



CREATIVITY MEETS INNOVATION

Dialogues across Domains

Saturday 29 July, 2017

University of Applied Management (Steinheilstr. 4, 85737 Ismaning, Germany)

International conference launching the "Institute for Creativity and Innovation (ICI)"

Keynote Speakers and Abstracts



[Prof. Dr. Giovanni E. Corazza \(Italy\)](#)

Founder and Director, Marconi Institute for Creativity, University of Bologna, Italy

New approaches to creativity and innovation: the dynamic definition of creativity

Reality, with its facts, knowledge, contexts, relationships, is ever changing. The pace of this change has increased considerably in modern times, due to the introduction of technologies which significantly extend the capabilities of human beings. Our minds today rely on a mix of biology and technology. Information is spread and available to everyone, in quantities so large that only artificial minds may have the capability to process it. This is why creativity is so essential for humans. Indeed, in the future post-information society, creativity will not be considered a luxury but a necessity for every human being, both for dignity and for survival. The science of creative thinking must therefore become a fundamental pillar to be included in all educational programs. From this point of view, it is essential for the scientific community to find agreement on the definition of the creativity construct, and therefore on the fundamental assumptions of the overall theoretical framework. I advocate a pragmatist approach to creativity studies that brings as a consequence the recognition of the dynamic nature of this phenomenon. According to the dynamic approach (Corazza, 2016), creativity requires potential originality and effectiveness. In this talk, I will discuss the consequences of the adoption of the dynamic definition on both the creativity and the innovation process, with fundamental impact on exploration, estimation, and implementation of ideas.



[Prof. Dr. Franz Huber \(Austria\)](#)

Professor, Institute for Innovation Management, Private University Castle Seeburg, Austria

On Managing Innovation in the Sharing Economy

With the popularity of platforms such as Airbnb, Uber or gig economy platforms, there has been an increasing interest in the emerging sharing economy phenomenon and associated business models. These are based on digital platforms and mobile applications engaging households, individuals, businesses, government and non-government organisations, and their idle resources in collaborative production, distribution and consumption of goods and services. The first part of the presentation aims to conceptualise the sharing economy to shed light on the phenomenon and to clarify the innovative aspects. Despite of the potential of generic technological solutions, sharing platforms are typically set up to serve a particular city or region, with very few of them being able to expand across multiple localities. The second part of the presentation presents empirical results on the question of what enables and constrains upscaling in the sharing economy from an integrated business, technological and socio-spatial perspective. The results reveal key distinctions which shape upscaling patterns. Finally, the presentation reflects on the key challenges of dealing with political regulation and consumer issues with references to a European Commission study I contributed to.



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[Dr. Vlad P. Glaveanu \(Denmark\)](#)

Associate Professor, Department of Communication and Psychology, Aalborg University, Denmark

Distributed creativity: When creativity and innovation merge

This talk introduces and discusses the notion of distributed creativity as a new paradigm that emphasizes the social, material and cultural dimensions of creativity. Within this perspective, creativity is a form of action or doing rather than simply a cognitive, intrapsychological process. To create means to act in and on the world in ways that bring about meaningful novelties. Innovation, on the other hand, is often described in terms of implementing such novelties and, as a consequence, renewing organizational or cultural practices. I will problematize the dichotomy between creativity and innovation by considering their common roots and their common dynamic. I will end by reflecting on how we can move from understanding and studying distributed creativity to encouraging more participative forms of innovation and fostering co-creation.



[Prof. Dr.-Ing. Elmar Wagner \(Germany\)](#)

Professor in Electronic Engineering, University of Augsburg, Germany; Chief Judge, iENA-International Invention Exhibition

Three pillars support the economic success of a development of (a product): the technology, the economy and the design. A product is purchased, if it corresponds to the state of the art, the price is right and the look is appealing. If one of these three criteria is not fulfilled, then the threshold for a purchase decision is very high and can, if at all, only very laboriously be positively corrected. This applies equally to innovations, in order to achieve success. To bring the technical column onto a success curve, not only the pure knowledge is required for the engineering activities but also a dignified level of "non-technical" competences necessary to secure interdisciplinary success. These "non-technical" competences include: economic basics, strategies for successful meetings and negotiations, design of presentations and lectures, knowledge in legal issues and the communication/media, leadership, etc., etc. The critical part of many innovations, inventions and new developments is the determination of the price of the product, and to some extent also the establishment of purchase quantity. To do this, engineering must be accompanied by the idea, followed by the development, production and marketing, economic basics (this means: economic thinking) in parallel with technical enthusiasm. This includes topics like: market research, pricing, marketing strategies, etc.

Often engineering must make unpleasant sacrifices in order to ensure the product's beauty of form. In this case, design is in charge. It is therefore necessary to align with the corresponding points in time. An economic success stands or falls with a stable harmony between the faculties of engineering and economics and design.



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International conference launching the “Institute for Creativity and Innovation (ICI)”

This conference combines three special events to mark the launch of the ICI:

1. An international **conference** which brings researchers, practitioners, students and professors from the fields of psychology, education, business and engineering to exchange ideas and experiences about the study and practice of creativity and innovation
2. A get-together of the **authors** of the Handbook of the Management of Creativity and Innovation: Theory and Practice (www.worldscientific.com/worldscibooks/10.1142/10086)
3. A get-together of the **alumni** of the creativity summer schools, such as ACAD Summer School (www.china2011.fham.de) and the EMCI Intensive Program (www.emci.fham.de)

The Institute

Traditionally, creativity and innovation are examined separately in terms of research and practical endeavors, even though they are indispensable from each other. Contrary to this traditional approach, the *Institute for Creativity and Innovation (ICI)* seeks to reunite creativity and innovation combining knowledge and studies about creativity and innovation from different disciplines and across cultures. Through the interdisciplinary and intercultural approach, the ICI strives to promote a holistic understanding of the antecedents, development and management of creativity and innovation at both individual and organizational levels. The current areas of expertise of the ICI include: Culture & Creativity, Creativity & Innovation across Domains, Creativity & Innovation in Education, Innovation Management & Entrepreneurship.

Visit our website for more information, or contact us directly: www.ici.iunworld.com

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