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## Organization's way of the future

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**Abstract:** The area of concern is how to imagine organizations' way of the future, with the practical problem of how innovation managers can scout talents with exceptional imaginative competencies. The research question is, how can innovation managers scout for talents with exceptional imaginative competencies who sense an organization's possible ways of the future so they can be explored and leveraged for future business success? This is framed with genius theory and theory on imaginative force. The research method is conceptual framing, combined with a narrative case study of exceptional imaginative competencies using Howard Hughes, as portrayed in the movie *The Aviator*. The contribution is creative, analytical, practical, and wisdom-based genius types combined with imaginative force as a competence, so innovation managers can scout after specific types of proficiency and attitudes to illuminate an organization's way of the future.

**Keywords:** Genius, talent scouting, imaginative competences, imaginative force, innovation management, narrative analysis, digitalization, imagination, narrative case study, *The Aviator*

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## 1 Innovation management and Imagination

Imagination is widely recognized as a uniquely human quality fostered by our innate sense of discovery, enabling individuals not only to envision but also to create possibilities previously unimagined. Consequently, imagination has become integral to organizational dynamics, shaping business practices and significantly altering the human landscape (Reeves & Fuller, 2021). However, despite its profound influence, imagination remains inadequately explored as a core competence within business strategy and innovation management.

Organizations frequently employ creativity techniques to spark new ideas but seldom delve deeply into understanding or developing an individual's imaginative capacity. Established approaches such as the British Design Council's Double Diamond (2003) and Cooper's (1990) stage-gate model acknowledge creativity and iterative refinement. Yet they generally treat imagination as a broad mental faculty rather than a discrete,

developable competence. Drawing on Simonton (2014), groundbreaking achievements arise from the interplay of innate abilities, context, and deliberate practice, suggesting that organizations must transcend conventional creativity exercises to truly foster transformative genius.

This oversight is especially critical amid rapid societal and technological shifts, including digitalization, sustainability imperatives, and intensified competitive pressures. Recent literature (Reeves & Fuller, 2021) underscores imagination's role in uncovering new market opportunities, but rarely is "exceptional imagination" explicitly recognized as a distinct competence with the potential to shape operational practices and strategic direction, profoundly. In such environments, visionary thinking and strong imaginative competencies emerge as decisive factors for organizational success and resilience.

Innovation managers thus face the ongoing challenge of identifying and nurturing individuals demonstrating exceptional imaginative competencies – often characterized as "genius traits." These individuals possess the potential to illuminate transformative directions for businesses, shaping their future trajectories. By systematically recognizing and harnessing imaginative talent businesses can redefine industry standards, unlock sustained competitive advantages, and ensure long-term organizational adaptability and resilience. It can be argued that addressing this gap will prove crucial to navigating future uncertainties and achieving breakthrough innovations.

Given that imagination is important to innovation, we wonder how innovation managers can scout talents with exceptional imaginative competencies. Formulated with the following research question:

*How can innovation managers scout for talents with exceptional imaginative competencies who sense an organization's possible ways of the future so they can be explored and leveraged for future business success?*

The research is conceptually framed with genius theory (Simonton, 2014), distinguishing four different genius types, and the theory of imaginative force (Rosenstand & Ivang, 2024, 2025), characterizing imagination as a competence constituted by the individual's proficiency and attitude that can transform organizations.

The research-in-progress idea is to explore exceptional imagination with a historical biographical picture of a recognized genius, Howard Hughes (1905-1976) in the film: *The Aviator* (Scorsese, 2004). We contribute with qualitative relations between different types of genius and imagination as competencies, which innovation managers can leverage in talent scouting. In honor of Hughes, the title of this paper - "*Organizations' way of the future*" is named after the most repeated line from the film: *The Aviator*, with the line being - "*the way of the future*". The paper is structured in a manner where we identify types of genius (Simonton, 2014) to combine them with imaginative force (Rosenstand & Ivang, 2024) creating visual figures to illustrate how they function in unison, to ultimately provide the grounds upon which key scenes from the film: *The Aviator*, will be analyzed.

Selecting *The Aviator* as the sole biographical case for this study caused the exclusion of alternative data sources and other cinematic portrayals that may offer analytical value. While the film incorporates dramatized and fictionalized elements, the narrative is anchored in historically documented events essential to advancing the portrayal of Howard Hughes' character as a genius. Despite the fictional aspects, *The Aviator* arguably presents a coherent character arc that captures Hughes' development, through the film's depiction of key stages of his personal and professional life. Our focus is on his professional development, providing the lens for analyzing how different expressions of genius can

manifest. Accordingly, the film's narrative structure offers a rich multidimensional foundation for researching imaginative competencies relevant to innovation management.

