

CREATIVITY IN THE MANAGEMENT FIELD IN BRAZIL: TRAJECTORY AND FUTURE DIRECTIONS¹

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ABSTRACT

This study systematically reviews Brazil's organizational creativity literature and discusses emerging themes that will enable the field's continued development. Creativity is related to developing and enhancing ideas and has been investigated over a broad scope of perspectives. A search was conducted in the SPELL electronic library from a gap identified in literature review research in the country. The results showed that the field is still young and endogenous, with few partnerships between authors. However, it was also evidenced that the research has gained strength in the last decade, with a tendency to grow. The most investigated themes were organizational creativity and team creativity. In addition, emerging themes such as sociomateriality, artificial intelligence, distributed creativity, polyarchism and ambidexterity, which can leverage the impact of organizational creativity research, are discussed. Finally, specific conditions of the Brazilian context are discussed and presented as a way for national research to contribute for theories of creativity in organizations. We used only the Scientific Periodics Electronic Library (SPELL). Thus, articles from national journals not part of this database were excluded. Further studies may expand research bases and focus on how the themes identified in the article impact organizational creativity and performance.

Keywords: Creativity. Organizational Creativity. Creative Economy. Systematic Review. SPELL.

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A CRIATIVIDADE NO CAMPO DA GESTÃO NO BRASIL: TRAJETÓRIA E DIRECIONAMENTOS FUTUROS

Este estudo realiza uma revisão sistemática da literatura sobre criatividade organizacional no Brasil e discute temas emergentes, que permitirão o desenvolvimento contínuo do campo. A criatividade está relacionada ao desenvolvimento e ao aprimoramento de ideias e tem sido investigada em um amplo escopo de perspectivas. Foi realizada uma busca na biblioteca Scientific Periodics Electronic Library (SPELL) a partir de uma lacuna identificada sobre estudos de revisão no país. Os resultados mostraram que o campo ainda é jovem e endógeno, com poucas parcerias entre os autores. No entanto, também foi evidenciado que a pesquisa ganhou força na última década, com tendência de crescimento. Os temas mais investigados foram a criatividade organizacional e a criatividade da equipe. São discutidos temas emergentes como sociomaterialidade, inteligência artificial, criatividade distribuída, poliarquismo e ambidestria, que podem alavancar o impacto da pesquisa em criatividade organizacional. São discutidas as condições do contexto brasileiro como forma de a pesquisa nacional contribuir com as teorias da criatividade nas organizações. Utilizamos apenas a biblioteca eletrônica SPELL, portanto, artigos de revistas nacionais que não fazem parte desta base de dados foram excluídos. Novas pesquisas podem ampliar as bases de pesquisa e focar em como os temas identificados no artigo impactam a criatividade nas organizações e em suas atuações.

Palavras-chave: Criatividade. Criatividade Organizacional. Economia Criativa. Revisão Sistemática. SPELL.

CREATIVIDAD EN EL CAMPO DE LA GESTIÓN EN BRASIL: TRAYECTORIA Y DIRECCIONES FUTURAS

Esta investigación realiza una revisión sistemática de la literatura sobre creatividad organizacional en Brasil y discute temas emergentes que permitirán el desarrollo continuo del campo. La creatividad está relacionada con el desarrollo y refinamiento de ideas y ha sido investigada desde una amplia gama de perspectivas. Se realizó una búsqueda en la biblioteca Scientific Periodics Electronic Library (SPELL). Los resultados mostraron que el campo aún es joven y endógeno, con pocas asociaciones entre los autores. Sin embargo, también se evidenció que la investigación tomó fuerza en la última década, con una tendencia ascendente. Los temas más investigados fueron la creatividad organizacional y la creatividad de equipo. Además, se discuten temas emergentes como la sociomaterialidad, la inteligencia artificial, la creatividad distribuida, el poliarquismo y la creatividad ambidextra, que pueden aprovechar el impacto de la investigación sobre la creatividad organizacional. Las condiciones específicas del contexto brasileño son discutidas como una vía para que la investigación contribuya a las teorías de la creatividad en las organizaciones. Utilizamos solo la biblioteca electrónica SPELL. La investigación adicional puede ampliar las bases de búsqueda y centrarse en cómo los temas identificados en el artículo impactan la creatividad en las organizaciones y en sus actuaciones.

Palabras clave: Creatividad. Creatividad Organizacional. Economía Creativa. Revisión Sistemática. SPELL

INTRODUCTION

At the international level, the field of organizational creativity has been constituted as broad and plural (Castillo-Vergara; Alvarez-Marin; Placencio-Hidalgo, 2018), with increasing numbers of research with the exploration of various research perspectives, as review research has indicated (Anderson; Potocnik; Zhou, 2014; Mejia; D'ippolito; Kajikawa, 2021). Although they may vary in focus, these reviews generally seek to overview the field, establish patterns, themes of interest, predominant types of research, leading authors, and most prominent journals, among others. Muzzio (2022) analyses research on creativity in the Latin American context. Dharmani, Das, and Prashar (2021) present a study on creative industries. Williams, Runco and Berlow (2016) studied themes, impacts and cohesion of research on creativity.

This international interest is justified due to creativity's potential for organizational competitiveness (Stojcic; Hashi; Orlic, 2018). In the Brazilian context, organizational creativity is a relatively young field of study. Despite this short trajectory, research in the field shows promise and a tendency to grow, contributing to the consolidation at the local level.

Literature review research has proven helpful in identifying the focus of research in a field, the primary means of dissemination, and who else contributed to the construction of the field (Tranfield; Denyer; Smart, 2003). However, a preliminary examination did not identify any review work on organizational creativity that would map publications on the subject in Brazil. Therefore, this was the initial motivation for this study. In this sense, this article is based on the following question: How has research in the field of organizational creativity evolved in Brazil? Thus, it aims to present the trajectory and discuss the development of research on creativity in the management field within the Brazilian context.

