

For Translation into Organization, Creativity, Between Knowledge Possession, Mediation and Interactions

Bertacchini, Yann¹

Université du Sud Toulon Var
Toulon, France.

Abstract

Our communication aims to explain how, into a small and medium companies' panel, whom observation is included into, and based on, a PhD research disposal, we are planning to reveal fields of creativity then following by skills, so revealed. Because small and medium organization show their own specific characteristics in this time, and despite they are facing up some difficulties, as usual in an open and wide market, they create, in Western Europe, most of the wealth, create most of jobs and make more than half the productive investments in European countries. We think although, thanks to their size, their history and their flexibility, they are often the melting pot for innovation and sources of information coveted by competitors. In creative project mode, it is the player within a structured organization, as the one that uses their products, that has a major role to play in information management and the emergence of new ideas. The importance of strategic monitoring and competitive intelligence, as translation, mediation and, finally, interactions, in their development, diversification, innovation and decision-making processes no longer needs to be demonstrated. This is why we integrate and stress our contribution into the field of communication sciences linked with information.

Keywords: Creativity, Interaction, Mediation, Translation.

Introduction: On opening, creativity as power to generate new ideas

“Creativity itself- the ability to generate new ideas and artifacts- requires more than consciousness can ever provide. It requires abundant fact and still memory, abundant working memory, fine reasoning ability, language. But consciousness is ever present in the process of creativity; not only because its light is indispensable, but because the nature of its revelations guide the process of creation, in one way or another, more or less intensely. In a curious way, whatever we do invent, from norms of ethics and law to music and literature to science and technology, is either directly mandated or inspired by the revelations of existence that consciousness have an effect on existence as revealed, they alter it for better or for worse. This is a circle of influence –existence, consciousness, creativity- and the circle closes.” (Damasio, 1999 in Pfenninger & al, 2001, p.68)

Despite our initial and main intention is not to investigate the competitive intelligence phenomenon and process, but by using a summarize to describe competitive intelligence, we can say that competitive intelligence applied to small and medium organization may be divided in two categories aspects, offensive and defensive parts. However, although the defensive aspect has become more familiar, in general, into medium and big companies, the offensive aspect is often restricted to gathering and processing information and introducing a monitoring process. The offensive wing of competitive intelligence, as we see it in our research context, takes creativity as a means of conveying competitive intelligence and advertising techniques that may contribute to the definition and subsequent integration of an offensive model within SMEs and SMIs. This model would be a model which is no longer the prerogative of monitoring services alone, but is within reach of each company player such that it becomes a (human) source of diversification, innovation and decision making.

¹ Research Director, European Expert (since 2001), I3m lab-EA 3820.

1. Creativity as translation into organization

For this purpose, we refer to the sociology of the network player, or translation sociology, developed by Latour, Callon & Latour (1991 and followings), and to recent proposals that we have called "reverse creativity" (Bertacchini, Strasser, 2011). In some words, we design that phenomenon, because most of innovation products were settled in western countries and, because they are facing and meeting a local and particular situation into the countries they are launched in, they need to be adapted. In return, these products can know a second launch (life) in their countries of origin by using that kind of product or the new uses and new imagined or misappropriated uses of products which constitute a relevant proposal. We shall build on the Nonaka and Takeuchi knowledge creation method (1995 and followings) which supports the scenario in which the employee is the main player in the company since he possesses knowledge, processes information and interacts with its structure in order to cause new proposals to emerge. Finally, we consider the practice of a "revolution relativistic" (Latour, 1991 and following). Knowledge and skills may be the non-human actor, pivot, or even a catalyst of creativity for innovations, highlighted in the theory and the sociology of actor-network. The translation elements that we intend to meet through our contribution and relative to the passage of creativity in innovations into the organization, are relevant of an outreach effort and a speech act².

