Managing Creativity at Workplace:

Ways to Foster it as an Integral Part of an Organization

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ABSTRACT

The work presented here focuses on the importance of Creativity at the Workplace and roles different stakeholders play to foster the same in an organization. It also emphasizes the need for organizations to focus on creativity driven growth. Some of the many reasons for an organization to have a creativity- driven growth could be to develop a sustainable advantage over its competitors, to keep its knowledge workers engaged by introducing them with challenging aspects of business continuously or to utilize the potential of its knowledge workers to the maximum. Apart from the importance, roles of different stakeholder and need for creativity driven growth, work presented here discusses different methodology and frameworks which help the organization to understand whether creativity and innovation are going concern at their workplace or not.

Keywords: Creativity, Knowledge workers, sustainable advantage, Innovation

I.   INTRODUCTION

The paper focuses on how creativity and innovation in an organization can contribute to organizational effectiveness as well as how it can provide a competitive advantage by taping the competencies of the HR system. The paper further discusses various HR practices that can contribute to promoting the cultures and climate for fostering creativity among the employees and its practical implication on the managers. In the article, a clear distinction between culture and innovation has been explained. Both the terms are often used interchangeably; the writer describes thatinnovation includes several processes such as problem recognition, idea generation, and idea completing and prototype production. It includes such activities as the generation of new ideas, evaluation of ideas, idea development and implementation whereas creativity, on the other hand, is referred to as the process of idea generation alone.

II.   METHODOLOGY

We have conducted secondary research by referring to several articles and research papers published, to gain more profound insights and to develop a better understanding of "Managing Creativity at Workplace" and its relative importance. Insights gained out of the readings have been presented in the subsequent section. On the basis of the insights gained we used grounded theory approach to conduct an in-depth interview of the executives working at two different firms, one of the firms is Flipkart and other is Mahindra. We have used these two firms in particular because we wanted to observe how the distinct geographical presence and firm's diversification impact the creativity and innovation at both the firms. Apart from the firm level comparison we also wanted to observe the level of correlation between theory and practical by comparing the insights gained from the literature survey and in-depth interviews.

III.   ABOUT THE ORGANIZATION

Flipkart, a well-known name in the technology space and one of the fastest growing companies, it touches virtually every person's life right from the beginning of the day until the person hits the bed. It's not just the technological advancements what other organizations can learn from Flipkart, but it has much more to offer to other organization in terms of managing creativity at the workplace.

Flipkart is off the chart if we see the company's stats in terms of employee happiness and initiatives for creativity driven growth. Flipkart employs the Chief Happiness Officer, who takes care of the needs of all employees. There is a lot we can learn from this technology giant. Therefore, we have chosen this organization to understand if we can learn more about Flipkart's creativity initiative then what is usually published in daily journals.

IV.   LITERATURE SURVEY

Qualities like basics of innovation which might attract a manager towards creativity and innovation at the workplace can also prove to be a significant weakness. The classical approach can be delusional for managers because it does not take into consideration factors like complexity and emergence.

Thus, it might give false hope to a manager that innovation is predictable and controllability. The very first chapter of the book Havard Business Essentials on Managing Creativity and Innovation is based on the assumption firstly, that incremental and radical are discrete entities. As Carlisle and McMillan (2006) suggest that a complex system does not distinguish between both, instead it adapts to its evolving ecosystem in such a

manner that it appears beneficial in the current landscape. Secondly, "timeline" itself recognizes dimensions like time and performance to distinguish between choosing a radical and incremental innovation (Bilger, 2006).

"The S-Curve: An Established Technology and a New Rival" suggests that radical innovation requires the higher expenditure of time and money than it needs for incremental innovation. Taking into consideration how much time and money an organization wants to invest, it might choose either of the ways among the radical or progressive innovations. Apart, from the organization's capability, an organization's pursuit for radical or incremental innovation is also defined by the existing societal and economic conditions.