Research produced in a country should not be dissociated from the international context. However, there is also a local reality that must be understood and, in this case, still constitutes a gap, mainly because, to a large extent, articles published in Brazilian journals are not included in international reviews, given that only a tiny portion of this universe is indexed in major international databases.

Thus, this study is justified, initially, due to the lack of available literature reviews in organizational creativity. A second justification is that mapping and elucidating how research on organizational creativity has been conducted in Brazil may offer essential data and provide insights and emerging focuses of interest, contributing to the collective effort of expanding the

impact of what is produced in the country. Finally, the third point highlights the importance of analyzing creativity contextually as it is also influenced by the cultural elements (Csikszentmihalyi, 1988) of the country where the creative product is generated (Zhou, 2006).

Researchers, professors, students, organizational leaders, and public managers can benefit from this study and use the results presented to support academic or managerial decisions. For example, by elucidating predominant themes, academics can strengthen these themes or establish efforts towards emerging themes that will advance the field. For managers, results from organizationally focused studies may indicate paths to improve creativity decisions.

A review of publications in the field was conducted at the Scientific Periodics Electronic Library (SPELL) of the National Association of Graduate Studies and Research in Administration (ANPAD). This choice was made because it is the Brazilian space that brings together the most significant number of journals in management. The research covered the entire temporal availability of the mentioned library. In addition, primary identification data was analyzed, and publications were associated by classification to establish an x-ray of what has been produced. Finally, an analytical discussion focuses on the results and discusses possible paths.

1 THE FIELD OF ORGANIZATIONAL CREATIVITY - A BRIEF ANALYSIS

Creativity is the process of generating and enhancing new and valuable ideas capable of producing results that represent a competitive advantage for organizations (Amabile; Pratt, 2016). However, this idea generation is a complex activity associated with an unstable and risky context (Mannucci; Perry-Smith, 2021).

The field is marked by plurality, as one can verify in the very definition of creativity. A review of 400 articles (Slavich; Svejenova, 2016) identified the main definitions concerning the phenomenon: Creativity is linked to the quality of a product or a solution produced within an organization and publicly acknowledged as new and helpful. Second, it is an individual cognitive process in which distinct elements are connected to a whole. Third, it is an organizational process that enables something new to exist. Fourth, it is a social process that unfolds in interaction. Fifth, it is a significant transformation of existing elements that changes an organization and/or a field. Finally, it is a behavioral, cognitive and emotional engagement process by an individual or group in a productive task (Slavich; Svejenova, 2016).

In the social context, creativity has been analyzed in research on necessary configurations, the social actors involved, facilitating conditions, and necessary relations of existence in the contexts of creative cities, the creative economy or multicultural creativity (Ponzini; Rossi, 2010; Zhou; Hoever, 2014). In the organizational context, creativity has reached a higher status of interest because it is a phenomenon that enables competitiveness from the moment that an efficient creative process favors innovation and, consequently, competitive organizational power (Stojcic; Hashi; Orlic, 2018).

Within the social perspective, in which organizations are inserted, creativity is developed through mechanisms of generation and legitimation of ideas that need approval and operational support, which is achieved through network relationships (Perry-Smith; Mannucci, 2017). However, recent analysis on the use of weak and strong ties of relationship networks highlights emerging conditions on how and under what circumstances each of these ties is appropriate and under what specific situations of idea creation or development each is best suited. This stems from conditions that individuals only sometimes access suitable ties, which can lead to barriers to idea development. Although individuals have a vast network of relationships, they access a relatively small number of contacts. Thus, individuals with many ties may find it difficult to manage access to such connections, making the creative journey even more challenging (Mannucci; Perry-Smith, 2021).

Research in organizational creativity has been focused on various aspects. One example is the factors or practices that facilitate or inhibit creativity and the necessary managerial support. A second example concerns knowledge and the establishment of networks of relationships to create, support and transfer knowledge. A third example focuses on how structure and strategies can be most effective for creativity. Studies also link firm size, resources, organizational climate, and culture. All these studies seek to establish mechanisms, practices or required needs and their links with creativity (Anderson; Potocnik; Zhou, 2014). Research still focuses on multidisciplinary teams to enhance the generation of ideas (Ness; Dysthe, 2020). Other analyses focus on the phenomenon from a collaborative construction, such as the use of crowdsourcing (Karachiwalla; Pinkow, 2021) and open creativity (Muzzio; Gama, 2021; Muzzio; Gonçalves; Costa, 2023), which concentrates on the generation and enhancement of ideas with external agents.

Regarding the level of analysis, research on creativity has investigated the individual, the group, the organization and the social context (Anderson; Potocnik; Zhou, 2014) from a methodological framework involving positivist, interpretive and critical research. Concerning