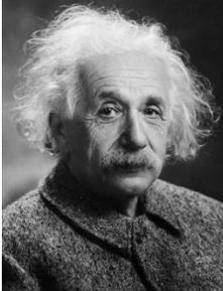
The content of this paper serves to inform the reader on how we have managed to first and foremost identify different types of genius (Simonton, 2014) and combine them with the theory behind the work with imaginative force (Rosenstand & Ivang, 2024). With this being further expanded upon, it provides the grounds upon which key scenes from the film: *The Aviator*, can be analyzed to inform the reader of genius as a transformative force for organizations. As a result, the reader is now properly informed and ready, to be shown how it all culminates in the creation of carefully constructed tables which serves to illustrate how these theoretical works can function in a meaningful unison for the conceptualization of exceptional imaginative competencies.

## **2 Types of Genius**

In the canonical work "The Wiley Handbook of Genius" (Simonton, 2014), the term genius is understood not merely as an innate trait but as a phenomenon deeply embedded within both the historical and social context, both at the time as well as the present. The concept of genius intellect is explored as a balance between innate ability and environmental influence in driving exceptional achievements. While innate talent is traditionally and historically seen as a crucial precedent for the development of a genius, psychological studies highlight the role of environmental support, motivation, and deliberate practice. Children with exceptional abilities often benefit from supportive environments that foster early development. Though practice and environment are key, innate traits remain significant. This blend of inherent potential and external factors underscores the complexity and unpredictability of how genius intellect emerges. This paper focuses on identifying individuals with exceptional imagination, regardless of whether genius is innate by birth and/or environmental cultivation.

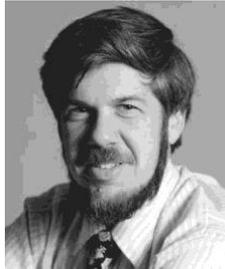
Geniuses, as they are referred to in the work by Simonton (2014), are defined by the merging of personal ability, one's ability to bring forward innovative work, and the societal conditions in which they operate. They are recognized as being as much a product of the environment that recognizes and nurtures their talents, as they are of individual capability. History acts as both a stage and a catalyst, shaping and defining the kind of genius that will be valued and the impact their work will ultimately have. It is argued that it is the specific challenges, cultural values, and collective needs of a given era that collectively influence how genius intellect manifests and how it is interpreted within a social and societal context. The work categorizes four distinct types of genius, with unique attributes and strengths that interact with the conditions of their time. With that said, it is important to note that human beings are inherently complex and as such cannot be reduced or limited solely to a single set of traits. This nuance applies itself similarly to the individuals used to illustrate the types of genius in the following four figures (1a-1d). The individuals are all closely connected through a shared contemporary historical context, and having lived and worked throughout the 20th century. This proximity to the present day is meant to allow for a more relatable and relevant representation of the different types of genius. The figures first and foremost contain detailed explanations of the nature of the specific type of genius, followed up with descriptions of two select individuals inhabiting this type of genius and to what capacity it manifested as represented by their work.

The examples used in the figures 1a through 1d, tell us that each type of genius can be said to be shaped by the historical context that nurtures, challenges, or validates/discards their unique exceptional capabilities. This also illustrates that genius is not an isolated trait but a dynamic relationship between the individual and their era of time, all of which is viewable in a social context. Accordingly, in this paper, the individual will be considered capable of encompassing multiple types of genius, reflecting the nuanced and multifaceted nature of human potential.

<b>Creative Genius</b>	
 <p><b>Albert Einstein</b> 1879 - 1955</p>	<p>A <b>creative genius</b> is characterized by their intellectual daring and ability to introduce groundbreaking ideas or concepts, exemplified through historical figures as the likes of Einstein or Chomsky. They were able to not only produce, but publish and expand their work, precisely because the historical context allowed and encouraged novel ways of understanding complex ideas to be brought forth. The creative genius can be described as oppositional by nature, meaning the almost unavoidable occurrence of resistance and clashing with the established opposition.</p> <p>Albert Einstein developed his theory of relativity by combining deep theoretical insight with imaginative thinking, to challenge the conventional notions of space and time.</p> <p>Noam Chomsky revolutionized linguistics with his theory of generative grammar, proposing that humans have an innate linguistic capacity, reshaping our understanding of human language and cognition.</p>
 <p><b>Noam Chomsky</b> 1928 - Present</p>	

