**Call for Papers Research Day on Innovation, Excelia Business School, 23/05/2024**

**Special Issue associated with this Research Day: *Creativity and Innovation Management* (ABS and FNEGE 2 stars).**

**Title: Disruption and destruction. Creative extensions of core concepts of innovation research**

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**Background and Purpose**

Today, more than ever before, it is unambiguously clear for business managers, policy makers, and academics that we are living in an era of disruption. Disruptive technologies (Christensen, 2013; Christensen, Raynor, & McDonald, 2011; 2015; Patrickson, 20/21) such as Cloud Computing, Internet of Things (IoT), Blockchain, Virtual Reality/Augmented Reality, Artificial Intelligence, and Machine Learning drive innovations which change dramatically and drastically how customers perceive and use goods and services. They enable new forms of digital innovation that go along with a change of the fabric of organisational structure and increase flexibility in value creation processes (Yoo, Henfridsson & Lyytinen, 2010; Nambisan et al., 2017; Skog Wimelius & Sandberg, 2018). Organizational strategies and designs are also

impacted through phenomena such as open innovation (Chesbrough, Vanhaverbeke, & West, 2006; Eftekhari & Bogers, 2015; Gassmann, 2006; Miotti & Sachwald, 2003; Pisano & Verganti, 2008), participatory design (Sanders and Stappers, 2008; Fritzsche et al., 2020) or crowdsourcing (Howe, 2006; Djelassi & Decoopman, 2013; Roth et al., 2015). Disruption finally comes in the form of a creative destruction of entire industries by technological innovation, leading to new dominant designs and prompting often far-reaching social change (Schumpeter, 1942; 1947; Bergek et al., 2013; Schiavi & Behr, 2018; Roth et al., 2018).

Whereas the disruptive power of creative destruction is commonly being associated with individual entrepreneurs, the invisible forces of markets, or neoliberal doctrines (Harvey, 2006), recent claims for a transition from market to mission economies steered by an entrepreneurial state (Mazzucato, 2021) raise the question as to what degree state organisations and other governmental bodies are—or should be capable of—acting as creative destroyers.

While disruptive technologies and innovations are known for the radicalness of the products and services that they might bring to the market (e.g. Netflix), opportunities that they create (e.g. bring in new players in the industry) and difficulties and challenges the companies face while bringing such innovations to the market (e.g. improving quality and profit margins) (Hopp et al. 2018), darker sides of such disruptions and innovations are muss less researched and understood. For example, under the spectrum of crowdsourcing falls the category of compensated crowdsourcing (Schmidt, & Jettinghoff, 2016). One famous platform in this category is Amazon Mechanical Turk. The use of non-employee compensated crowdsourced workers to do Human Intelligence Tasks, or HITs raises many unanswered ethical questions. Workers are paid peanuts per task, have no benefits, nor safety and the companies who post the job on the platform have a high level of control and the rights to deny payment to workers if there is even the smallest mistake in the submission. Regarding common labour law, platforms of this kind operate in a grey area and can be accused to be exploitative and opportunistic. In this respect, they represent a corrupted version of the phenomenon of crowdsourcing, which is supposed to be democratic and community oriented. Though we, as academics, should be fully capable of understanding these ethical issues, many of us use the Amazon Mechanical Turk

platform for gathering data in different fields. How can we be sure of the sincerity of the participants and the unbiased quality of responses we will get when we know that these participants are fully aware of the type of responses they should provide if they want to get paid (Chandler, Mueller, & Paolacci, 2014)? Furthermore, how is the process affected using persuasive technology to get participants engaged (Jalowski, Fritzsche & Möslein, 2019), and what are its ethical implications?