For instance, development in cellular technology is considered to be incremental. However, Rheingold (2002) argue that apart from the radical and incremental approach, a fractal interpretation approach can also be used to foster innovation at the workplace.
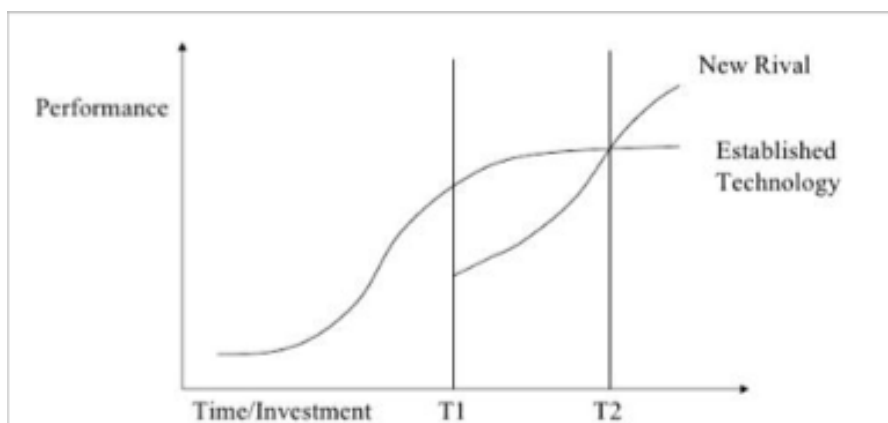

Fig1: S-Curve: An Established Technology and a New Rival

Managing creativity provides an opportunity for an organization to use its knowledge workers to foster creativity in their organization. However, authors suggest that creativity and innovation can be achieved through sequential steps (Taylor, 2006) where managers play a vital role to push the organization up to the threshold of creativity edge.

Creativity and Innovation: Exploring the Role of HR Practices at Workplace

In a dynamic environment, where the changes in economies and technologies are quite rapid, it becomes a challenging task to manage an organization effectively. Hence, in such a scenario the success of an organization highly depends on creativity and innovation. The authors have further explained that how vital it has become for organizations today to focus on skills, and behaviours of the employees to enhance their performance which eventually has an impact on the overall performance of the organization. To encourage the employees to be creative, organizations should empower them which could be done through flexible HR practices. A

strategically proactive HR creates a culture of innovation and creativity. In the paper, the writers further explain the importance of organizational culture in stimulating innovative behaviour. Hence, one of the most crucial tasks for the HR system is to create a friendly and positive organizational culture. Overall, a particular type of organizational change is required so the innovative and entrepreneurial behaviours could be encouraged. These changes involve changes in shared perceptions and interpretations of specific domains by the members of the organization. The changes should be aligned with the strategies of the firm. To manage and encourage creativity in any organization, it is necessary to build up a culture that promotes innovation and entrepreneurship. Therefore the HR system should consciously aim at altering employees schemes towards innovation which would lead to creative culture.

The paper also discusses various types of culture and their outcomes. For example, both group culture and development culture is related to the commitment of employees in an organization. It is suggested in the paper that an organization aiming to build an innovation culture should have a development culture. Further, the article indicates that an internally consistent HR system which emphasizes investing in human capital, compensating people for performance, and committing to team development is critical for the success of innovation-oriented firms. Another way to enhance creativity in an organization is by adjusting the work innovation environment, two categories of the environments are discussed in the article stimulants and obstacles. Stimulants refer to support from the workgroup, encouragement from the manager, availability of sufficient resources whereas obstacle refers to the organizational impediments and workload pressures. Hence, the innovation enabler in the work environment acts as a key to foster creativity and innovation within organizations.

Paradoxes In Managing Creativity- An Embracing Act

This article mainly concentrates on identity the practical tensions, mixed messages and oppositions that characterize the management of organizational creativity. The author took three successful organizations and how these organizations embrace the paradoxes resulting from these tensions. Success lies in admitting the interdependency of the contradictory tensions intricated in these six paradoxes rather than in treating these tensions as a separate phenomenon.

The organizations are more focusing on unshackling the employee's creativity within their working environment. Customers are becoming more demanding rather than loyal to the product or brand, so one strategic move for the organizations is shorter product life cycles and fuel the creativity in the employees by overcoming the common paradoxes in the organization.

Earlier creativity focused on personality criteria and biological information to decide upon the creative behavior. But because of perpetual improvement, it is moved from individual to group behavior and then to the

organizational level. It will explore creativity in an organizational setting and working environment. Other processes including empowerment, participative leadership, discretion, work culture, reward systems, and adequate resources as a factor that encourage employees to increase their creative contribution.

Lewis substantial review of organization studies recognizes three common types of paradoxes within the work setting. Those are learning, organizing and belonging in the work environment. The paradox of Learning: it rotates around the operations of sensemaking, innovation, and transformation that release interwoven tensions between old and new.

