. The natural performance outcome of those on the Creative trait side of the Creativity Factor is the ability to be resourceful and inventive; to work with abstract concepts and understand theoretical ideas to drive out solutions. They become bored quite easily when required to operate within a set of rules

Each of us will have some level of these motivations depending on whether the measured score is on the Creative trait side (right-hand side with a higher Creativity Score), Mid-Range or on the Anchored trait side (left-hand side with a lower Creativity Score).

Our approach is that there are both strengths and struggles from the Creative and Anchored trait sides of the Creativity Factor. The Creativity Factor Table below provides a summary of these strengths and struggles from the Creative and Anchored traits of the Creativity Factor. The intensity of these strengths and struggles will be increased the stronger the participant’s score is on the Creativity Factor.



Becoming more effective and efficient in any role often requires a person to adapt their own behavioral style to build enhanced relationships and meet the performance needs of a specific situation. This means having the personal insight and then the understanding of how to moderate a Creativity Factor desire either to be Creative or Anchored.

There may be a tendency to think some behavioral styles are inherently more suited for making life or business decisions than others; however, that is not the case. Each person may approach the same situation differently and with a differing perspective because of their different Creativity Factor level (and because of their scores in the other 7 factors). All behavioral styles are equally valid, and all are needed. All styles and all people have strengths and struggles. The key point to remember is that people can be the most successful when they understand and maximize the positive aspects of their own unique natural styles and operate in an environment that will enhance their natural talents and balance their areas of struggles.

Every business needs to have a variety of talent, communication style and business behaviors to deliver service to a wide range of customers or clients. Those who would describe themselves as Creative revel in new experiences, sensations and phenomena. They are energized by interesting people and stimulated by imaginative conversations.

As with all behaviors there is a flip side; much depends on the reaction others have to Creative people. Importantly, those with this profile need to be a right fit for the culture, business and the role they are called to perform.

Creative people are often viewed as romantics or fantasists; people who easily get caught up in their own world. But behind the outward appearance of being random they are in fact, generally highly intelligent, deep thinkers who use their emotions, rather than logic to make decisions.

The History of the Creativity Factor

Historically, the Creativity behavioral trait has its roots in the ancient four humors theory. It was the Greek physician Hippocrates (460–370 BC) who developed it into a medical theory. He believed certain human moods, emotions and behaviors were caused by an excess or lack of body fluids (called “humors”): Next, Galen (AD 131–200) developed the first typology of temperament in his dissertation *De temperamentis*, and searched for physiological reasons for different behaviors in humans.
http://en.wikipedia.org/wiki/Four_temperaments

David Cox Neuropsychiatric Researcher at Cambridge University writes: *The enduring question with creativity has always been whether the defining Factors come from nature or nurture. Everyone can learn to be Creative to some degree, but new research has revealed that the extent to which we're born Creative may be greater than previously thought.*

Two years ago Kenneth Heilman and his team at the Department of Neurology and Neuroscience at Cornell University discovered that the brains of artistically Creative individuals have a particular characteristic that may enhance Creativity.

The brain is divided into two halves, or hemispheres, that are joined by a bundle of fibres called the corpus callosum. Writers, artists and musicians were found to have a smaller corpus callosum, which may augment their Creativity by allowing each side of their brain to develop its own specialisation. The authors suggest that this "benefits the incubation of ideas that are critical for the divergent-thinking component of creativity".

This does not tell the full story, however. Creativity is not only about divergent thinking but also generating endless associations. Recent findings suggest that the secret to this lies in our DNA.

"Creativity is related to the connectivity of large-scale brain networks," says Szabolcs Keri of the National Institute of Psychiatry and Addictions in Budapest. "How brain areas talk to each other is critical when it comes to originality, fluency and flexibility."

In highly Creative individuals this connectivity is thought to be especially widespread in the brain, which may be down to genes that play a role in the development of pathways between different areas. These genes reduce inhibition of emotions and memory, meaning that more information reaches the level of consciousness.

However, while the discovery of such "creative genes" indicates that certain people may have a natural propensity for divergent thinking; this does not tell the whole story. A lot depends on how your genes are expressed and this is where the environment can play a defining role.

So, are we born Creative or not? While Factors such as upbringing play a crucial role in your brain's development, the work done by scientists in Scandinavia, Germany and the US has shown that having the right genetic makeup can make your brain more inclined towards Creative thinking. The rest of us have to "learn" to be Creative.