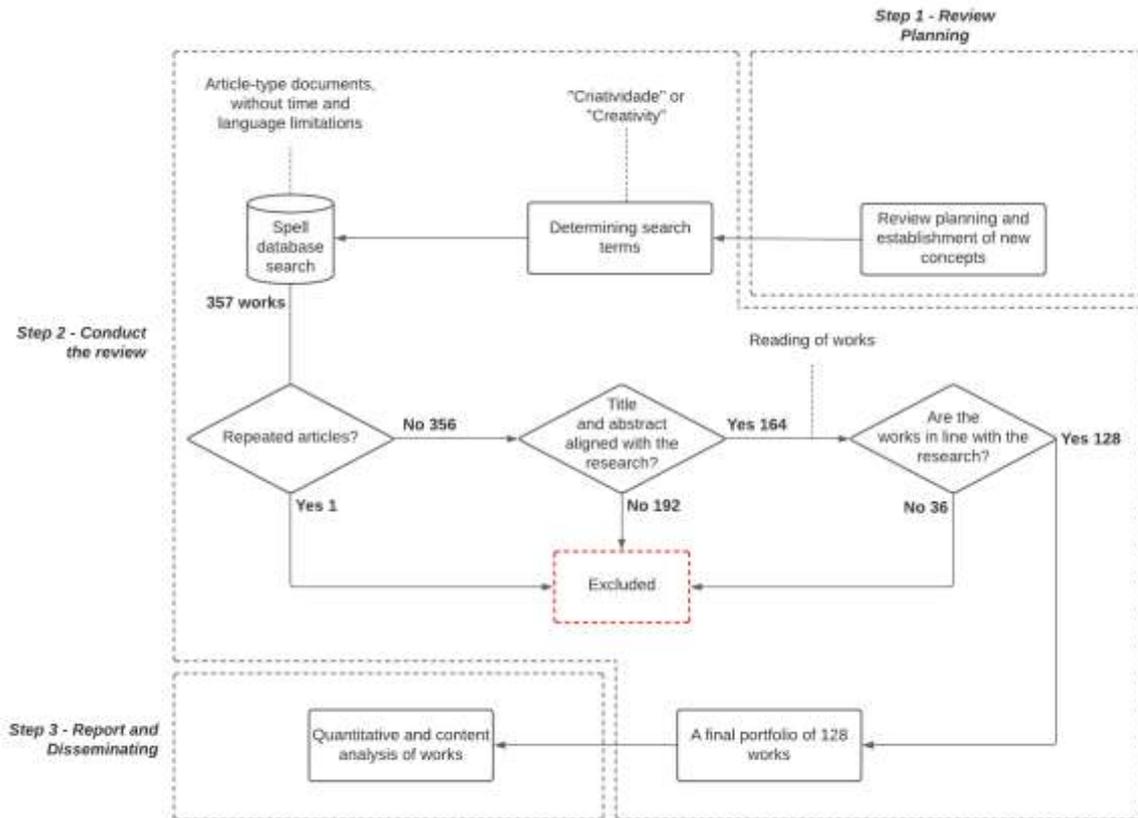
the main theories of the field, the Componential Theory of Creativity, the Interactionist Theory of Organisational Creativity, and the Creative Theory of Social Action are central to the field (Anderson; Potocnik; Zhou, 2014).

In terms of application segments of organizational creativity, the field of the creative economy stands out. Although organizational creativity has general application, creative economy emerges as a prime context. This segment has been the object of interest of numerous research studies (Christopherson; Rightor, 2010; Adler, 2011), whereby creativity is at the productive core, thus defining the generation of economic value. The field initially emerged in England (DCMS, 1998), and today it reaches a global scale. The consolidation of the creative economy was provided by the acknowledgement of its ability to generate economic value and its contributions to the cultural field (UNESCO, 2018). Furthermore, the creative economy is consistent with a post-industrial capitalism and culture economy context (Scott, 2010; Silva, Fernandes, and Paiva, 2020).

2 METHODOLOGICAL PROCEDURES

To produce a literature review of Brazil's organizational creativity research and discuss emerging themes that will enable the field's continued development, a systematic literature review was conducted in three stages: i) planning the review; ii) conducting the review; and iii) reporting and disseminating research findings (Tranfield; Denyer; Smart, 2003). Figure 1 summarizes the process adopted. Initially, the need for the review was identified due to the lack of literature, which led to the choice of the field of creativity within Brazil's management context. Next, the review protocol was defined and detailed below. Subsequently, studies were identified, and those that fit the established criteria were selected. Finally, data were extracted and treated with the support of Excel and then reported and analyzed.

Figure 1 - Articles selection process



Source: elaborated by the authors (2022).

The following delimitation criteria were employed: The use of SPELL was defined due to its broad scope in the field of management in Brazil. The entire period of SPELL availability was established until September 2021, and as for the final portfolio, the analyzed period started in 1979. The type of publication analyzed was article, excluding editorials, book reviews and teaching cases. The search terms used were “criatividade”, “creatividad”, and “creativity” in the title, abstract, and keywords. The languages of the search terms were Portuguese, English, and Spanish. The first search stage resulted in a total of 357 articles. These were exported to Endnote software in order to check for duplicates. Although the search was conducted in only one database, it was possible to notice the existence of journals in which the article was published in Portuguese and English. Thus, one document was excluded, for it was published in both languages, resulting in 356 articles.

In the first round, the reading of titles and abstracts was performed. This process excluded 192 studies that were not aligned with the research focus, despite using the term creativity. For instance, in some cases, creativity was treated only as a result or facilitator of another phenomenon, such as innovation and entrepreneurship. This step led to a total of 164

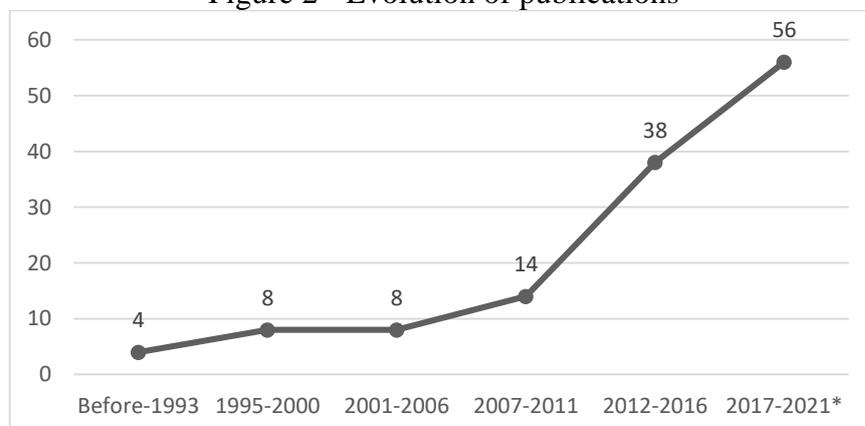
articles. A more refined reading of these 164 articles was conducted in a second round, and a critical analysis of the articles' suitability vis-à-vis the objective was performed. At this stage, after in-depth reading, articles that were not directly related to organizational creativity were discarded, for instance, articles on creative manual dexterity or craft work. In this stage, 36 documents were excluded. Thus, 128 articles were used as the final portfolio of this investigation.

