

COSM Conference *'Innovation & Creativity'*



'Innovation & Creativity' – Mini Conference

Why: Creativity and innovation are inextricably linked. Given the significant role of symbolic production in their day-to-day operations, the creative industries are ideally positioned as a site in which the interplay between innovation and creativity can be studied further. Meaning production within the creative industries is not an arcane or marginal process; it is essential to the viability of cultural organizations. The ancillary subject of 'culture' has also played an increasingly significant role in the development of organizational theory and the study of organizations more generally since at least the 1970s (e.g., DiMaggio and Powell 1991, Barley 1983, Hirsch 1972). Nevertheless, it is only recently that empirical research emanating from the creative industries is taking centre-stage within mainstream organization theory. In this mini-conference we will explore innovation within creative industries, covering areas such as design, music, and digital culture.

When: Wednesday, May 4th, 2016, 13:00-18:00

Where: University House Professors Road, **Lower East Conference Room** (see map below)

COSM Workshop 'Innovation & Creativity'



Program

Lunch & Registration – 13:00-14:00

Session 1 – 14:00-15:30

Joeri Mol (**Chair**)

- Gerda Gemser (RMIT)
- Noah Askin (INSEAD)

Coffee & Tea - 15:30-15:45



Session 2 - 15:45-17:15

Gerda Gemser (**Chair**)

- Sarah Pink (RMIT)
- Graham Sewell (U Melbourne)

Drinks - 17:15-18:00 (courtesy of RMIT)

Session 1

**The interplay between intuition and rationality in innovation decision-making:
A paradox perspective**

Giulia Calabretta, Gerda Gemser & Nachoem M. Wijnberg

Abstract

Both intuition and rationality can play important roles in innovation decision-making. However, a framework that specifically accounts for the interplay between intuition and rationality is still missing. This study addresses this gap and derives a 'three-step' framework for managing the interplay between intuition-rationality through paradoxical thinking. To develop such a framework, we studied seven innovation projects involving an innovating company and design professionals from design consultancies hired to assist in the innovation process. Our empirical data suggest that management of the interplay between intuition and rationality starts with preparing the ground for paradoxical thinking by creating managerial acceptance for the contradictory elements of rational and intuitive approaches to decision making. The process then continues by developing decision-making outcomes through the integration of intuitive and rational practices. Finally, the outcomes of paradoxical thinking are embedded into the organizational context. For each step of the model, we indicate a set of practices that, by leveraging intuitive or rational characteristics of decision making, practitioners can use to deal with this cognitive tension in the different steps of our model.

Categories, Classification, and Taste: Towards a Cultural Theory of Markets

Michael Mauskapf, Noah Askin & Claus Weber

Abstract

This paper reconsiders (1) how markets are structured, and (2) how these structures shape consumer choice and taste. Existing research in the sociology of markets focuses on the role social-symbolic categories play in the classification process, but this work largely ignores the material features associated with products themselves. We offer and develop a cultural approach to market structure by theorizing the constitutive roles of *category labels* and *product features* in audience classification. Unlike category labels, which signal largely taken-for-granted group memberships, features position products in relation to one another, generating a latent network of associations that may or may not align with prevailing categorization schemes. We then propose several contingencies to explain when and how audiences use these signals to navigate the market and make consumption decisions.

D-FUTURES: refiguring innovation and creativity

Debora Lanzeni, Sarah Pink & Elisenda Ardevol

Abstract

In this paper we interrogate the relationship between innovation and creativity, as it is played out in the digitally oriented creative industries. In doing so, we argue that dominant understandings of innovation need to be refigured through a processual account of the world. This approach attends to the emergent and ongoing nature of creativity as part of human activity in the world. It depends on an understanding of the world, human activity and the nature of things and processes that is ontologically distinct from understandings that purport to be able to measure and monitor innovation as an outcome or an achievement. We demonstrate how this refiguring of our understanding of creativity and innovation might be played out in two ways. First, through a processual theory of digital materiality and second, through examples of how processual understandings are increasingly being acknowledged by organisations and by practitioners in the creative industries for whom discourses of innovation as a measurable outcome are not productive or useful. Yet, because definitions of and discourses of innovation, that associate innovation with economic growth persist, their relationship with processual views of creativity involves sets of interdependencies that need to be accounted for.

**Uptown Top Ranking:
Riddims, Genres, and Social Networks in the Jamaican Music Industry since
independence in 1962**

Graham Sewell & Joeri Mol & Eric Quintane

Abstract

As part of the cognitive turn in institutional theory (cf. DiMaggio, 1997; Scott, 2001; Zucker, 1977), organizational scholars have become increasingly interested in the dynamic nature of genres and the mechanism of categorical change in cultural artefacts. Popular music has been one of the artefacts to receive sustained attention, not least because its genres seem to be so fluid and amenable to hybridization. In this paper we examine the changing genres of Jamaican music as they present an interesting paradox: Jamaica is famed for being one of the world's most important engines of musical innovation yet this is largely built on the recycling of enduring and familiar musical motifs or "riddims." We develop an explanation that resolves this apparent paradox by focusing on three aspects of the organization of the Jamaican music industry: (1) the legal framework of property rights in Jamaica; (2) and as a corollary of (1), the local reliance on the "dancehall" scene to monetize music production; and, (3) the importance of producers (rather than singers and musicians) as the primary artistic innovators in the industry. We use publically available databases compiled by Jamaican music enthusiasts to chart the persistence of riddims across changing genres over fifty years and use social network analysis to show that key music industry producers become the key hubs through which other industry participants collaborate.

Getting there

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