<http://www.theguardian.com/science/blog/2013/sep/19/born-Creativity-study-brain-hemingway>

Wikipedia defines the meaning of Creativity as follows:

Creativity is a phenomenon whereby something new and in some way valuable is created. Although the benefits of creativity to society as a whole have been noted, social attitudes about this topic remain

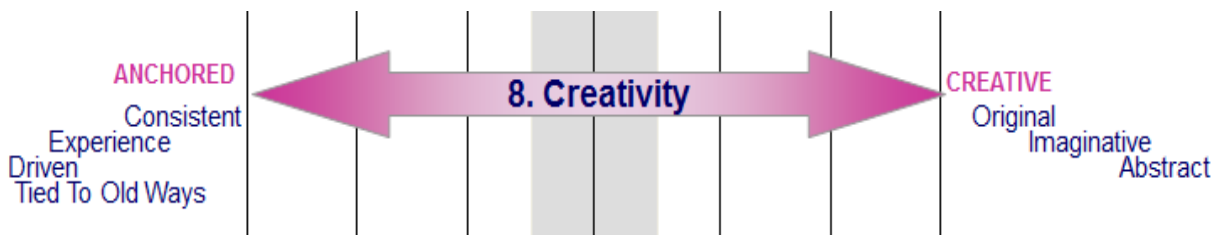
divided. The wealth of literature regarding the development of creativity and the profusion of creativity techniques indicate wide acceptance, at least among academics, that creativity is desirable.

There is, however, a dark side to creativity, in that it represents a "quest for a radical autonomy apart from the constraints of social responsibility". In other words, by encouraging creativity we are encouraging a departure from society's existing norms and values. Expectation of conformity runs contrary to the spirit of creativity. Ken Robinson argues that the current education system is "educating people out of their creativity".

Nevertheless, employers are increasingly valuing creative skills. A report by the Business Council of Australia, for example, has called for a higher level of creativity in graduates. The ability to "think outside the box" is highly sought after. However, the above-mentioned paradox may well imply that firms pay lip service to thinking outside the box while maintaining traditional, hierarchical organization structures in which individual creativity is condemned. <http://en.wikipedia.org/wiki/Creativity>

The Creativity Factor table at Appendix B illustrates how the Creativity Factor (though often called by other names) has been recognized since 450 BC.

Managing the Creativity Factor – Creative Trait

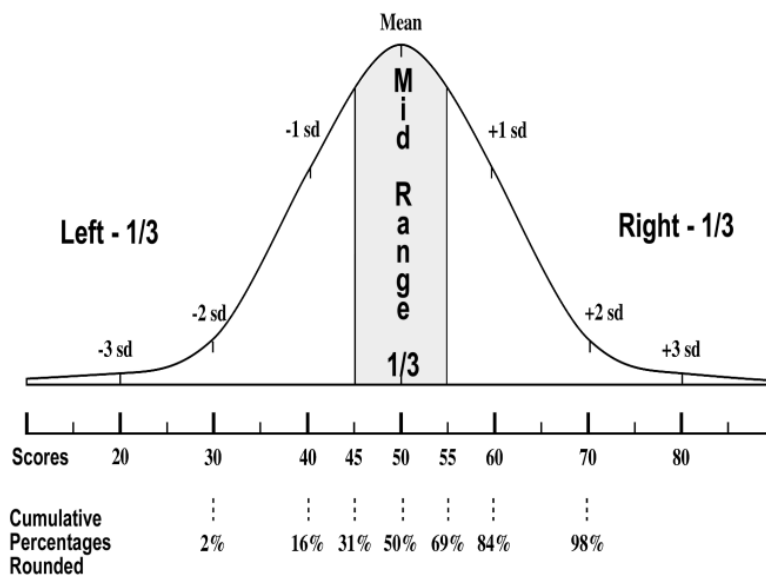


The DNA Discovery Process also uncovers the sub-Factors that form a part of the Creativity Factor. These are important components of the primary Creativity Factor that are each separately measured. They provide an additional level of depth in terms of revealing the behaviors of a person. While a person may have the same Creativity Factor score, their mix of sub-Factor scores could be different. This will mean that their behavior is different. Having this additional level of information is a critical starting point to understanding a person's strengths and predicting the areas they will perform at a higher level.