The following identifying criteria were used: authors, year of publication, number of authors, number of institutions, countries of affiliation of the authors, journals, level of analysis, clusters of interest and classification in Qualis/CAPES 2016-2020 in all its strata. Regarding Qualis, the current classification of the journal at the end of 2021 was used, although, in the year of publication, the journal could belong to a different classification.

3 RESULTS AND DISCUSSION

Figure 2 illustrates the evolution of the number of published articles over time. The oldest article was published in 1979, but the field has shown strength only in the last decade, with 95 of 128 articles published. The results evidenced a significant increase in research interest over the last 10 years and with an upward trend, following a more productive scenario that has occurred internationally (Mejia; D'ippolito; Kajikawa, 2021) and concretizes the perceived recognition of the importance of creativity for organizations (Stojcic; Hashi; Orlic, 2018).

Figure 2 - Evolution of publications



Source: research data (2022).

Note: the selected articles of 2017-2021 were published up to november, 2021.

As to the authors with the most significant number of articles incorporated in this research, Table 1 illustrates that Muzzio, H. has 9 publications and D. Schreiber and M. F. B. Faria have 5 articles each. The table also indicates that E. M. S. Alencar's publications occurred in the 1990s. M. F. B. Faria has also published in this moment of formation of the field and recent years. The other authors concentrated their publications in the last 6 years, mirroring the expansion in the field.

Table 1 - Authors with more publications in the field

Order	Author	Articles	Years of Publications
1	H. Muzzio	9	2015; 2015; 2017; 2018; 2018; 2018; 2019; 2021
2	D. Schreiber	5	2018; 2019; 2020; 2020; 2021
2	M. F. B. Faria	5	1996; 1998; 2007; 2015; 2020
4	F. G. Paiva Júnior	4	2015; 2018; 2019; 2020
5	E. M. S. Alencar	3	1996; 1998; 1998

Source: research data (2022).

Regarding the journals with the highest number of published articles, Table 2 shows the leadership of RAUSP Management Journal with 10 papers and a balance among the other journals with 6 and 5 published articles. This data evidenced a wide distribution in the means of dissemination of the field if one considers that the journals in the Table 1 published 36 articles, and the other 92 articles are distributed in various journals. Unlike the international scenario in which it is possible to find journals with a clear focus on creativity, Brazilian journals are more generalist, which helps explain this distribution. Furthermore, the field's current consolidation process and evidenced interest indicate the relevance of making available a journal that focuses exclusively on the scope of organizational creativity. Regarding journal classification at Qualis/CAPES, four of the six journals are classified as A2, highlighting the interest of the best Brazilian journals (where there is no A1 in the Management area) in publishing on this topic.

Table 2 - Journals with more publications in the area

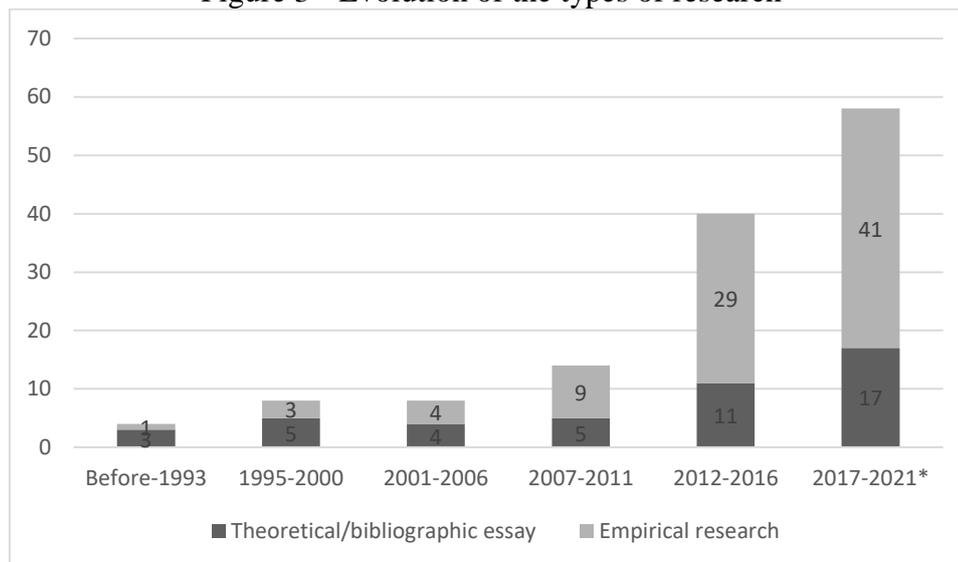
Publication outlet	Number of articles	Qualis CAPES
RAUSP Management Journal	10	A2
Revista de Administração da UFSM	6	B2
Revista de Administração Pública - RAP	5	A2

Revista de Administração de Empresas - RAE	5	A2
Revista de Administração Contemporânea - RAC	5	A2
Revista de Administração da UNIMEP	5	B2

Source: research data (2022).

Theoretical and literature review research papers have the condition of extending the frontiers of thought in the field, being an adequate means of conceptual discussion and emergence. On the other hand, empirical research plays a preponderant role in the academic context when it analyses reality and offers practical examples to organizational managers, constituting means of proving theoretical evidence. Concerning the division between empirical and theoretical work, Figure 3 shows that the field in Brazil mirrors the international context by producing a more significant number of empirical papers.

Figure 3 - Evolution of the types of research



Source: research data (2022).

Note: the selected articles of 2017-2021 were published up to ovember, 2021.

Table 3 illustrates the number of authors per paper, the partnerships between authors and nationality. Most of the articles were produced in pairs (50). As for partnerships, articles produced without external partnerships prevail, i.e., authors from the same institution (29). It was also evidenced an ample production made by Brazilian authors (283), here included the articles written individually.