**Figure 1a** Creative type of genius, inspired by Simonton (2014).

## Analytical Genius



**Stephen J. Gould**  
1941-2002



**Leon Karmin**  
1927-2017

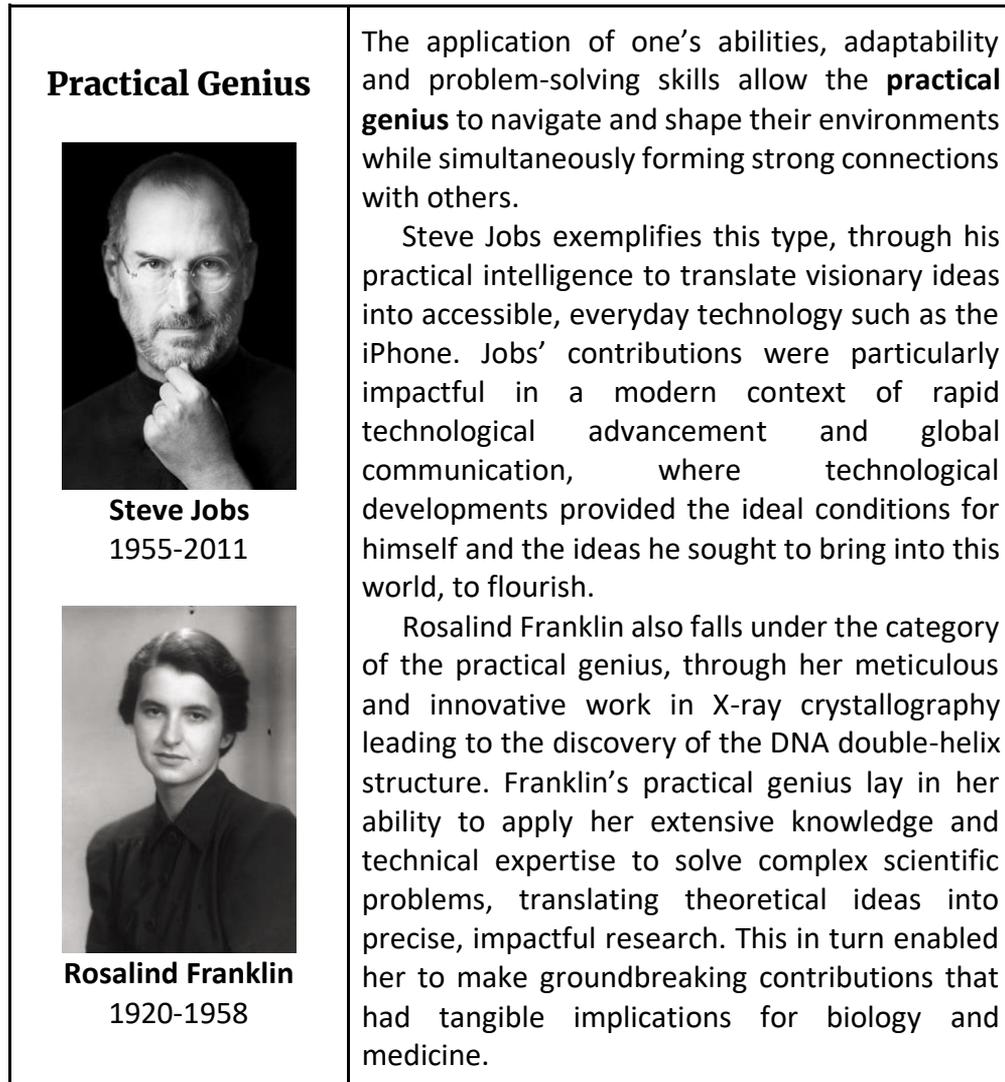
The **Analytical genius** excels in critical evaluation and refinement of existing knowledge. Rather than creating entirely new fields themselves, they deepen our understanding of already existing ones. Being an analytical genius is rarely attributed solely based on analyzing or critiquing others' ideas. Still, some individuals, with and without proper merit can be positioned as analytical geniuses.

Stephen J. Gould is renowned for his critical examination and reinterpretation of evolutionary theory, particularly through his concept of punctuated equilibrium, which challenged the idea that evolution occurs gradually and uniformly.