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The bell curve graph below shows the degree to which scores on the right, left or in the middle uncover extremes of behavior and the degree to which they are strengths or struggles. The closer the scores move toward 20 and 80 respectively, the stronger the behavior. Put another way, the strengths will be greater as will be the corresponding struggles. Strengths over used without behavioral awareness can become blind spots.

- Strengths - Behaviors that come naturally and should be used.
- Struggles – Behaviors that can be managed with greater awareness of your natural behaviors. Struggles not managed can become weaknesses.
- Mid-Range Scores - Tend to be more flexible in these factors and are easier to move left or right.




The following summary provides insight into how a person with a strong Creativity Factor score on the Creative side might work with a colleague who has a stronger Creativity Factor on the Anchored side.

Creative Strengths and Struggles Original Imaginative Abstract	Moderating Behavior 	Anchored Strengths and Struggles Consistent Experience Driven Tied to old ways
Relies on intuitive thoughts May undervalue proven methods	Present ideas in a structured way. Be organized and not random in thinking. Don't assume tried and tested methods don't work think about ways to add value to what already exists.	Orthodox approach May discount unconventional ideas
Likes to brainstorm May lack focus	Keep free thinking in the real world. Share what's doable rather than illogical suggestions. Stay on topic; explain thinking and why suggestions are worth consideration.	Focuses on practical realities May overly rely on proven procedures
Develops new methods Difficulty with following set procedures	Ensure new approaches aren't counterproductive. More likely to be listened to if propositions don't reject current processes entirely. Suggest steps and staging to introduce anything new.	Follows established procedures May procrastinate on open-ended tasks
Open to unusual ideas Can become bored easily	Support plans with evidence. Be patient and allow time for thinking through new schemes. Give time for them to get on board and be prepared for questions and discussions.	Operates using evidence Can be hesitant to act on new ideas

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<p>Imagines new possibilities</p> <p>Sometimes forgets reality</p>	<p>Ensure new possibilities and suggestions are informed. Support proposals with plans for execution.</p> <p>Keep ideas middle of the road to begin with. Anything too unconventional will cause close down in terms of receptivity.</p>	<p>Consistent implementation and execution</p> <p>Can be overly conservative</p>
<p>Works with abstract concepts</p> <p>Fails to make ideas concrete</p>	<p>Most Anchored people are not averse to abstract thoughts and suggestions. It takes them time to work through such proposals and when they see the value of the submissions often take them on board and add structure to them.</p> <p>Agree in advance that you want to be able to introduce abstract concepts and negotiate with Anchored colleagues their commitment to think them through rather than reject instantly.</p>	<p>Deliberate and persevering</p> <p>Can overlook some possibilities</p>
<p>Highly curious</p> <p>Difficulty with consistent execution</p>	<p>Ensure curiosity and questioning doesn't invade others privacy. Understand boundaries. Accept '<i>the need to know</i>' principle. This approach will ensure your Creative ideas are taken seriously as you determine to act in a professional manner.</p> <p>Anchored people are open to Creative ideas and input providing it's presented in a structured way. Haphazard thoughts turn them off.</p>	<p>Handles tangible issues well</p> <p>May look to past experience instead of future potential</p>

The following summary provides an insight into how a leader with a strong Creativity Factor on the Creative side might communicate with someone with a stronger Creativity Factor score on the Anchored side.

Creative	How to Communicate 	Anchored
<p>Communication Need</p> <p>New methods Ideas driven Connect “dots” Explores possibilities Brainstorming process Innovative</p> <p>Communication Challenge</p> <p>Difficulty with following set procedures</p> <p>Communication Key: Encourage brainstorming</p>	<p>Modification/Approach</p> <p>Remember that you have a highly active and intense need for conversation and questioning that makes others weary.</p> <p>A good idea for Creatives is to brainstorm ideas on paper before having conversations with more Anchored colleagues. This will ensure your thoughts don’t wander and also that new ideas are realistic and deliverable.</p> <p>Choose the time and place and the audience that you want to brainstorm with.</p> <p>Make sure someone is capturing the ideas so they won’t get lost.</p>	<p>Communication Need</p> <p>Proven methods Solution driven Evidence – facts, figures Experience preference Execution focus Provide the steps</p> <p>Communication Challenge</p> <p>Can be hesitant to act on new ideas</p> <p>Communication Key: Keep it tangible and provide the logical steps</p>

In Summary – The Creativity Factor on the Creative side

People on the Creative side of the Creativity Factor are lively and open-minded. They are quick thinking and see potential before others, though often present it in a random ill thought through way.