Table 3 - Information on the authorship of the articles

Authors	Quantity	Relationship between authors			Nationality	
		Without external partnership	National external partnership	International external partnership	Brazilian	Foreign
1	23	23	-	-	18	5
2	50	29	15	6	90	10
3	32	17	11	4	87	9
4+	23	11	6	6	88	13
Total	128	80	32	16	283	37

Source: research data (2022).

Table 3 also shows a picture inconsistent with the international scenario, and reflects a context we can classify as endogenous. In addition to the existence of individual articles (23), partnership articles (2, 3, and 4+) occurred mainly with peers from the same institution (57). National partnerships prevailed when partnerships occurred with authors from different institutions (32). These data emphasize the existence of an endogenous field, with reduced partnerships between authors from different institutions and low international collaboration. However, the endogenous field reality can be changed. Partnerships can mean access to complementary knowledge and synergies and can increase the quality of research. In terms of international collaboration, this picture is even more critical. It is acknowledged here that partnerships are made, and articles are published in international journals, which were not reached by the delimitation of this research. Therefore, it is possible to advocate the pertinence of a greater exchange in the field. Furthermore, the intensity of using the network of relations strategy (Gulati; Nohria; Zaheer, 2000) with its synergistic effect may broaden the access to resources and tacit knowledge that would benefit the Brazilian field.

Table 4 shows the institutions with the most articles published, especially the Federal University of Pernambuco (UFPE), with 12 papers. Among the universities with the highest production, the data showed the strong participation of authors linked to public universities.

Table 4 - Information on production per institution

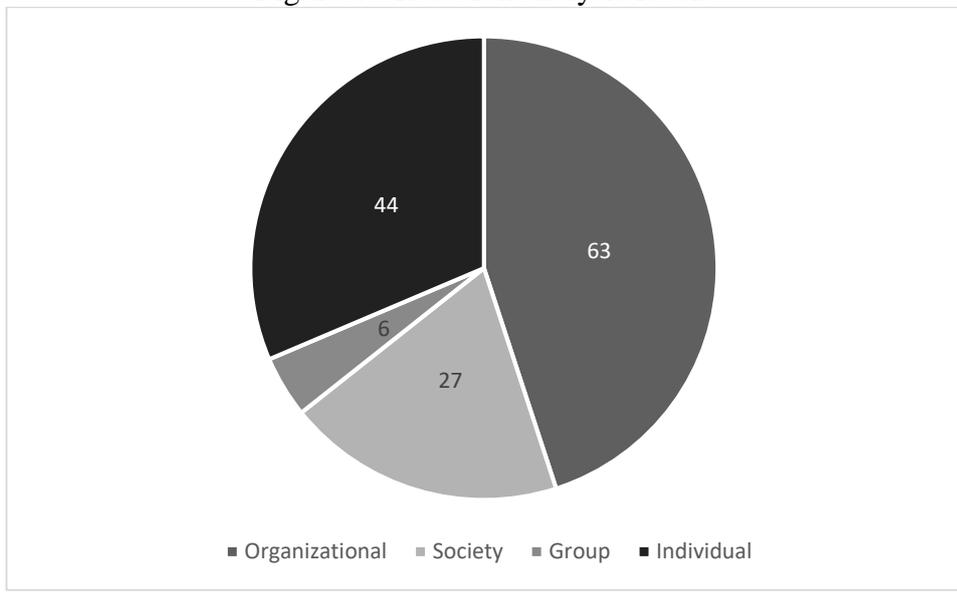
University	Number of articles
Universidade Federal de Pernambuco – UFPE	12
Universidade Federal de Santa Catarina – UFSC	10
Universidade Feevale	9
Universidade de São Paulo – USP	9

Universidade Federal da Bahia – UFBA	5
Fundação Getúlio Vargas – FGV	5
Universidade de Brasília - UnB	5

Source: research data (2022).

Concerning the level of analysis of the developed research (Figure 4), mirroring the international scenario, the organizational level prevails with 63 articles, followed by the individual level with 44 publications. In this specific analysis, some articles dealt with more than one level of analysis; in this way, the sum is higher than the number of 128 articles analyzed.

Figure 4 - Research analysis levels



Source: Research data (2022).

Regarding thematic research interest, the criteria adapted from Mejia, D’ippolito and Kajikawa (2021), who reviewed the field of creativity, was used. The authors clustered the articles employing the criteria of citation networks and text mining. They identified 11 main trends of interest. There was a need to adapt to the original clusters for this study. Given the focus of this research, clusters 5 (neuroscience of creativity) and 7 (creativity and mental health) were not included, and other clusters were not identified in the articles. Table 5 illustrates the results.

Table 5 - Identification of leading trends in creativity research (clusters)

Nº	Cluster Name	Articles	Notes
1	Organizational creativity and team creativity	63	It covers research on the factors affecting creativity and innovation in the workplace.
2	Creative cities / Creative Economy / Industry	29	Issues related to policies and urban design on individuals' lives and creative abilities. Focus on businesses and activities based on intellectual and cultural capital and creativity that generates economic value.
3	Idea generation	10	A plurality of research investigating how ideas emerge, with particular attention to idea generation in groups, such as through brainstorming or open innovation.
4	Social psychology of creativity	9	Primarily deals with factors affecting the creativity of individuals, theoretical work and the measurement of creativity.
5	Extending creativity	7	Refers to creativity training and strategies to enhance creative thinking within organizations.
6	Creative art and art therapy	4	Creativity as a means of healing, including art therapy and the connection between art and public health.
7	Other	6	-

Source: eSearch data (2022), adapted from Mejia, D'Ippolito and Kajikawa (2021).

The findings relate to the interest indicated by Mejia, D'ippolito and Kajikawa (2021). More publication was in the Organizational Creativity and Team cluster (63). In addition, the data highlighted the "Creative Cities / Creative Economy/Industry" and "Idea Generation" clusters in second and third place - third and fourth place, respectively, in the Mejia, D'ippolito and Kajikawa (2021) review, given that the "Social Psychology of Creativity" cluster appeared in second place. Despite this slight distinction, data evidenced that research interest in the Brazilian context reflects international scholarship.