The paradox of organizing: it highlights the contradictory yet concurrent demands for control and flexibility. They are normally obvious in studies of organizational performance, empowerment, and formalization.

The paradox of belonging: it suggested that multifaced relationships between self and other, stressing the challenging nature of individuality, group boundaries, and globalization.

The author chose three companies for research and collecting data. He used inductive research design to describe and translate into useful meaning.

Corporate Identity Consultancy

It was formed in 1965 and employed 160 staff across the globe

The research involved in-depth interviews with the consultants, graphic designers, project managers, senior executives and the founders of the company.

Multidisciplinary Design Consultancy

The multidisciplinary design consultancy formed in 1986 at Glasgow with 15 employees.

The research involved in-depth interviews with designers, project managers, and heads of departments and the founders of the company. These were conducted throughout two months. Interview findings were complemented by observation.

Architectural Practice

It was founded in Edinburgh in the late 1950s

The research involved in-depth interviews with employees and the company director. Interviews were conducted throughout two weeks. Interview findings were complemented by observation.

By acknowledging and solving the paradoxes elaborated in managing organizational creativity, managers and project leaders can obtain a broad view of dynamics lies in creative environments. But then also they need to be

very cautious and systematic in the way they proceed towards these tensions; otherwise, organizations are probably to immerse into havoc.

Based on our understanding of managing creativity based on the article. Leadership to Creativity and Management of Innovation? The Case of the "Innovation Club" in a Production Company

In any industrial organization, operation, production, and manufacturing play a significant role in overall processes. These type of organizations have a mechanistic organizational structure combined with systematic procedures to ensure good quality of products. Hence, in most of the industrial organization's innovation, entrepreneurship and creativity are rarely used. Standard methodologies such as Total quality management, Theory of constraints, six sigma, and lean manufacturing are mostly used to achieve good quality, but there is no room for creativity. This paper present provides a technique that provides a system that gives an extensive reaction to the authoritative and cross-hierarchical procedures expect to help development.

This article presents a framework which is known as "An integrative framework for creativity and innovation." It emphasizes that creativity and innovation both are important for the firm. Fruitful innovative companies exercise the activities in the following domains: Innovation, networks, internalization, organizational learning, and growth. A far-reaching structure proposes that imagination is upheld by authority while the board bolsters development and can accomplish great prompt outcomes, just the mix of the two empowers a progressing fruitful usage. The following framework presents the integrative framework for creativity and innovation.

Fig2: An integrative framework for creativity and innovation

Leadership is represented in green lines whereas management is represented in blue lines. Beginning with opportunity identification, organizational leaders create an environment which has trust, curiosity, and tolerance of diversity. In this kind of condition, the worker continually searches for better approaches to get things done and to enhance the procedure, the item or the workplace.

This framework which showcases leadership for creativity and management of innovation makes a constant procedure that drives an association to brilliance, quality, and innovative soul. Even though the framework can be connected in an association, it is mainly testing in an industrial association. In the cutting edge industry and R and D foundations, we are utilized to see innovative projects that are created by eager analysts and risk-seeking managers. In any case, the workplace in an industrial, production and manufacturing companies is described by a strong various levelled structure in which fundamental techniques are entirely followed to guarantee the exact creation of the predetermined item, sticking to quality, usefulness, calendar, and cost. Subsequently, actualizing the integrated system of inventiveness and development in this kind of condition is significantly more requesting, and yet, it is typically substantially more fulfilling.

Creativity in research and development environments: A practical review

The author considers creativity as 'pre-innovation' and associates the requirement based on the type of organization. Special attention is given to the R&D sector, as creativity is a pre-requisite there, essential for scientific or procedural innovation. According to Heinze (2007), there are five creativity types. He defines types as a new idea, a new phenomenon, new methodology, an instrument, and formation of Laws. The models of creativity as per the literature are two, namely: Componential Theory of Individual Creativity (Amabile 1997), which focuses on creativity, creative thinking, and intrinsic motivation and

Sequential Models where Wallas (1926)defines stages as preparation, incubation, illumination, and verification, which describes the stages of creativity or generation of an idea as per theoretical models present. Search for ideas in associative memory (SIAM) modelclassifies memory, active for creativity into two types, i.e., Long Term Memory and Dynamic Working Memory. It describes the generation of an idea using these memory types, via clues and image activation by probabilistic processes.