Many businesses would advance more quickly if the Creatives in the business were given opportunities to share their thoughts. When a serious issue needs to be resolved, those on the Creative side of Creativity Factor present out of the box solutions. If these are picked up by Anchored people they are able to add structure to the suggestion and produce a resolution to the problem.

Those on the Creative side of the Creativity Factor are intense questioners and observers; they tend to notice everything going on around them. When this inherent talent is either not noticed, rejected as too random or underused they become bored and eventually stop sharing their Creative suggestions.

Their creative skills, original thinking and resourceful approach are ideally suited to new projects. Creative people are often drawn to R & D departments where there is stimulation and a welcoming of their

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ideas. Creative people don't get offended if their ideas are not taken up; their 'buzz' is the conversation and idea sharing that takes place when brainstorming.


Creative people can transform the workplace; though it's important to position them in an environment where their skills will create new products that change customers' lives. They have the ability to revolutionize the way businesses work.

Happiness lies in the joy of achievement and the thrill of creative effort. Franklin D Roosevelt

Creativity is just connecting things. When you ask creative people how they did something, they feel a little guilty because they didn't really do it, they just saw something. It seemed obvious to them after a while. That's because they were able to connect experiences they've had and synthesize new things. Steve Jobs
<http://www.brainyquote.com>

Managing the Creativity Factor – Anchored Trait

The following summary provides insight into how a person with a strong Creativity Factor score on the Anchored side might work with a colleague who has a stronger Creativity Factor on the Creative side.

Anchored Strengths and Struggles Consistent Experience Driven Tied to old ways	Moderating Behavior 	Creative Strengths and Struggles Original Imaginative Abstract
Orthodox approach May discount unconventional ideas	Every business can benefit from listening to Creative people. Rather than close down what seems like haphazard thinking see them as a resource and listen to their ideas. You have the ability to pick out the good ideas and turn them into strategies.	Relies on intuitive thoughts May undervalue proven methods
Focuses on practical realities May overly rely on proven procedures	Suggest brainstorming when decisions are to be made; take a backseat and allow the exchanges. Select the thoughts that can be built on to advance the business. This is a win-win approach.	Likes to brainstorm May lack focus


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<p>Follows established procedures</p> <p>May procrastinate on open-ended tasks</p>	<p>Take time to invest into Creative people. Explain exactly what you are trying to achieve, give them a timeline and suggest some potential outcomes and then let them loose.</p> <p>These people think differently. Structure and process can be added to their ideas. They can't do this. But they can be taught to deliver within timelines.</p>	<p>Develops new methods</p> <p>Difficulty with following set procedures</p>
<p>Operates using evidence</p> <p>Can be hesitant to act on new ideas</p>	<p>Take time to get to know Creatives and build relationships.</p> <p>They will be a useful resource if they know where they fit in the organization. They don't need accolades they just want to be 'allowed' to use their inherent Creativeness.</p>	<p>Open to unusual ideas</p> <p>Can become bored easily</p>
<p>Consistent implementation and execution</p> <p>Can be overly conservative</p>	<p>If Creatives have a place in business (and this is dependent on the organization) use them but support them with others who can turn their thoughts, ideas, and suggestions into structure.</p>	<p>Imagines new possibilities</p> <p>Sometimes forgets reality</p>
<p>Deliberate and persevering</p> <p>Can overlook some possibilities</p>	<p>Don't be opposed to abstract thoughts and suggestions. Explain that it takes time to work through such proposals, but when you see the value of the submissions you'll take them on board and add a framework to them.</p> <p>Listen to Creatives and cherry pick from their conversations. Their thoughts often stimulate additional thoughts for Anchored people which ends with a solution or decision being made.</p>	<p>Works with abstract concepts</p> <p>Fails to make ideas concrete</p>

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Handles tangible issues well May look to past experience instead of future potential	Creatives are unlikely to be concrete in their thought processes. When they offer a thought that interests you get them to put their suggestions into context. This approach produces useful outcomes.	Highly curious Difficulty with consistent execution
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The following summary provides an insight into how people with a strong Creativity Factor on the Anchored side might communicate with people with a stronger Creativity Factor score on the Creative side.