4 DIRECTIONS FOR FUTURE RESEARCH

We will discuss paths that could be developed in future research on organizational creativity. Within the context of creativity, some themes present research potential that may be fruitful for academics by enabling dynamism in the scientific field and managers by offering tools or insights that may be applied to organizations.

4.1 Brazilian Creativity

Brazil is considered by popular imagination a creative country, especially regarding cultural manifestations such as carnival (Damatta, 1997) and what became known as *jeitinho brasileiro* (Barbosa, 2006). However, although the Brazilian people are deemed creative, and some research has depicted this issue (Fleith, 2011), there is a lack of works in the field of management and organizational studies that devote themselves to investigating the peculiarities of the national context that contribute to the creativity of individuals and Brazilian organizations.

In this sense, Brazilian researchers could advance knowledge on creativity by considering the salient elements of the cultural, economic, social and institutional dimensions that make up the country. The argument in this sense occurs because, in addition to creativity's universal aspects such as originality, there is evidence that creativity also possesses a contextual character, being dependent on cultural elements (Csikszentmihalyi, 1988) of a country or region (Zhou, 2006).

Brazilian organizations constantly suffer from a series of resource constraints. While on the one hand, this can be detrimental to creative processes, on the other hand, under certain circumstances, it can lead to inventiveness and creativity (Rosso, 2014; Romeiro and Wood, 2015). Although there is already developed literature on creativity in situations of resource constraints (Amabile; Hadley; Kramer, 2002; Kannan-Narasimhan, 2014), the context in which these constraints occur can lead to quite particular creative solutions. One avenue of research would be to understand how Brazilian organizations and creative professionals deal with such constraints during the creative process and how they influence, positively or negatively, creativity. From a practical point of view, this can contribute to understanding the Brazilian's problem-solving reasoning and the use of their cognitive resource, helping to develop indigenous theory about creativity. Creativity theory is mainly developed in the Anglo-Saxon context, although the creative process is influenced by local culture. Considering we are facing challenging scenarios and a lack of resources in the world because of economic and health crises, it is timely to explore our potential, from an academic and practical point of view, to create solutions for emerging problems.

An example of how Brazilians deal with restrictions in creative processes is the research developed by Tureta and Américo (2020) on *gambiarra* in the production of samba school parades. The authors show that faced with the scarcity of resources for carnival production, samba school members resort to *gambiarras*, which play a central role in creative problem-solving. With scarce resources and an ever-increasing demand for a creative parade and refined

allegorical aesthetics, samba school members have learned to reuse materials from previous parades and transform “trash into luxury” (Júlio; Tureta, 2018, p. 473). As highlighted by Zhou, Hirst and Shipton (2012), problem-solving demands in performing a task influence employee creativity, requiring them to put into action “their knowledge and skills to ‘diagnose and solve problems at work’” (p. 57).

Another interesting path would be to analyse how informality in Brazilian organizations influences the creative process, especially in generating new ideas. Informality is a trait of Brazilian culture that facilitates individual relationships (Motta, 1997). For example, in a research conducted at Brazilian Ambev brewery company on creativity and innovation in work teams, Monaco and Guimarães (2007) investigated the company’s self-management cells and quality control circles (QCC). The authors identified that the informality present at QCC’s produces an environment of freedom to exchange information, enabling an open dialogue between group members and facilitating the generation of new ideas.

Finally, it would also be opportune to analyze the national creative industry, considered one of the main vectors for countries’ economic development (Dharmani; Das; Prashar, 2021; Hartley; Wen; Li, 2015). In Brazil, this industry has been the object of some management and organizational studies (Gatti; Gonçalves; Barbosa, 2014; Machado; Ficher, 2017). However, given the specificities of the country’s economic, cultural and institutional context, further research could highlight how these aspects enhance or limit creativity development within creative industry organizations.

4.2 New theoretical approaches

Literature on creativity encompasses a range of theoretical approaches developed for several decades. In recent years, some authors are seeking to discuss analytical lenses that incorporate material elements into the scope of research on creativity and creative processes, as well as direct greater attention to their cultural and symbolic aspects (Duff; Sumartojo, 2017; Jones *et al.*, 2016). In this sense, it is relevant to address two promising analysis perspectives that may be useful to pursue this research stream. These perspectives are distributed creativity and sociomateriality. They will be presented and discussed below.

4.2.1 Distributed creativity

Technological changes and the development of the economy based on creativity and innovation have come to demand teamwork (Reiter-Palmon; Wigert; Vreede, 2012; Reiter-Palmon; Arreola, 2015). The idea of collective creativity can be understood as distributed creativity (Glăveanu, 2014; Sawyer; Dezutter, 2009). For distributed creativity, the outcome of the creative process is not determined by the individual contribution of one or another participant but is influenced by the collaboration of multiple actors who create a shared product (Sawyer; Dezutter, 2009).

Culture has centrality in the concept of distributed creativity (Glăveanu, 2012) since creative action is immersed in symbolic and material elements (Strandvad, 2011), and should be situated in a broader context of understanding (Glăveanu, 2014). Moreover, as Jones *et al.* (2016, p. 756) highlight, “actors with different roles and network positions collaborate, compete or engage in political efforts to mobilize support for new courses of action”. Given these characteristics of the concept of distributed creativity, it could be used to better understand how creativity takes place in creative industry ventures in Brazil, for this sector is intrinsically linked to a country’s cultural and symbolic issues (Hartley; Wen; Li, 2015). Furthermore, distributed creativity sheds light on the collaborative aspect of creativity. The creativity industry enterprises are always a collective endeavor in which several actors join their skills, resources and networks to develop an innovative product. Assuming creativity as the result of multiple actions and not only an individual effort can inspire innovators to build a net of creative professionals to exchange information and knowledge and learn from each other.