1.1. Asking the right questions when there is a downturn

The first excerpt of an article to which we shall refer concerns an interview between Sam Pitroda, Minister of State for Structures of Public Information and Innovation in India, an emerging country, published in the *Le Monde* newspaper of 9 July 2010. In response to the journalist's question "You have just taken part in meetings for the Aix-en-Provence Economists' Circle on the theme "New Growth", what did you think of them?" he answered, "*It was interesting, but they were not asking the right questions. They ask how we can return to the pre-crisis situation, but that's impossible! We should be asking ourselves how we should organize ourselves in this new world order.*"

1.2. Creativity Spreads and can be shared and Exchanged

The second article is dated 17 February 2010 "Cheap Creativity in Emerging Countries Benefits Western Multinationals" and *Le Monde* provides this summary: "*More and more groups are relying on their Asian or Eastern European research laboratories to come up with imaginative products suitable for sustainable development. Innovation is no Longer the Domain of Developed Countries Alone. The creativity of researchers and engineers in emerging countries is now being put to work in order to design products to be used all around the world. We have entered into a new phase in the globalization of research. A website, www.indovations.net, has just been created to promote Indian innovations and create links between Indian innovators and western companies.*"³

1.3. Context in action: globalization, internationalization, virtualization.

Within an economic and social context marked by the globalization of economies and the internationalization and virtualization of exchanges via the use of ICTs, commercial and non-commercial organizations (SMEs/SMIs, NGOs, Associations, Universities) have yet to write the scenario of their future in which there is an exceptional crisis, that no-one had foresees and the effects of which we cannot fully comprehend today in spite of the fact that Laïdi (2010) imputes these difficulties to endogenous factors, i.e. "*Increased work costs, VAT in France being twice that in Germany, and a disastrous delocalization policy.*" The difficulty with this statement lies in the need to both let go of part of the world vision of modernity – the separation of the world into players, institutions and territories – and adopt a resolutely innovative *hyper-modern* vision which places the emphasis on mediation, networking and translation and only then, on the mobilization of skill sets that have been individually trained and nurtured. Theses questions in response to the above context may show the intentions of our contribution.

² Gramaccia, G., (2003). *Les actes de langage dans les organisations*, L'Harmattan.

³ Excerpt of article by Annie Kahn "Cheap Creativity in Emerging Countries Benefits Western Multinationals", published on 17 February 2010, provided by *Le Monde*.

2. Creativity, a physical piece of information that reflects solidarity Experienced⁴

Reserved and set aside for psychology and philosophy until now, neurologist and artists agree that creativity can be associated with other mental functions such as imagination, perception and emotion (Pfenninger, SHubik, 2001) *"The exploration of creativity, that quintessentially human and most remarkable power of the mind, used to be confined to the domains of psychology and philosophy.../...The origins of creativity examines in a cross-disciplinary fashion the biology of the brain and creativity, as well as associated functions of the mind, such as imagination, perception, and emotion.../...Artist and neuroscientist agree that the way our brains process information determines how we perceive, with the brain matching perceived images with innate or learned visual symbols to elicit a reaction."*⁵

We have written about the environment and the construction of 'operable' reality. (Bertacchini, 2010) *cited above* as a result of the information process which determines our perception. *"The environment as we perceive it is our invention."* (Von Föerster, 2003). *"A growing body of new knowledge suggests that what we call reality is actually something we construct."* And Morin wrote (2005, pg 144) *"I agree with von Föerster when he says that information does not exist in nature. We extract it from nature; we transform the elements and the events into signs, we snatch information from sound, using redundancies. The information, of course, exists since living beings communicate with each other and interpret their signs. But before there was life, there was no information."* If the living being perceives and, according to Levy (2002) *computes* the world, this means that the individual projects their interior reality onto the world, whilst being penetrated by it at the same time, via a circular interaction which jeopardizes the act of sharing between the subject and the object. The living being organizes itself, stipulates its own goal, determines its own distinction and action criteria and "calculates" uncertain surroundings by sorting, selecting or translating information, by aiming to transform disorder *into* its order.