Changes in the speed of innovation add further challenges, which have lately attracted a lot of attention among academic researchers, professional innovation managers and policy makers (Rosa, 2010; Ellwood, Grimshaw, & Pandza, 2017). Accelerated innovation during the COVID-19 crisis to meet the demand for specialised equipment by repurposing design and manufacturing to create new products in days was needed, and gratefully achieved (Liu, Beltagui, & Ye, 2021; Liu et al., 2022). When the accelerated radical innovation (ARI) methodology (Bers, & Dismukes, 2012) is applied, the focus is on understanding how to overcome the challenges and hurdles inherent in achieving commercialization of breakthrough innovations (Bers et al., 2014). But what about unexpected sets of outcomes of speed such as long supply chains with lack of understanding of who the different intermediaries are, or planned obsolescence? What happens if a mid-level manager must take fast decisions, but has no retrospective knowledge of past successful or, for that matter, failed innovations, nor a comprehensive understanding of the impact of her or his decisions? Similar thoughts can be entertained regarding the change of spatial structure, access to information and territorial control over its usage (Couture & Toupin, 2019; Glasze et al., 2022).

Apparently, the above and further disruptive and destructive aspects of innovation become even more critical if they are brought about not by the competition amongst entrepreneurs in a more or less free play of market forces (Pennington, 2021), but rather forced into markets by policy makers in a bid to complete certain political missions. In fact, examples of state-driven creative destruction are not limited to historical special cases where emperors burnt entire neighbourhoods to ground in a bid to see them creatively redesigned but have also emerged as unintentional side-effects or anticipated results of intentional policies during, for example, the

COVID-19 crisis or in the context of the attempted decarbonisation of ideally the entire world economy.

Against this backdrop, this call for paper invites empirical and, in exceptional cases, conceptual articles from various fields and disciplines that address historical, contemporary, or future cases or issues of or with disruption and destruction in a creative manner. Successful manuscripts must make a clear contribution to creativity and/or innovation theory and develop compelling actionable knowledge as well as suggestions for further research.

**Focus**

This research day presentation and consideration to the special issue calls for submissions that study issues or cases of disruption and destruction as they pertain to or impact innovation and creativity. We look for strong, compelling theoretical and actionable contributions to enhance our understanding from the perspective of creativity and innovation management. Topics of interest include but are not limited to:

* Acceleration, innovation, and creativity. Technological and social opportunities and challenges,
* Artificial disrupters and automated creativity. AI, machine learning, or IoT as drivers of radical innovation,
* Disruptions and innovations. Blind spots and dark sides,
* Marketing mix issues of sustainable innovation, service innovation, and gendered product development,
* Competition versus plan. Ecosystem evolution or design for organized creativity?
* States as creative destroyers. Historical and contemporary cases,
* Creative destruction and sustainability. Synergies and tensions, or
* Innovation and development. Open spaces and grounds zero.

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**Publication information:**

We request the interested authors to follow the two-step process:

1. To begin with submit an extended abstract to Prof. Dr. Poonam Oberoi by email (see contacts below) for the Research Day.
2. Based on the fit between the objectives of this call and the submitted extended abstract, authors will be invited to submit the full version of the article for the Research Day that could be considered for the special issue of *Creativity and Innovation Management* (ABS and FNEGE 2 stars).

***The extended abstract should be 1,000 words maximum and must follow the subsequent structure*:**

* Title
* Author(s) details and affiliation
* Knowledge Gap
* Research Question
* Methodology
* Results
* Theoretical and Managerial implications
* References (not counted against the word count)

***The full article should be 10,000 words maximum and must follow the Creativity and Innovation Management author guidelines* (**[Creativity and Innovation Management (wiley.com)](https://onlinelibrary.wiley.com/page/journal/14678691/homepage/forauthors.html)**). *Standard double-blinded review process will be followed both for the Research Day on Innovation and for publication in the special issue.***

**Submission and publication timelines:**

* Opening of the Call for Abstract: 23 May 2023
* Deadline for submission of Extended Abstract: 23 September 2023
* Notification on decision on the Extended Abstract: 23 November 2023
* Deadline for submission of Full Manuscript for the Research Day: 23 February 2024
* Notification of the final acceptance for presentation at the Research Day: 23 March 2024
* Registration deadline for participation in the Research Day (no registration fee): 10 April 2024
* Research Day at the La Rochelle campus of Excelia Business School: 23 May 2024
* Deadline for submission of improved version of Full Manuscript: 30 June 2024
* Final decision on inclusion in special issue: 15 July 2024

**Questions should be addressed to:**

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