

PROPOSITIONS

1. The pursuit of novelty starts with an act of *recognition* (***this dissertation***).
2. The recognition of novelty should be understood as an *evaluation*, novelty being independent of the beholders' judgment, and as *valuation*, novelty being contingent on social attribution (***chapter 1***).
3. People differ in their responses to novelty and novel ideas, differences that are explainable through the natural variability in characteristic of the idea, ideator, audience, and evaluative context (***chapter 2***).
4. Novel ideas vary in the level of disagreement they attract or are subject to, and this controversy is a marker of their likeliness of earning recognition (***chapter 3***).
5. When competing for recognition, disagreement can either mask or reverberate the value of an idea, depending on the underlying nature of the disagreement (***chapter 3***).
6. "What we call creativity always involves a change in a symbolic system that has a counterpart in a mental structure. A change that does not affect the way we think, feel, or act will not be creative." (*Mihaly Csikszentmihalyi, 1998:45*)
7. "The certain path to feeling creative is to find a constituency more ignorant than you and poised to benefit from your idea." (*Ronald Burt, 2004:389*)
8. We sometimes err in attributing a person's failure to propose new solutions to lack of creativity, rather than well-functioning self-censorship. (*Alex Osborn, pioneer of brainstorming*)
9. We often err in attributing a person's failure to adopt new solutions to biases and situational constraints, rather than sensible judgment. (*Everett Rogers, father of diffusion of innovation theory*)
10. No person is a prophet in his own land (*Matthew, 13:57*).
11. Before questioning whether it is the right idea, start questioning whether it is the right audience.