2.1. Epistemological frame of translation: mediation and interactivity.

The previous epistemological elements place the accent on the relational approach, the pragmatic approach or the subject-to-subject approach, or when, in interacting with the other, we discover the *certain* uncertainty of the rules of the game and the way of describing the system and constructivism. This would therefore position itself in the paradigm of complexity, a paradigm brought to light by the work of E. Morin (1991 and 2005 re-edited). That which cannot be summarized with a key word and which cannot be reduced down to a law or a simple idea is complex. (Morin, 2005) *"The Removal of Fences"* (Bertacchini & al, 2006) invites us to look again. On a case by case basis, in the field, immersed in the environment, for the inter, the mesh, the devices, invites us to look for the social facts and action. An to illustrate our title - *Creativity, a Physical Piece of Information designating a Spirit of Solidarity* - as a perception, relationship and then attachment and to show the context in which we position the word "creativity" in our research, we shall cite the article by Lombardo & Alii (2006) written on the passage from interaction⁶ within a pedagogical relationship to interactivity within a learning situation, explaining the passage from an organization's perception of an environment calling for an adaptive response in terms of creativity to effective mobilization by the players that form the organization.

2.2. Finding endogenous resource in knowledge information possession

Creativity, the capacity - an endogenous resource that can be mobilized - to create and imagine differs from creation *"the act of bringing something into existence, of making something out of nothing."* Within the context of our research, we address creativity as the art of "transforming" this ingredient - imagination - into a product in terms of signs, ideas, innovation and innovative products or services at the SME/SMI level and we will endeavor to highlight the importance of knowing how to arouse, reveal, *translate* and share it with all the players in the company. This procedure involves resonance regarding the mentality of the people in the company and a procedure for change that has been rendered acceptable so as to favor the strategic vision-based exchange of skill sets.

⁴ Echoing Morin's proposal (2005, p. 124) *"at a push, an organization without freedom and with very little order would disintegrate unless this freedom was accompanied by a deep solidarity between its members."*

Morin (2005, pg 92) "*If you understand complexity, you understand solidarity*. If complexity, according to E. Morin, presents us with a multidimensional reality woven from order and disorder, the same is true of creativity and its techniques. As with the principle of *joint complexity* which coaxes us to associate whilst differentiating and whilst processing uncertainty, creativity feeds on new lines of approach. We can cite one of the more common ones *brainstorming*, the literal translation of which brain storming (Osborn, 1953) conjures up a state somewhere between order and disorder. Irrigating thought, coming up with elements and ideas and joining them together so that they create their own identity as they move towards the same goals, faithful to E. Morin's thoughts "*The whole is more than the sum of the parts*". This creative detour in E. Morin's work, allows us to place our research into perspective, identifying the possibility of every player in the company accessing information, managing it and being able to articulate it and organize it as per a known creative diagram, specific to the company.

3. Creativity, the path as translation on the environment

We refer to the definition of creativity given by Alex Osborn (*cited above*) "*the mental capacity to visualize, foresee and generate ideas*". Creativity translates and feeds on the internal and external environment of the organization, and is a double-edged activity that calls on the imagination and must product results that are both original and useful. According to Guy Aznar, it's *the aptitude to produce new things*" by associating the individual with the organization. If creativity is distinct from imagination which distances us from the contingent and productive reality, it takes us towards the daydream, imagination is one of the components of creativity to be encouraged and transformed into production, creation and innovation so as to ensure that the company has a better competitive advantage and knows how to involve people. "*The complexity of the relationship between order, disorder and organization, therefore, arises when we empirically observe that, in certain conditions and in certain cases, unordered phenomena are required for organized phenomena, which contribute to the growth of order, to be produced.*" (Morin, *cited above*, p.85).

3.2. Mediation as change to adopt a new perception

Throughout our contribution, we attempt to demonstrate how some creative techniques can be included in many new organizational approaches that aim to produce competitive intelligence, i.e an offensive wing of competitive intelligence. In substance, we can only write if our imagination feeds creativity and creativity then authorizes innovation which leads to the In order to conclude this necessary summary appraisal, we shall present creativity "*as a strategic path, a translation, a mediation, a change or a requirement for company managers to adopt a new perception.*" In all cases, there must be a movement to be initiated, a movement for which the driving speed and the speed of application are of particular significance in the race to obtain the competitive advantage. This would less allow a company to pass from "technical specifications for problems or situations" to a set of ideas and solutions than to reveal and lead a change in organizational culture.

3.3. A lack in reassembling: popularize requires access to fundamental knowledge

Latour (2005) proposes to show that the social can not be taken as a material or a particular area and to evoke a "*relativist revolution.*". To describe and identify the context in which we have now to identify and then decipher the associations emerging and action.