Similarly, Leon Kamin made significant contributions to the understanding of intelligence, particularly by critiquing the inheritance of IQ, debunking many flawed assumptions put forward by underlying studies claiming there to be a strong genetic basis for intelligence.

Both highlight the ability of analytical reasoning to reshape current understanding of existing complex concepts.

**Figure 1b** Analytical type of genius, inspired by Simonton (2014).



**Figure 1c** Practical type of genius, inspired by Simonton (2014).

## Wisdom-based Genius



**Martin Luther King Jr.**  
1929-1968



**Jane Addams**  
1860-1935

For **Wisdom-based geniuses**, focus is on ethical and social reform, prioritizing values that foster social well-being over personal gain, manifesting itself through such cases as socio-political reform, or combatting unjust social systemic changes in society. Wisdom involves applying proficiency guided by values to achieve an end, balancing intrapersonal, interpersonal, and extra personal interests over both short and long terms. It requires adapting to, shaping, or selecting environments, with the goal of benefiting not just yourself but others. A wisdom-based genius certainly may seek good ends for oneself but also seeks common good outcomes for others.

Martin Luther King is known for his fight for social and racial equality, fostering change as a leader of the American civil rights movement through nonviolent activist work, and the strive for legislative work to be written to secure equal rights for African Americans.

Jane Addams was a social reformer, whose advocacy for social justice, women's rights, and public health made her a key figure in progressive reform during early 20th century America. She was also the first woman to receive an honorary degree from Yale University.

**Figure 1d** Wisdom-based type of genius, inspired by Simonton (2014).

### 3 Genius and imagination as competence

Imagination as a competence in allegiance with the existence of the genius intellect begs how and why organizations can do more than catch lightning in a bottle and instead focus on leveraging exceptional talents in our society. Despite its potential, the application of imagination as competence in innovation management remains underdeveloped, also when it comes to scouting talents with exceptional imaginative competencies to pave the way for an organization's way of the future. Thus, it not only becomes but is a practical problem for an organization's innovation managers to identify and leverage the competencies of these individuals for future success.

The theory of imaginative force by Rosenstand & Ivang (2024) is a theory that can be used to understand and examine organizational transformation, where organizations are understood as social systems (Luhmann, 1984). The theory has been applied to companies in the book "Imaginative Force – Take Responsibility and Cultivate New Growth" (Ivang & Rosenstand, 2025).

The work in Rosenstand & Ivang (2024) focuses on composing social formulas for the imaginative force that are equivalent to the Newtonian force, which we know is used to understand and examine physical systems. To this end, the second law of imaginative force is equivalent to Newton's second law, the law of forces. Qualitative social formulas are different from physical formulas because variables, such as imaginative force are qualities and not quantities. Imaginative force is signified by competence, where the equivalent Newtonian force is measured by Newton. Thus, imaginative force can be identified, cultivated, and managed as a quality by innovation managers.

Moreover, imaginative force can be viewed as the product of proficiency and attitude, equivalent to Newtonian force as the product of mass and acceleration. Where applied Newtonian force causes movement of a physical system, applied imaginative force causes transformation of a social system – e.g., a company.

Imaginative force on a theoretical basis as outlined in Rosenstand & Ivang (2024) is a vector with both direction and size. To this end, the attitude in the second law of imaginative force is a vector, and consequently, the attitude sets the transformative direction that the imaginative force causes, equivalent to acceleration setting the motion direction that Newtonian force causes. What can be derived from this, is that attitude matters a lot because it sets the direction of transformation of organizations, and therefore, attitudes must be aligned across an organization to effectively transform it.

Proficiency, equivalent to mass in physics, is always positive and is signified by ability understood as a quality. Following the second law of imaginative force, competence is equal to ability-will. Moreover, proficiency is the sum of knowledge, experience, and skills, signified by insight, exposure, and know-how, respectively. This can be summed up in the following formula for imaginative force:

$$\textit{Imaginative force} = \textit{proficiency} \times \textit{attitude}$$

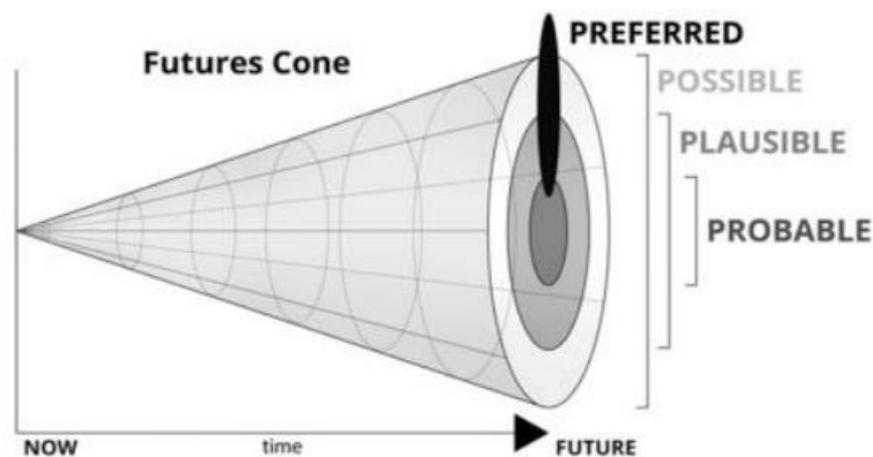
$$\textit{Imaginative force} = (\textit{skills} + \textit{knowledge} + \textit{experience}) \times \textit{attitude}$$

Rosenstand & Ivang (2024) echoes how imaginative force serves as an incredibly significant human competence, also arguing that imaginative force is at the core of real-world problems within innovation management practices.

Whereas motion in the physical system happens within the physical space, a social system's transformation happens in an equivalent social space. The part of the space that pertains to the future is called the possibility space, which is relevant to any organization's

way of the future. The social space, and by extension the possibility space, is a social construct defined by any number of dimensions of strategic focuses, e.g., sustainability and digitalization. These dimensions are normally defined in an organization's strategy to reach an envisioned future, a vision.

The possibility space can be understood as a future cone, with a probable, plausible, possible, and preferred future, as illustrated in Figure 2. An organization's possibility space remains as is, at any given time. However, it is the imaginative force acting as the strategic perspective that enables individuals to investigate this space. The more imaginative force, the more possibilities can be investigated. Thus, it can be argued that talents with exceptional imaginative force, can illuminate an organization's ways of the future better than others. Future scenarios that would otherwise have remained in the dark.



**Figure 2** Future cone (Gall et. al., 2022)

Organizations will often face challenges, where many can be attributed to rapid changes in technology and societal expectations. Most recognize the need for transformation but struggle to see the practical path, the way of the future. Understanding exceptional imaginative force equips organizations with the mental and innovative practical tools required to think beyond conventional limitations. With this added competency, it is possible to forecast and prepare for potential transformations, while simultaneously leveraging their proficiency and attitude.

The power of imaginative force lies in its ability to influence both the individual and collective mindset, giving form to a shared language and vision that encourages cohesive actions as applied imaginative force (Rosenstand & Ivang, 2024). This shared imaginative capacity can further empower organizations to create strategies being both forward-looking and resilient, ultimately enabling transformation in alignment with future demands and opportunities (Ivang & Rosenstand, 2025).

#### **4 Genius Types illuminated by the character Hughes in *The Aviator*.**

To effectively use film as a medium for explaining complex subjects in innovation management, it is crucial to add more depth to the advantages of employing audio-visual technology, as the technical term. The film can serve as a compelling case study tool, offering a tangible glance into the physical realities of our own recorded history, allowing viewers to connect theoretical concepts to real-world events. As argued by Champoux (1999), management theories and ideas can be more comprehensively understood through the strategic use of cinematic techniques, enhancing one's ability to grasp and engage with these concepts. In this context, *The Aviator* as a biographical depiction of Howard Hughes, becomes an increasingly valuable analytical resource for exploring the intricacies of his intellectual genius. The film's narrative structure, despite the acknowledged limitations inherent in cinematic storytelling, provides a unique setting for examining Hughes' genius. Furthermore, in the modern digital era (1997-present), widespread exposure to audio-visual media has played an active part in shaping an entire generation's learning styles, making film an even more relevant educational tool. Audio-visual formats, as noted by Kankal et al. (2023), have fundamentally transformed how we perceive and interact with information, capitalizing on the strengths of visual and auditory learning to create engaging and effective educational experiences.

With the reasoning behind the usage of film thoroughly established as having not only relevance but also effect, the next step now is to take the types of genius and apply them to relevant scenes from the biographical picture. The scenes chosen for this do not follow the chronology of the film itself and will instead be presenting the competence of Howard Hughes following the same outline for the tables established previously in this paper. Furthermore, there will also be provided timecodes to the segments from the movie, that represent the genius type in question.