Anchored	How to Communicate 	Creative
<p>Communication Need</p> <p>Proven methods Solution driven Evidence – facts, figures Experience preference Execution focus Provide the steps</p> <p>Communication Challenge</p> <p>Can be hesitant to act on new ideas</p> <p>Communication Key: Keep it tangible and provide the logical steps</p>	<p>Modification/Approach</p> <p>Explain where and how Creative thinking fits into the business. Be prepared for a scattergun response if you ask them to resolve an issue or begin a project. Advise them how to structure the work you have given them. Creatives are very teachable and they want to please. They want to be valued and seen as a worthwhile part of the team.</p>	<p>Communication Need</p> <p>New methods Ideas driven Connect “dots” Explores possibilities Brainstorming process Innovative</p> <p>Communication Challenge</p> <p>Difficulty with following set procedures</p> <p>Communication Key: Encourage brainstorming</p>

In Summary – The Creativity Factor on the Anchored Side

Those on the Anchored side of the Creativity Factor are Consistent, Experience Driven and tend to be Tied to Old Ways. They approach decision making and/or new projects with logic and calculated reasoning. They immediately see, and question inconsistencies.

They handle complex and difficult challenges well, but need time and to do so. When all the information has been considered they make fast and accurate decisions.

Unlike their colleagues on the Creative side of the Creativity Factor, they typically work through problems and issues in a systematic way. They reference what’s gone before, experiences and information, to set up new processes and procedures. They need structure.

Anchored people are rooted in a sense of reality and see Creative people alternating between imagination and fantasy. However, it’s important to understand that those on the Anchored side of the Creativity Factor who have insight into their behavioral style will include Creative people into their business world.

Anchored people wisely understand and recognize the importance of out of the box thinking to advance business; they use their Consistent thought processes to select ideas and then expand on them.

Rosabeth Moss Kanter a professor of business at Harvard Business School observes: “After years of telling corporate citizens to ‘trust the system,’ many companies must relearn instead to trust their people - and encourage their people to use neglected creative capacities in order to tap the most potent economic stimulus of all: idea power”.

Those on the Anchored side of the Creativity Factor when they see the evidence of ‘idea power’, not only accept it they are then able to add value to it and strategize how best to use Creative suggestions in their businesses.

Wikipedia references Anchored as this:

***Anchoring and adjustment** is a psychological heuristic that influences the way people intuitively assess probabilities. According to this heuristic, people start with an implicitly suggested reference point (the "anchor") and make adjustments to it to reach their estimate. A person begins with a first approximation (anchor) and then makes incremental adjustments based on additional information. These adjustments are usually insufficient, giving the initial anchor a great deal of influence over future assessments.*

<http://en.wikipedia.org/wiki/Anchoring>

It could rightly be argued, that when an Anchored person reaches this point they are activating their Creative trait as they introduce new thought concepts into the way they do business.

Creativity Factor – Creative Trait Case Study

The Challenge: Gemma worked for Mark whose company sold furniture. The business was a well-established and much respected family business. Over the years customers had come to expect a high level of service and quality product. Gemma, working her way through University, worked for Mark and her responsibility was to keep the furniture displays clean, well presented and clearly marked with costs, color and fabric options.

Gemma knew that sales were down which surprised her as a new sub division of quality homes had been built close to the store but people were not buying their furniture from Marks Company.

Gemma had worked for Mark for two years and during that time made a number of suggestions about the floor lay out. Mark wasn't impressed and often dismissed her ideas before she had even finished outlining them.

Gemma realized that she was becoming inhibited by fear of judgment. Her Creative talents were constantly being shut down. She began to opt out of sharing thoughts and suggestions at University as well as at work and realized that Marks attitude to her Creative traits was impacting every aspect of her life.

She needed the money to be able to complete University and so persevered even though she knew the environment was causing her problems.

Engagement Scope and Approach: Gemma attended a lecture at University on Behaviors in the Workplace given by a representative from DNA Behavior International. The focus was about how leaders needed to understand the importance of and appreciate different behavioral styles. In particular the DNA Representative focused the presentation on the importance of leaders understanding inherent talents and behaviors of their teams and learning how to managing the differences. The presenter used the example of

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a person who initiates innovative solutions to a problem in a staid and formal environment; highlighting the importance of developing communication interaction, so that innovation was not closed down while guarding against compromising tried and tested ways.