"But as soon as things accelerate, when innovations proliferate, when the number of entities is multiplied if we persist in maintaining an absolute landmark, collects data that have quickly make head or tail. If you want to maintain commensurability between the traces frameworks traveling with velocities and accelerations are too different, it's when he must make a "relativistic revolution." Here we have the general characteristics of connections that create the 'new associations' and we are reaching about Morel (2007) concerning the lack of quality raised about the extension, which in our opinion is a translation, when accurate p.172 "*the dominance of the extension from the descriptive explanatory extension is largely due to the sheer difficulty of finding explanations.*". And indeed, in our opinion, to explain p.173 (Morel, *Cited above*) "*Poverty explanatory extension is based on a scientific problem: to popularize requires access to fundamental knowledge and its experts, and it is not so easy. The extension officer is not only a translator; he must also, somehow, be a researcher. Causing the corollary that the search for explanation to popularize requires time and skills, i.e. a high cost*".

Temporary Conclusion: Creativity is an offensive pool of skills at the disposal of Competitive Intelligence.

The Japanese Nonaka and Takeuchi (1997) approach develops the idea that knowledge is not easy to see or express and lists the explanatory roots of the success of Japanese companies in the 70s and 80s, i.e. their capacity to create new knowledge, in that it places man at the centre of the process, promoting intensive and creative interaction between the members of a team. One of the main points in our model is the implementation of project-by-project management which is conducive to the development of creative techniques, and a creative cell that functions as per the project management diagram. Creativity is a skill that can be put to work for Economic Intelligence when it is aroused and then used in the company's production section. Creativity, this aptitude to produce something new, to detect and solve problems and to give birth to ideas, may be accessible to any player in the company and may be covered in an apprenticeship. Creativity is a state of mind that we can acquire with method and is not the monopoly of creation professionals and advertisers.

Wydouw (1998), psycho-sociologist, states that " *To create, one needs to be able to create, want to create and now how to create*". To be able to create, resolve a problem or produce ideas, above all one need to identify and express the needs and gather the necessary information and to have analyzed the constraints and the data. In order to be able to create, one need to organize the information gathered in a different manner, analyze it and process it. One must know how to produce ideas and have a deep desire to throw oneself into a new system of thinking, accept to think differently and formulate strategic reasoning with a view to innovating and leading new projects. This is a space to be defined, structured and organized inside the organization that can be penetrated by the organization. One needs to confront one's own ideas with others' ideas, share them, disseminate them and enhance them and exchange practices and knowledge.

"Identifying, collecting, compiling and processing information, organizing it and disseminating it", the creative steps are very similar to the steps of the information-gathering cycle for competitive intelligence strategies, with one step, being different. This is the step in which the new ideas are produced or the will to "*think differently*", to accept to get out of the straight-jacket of normal thought-patterns is expressed. The creative strategy may be imposed with the same thoroughness, by integrating a "creativity" step to the information-gathering cycle along with an idea-production translation-mediation step, thus authorizing us to look towards different horizons before centering ourselves once more on the solution or the innovation. Didn't Guy Aznar, one of the pioneers of creativity, go as far as to introduce dedicated creative agents into a professional world in order to solve one-off problems? The companies that will take the time to train their teams in this creative skill shall thus benefit from a true decision-making assistance tool. Creative intelligence, a skill set that the people in the company need to acquire, is a potential that only demands to be seen, involved, asked, an offensive strategy with a different view of company activity, possible question-raising in order to ensure the competitive advantage, the certainty of not giving in to the temptation of mental compartmentalization and allowing imagination free reign once more.

Men, the strategic company asset, possess knowledge, processes information and interact with the organization. Our research thus aims to propose that an integration model that links knowledge with creativity, would efficiently further the tactical and strategic objective of a medium-sized enterprise. The expression of a new development vision for companies to obtain the competitive advantage modifies our view of conventional strategic processes and demonstrates that in a time of crisis, the required restricted creation opens up perspectives in terms of management and economic development. The use of creative advertising techniques and the call on the creativity of all the players in the company may enable the company to face up to the time for strategic reactivity, which is becoming shorter and shorter.

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