##### *Hughes as a creative genius*

The first type of genius possessed by Howard Hughes, the creative type, is showcased with a scene we have decided to call: "*Commercial airplanes*" (30:20 - 32:39), based primarily on Hughes' interaction with his own team of engineers, and Jack from TWA (Trans World Airlines). The scene opens with Hughes inspecting a new speed-type singular person aircraft he and his team are building in order to set a new speed record.



**Image 1a:** Hughes inspecting the first iteration of the airplane he plans to set a new speed record with

This leads to a one-sided conversation where Hughes first and foremost expresses his discontent with the result and how it is “*Not enough*” and explains in detail how he wants the plane to be deconstructed and reassembled to have no wind resistance on the fuselage. This showcases how Hughes in this period of life has garnered enough exposure to knowledge relevant to his personal interest in aviation, strengthening his know-how and insights making him capable of establishing new industry standards through his vision for the construction of the fastest airplane in history. The scene continues with Jack from TWA making his case to Howard, in regard to the company wanting a new plane built with more capacity for passengers and the ability to ascend to higher altitudes. Howard tells Jack when he mentions the altitude at which he thinks the plane should be able to fly at, that it is not nearly high enough and that it should reach much higher, 20000 feet into the air in fact. Hughes' reasoning is that altitudes that high will make for less turbulence and put the airplanes above the weather, letting the average American passenger not be afraid of flying. Hughes then talks about the effects he believes such an airplane will have on the aviation industry, making them able to fly farther, across the country, and across the world, marking the end of the conversation with the words: “*Now that's the future*”.



**Image 1b:** Hughes speaking to Jack from TWA about how he wishes to build commercial aircrafts for safer and better travel

Ultimately Hughes buys control of TWA, in order to realize his vision for the future. The latter part of the scene shows Hughes' strong will by providing Jack with his own insight and understanding of how he wishes to contribute with his own concept for the airline to which he shows to be very personally invested in making it become a reality.

#### *Hughes as an analytical genius*

For the showcasing of the second type of genius, the analytical genius, we will be taking a leap forward to the penultimate scene of the film, which we have chosen to refer to as: "*The way of the future*" (2:40:00 - 2:41:10). The first thing to notice in this scene is Hughes walking up to his two business partners, Glenn "Odie" Odekirk and the accountant and CEO of Hughes company Noah Dietrich, explaining to them the presence of a new technology: "*Jet airplanes*". Hughes explains to the two men how he believes the application of jet technology for commercial airplanes is going to, as he says himself: "*win all the marbles*" in terms of sweeping the competition. What this tells us is that Hughes at this stage of his life is able to draw on his incredible insight and knowledge of aviation. Although the jet technology which he proposes, he has had less exposure towards in regard to his own personal experience, proven by the fact that he in this scene deems it necessary to confide in Odie and his other accomplices.



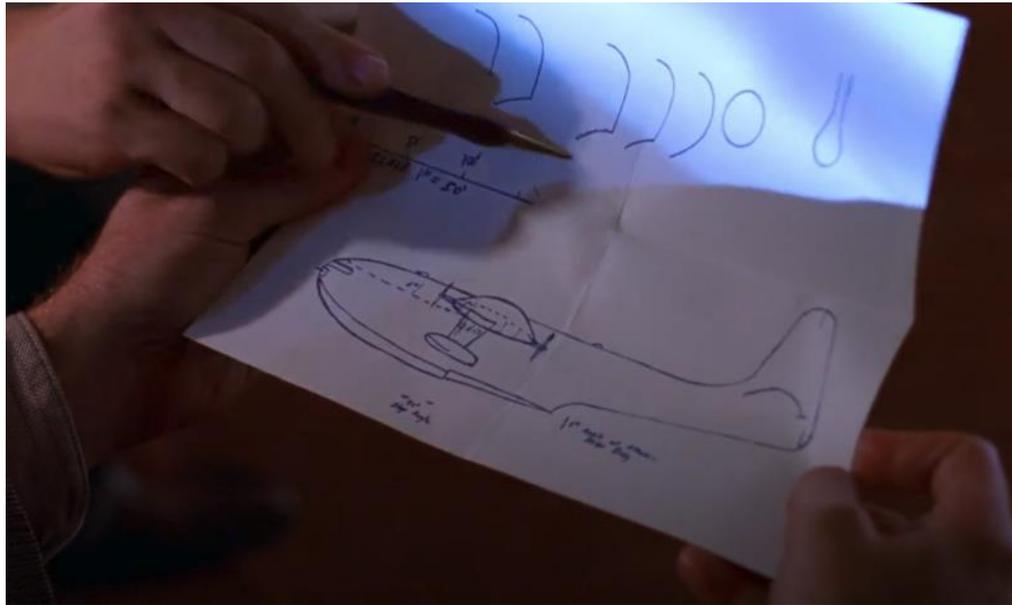
**Image 1c:** Hughes confiding himself in his companions, Glenn Odekirk (right) and Noah Dietrich (Left)

