Call for papers – Special Issue

From creativity to innovation: paradox, theoretical issues, and managerial challenges

Guest Editor(s):

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Research in management sciences points out that creativity and innovation are generally positively linked (Sarooghi, Libaers, and Burkemper, 2015). However, this research also reveals a gap in understanding this link, particularly in terms of the role of creativity in innovation and creative processes (Cohendet, Parmentier, and Simon, 2017). Creativity has thus often been confined to the early stages of innovation processes, and it is considered as a 'black box' in innovation processes (Birkinshaw, Bouquet, and Barsoux, 2011). There are many methods of idea generation,[1] and some have been measured for effectiveness. For example, brainstorming with multidisciplinary teams seems to stimulate all forms of innovation (Doran and Ryan, 2017). But as the measurement of creativity is by definition situated, we do not have certainty of its effect on innovation. In addition, an idea can be put forward spontaneously, without specific methods, to solve emerging problems (Unsworth, 2001). Moreover, although idea generation is addressed by the literature, the question of the selection of ideas, although fundamental, remains little studied, except in the stage gate process, which is anchored in innovation work. Studies have also often focused more on idea generation (Anderson, Potočnik, and Zhou, 2014) than on the implementation of ideas, which plays a role in transforming ideas into innovation. Other studies consider that idea generation is an exploration activity based on divergent thinking, while idea implementation is an exploitation activity based on convergent thinking (Revilla and Rodríguez-Prado, 2018). Innovation would thus be fostered by this form of ambidextrous action at the individual and collective levels (idem). Creativity would therefore

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[1] e.g., Triz, C-K, six thinking hats, brainstorming, mental mapping, metaphor, wishful thinking, design thinking…

have effects on both exploitative innovation and exploration innovation (Brion, Mothe, and Sabatier, 2008). The relationships among creativity, ambidexterity, and innovation could thus be revisited to better understand the link between creativity and innovation.

At the organisational level, creativity is about capturing ideas of value, while innovation is about capturing the value of ideas (Carrier and Gélinas, 2011). According to the interactionist approach of Woodman et al. (1993), creativity comes from individual capacities, but it also comes from interactions between the individual and the organisation. Thus, the difficulty in understanding creativity at the organisational level is to take into account at once the individual level, the group level, and the organisational level. The link between creativity and innovation must be studied at these multiple levels and explore the effects of individual creativity, team creativity, and organisational creativity on innovation. Creativity also leads the organisation to manage paradoxical configurations (Andriopoulos, 2003), such as supporting employees' passions while achieving financial goals or encouraging personal initiative while maintaining a shared vision. These paradoxical configurations still need to be linked to innovation to understand the complexity of the relationship between creativity and innovation.

Over the past 30 years, the development of knowledge-based approaches to an organisation (e.g., resources-based view, evolutionary approaches) has gradually highlighted the central role of knowledge management in innovation management. In addition, recent debates on the notion of dynamic capabilities (Teece, 2007), which describes an organisation's ability to adapt in complex and turbulent socio-economic environments, have confirmed the strategic coupling between knowledge management and innovation processes. However, while the concepts of creativity and knowledge are linked, the role of creative processes and ideas is little studied in research on organisational capacities. Nonetheless, the idea is at the heart of learning and creativity, because it can be considered as the result of an intention to act that leads to a statement integrating a new knowledge network and sometimes involving new networks of knowledge brokers (Parmentier and Loarne-Lemaire, 2018; Parmentier, Szostak, and Rüling, 2017). In its journey, the idea often emerges in organisational interstices (Cohendet and Simon, 2007), is part of multiple collaborative networks (Perry-Smith and Mannucci, 2017), and creates new links between people and knowledge. The form of this idea, however, is closely linked to the context in which it emerges. It will take the form of a pitch in entrepreneurship, a 'high concept' in the film industry, or a 'breakthrough' in video games, and it will be more solution-oriented in the industry.

At the organisational level, capacity is integrated into both organisational routines and production processes. Creativity can thus be a complex organisational capacity that can nurture an organisation's dynamic capabilities by providing the ideas necessary for organisational evolution and renewal (Napier and Nilsson, 2006). Like dynamic capacities, creative capacities must be examined in terms of resources, routines, processes, and organisational factors to understand their nature and building mechanisms. Recent work by Cohendet and Simon (2016) shows that in video games, the ability to renew creative routines is at the heart of the performance of these organisations. The valuable ideas are one of the results of creative

capacities: How to bring them out? How to capture them? How to present them according to the context and final objectives? How to recognise those that are most valuable to the organisation? How to make them evolve? How to develop and maintain them in the long term? How to renew them? How can they be integrated into innovation processes? Moreover, beyond the creative climates that have a positive effect on innovation performance (Dul and Ceylan, 2014), what are the most favourable organisational conditions for the development of these creative capacities and their effect on the innovation capacities of organisations?