The concept of distributed creativity also presents itself as an attractive alternative theoretical lens for future investigations of contemporary phenomena such as the digitalization of business (Caputo *et al.*, 2021), home office (Choudhury; Foroughi; Larson, 2021) and innovation ecosystems (Ritala; Almpantoulou, 2017). These phenomena involve some elements in common: dispersion of creative actors in global space (physical and virtual); use of artifacts and communication technologies for collaboration; and collective work in which the individual contribution is not easy to identify. These elements can be addressed from this approach to creativity since creative action is something collective that involves a range of artefacts and technologies for its realization and has a sociomaterial character (Panourgias; Nandhakumar; Scarbough, 2014).

4.2.2 Sociomateriality

For a long time, research on creativity emphasized the personality traits of individuals that would allow them to be creative (Shalley; Zhou, 2008) or even be considered geniuses (Simonton, 2002). Later, new studies inserted social and environmental factors into the analysis (Amabile; Pratt, 2016). The most different perspectives of creativity generally focus the analysis on the individual (Ford, 1996), group (Reiter-Palmon; Wigert; Vreede, 2012), organization (Kannan-Narasimhan, 2014), culture (Zhou, 2006) or approach the theme from multilevel analysis (Drazin; Glynn; Kazanjian, 1999) levels. Despite this diversity of approaches and levels of analysis, one thing they have in common is relegating material elements (e.g., artifacts and technologies) to the background, thus configuring a human-centred focus (Lebuda; Glăveanu, 2019) and rarely considering the materiality of the creative process (Glăveanu, 2014).

Recently, some authors have drawn attention to the relevance of materiality for creativity and the creative process (Duff; Sumartojo, 2017; Jones *et al.*, 2016; Júlio; Tureta, 2018; Tureta; Américo, 2020). Moreover, the relevance of materiality has already reached other fields of research in the field of management and organizational studies, such as communication and information technologies (Orlikowski, 2007), innovation (Islam; Endrissat; Noppeney, 2016), organizational history (Tureta; Américo; Clegg, 2021) and institutional work (Lawrence; Suddaby, 2006), to name a few examples, but which is still at a very preliminary stage in the field of creativity.

Artifacts can generate constraints or empower the creativity of creative professionals during creative processes (Glăveanu, 2014), just as innovative products are constituted of symbolic functions that enable the production of meanings by consumers and users (Jones *et al.*, 2016). In this way, materiality is a constituent part of organizational practices (Orlikowski; Scott, 2015) and creative processes (Glăveanu, 2012). Therefore, it should be taken into consideration in research on creativity. As Duff and Sumartojo (2017) highlighted, the human dimension of creativity has already been the focus of extensive research by scholars in management and organizational studies. From a practical point of view, Elsbach and Stigliani (2018) show that materiality is vital in creatively solving problems and building a culture of innovation when organizational actors use design thinking tools. Prototypes and drawings are helpful in testing and experimenting with novel solutions, bringing different perspectives to life and creating cultural values related to risk-taking and empathy (Elsbach; Stigliani, 2018).

According to Orlikowski (2007, p. 1436), “every organizational practice is always bound with materiality. Materiality is not an incidental or intermittent aspect of organizational life; it is integral to it”. Sociomateriality assumes that social and material aspects are inseparable (Orlikowski; Scott, 2008). For example, Sundararajan (2013) describes artist Harold Cohen’s view of the relationship between technology and the creative professional. Cohen developed a computer program that produces art and, based on his experience of partnering with the machine, concluded that creativity through technologies is a consequence of the human/non-human relationship and not a product of the isolated action of one or the other (Sundararajan, 2013). Likewise, organizational practices are a tangle of matter and meaning and would not exist without the materiality that produces them (Scott; Orlikowski, 2014).

Decentralizing humans from the literature of creativity and inserting material elements as participating agents of the creative process (Glăveanu, 2012), assuming the notion of sociomateriality, “requires a way of engaging with the everyday materiality of organizational life that does not ignore it, take it for granted, or treat it as a special case” (Orlikowski, 2007, p. 1437). This relationship between materiality and human actors tends to be amplified with the advent of digital work that has profoundly transformed how work is performed (Orlikowski; Scott, 2016) in organizations and beyond. However, even though creativity is considered an indispensable condition for generating innovation (Amabile, 1988), very little has been explored about the role of technologies in this process and, in particular, artificial intelligence (Amabile, 2020).

4.3 Emerging themes

Several themes have already been studied in research on creativity. In this topic, we suggest that future research on creativity focuses on some emerging themes that have not been addressed in depth so far or could be explored further, for example, artificial intelligence (Amabile, 2020), polyarchy (Clegg; Burdon, 2021), and ambidextrous organization (Katou; Budhwar; Patel, 2021).

4.3.1 Artificial Intelligence

The relationship between Artificial Intelligence (AI) and organizational creativity is a field still little explored (Amabile, 2020), although the performance of creative tasks by

intelligent machines is considered one of the final frontiers of AI (Colton; Wiggins, 2012). Regarding creative activities, the understanding of the explanatory mechanisms and the impacts of AI on idea generation is still open, representing a fertile field of research for management and organizational studies.

AI can contribute to organizational creativity and the production of new ideas, for example, through the combination of already-existing information, by performing transformations that humans would not be able to do without the help of machines (Boden, 1998). Furthermore, due to its ability to process and analyze a large amount of data, AI offers support for decision-making in complex situations in the most diverse areas of administration (Ferràs-Hernandéz, 2018). Thus, it presents itself as a way to overcome human limitations and develop new products (Gobet; Sala, 2019) and creative problem-solving (Gruner; Csikszentmihalyi, 2019).

The junction of AI and human creativity can bring several benefits to organizations. According to Mikalef and Gupa (2021), once machines start to occupy the functions that perform more routine activities, employees will be free to focus on the tasks that demand creativity. Moreover, AI can help employees and managers develop new ideas that they would hardly have if they worked alone without the support of an intelligent machine (Mikalef; Gupa, 2021). Therefore, AI presents itself as another member of the creative work team (Daugherty, Wilson, 2018) and can assist organizations in developing new products (Christensen *et al.*, 2018). The creative industry is where AI has generated the most immediate impact. According to Anantrasirichai and Bull (2021), the application of AI in this sector has grown significantly in the last five years, covering areas such as journalism, gaming, film production, marketing, and social media, among others.

