CHAPTER III

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* * *   THE PRE-PILOT WORK

In the last chapter an attempt was made to present
a review of the work done so far and various approaches made
to understand creativity and locate the creative. It was
seen that many tools have been prepared, some of which are still
being modified or improved. Most of the work, it may have been
observed, has been done in a culture pattern different from that
of India. Workers on creativity, in India, have also used these
tests quite extensively. In fact, most of the researches
carried out in India have adopted or adapted one or the other
test developed outside India. But these tests, as discussed
in the preceeding chapter, developed in a different culture
pattern, cannot, with assurance, predict the creativity of
subjects of another culture pattern for which they have not
been prepared. It is well known that no test has so far
claimed to be culture-free.

Since no test has so far been specifically prepared
for Indian students in their own culture pattern, the
investigator thought of understanding the concept of

creativity from an Indian point of view and developing a test based on life situations, experiences, modes of thinking peculiar to Indian conditions. But India, though a unity, is almost a subcontinent. It has a large variety of subcultures, and language groups. Consequently, it is difficult to conceive of a test that may suit all subcultures or language groups. The investigator lives in Delhi, Northern India, a Hindi-speaking area primarily. She, therefore, chose to take the Delhi sample. Delhi, however, is a highly modernized area. Also, people from all parts of the country live there. The test is consequently based on urban Delhi.

APPROACHES FOR THE IDENTIFICATION OF THE CREATIVE PERSONS

The first question that the investigator had to be clear about in developing the test in Indian conditions was: What is creativity in the Indian context? All students of creativity have faced such a question in their respective culture pattern. An American worker, for instance, would very normally think of creativity in terms of his own culture and life situation, so should an Indian investigator naturally think in terms of the Indian culture. The investigator therefore decided to begin where the pioneers had. To do this, three approaches can be thought of. One is to select

individuals who are unquestionably creative or at least
eminent, and collect as much information about them and
their work as possible and examine it to see what constitutes
creativity and the extent of it. The other is to pick up
children of unusual promise and follow their development.
The third is to identify really creative people, contact
them, know from them as to what they understand by
creativity, identify the variables thus pointed out and
prepare tests in all or some of them. All the three
approaches have their merits and difficulties. The
investigator could not take up the first alternative for
obvious reasons of resources and time. It would mean
examining the work of a number of creative people to find
out what constitutes creativity. Such a huge work cannot
be undertaken by a single investigator with knowledge of
one or at the most two special fields of work. It could,
however, be easily taken up by a team of workers on a
project basis financed by some bodies like U.G.C.,
I.C.S.S.R., etc. The second approach likewise would
require the investigator to conduct the project over a
number of years needed to trace the development of the
subjects till they get older and show creativity or the
absence of it. Such a research project can very conveniently
be taken up by a research organization, but not by a single

investigator suffering under the time factor of working for a degree. The investigator therefore, chose the third alternative. This approach has its own limitations and advantages. One of the initial difficulties was how best to select the really creative. One criterion would be the amount of attention a person's achievements have commanded; another could be ratings by experts in the field of individual work and achievements. Under this criteria chemists would rate chemists, musicians rate musicians, writers rate writers and so on. This method, however, gives us eminence rather than creative ability as such, but it is wholly defensible to use eminence as an operational definition of the creative. It may be that some individuals who merit very few lines in a biographical dictionary have more exceptional qualities than persons of greater fame. All the same it is appropriate for a research worker to judge them as they are judged by the society.[1] But the approach to be promised quite a help in indicating the understanding of the concept as perceived by the creative themselves.

Having decided to identify and locate the creative, the investigator proceeded to do so. The creative people are

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1   McPherson J.H.:   A proposal for establishing ultimate criteria for measuring Creativity, scientific Creativity, its recognition and development by Taylor C.W. & Barron F. John Wiley & Sons Inc, N.Y. 1963.

normally spread all over, but the probability of their being available in various institutions, universities, research organizations. is greater, and comparatively easy to locate. They could be identified and located by contacting the Heads of Departments of the various organizations. A letter was therefore, sent to various Heads of Departments. The letter (see Appendix A) was drafted on the basis of the work done by J.H.McPherson. It gave some positive indications which the head could look for while recommending the name of a Creative person. The letter, for instance, stated that a person who satisfied any one or more of the following criteria may be considered a Creative person:

(1) Published something _original_.

(2) Written, but not published something _original_.

(3) Produced _an original_ visual presentation.

(4) Given out _new_ idea/ideas.

(5) Brought out _new_ products.

(6) Brought out _new_ design (science, technology)

(7) Any other.

It was however, made clear that the indications given were only suggestive of identifying a creative person. They were given freedom to accept or reject the criteria and to recommend the name of a person on the basis of their own concept of creativity.

The purpose in giving this information was not to influence the thinking of the Heads, but to provide them with the background which could suggest the various directions which creativity can take. Therefore, as stated above, they were given full freedom to use their own judgement while recommending the names of persons they regarded as creative, even if they did not come under any of the criteria stated above. The response was fairly satisfactory and a number of names were received. The investigator made a random selection of the names of the creative persons received. She, however, restricted the work of interviewing the people to only those who were living in Delhi (native place) and Baroda (university place of work), where she could easily meet them personally.

ANALYSIS OF RESPONSES OF CREATIVE PERSONS

The task of interviewing these people was an extremely time-consuming, generating tedious experience. Delhi is a place of long distances and going from one place to another by the public transport undertaking is not only difficult and time-consuming but also undependable in terms of one's desire to observe punctuality. Since you have to create rapport with the persons you have to interview, you cannot keep him waiting and disturb his mental poise. You, therefore, had to be careful

to keep sufficient margin for transport delays etc. It was
equally difficult to fix up appointments. One had to use all
means of communications right from a letter, a telephone call
to a personal visit to fix up an appointment.