After the lecture Gemma shared her work place challenge with the DNA Behavior Representative. As part of the conversation she became quite emotional and revealed her concern that her Creative Traits were closing down. DNA Behavior agreed to profile her and to give her some keys to managing her workplace experience. They also suggested she spoke to Mark about her concerns and provided her with some structured questions to use when speaking with Mark.

DNA Behavior concluded from Gemma's conversation that Mark was probably resistant to, not just Gemma but, anyone who demonstrated Imaginative and even Abstract thinking.

A further recommendation to assist Gemma was that she creates a portfolio of proposals and ideas about how to re-organize the furniture display in the shop. In addition DNA Behavior told her to support it with statistics and evidence to back up her plans.

Result: with a new found confidence Gemma arranged time with Mark and showed him her portfolio. Using, and referring to her DNA Ultimate Performance Guide as a basis for the conversation, she told him how his rejection and dismissal of all of her input had impacted her. She kept her emotions under control and calmly explained why her ideas might improve business and supported her conversation with evidence. She left Mark to consider her suggestions. Two days later Gemma walked into the store to find her floor plans in place and signage inviting customers in to spend time in the 'rooms' in order to get a feel for how the furniture would fit their lifestyle.

Your Performance Strengths

- Open to unusual ideas
- Imagines new possibilities
- Highly curious

Your Performance Struggles

- Difficulty with following set procedures
- May fail to make ideas concrete

Your Performance Environment Keys

- Expect/encourage my out-of-the-box thinking
- Encourage me to brainstorm
- Recognize my desire to investigate ideas

Within four months Marks business turned around significantly. Families loved Gemma's suggestion of rooms to try before buy.

The broader pay-off was: DNA Behavior provided a system so that customers and their families could complete the DNA Discovery Process and determine individual behaviors and styles and preferred environments. Based on this information porters re-arranged room settings so families could establish their favored room settings.

Mark offered Gemma a senior marketing position after she completed University. The role gave her complete autonomy to use her Creative talents to show case the business.

Creativity Factor – Anchored Trait Case Study

The Challenge: Des owned a consultancy company providing strategic planning, finance, marketing advice and a range of business services to startup companies. Craig, having completed due diligence bought into Des consultancy as a partner. Having taken early retirement from his position as the CEO of a very successful travel company Craig was looking for an investment opportunity to grow a business.

Des and Craig moved in the same circles but were not intimate friends. Des enjoyed golf, attending conferences, socializing and collecting awards. Craig was a private man, stable, dependable, Anchored. He socialized in a small inner circle of friends and confidants.

The current success of the consultancy came from repeat business. No new clients had been added to the company for a number of years. Craig realized that to get a return on his investment and to expand the business significantly there needed to be a considerable shift away from ‘socializing’ to ‘selling’.

Craig identified at least ten potential startup businesses that were willing to use their services. Before Craig signed them up, he needed Des to be on the same page as him in terms of behaviors.

Engagement Scope and Approach: With Des’ agreement Craig hired DNA Behavior International to take them both through the Business DNA Behavior Discovery Process. The results revealed Des to be far less Consistent in his behavior than Craig. The results of the process revealed that Des was comfortable with the status quo; he enjoyed socializing and being the ‘front’ of the business and was less interested in completing sales and chasing new business. Craig, on the other hand was revealed to be driven through experience, preferred to follow established procedures, and logical steps to build the business. He considered socializing a low priority unless it was directly linked to delivering sales.

Working with the DNA Behavior Facilitator they began by agreeing that the business was tired and both wanted to build it up to be significantly larger. They established roles and responsibilities; they dug deeply into their preferred operating and communication styles to allocate specific tasks. They used their DNA Ultimate Performance Card contained inside their Business DNA Natural Behavior Summary Report as a basis for conversations.

With their knowledge of inherent behavior and communication styles they allocated prospects to each other based on the best match to the potential client.

Result: Within a year the number of startup companies they supported, invested into and served doubled. Business flourished because they both understood and respected each other’s inherent talents and behaviors. If ever there was disagreement they referred to their DNA Ultimate Performance Guide as a basis for conversations and to find solutions.