This, however, does not diminish Hughes' know-how or the application of his analytical skills in terms of his wish to keep refining the existing knowledge of aviation and commercial flight. Hughes clearly wishes to be on the forefront of the technological advancements within the space of aviation. And thus, in the scene, he firmly establishes his strong motivation and will to continue to provide new perspectives, and not just making do with the established standards for airplane technology with regards to commercial purposes.

#### *Hughes as a practical genius*

Next, we will instead be taking a jump backwards in the movie; in order to get a look into Hughes' practical genius in a scene derived from a conversation he has with his lead aerospace engineer Odie, about his plans for "*the Hercules*" (1:03:30-1:05:50). Hughes talks to Odie about the problems with transporting troops to Europe by ship for combatting the Germans during World War 2 and explains that he believes the army needs an airplane that can transport not just troops, but artillery and tanks across the ocean as well. This is all communicated through Hughes' own analysis of the situation in regard to him concluding that the biggest problem at the time is German U-boat attacks sinking American boats transporting troops due to them being "*sitting ducks*". Hughes then hands Odie some drawings he has been making, which are supposed to represent the visualization of the idea behind the Hercules carrier aircraft. The scene serves to be the result of Hughes' having now accumulated a high enough level of proficiency, built on the foundation of his extensive knowledge from previous experience. His experiences up until this point in the

movie has sharpened his problem-solving abilities and made him able to think up the concept for the Hercules as a solution to the challenges faced by the American army.



**Image 1d:** Hughes showing the drawings he has made for his vision for the Hercules to Glenn Odekirk

This serves to become a focal point for the rest of the movie, with Hughes going to the utmost lengths to show that the Hercules is capable of flight in the end. Ultimately, it shows his strong willfulness to achieve the results he himself envisions for his contributions to the world of aviation.

#### *Hughes as a wisdom-based genius*

For the final type of genius possessed by Hughes, we have again chosen a scene which takes place towards the end of the movie's runtime, referred to as: "*The public hearing*" (2:34:10 - 2:37:00). In this scene, Hughes stands before a committee representing the United States government, facing accusations of exceeding his company's budgetary limits, wasting government funds, and engaging in war profiteering. To defend himself, Hughes draws attention to the government's other expenditures in relation to other war-related projects, many of which far surpassed the spending attributed to his own company. He also reveals that other aviation and weapons manufacturers had similarly failed to fulfill their contractual obligations, highlighting that his case was not unique. Hughes understands that failing to defend his position properly at the hearing is going to have significant consequences, and if the proposed bill backed by the opposing senator were to pass, the main competitor Pan Am would secure a monopoly on domestic flight. Relying on his unwavering determination, force of will, and extensive industry experience, Hughes leverages his deep understanding of aviation to present a compelling defense. His proficiency, built through years of exposure to the actions and standards of his peers, enables him to offer a well-reasoned analysis and propose a solution that considers both

his interests and the greater good. In that moment, Hughes looks beyond his immediate circumstances, opposing the monopolistic ambitions of senator Brewster and channeling his strategic insight. This represents what can be seen as wisdom or as we would like to define it, second-order proficiency. By doing so, he successfully defends his reputation and clears his name of accusations related to war profiteering and the mismanagement of government contracts during World War 2.



**Image 1e:** Hughes making his points at the hearing

Hughes in that moment acted not only in the interest of as he put it himself: “*The great joy of my life*”, but on behalf of an entire industry. This genius of his, which seemingly only came to fruition later in life, enhanced Hughes’ willpower for him to actively draw upon to create a positive outlook for the future of aviation in The United States.

## **5 Exceptional imaginative competencies**

To move the concept of imaginative force with the addition of types of genius in figure 1a through 1d, we choose to construct a combination of the figures in table 1, referencing both theories to conceptualize the relationships between them. The intention behind constructing this model is to identify and relate imagination as a competence (Rosenstand & Ivang, 2024) to the four different types of genius (Simonton, 2014) to provide an accessible and actionable concept for innovation managers to leverage when scouting for talents, who can assist in showing organizations the way of the future.