The link between creativity and innovation is also strongly influenced by the environment. This raises the question of the link between the management of an organisation's boundaries and the creativity of its members. The open innovation approach proposes to open up the creative and innovation processes to external contributions in order to access new resources, including ideas (Chesbrough, 2003). Opening up to a community of users, for example, encourages the generation of valuable ideas for the organisation (Parmentier and Gandia, 2013). Ideas must also cross the internal boundaries of the organisation to feed the processes of creation and organisational change. The new creative spaces, both physical in third places[2] and virtual on social networks, in innovation communities (Sarazin, Cohendet, and Simon, 2017) and online brand communities (Parmentier, 2015) challenge the boundaries of the company and question the role of boundaries in the emergence of creative solutions. Indeed, these places question the opening processes to be put in place to encourage the emergence of ideas of value for the company and their transformation into innovative concepts to renew both the organisation and its product and service offerings. In addition, the nature of the links and the position in networks of an individual creator influence the idea generation throughout the life of ideas (Perry-Smith and Mannucci, 2017), and the position of an organisation in a business cluster strongly moderates the effect of the creative climate on innovation (del-Corte-Lora, Vallet-Bellmunt, and Molina-Morales, 2017). This raises the question of the impact of social networks on the creativity of individuals and organisations, and its moderating effect on the relationship between creativity and innovation. Finally, to clarify the relationship between creativity and open innovation, research can be enriched by studies on the relationships among communities, structure and types of networks, and new areas of creativity and innovation work.

The relationship between creativity and innovation could also be highly dependent on the type of industry and the type of firm. Sarooghi et al. (2015) find that large companies transform more ideas into innovation in high-tech industries than in low-tech. However, at a more micro level, another study shows in the video game industry that technological advances are taken into account in the creative process and are often a new source of ideas that can lead to innovative products (Lê, Massé, and Paris, 2013). Thus, the relationship among creativity, technology, and innovation must be explored to better understand how creativity affects innovation in different technological contexts. Creative industries, which involve the production or distribution of goods and services that use creativity and intellectual capital as their main resource (see UNCTAD report, 2008), integrate strong tensions inherent in creative work (Belussi and Sedita,

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[2] fablabs, coworking, and hacking spaces

2008) with a need for continuous renewal. The idea is therefore one of the raw materials of this industry. Such companies, in order to survive and develop, must build specific organisational capacities to manage the creativity of their employees, which can take managerial (Parmentier and Picq, 2016), structural (Parmentier and Mangematin, 2014), or procedural forms with specific routines (Cohendet and Simon, 2016; Paris and Lang, 2015). In the service industry, creativity also plays a major role in the development of innovations (Giannopoulou, Gryszkiewicz, and Barlatier, 2014), with a particular focus on mobilising the creativity of employees and customers (Sigala and Kyriakidou, 2015). In these industries, the action of creative entrepreneurs is also often decisive. More generally, the creativity of entrepreneurs plays an important role in the development of innovations, particularly in small- and medium-sized enterprises (Ahlin, Drnovšek, and Hisrich, 2014). However, studies have often focused on individual analysis, while the study of innovation entrepreneurial processes at the organisational level is instructive. For example, the 'bricolage' of creative entrepreneurs works as a mediation mechanism that facilitates the transformation of creativity into innovation (An et al., 2018).

The evolution of digital technologies and globalisation are promoting the convergence of industries (Greenstein and Khanna, 1997), and they have a strong impact on creative and innovation processes. Digital technology thus influences the mechanisms for integrating absorption capacities (Ruiz, Brion, and Parmentier, forthcoming), promotes the emergence of multi-sided platforms (Gawer, 2014), and influences creative processes in the creative industries (Panourgias, Nandhakumar, and Scarbrough, 2014). The Internet allows new combinations and creativity and is thus less imbedded into social structures and into the codification of creative processes (Sapsed and Tschang, 2014). Hence, the link between creativity and innovation seems to be reshaped by digital technologies. The aim is therefore to explore how digital technology influences creative practices and changes knowledge acquisition, design, and creation practices in innovation processes.

Crossed by tensions, paradoxes, dilemmas, and contractions at the level of the individual, organisation, and territories, this relationship between creativity and innovation needs to be clarified (Baer, 2012). It is on this theme that the journal *Innovations* proposes to contribute. Theoretical and empirical papers can be proposed.

Proposals may address the following issues:

- The role of creativity in the innovation process
- The life of ideas in the organisation
- The role of openness in the generation and implementation of ideas
- Ideation, creativity, and innovation in the creative industries. Lessons for other industries
- Organisational creativity, creative capacity, and innovation
- The role of places and spaces in creativity and innovation
- Ideation and entrepreneurship
- Vision of creativity versus vision of innovation in the industrial firm

- Teaching creativity to innovate
- Creativity and strategy design
- The dark sides of creativity
- The role of different types of creativity in innovation
- Creativity and multi-sided platform
- Creativity and digitalisation of organisations and business models
- Artificial intelligence and creativity to innovate

Timetable for submission and acceptance of papers:

- **15 December 2019 :** deadline for complete manuscripts through online paper submission: http://www.editorialmanager.com/innovations/default.aspx

- **30 October 2020** : final notification for acceptance:

Guideline for authors: http://www.cairn.info/docs/Instructions_for_authorsGB110816.pdf

Submit questions to: guy.parmentier@univ-grenoble-alpes.fr

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