Your Performance Strengths

- Follows established procedures
- Operates using evidence
- Handles tangible issues well

Your Performance Struggles

- Can be hesitant to act on new ideas
- May overly rely on proven procedures

Your Performance Environment Keys

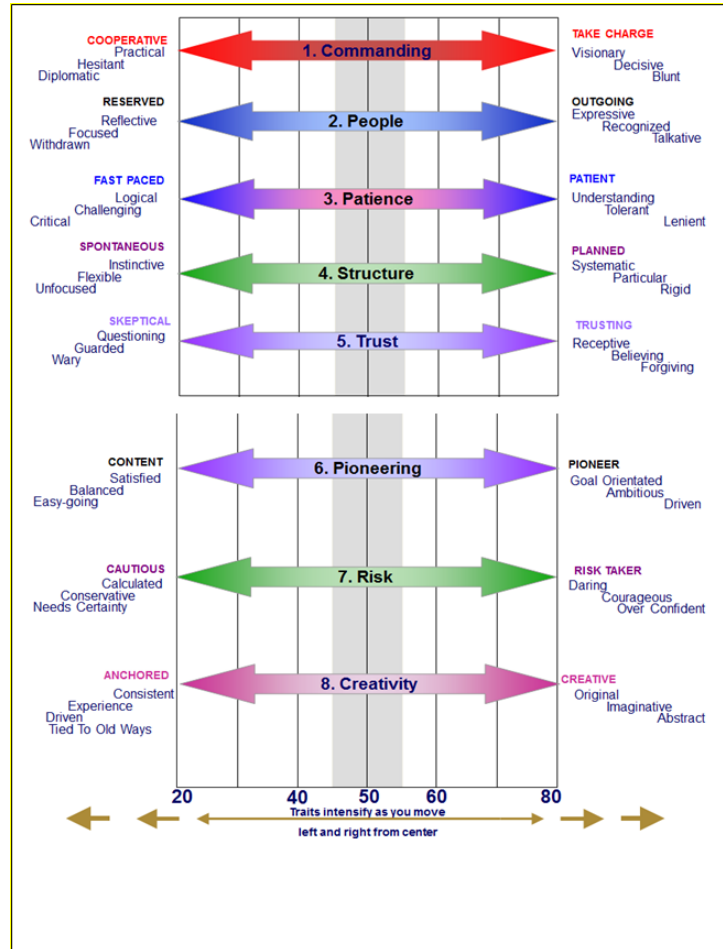
- Show me the logical steps
- Tell me past experiences
- Keep the ideas practical

The broader pay-off was: Des and Craig introduced the DNA Behavior Discovery Process into their business. Each potential client was required to complete the process before any discussion about investment or provision of service was discussed. This ensured that communication, behaviors, and talent were discovered before any agreement was entered into.

Business DNA Behavioral Factors

Appendix A

Below is a summary of each of the 8 primary behavioral Factors measured by the Business DNA Natural Behavior Discovery Process, along with the behavioral traits associated with them.



The Discovery of the Creativity Factor

Appendix B

Date	Founder	Day-dreamer, Dynamic Thinker, Spontaneous Idealists, Free Thinker
c. 450 BC	Classical elements	air
c. 400 BC	Hippocrates's four humours	blood
c. 190	Galen's four temperaments	sanguine
c. 1025	Avicenna's four primary temperaments ^[12]	loss of vigor, lassitude, deficient energy, sleepiness, high pulse rate, lassitude
c. 1900	Ivan Pavlov's four temperaments	sanguine (Lively)
c. 1900	Alfred Adler's four Styles of Life	Socially Useful
c. 1928	William Marston and John G. Geier DiSC assessment	Influence
c. 1947	Erich Fromm's four Types of Character	Marketing
c. 1948	California Psychological Inventory CPI 260	Innovator
1958	MBTI codes	ESFP, ENFP, ESFJ, ENTP
c. 1958	William Schutz, FIRO-B	
c. 1960s	Stuart Atkins LIFO's four Orientations To Life	Adapting-Dealing
c. 1960s	David Merrill, "Social Styles"	Expressive
1964	Blake-Mouton Managerial Grid Model	Team Type
c. 1966	Temperament by LaHaye	Sanguine
1973	Jay Hall Conflict Management ^[15]	Synergistic; Win/win
1974	Thomas-Kilmann Conflict Modes ^[16]	Collaborating
c. 1984	The Arno Profile System(Five Temperaments)	Sanguine
c. 1995	Worley Identification Discovery Profile	Sanguine
c. 1996	Tony Alessandra Personality Styles	Socializer
c. 1998	Hartman Personality Profile	Yellow
c. 2001	Linda V. Berens' four Interaction Styles	Get Things Going

- Belbin Team Roles and Personality Types Theory
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