**Table 1** Genius type, signified exceptional proficiency, and novel contribution

Genius	Creative	Analytical	Practical	Wisdom-based
Exceptional proficiency	Skill	Knowledge	Experience	Second order proficiency
Signified by	Know-how	Insight	Exposure	Ability
Contribute with novel	Concepts	Perspectives	Results	Ways of applying proficiency

Source: Authors' conceptualization.

Figure 3a through 3d concludes the research-in-progress in terms of having the types of genius relate to imaginative force, reflecting the aforementioned multifaceted nature of human potential. The focus is on showing how the individual encompasses multiple types of genius, further assessed and explained with the added dimension of imaginative force. This way, it is to be shown how the genius' imaginative force can transform an organization's perception of the way of the future.

<b>Creative genius</b>	
<b>Creative competence</b>	<b>Explained with imaginative force</b>
<p><b>Creative proficiency</b></p> <hr/> <p>Ability to apply skills signified by know-how</p>	<p>The creative genius ability to not only produce but comprehend subject matter of great complexity as the result of an <b>exceptional know-how skillset</b>. This is accompanied by proficiency relevant to their interests, strengthening their know-how to form powerful skills, fostering an insight capable of establishing new understandings exemplified through the <b>contribution of new ideas and concepts</b>.</p>
<p><b>Attitude</b></p> <hr/> <p>Will to contribute with novel concepts</p>	<p>For the creative genius, their attitude, marked by a potentially significant <b>willpower</b>, serves as the catalyst for channeling their creativity in ways they find personally fulfilling.</p>

**Figure 3a** Combination of the creative genius type with imaginative force.

<b>Analytical genius</b>	
<b>Analytical competence</b>	<b>Explained with imaginative force</b>
<p><b>Analytical proficiency</b></p> <hr/> <p>Ability to apply knowledge signified by insight</p>	<p>The analytical genius draws on their incredible <b>insight into existing fields of knowledge</b>, albeit granting them less exposure to the application of practices through personal experience. This, however, does not diminish their know-how or the application of their analytical skills in order to pry open and refine existing knowledge.</p>
<p><b>Attitude</b></p> <hr/> <p>Will to contribute with novel perspectives</p>	<p>The attitude behind analytical genius is also the strong influence of their <b>will to provide new perspectives</b>, and ultimately not wanting to make do with the status of an established paradigm.</p>

**Figure 3b** Combination of the analytical genius type with imaginative force.

<b>Practical genius</b>	
<b>Practical competence</b>	<b>Explained with imaginative force</b>
<p><b>Practical proficiency</b></p> <hr/> <p>Ability to apply experience signified by exposure</p>	<p>The practical genius possesses a high level of proficiency, which is developed through years of <b>accumulated experience</b>. This depth of experience sharpens their problem-solving abilities. As a result, it enables them to devise actionable solutions in order to address complex challenges. It also allows the practical genius to harness their abilities and apply it constructively in a multitude of different settings.</p>
<p><b>Attitude</b></p> <hr/> <p>Will to contribute with novel results</p>	<p>The practical genius exhibits a <b>strong will through their devotion to be results-oriented</b>, directing themselves toward achieving concrete objectives.</p>

**Figure 3c** Combination of the practical genius type with imaginative force.

<b>Wisdom-based genius</b>	
<b>Wisdom-based</b>	<b>Explained with imaginative force</b>
<p style="text-align: center;"><b>Wisdom-based proficiency</b></p> <hr/> <p style="text-align: center;">Ability to apply proficiency signified by ability = Second order proficiency</p>	<p>The Wisdom-based genius encompasses not only the capacity for general proficiency, but through exposure to the inhabitants of the world around them they also possess a deep understanding and insight into human behavior and ethical considerations. This enables them through their know-how to analyze and propose solutions for the collective well-being. Their experiences and insights, but not necessarily their skills, allows them to see beyond the immediate and envision the broader impact of their actions. Their <b>proficiency is therefore channeled in a secondary, but wiser way.</b></p>
<p style="text-align: center;"><b>Attitude</b></p> <hr/> <p style="text-align: center;">Will to contribute with novel ways of applying proficiency</p>	<p>The driving force behind the wisdom-based genius, is the internal will to <b>act in service of others, more so than seeking to achieve a gain in alignment with one's own primary proficiency</b>, channeled externally towards creating long-lasting, positive change.</p>

**Figure 3d** Combination of the wisdom-based genius type with imaginative force.

## References and Notes

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