Need a Book **Chapter? Using the Open Library When** Your Library is Closed



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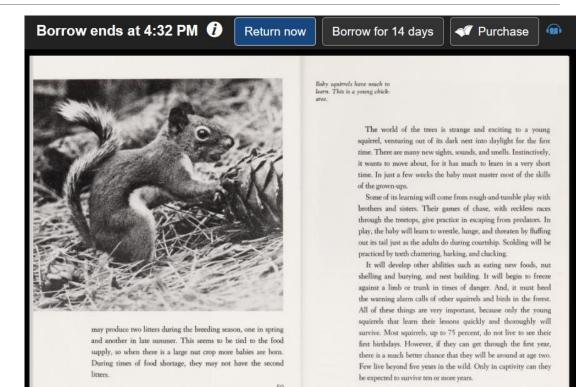
INCONECSS COMMUNITY MEETING – JUNE 14^{TH} , 2021

INTERNATIONAL CONFERENCE ON ECONOMICS AND BUSINESS INFORMATION

SEEMAN - NEED A BOOK CHAPTER - INCONECSS JUNE 14, 2021

COVID-19 & Your Print Collection

- •With closed library buildings and people working remotely, retrieving and finding older works was challenging.
- •New items were easier to find, but books with a limited audience was challenging.
- •Over the course of the pandemic, I used this resource numerous times to help faculty retrieve works for their research.
- •Not everything in the library is full text some are just bibliographic data.



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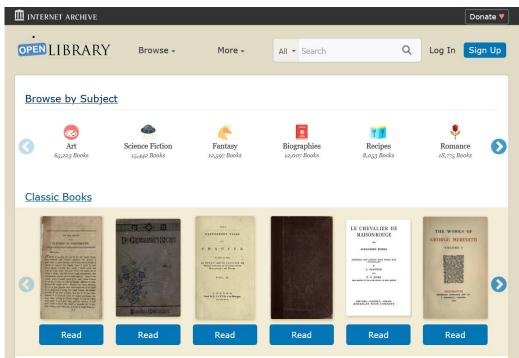
The Open Library

URL: https://openlibrary.org/

Open Library Statistics (Number of works, etc.): https://openlibrary.org/stats

A service of the Internet Archive (<u>https://archive.org/</u>)

The Open Library is a growing resource that operates on the principle of "controlled digital lending." Each book that is available to borrow (either for one hour or in many cases, 14 days), is physically held in their facilities. The number of digital loans that can take place for a book is equal to the number of copies that they own - so it operates fundamentally the same as a print library.



No Downloading – but...

 Search by bibliographic information (author/title) or as a full text search (great for finding a quote).

•One way to work around the lack of downloading is to take screenshots of the pages. The Firefox browser works very well here as does Chrome with the FireShot app.

- Directions using Firefox:
- Once you find the chapter or section you want, right click over that page and choose the option on the bottom - "Take a Screenshot"
- Click on the page you want it will automatically size to just that page.
- Click on copy or download on the bottom. You can download individual pages and then use a program that combines PDFs to pull the pages together. The pages will be given names that keep them in order.
- It can be clunky, but once you get the hang of it, it will move through quickly.

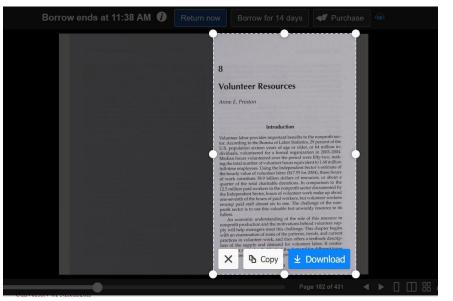


Image for each page or pair of pages

Chapter 1

WHAT WE KNOW ABOUT THE CREATIVE PROCESS

Herbert A. Simon

Research on creativity has been carried out most often in the natural sciences, to a lesser extent in the arts and humanities, and to a very slight extent in professional domains like management of the law. Under these circumstances, unless we are willing to assume that creativity, in whatever domain it appears, relies upon essentially the same processes, there is little we can say about the processes of creative management. However, I think there is much reason to believe that there is, indeed, a great commonality among the creative processes, wherever they appear. If that is so, a review of the processes as they evidence themselves in scientific discovery will be of interest and value to all concerned with managerial creativity.

In this paper, I should like to review some recent research on scientific discovery and to describe the creative process as that research reveals it. Then, in the final sections, I would like to draw some lessons for creativity in management.

CREATIVITY

At one point in history, about forty years ago, the federal courts put themselves in the position of requiring that for an invention to be patentable there must be proof that a "spark of genius" had occurred. The language was Mr. Justice Hand's, and it plagued the courts for at least a decade until it was mercifully more or less forgotten.

THE NATURE OF CREATIVITY

The trouble with sparks of genius, and similar evidences of creativity, is that they are not photographable, hence are difficult to introduce into evidence in a federal courtoom. As long as we refer to acts of creativity with awe and emphasize their unfachomability, we are unlikely to achieve an understanding of their processes. And without such an understanding, we are unlikely to be able to provide usable advice as to how to encourage and enhance them.

Fortunately, it is not necessary to surround creativity with mystery and obfuzcation. No sparks of genius need be postulated to account for human invention, discovery, creation. These acts are acts of the human brain, the same brain that helps us dress in the morning, arrive at our office, and go through our daily chores, however uncreative most of these chores may be. Today we have a substantial body of empirical evidence about the processes that people use to think and to solve problems, and evidence, as well, that these same processes can account for the thinking and problem solving that is adjudged creative.

Symbol Systems

The evidence to which I have just referred, and which I will presently develop in more detail, supports two central hypotheses:

- Thinking is information processing that involves reading symbols, writing symbols, assembling symbols in relational symbol structures, storing symbols, comparing symbols for identity or difference, and branching on the outcome of the comparison. Intelligence calls for these, and only these, processes.
- The processes required for creative acts are the same as those required for all intelligent acts.

The first hypothesis, sometimes referred to as the Physical Symbol System Hypothesis, has as corollaries, first, the assertion that computers (since they are symbol systems with the requisite processes) can be programmed to behave intelligently, and second, that human beings use these same symbolic processes (embodied in distinctly different "hardware" from computers) to accomplish thinking and other intelligent acts. None of these assertions need be taken on faith: they are all empirical hypotheses that can be (and have been, extensively) tested in the laboratory. The first corollary can be tested by programming computers to behave intelligently, the second by analyzing the processes that people use in handling difficult intellectual tasks.

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Questions & Thank You

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