The next important question was to know what these
persons understood by creativity. The instrument used for knowing
this is described as under.

INSTRUMENT USED

An open-ended questionnaire (see Appendix B) was prepared
and sent to them. It was also used at the time of interviewing
them. The questionnaire contained seventeen questions divided
into two parts. Part I contained questions on the personal
history of the creative person and Part II on his concept of
creativity and the qualities of a creative person. The answers
to the interview questions were instantly recorded and later
content-analysed. The procedure adopted proved highly
satisfying and provided the investigator with a list of
qualities of a creative person as perceived by the creative
persons themselves. The answers thus received provided a
broad based to work on. Their responses summarised, revealed
the following aspects:

(i) <u>Views</u>

A creative person has developed

(a) a new use of old instruments.

(b) various uses of the same thing.

(c) a new correction method.

(d) a new method.

(e) a known technique for new purposes.

(f) a different way of thinking.

(g) a new treatment to old ideas.

(h) a new idea which may or may not

agree with the older views.

(ii) <u>Qualities</u>

A Creative person has

(a) a rich imagination.

(b) great intensity in expression.

(c) desire to find out possible causes of an event.

(d) awareness of beauty.

(e) aesthetic taste.

(f) insight into problems.

(g) visual imagery.

(h) average or above average intelligence.

(iii) <u>Personality Factors</u>

A creative person is

(a) fearless.

(b) courageous.

(c) sensitive.

(d) patient.

(e) confident.

(f) aloof.

(g) bold.

(h) unhappy.

(iv) <u>Perception</u>

A creative person

(a) works on problems nobody has worked on.

(b) is more observant.

(c) considers even a clumsy idea creative if
it is new.

(d) does not echo directly.

(e) has a different way of perceiving things.

(v) <u>Involvement With Work</u>

A creative person has

(a) perseverance.

(b) concentration.

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(c) is hard-working.

(d) is thorough.

(e) is unselfish in his work.

(f) is deeply involved with his work.

(g) is honest with himself and his work.

(vi) Attitudes

A creative person has

(a) an attitude of going deep into the matter.

(b) doubt in older interpretation.

(c) persistent attitudes about his field.

(d) absolutely critical attitude.

(e) a strong sense of time.

(f) does not accept the accepted views.

(g) wants constant change.

(h) is mere real.

(vii) Social Effects

A creative person

(a) is socially restless.

(b) considers family life as less important.

(c) responds to good humour.

(d) finds social values out of bonds.

(e) believes in diversion from normal life pattern.

(f) does not relish social extension.

(g) finds environmental pressures oppressive.

(h) might get stagnated by undue public prestige.

(viii) Academic

A Creative person

(a) has a deep knowledge of his object.

(b) is biased or passionate for his field.

(c) has well developed practical ability.

(d) must possess some academic training.

(ix) Motivation

A Creative person

(a) has high motivation.

(b) has internal urge to do something new.

(c) has lots of initiative.

(d) lack of money or facilities is no hindrance to him.

The investigator compared this list with the list of qualities etc., already identified by the authorities on Creativity in the West. It was extremely interesting to note that there was a surprising similarity between the two lists on most of items. Comparison also showed that the present

investigator had been able to identify a few more qualities, aspects, etc. This valuable outcome justified the approach adopted. The identification of the new variables made further investigation necessary. It tentatively established the fact that creativity has certain universal aspects and certain others which are not universal. The investigator had now a long list of qualities available with her. Some of these responses are unique and some even contradictory. A Creative person in a particular field seemed to suggest a particular combination of qualities and occasionally, some of these seemed to contradict the qualities given by a person of some other field, but most of the qualities were common. This suggests that qualities needed by a person in a particular field may be distinctive from any other. The important question, however, that the data presented was: Which of these qualities/aspects may be selected? One alternative could have been to take up those ones which had been already worked upon in the West. This would have been comparatively easy, but would not serve much useful purpose, for it would, in essence, be merely imitative and would not yield any additional findings or results. The investigator, therefore did not take up this alternative. The other was to take up only those which had not yet been taken up. Since the number of such qualities was quite large, it became

necessary to decide whether she would take all of them or only some of them. The investigator would have been happy if she could have the time and resources to take all or most of them for investigation, this would have been the ideal way, but she could not accept such a huge responsibility in view of the fact that she did not possess the resources and the time that would be needed for doing it. She, therefore, had to be content with taking up some of those qualities for which some literature was available or for which she could work by herself under the guidance of her guide. The investigator, for instance, tried to prepare test items on aesthetic ability, imagery, etc., but found it extremely difficult to define the terms of find suitable literature which she could use for preparing the test items. She was however happy to find some of the aspects like creative writing and practical problem solving, for which literature was available and she could form items. On the basis of this preliminary data collected, the investigator, therefore, decided to take up three aspects/qualities on which tests have already been prepared outside India and two other aspects identified by her in which no tests of the type prepared by the investigator have yet been prepared in Hindi. The contents of items evencing these qualities and making up the tests were her own reflecting Indian

or local atmosphere. It needs to be stated that the present test is not a translation of an existing test in English or any other language, but an independently prepared test in Hindi. It must however, be stated at once, that the investigator utilized the already prepared concepts, formulae, etc. freely, but for a new purpose. The total test thus prepared constitutes of five sub-tests. These are discussed in the next chapter.