
CREATIVITY AND INNOVATION MANAGEMENT in Fall 2020 (BA2050)

Course Code	BA2050	Professor(s)	Stephane Malo
Prerequisites	None	Office Number	New Grenelle office
Class Schedule	F: 18:10-19:45 in C-103 T: 12:40-14:15 in C-103	Office Hours	Thursday 14:00, or by appointment
Credits	4	Email	smalo@aup.edu
Semester	Fall 2020	Office Tel. Ext.	

Course Description

The aim of this course is to provide a solid grounding to students interested in managing creativity and the various aspects of the innovation process within organizations. The course is divided into two parts.

The first part focuses mainly on the creativity process. We will discuss three themes: What is creativity? How can creativity be stimulated? How can creative ideas be translated to innovative products and business strategies? Based on major theories in the field, we discuss whether monetary rewards enhance or undermine creativity, how multitasking or working under time pressure affects creativity, what tools we can provide to stimulate creativity, and the challenges that arise when implementing creative ideas in organizations.

The second part of the course examines the organizational issues involved in innovating and implementing innovations. These issues include management of teams and partnerships, learning within and across projects, the manager's role in funding, directing, and killing innovation projects, forecasting technological change, fighting standards wars, and stimulating the diffusion of innovation.

Course Learning Outcomes

Understand innovation and creativity management from the perspective of obtaining a sustainable competitive advantage and integrating innovation into the business strategy.

Explain the attributes of successful innovation strategies including an in-depth understanding of the dynamics of innovation.

Recognize the role that innovation (be it process or product; incremental or disruptive) plays in the competitive dynamics of industries and how these innovations affect society both positively and negatively.

Explain the factors and drivers that predict creativity and innovation of individuals, groups, and organizations.

Design a creative business concept and develop a convincing presentation to acquire funding

General Education

The general education program at AUP consists of four requirements: Speaking the World, Modeling the World, Mapping the World, and Comparing Worlds Past and Present.

This course can be used to fulfill the _____ requirement and as such has the following learning outcomes:

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Course Outline

	Topics	Reading/Documentary	Assignments / Cases / Notes
Week 1			
Sept 25 F (18:10-19:45)	Session 1: Introduction: The journey ahead		
Week 2			
Sept 29 T (12:40-14:15)	Session 2: Definitions and Typologies		
Oct 2 F (18:10-19:45)	Session 3: Creativity in Individuals		
Week 3			
Oct 6		Assignment 1: Video Documentary: Helvetica (2007)	

T (12:40-14:15)			
Oct 9 F (18:10-19:45)	Session 4: Functional Model of Personality in Creativity	Feist (2010) Chapter 6 - The Function of Personality in Creativity	Due: Assignment 1
Week 4			
Oct 13 T (12:40-14:15)		Assignment 2: Video Documentary: Eames - The Architect and the Painter (2011)	
Oct 16 F (18:10-19:45)	Session 5: Techniques for Enhancing Creativity		Due: Assignment 2
Week 5			
Oct 20 T (12:40-14:15)		Assignment 3: Video Documentary- Indie Game	
Oct 23 F (18:10-19:45)	Session 6 - Creativity in Organizations	Amabile et al. (2002) Creativity Under the Gun, Harvard Business Review, August, pp.52-61	Due: Assignment 3
Week 6			
Oct 27 T (12:40-14:15)		Assignment 4: Video Documentary: - The story of Pixar	
Oct 30 F (18:10-19:45)	Session 7: Sources of Innovation	Kline, S., Rosenberg, N. (1986) An overview of innovation, in Landau R., Rosenberg N. (eds), The Positive Sum strategy, National Academy Press, Washington.	Due: Assignment 4
Week 7			
Nov 3 T (12:40-14:15)		Assignment 5: Video Documentary - The birth of Silicon Valley	
Nov 6 F (18:10-19:45)	Session 8: Technology and Industry Life Cycle	Abernathy, W. J., Utterback, J.M. (1975) A Dynamic Model of Process and Product Innovation, Omega, 3(6),	

:45)		pp. 639-656.	
Week 8			
Nov 10 T (12:40-14:15)		Assignment 6 : First step of Open innovation contest – the Future@Work challenge	
Nov 13 F (18:10-19:45)	11 -13 November (Wednesday - Friday) Fall break (no classes)		
Week 9			
Nov 17 F (18:10-19:45)		Assignment 7: Video Documentary –Print the Legend	Due: Assignment 5
Nov 20 F (18:10-19:45)	Session 9: Disruptive Innovations	Christensen, C. (1997) Patterns in the evolution of product competition, European Management Journal, 15: 117-127.	Due: Assignment 7
Week 10			
Nov 24 T (12:40-14:15)	Session 9: Disruptive Innovations	Assignment 8: Video Documentary -- The Rise And Fall Of Nokia	
Nov 27 F (18:10-19:45)		Assignment 9: Final step of Open innovation contest – the Future@Work challenge	
Week 11			
Dec 1 T (12:40-14:15)	Session 10: Fighting Standards Wars	Assignment 10: Video Documentary –The Current War	Deadline for submitting slides to Agorize
Dec 4 F (18:10-19:45)	Session 10: Fighting Standards Wars	Schilling, M. (2013) Chapter 4 - Standard Battles and Design Dominance	
Week 12			
Dec 8 T (12:40-14:15)	Session 10:	Bonus – Case study: Google (Due Dec 15)	
Dec 11	Session 11: Diffusion of Innovation	Rogers, E. M. (1983) Chapter – 6: Attributes of Innovations and Their	

F (18:10-19:45)		Rate of Adoption, in <i>The Diffusion of Innovations</i> , 3rd Edition, New York: The Free Press.	
Week 13			
Dec 15 5:30PM		Due: Assignments 8, 10 plus Bonus	

Textbooks

This course doesn't have any textbook.

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

1. Assignment: Documentaries/Mini Essays (8 x 10%) 1. Helvetica (Oct 6, due Oct 9) 2. Eames: The Architect and the Painter (Oct 13, due Oct 16) 3. Indie Game (Oct 20, due Oct 23) 4. The Pixar Story (Oct 27, due Oct 30) 5. American Experience: Silicon Valley (Nov 3, due Nov 17) 1. Print the Legend (Nov 17, due Nov 20) 2. The Rise and Fall of Nokia (Nov 24, due Dec 15) 1. The Current War (Dec 1, due Dec 15)	80%
2. Assignment: Open innovation Contest – the Future@Work challenge (x2) 6. 1st step: The Feedback “Brainstorming” Presentation (Nov 10) 9. 2nd step: The Final Presentation (Nov 27)	20%
3. Bonus: Mini Case Study (x1) 11. Google (Dec 8, due Dec 15)	10%

Other

SPECIAL NOTES

It's important to note that based on the unpredictability of the COVID-19 virus, things can change at any time. Please be patient and understanding as we move through the semester. I also ask that you keep me informed of concerns you may have about class, completing course work/assignments timely and/or health concerns related to COVID.

AUP's motto: safety first (Cool, because it is also mine!).