The author also establishes a direct relation of motivation (intrinsic as well as extrinsic) with creativity. Mumford (2000), Heinze (2007) and Baer at al. (2003)had different approaches to explain the relation, which lead to a further look into reward schemes. Although there has been significant growth in the technological domain, the author believes that how technological innovation takes place has not changed significantly. The process of idea generation involving groups is taken up in the paper for further research.

A classification based on size suggests that smaller groups are more effective in bringing out the creativity element, as it reduces the complexity of formal structure and time consumption, Strictness cutting the emerging creativity. It also suggested that the stable group structures decrease creativity, and changing environment supported the same, e.g., adding new members, the different background of members, complementing skills, etc. These features are shown using a fish-scale model and Venn diagram. Based on the influence of the leader, creativity is seen to have increased when personal freedom is given to the group, and generic goals are set to allow procedural freedom. Motivating and connecting the team needs to the superiors are two traits of an effective leader. Another important influencing factor is Creativity techniques adopted, such as brainstorming. The effectiveness of Electronic Brainstorming is seen to have improved the idea generation. DeRosa, Smith &Hantula (2007)have given the benefits accumulated by use of EBS.

Organizational Culture and the Employee perception of the environmental conditions also influence creativity. The culture can be represented by four quadrants as shown by Cameron & Quinn (1999). The environment which fosters participation, freedom of expression and gives importance to performance standards is conducive of creativity.

V. CONCLUSION

We can observe a high level of correlation between what researchers suggest to foster creativity at the workplace and what industries do as a practice to ensure creativity driven work culture at the workplace. Not just the theory and practical implementation go hand in hand, but we also observe that many companies are working on similar lines to foster creativity at the workplace. Though the industry leaders in terms of innovation to differentiate themselves by some unique initiatives; but if we look from the bird's eye view, all industries which tend foster creativity and innovation at workplace tend to follow the same well-established theories. Some of the well-established methods to foster creativity at the workplace are as follows:

- Consistently involve employees in a more complex and diverse range of projects
- Strive to drive out the fear of insecurity
- Create a sense of ownership
- Create a community of trust and openness
- Reorganize previous knowledge into new forms, shapes, and processes
- Promote a culture that accommodates both incremental and ground-breaking creative thinking
- Entrepreneurial behaviours should be encouraged to motivate the employees and build up an innovative culture

VI.   RECOMMENDATIONS

Though the organizations we studied are doing great in terms of fostering innovation and creativity at the workplace through implementation of initiatives which are at par with industry standards. However, when it comes to continuous growth and improvement, then there is no limit to it because nothing is perfect and everlasting in today's VUCA world. Competitive advantage today will become obsolete tomorrow; therefore organizations like Mahindra and Flipkart have to improve and evolve themselves over the time continuously. After the limited amount of interaction we had with the people working at both the organization, and after learning about the organizations' initiative from the secondary research we have come up we the following recommendations:

External Benchmarking

Mahindra & Mahindra has some of the initiatives which are at par with industry standards like its RISE initiative. However, the organization needs to work more rigorously towards the implementation of the same, and they can achieve the same by benchmarking its initiatives against companies like 3M, Google, and SAS.When it comes to Flipkart, it too needs to redefine its initiatives because of the current turmoil it is going through after being taken over by Walmart. Thus, for Flipkart as well as external benchmarking can be a way of redefining the creativity at its workplace.

Implementation of the dual-ladder system

It has been observed across the organizations that a technically sound person has to move towards the management aspect of the business irrespective of his love towards technological innovation to move up in the organization ladder. To resolve this issue, Mahindra can implement dual ladder system through which the person can hold dual designation which would ensure the employee's career progression in the organization as well as help them to continue the follow or do what interests them the most.

Customer needs and expectation as a central focus

Flipkart is known for its for customer-centric policy, it was the first e-commerce website which introduced "no questions asked return policy." Though Flipkart pioneered the art of customer centricity in Indian market but with the advent of competitors like Amazon in the Indian market; It has to rework on its policy to foster innovation which is visible to the customers instead of just focusing on the operational efficiency.

Second Chance- Management Support

Many a time's organizations scrap the project when they find it unsuccessful in the initial market test. However, management should not always go by the numbers at times they should use subjectivity instead of objectivity to support the product which can be a big hit in the upcoming future.

For instance, 3M's post it was not successful in the initial market study, but spite of this fact management allowed the development of the product, and later it proved to be one of the star product for 3M bringing in significant cash flow to the company.

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