Practically speaking, companies are investing heavily in AI and searching for experts with machine learning and other AI-related skills (Hai, 2021). However, managers and employees do not need to master programming and advanced digital skills (Huang; Rust; Maksimovic, 2019). Instead, they should develop a broad view of AI applications, how it works in specific situations, the appropriate skills required to perform human-machine tasks, how intelligent machines fit in organization strategy and human resource management and can be helpful to improve creativity and innovation process (Wilson; Daugherty; Morini-Bianzino, 2017; Cappelli; Tambe; Yakubovich, 2019).

4.3.2 Polyarchy

An organizational format that could be explored by research on creativity is the so-called *polyarchy*, given that its structure can lead to creativity. The polyarchy represents an organizational design based on soft power, autonomy, temporary and project-based work where there is coordinated action for innovation and collective creativity (Clegg; Burdon, 2021). The use of “polyarchy” tends to grow in an organizational context where there is no dominance of the broad knowledge available in a single economic actor, where labor relations are evidenced without borders (Pereira; Paiva Jr.; Muzzio, 2021) and information technologies are increasingly powerful and widely used.

The organizational configuration in a polyarchic format offers employees wide freedom of action, enabling them to question decisions and openly discuss new ideas, even though they are subject to a hierarchical authority system (Clegg; Burdon, 2021). Several pieces of evidence show that autonomy is one of the central factors for promoting creativity in the workplace (Amabile, 1988; Li; Li; Chen, 2018). Li, Li, and Chen (2018, p. 186) point out that “when job characteristics and interpersonal climate signal that the organization underscores autonomy, individuals can immerse themselves in the task and generate creative outcomes.” Thus, understanding how employee autonomy occurs in these organizational structures can help organizations adapt to the external context that demands flexibility, agility and innovative responses to technological, economic and social changes. This understanding can also provide insightful ideas on managing the creative process concerning team constitution, the relationship between employees, and the tasks they must perform to innovate in such an external environment. Furthermore, the polyarchic structure has practical implications for leadership, whose role becomes more focused on coaching and mentoring and less controlling and micromanaging.

4.3.3 Ambidextrous organization

Future research should broaden the focus on emerging and potential topics, such as the relationship between the ambidextrous organization and creativity (Katou; Budhwar; Patel, 2021), which focuses simultaneously on the internal context and the environment to enhance creativity. One line of investigation would be the role of leadership in creating conditions for ambidextrous organizations to be more creative. Research shows that the leader is pivotal in

promoting a work environment conducive to creativity (Amabile *et al.*, 2004; Hughes *et al.*, 2018). The research findings of Katou, Budhwar and Patel (2021) indicate that “leaders with the characteristics of social awareness and relationship management can be seen as facilitators of both exploration and exploitation. In particular, leaders with these characteristics develop an ambidexterity-oriented strategy” (p. 697). In this sense, deepening the knowledge about the characteristics of leaders who are conducive to ambidexterity can help understand leadership’s role in an innovative environment. One action leaders can take to boost creativity in ambidextrous organizations is building a psychological safety climate. Psychological safety is the shared belief that team members can speak up and assume interpersonal risk (Bresman; Edmondson, 2022). It is essential for facilitating the creative process, especially in diverse teams, and mainly depends on the leadership’s effort. As Bresman and Edmondson (2022, p. 6) highlight, “effective leadership of diverse teams also builds a healthier work environment and a more satisfying team experience”.

5 CONCLUSIONS, IMPLICATIONS AND LIMITATIONS OF THE RESEARCH

This review aimed to analyze creativity in the field of management in Brazil. A systematic literature review was developed that enabled the achievement of this purpose. Results evidenced a field with a short trajectory, with publications concentrated in the last decade, and high with potential. However, the field also proved endogenous, with reduced partnerships, which is inconsistent with the contemporary context.

Emerging themes enable dynamism in the scientific fields. Some themes were presented that deserve the attention of researchers and, if better explored, may mean a high impact on organizational creativity. Future research may focus on how such themes impact organizational creativity and their performance or even the managerial and employees' role in these realities in the face of creativity. Organizations face the rapid development of various technologies, such as AI, establishing a new level of competitiveness to win customers and demanding increasingly collaborative work. In this sense, making investments to apply AI for supporting the creative process can be decisive in identifying which companies will be able to reach the forefront in terms of innovation—understanding the role of this artifact in organizational context requires researchers to adopt alternative approaches that provide a suitable lens of analysis for investigating the phenomenon. For example, sociomateriality and distributed creativity are exciting options as they assume that the creative process results from the association of humans

and artifacts working together to improve the development of products and services. Furthermore, a project-based organizational structure such as polyarchy presents some challenges for managers. They traditionally focus on control and micromanaging but now need to deliver autonomy to employees because the tasks are becoming more complex and the problems wicked. So, leaders could create an ambidexterity-oriented strategy and psychological safety climate to allow team members to explore their creative potential and imagination for solving organizational problems.

Even with the relevance of the evidence presented, this article presents limitations. The first was the exclusive use of the SPELL. Despite its renowned capillarity in registering Brazilian production in the management field, other articles from national journals outside the database were not analyzed. A second limitation occurs because some research developed in the Brazilian context was published in international journals, not included in SPELL, although part of the field. Another database with a significant presence of journals in the management field in Brazil is SciELO. However, all the journals in SciELO in the management field are also included in SPELL, so it is possible to extend the results to this second database by extrapolation. Further research may broaden the search bases to overcome these limitations. Research can also be developed from a multidisciplinary perspective (Ness; Dysthe, 2020), given the expectation that this will be a dominant bias in the face of the increased complexity seen in the creative/innovative process.

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