TOWARD A DYNAMIC SOCIAL PROCESS VIEW: AN INTEGRATIVE, MULTIDISCIPLINARY REVIEW OF THE RELATIONSHIP BETWEEN AFFECT AND CREATIVITY

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ABSTRACT

Creativity and affect (moods and emotions) are inherently and intimately connected, and management research has broadly acknowledged that affective states influence creative outcomes. Despite increasing research attention, the field lacks a systematic understanding of the affect-creativity link. Moreover, although the literature increasingly views both affect and creativity as dynamic social processes, this view is not reflected in our current understanding of their relationship. Disciplinary research silos further complicate this issue. We aim to address these concerns and provide an integrative and multidisciplinary review of the affect-creativity link, moving scholarship toward a dynamic social process view of the link. We critically examine 294 empirical studies published since 2008 across various disciplines, including organizational behavior, entrepreneurship, marketing, and psychology. We review this work along four Quadrants of a 2x2 framework (outcome-oriented vs. process-oriented research X within-creator vs. socially oriented research) to uncover the dynamic relations between affective states and creativity, along with their profoundly social nature. We subsequently integrate this work to propose our overarching dynamic social process framework of the affect-creativity link, the CASP (Creativity and Affect as Social Processes) Framework. The CASP Framework emphasizes that the influence of affect on creative outcomes is mediated by three complementary pathways and best understood as a function of both affective states and creative processes under consideration. Additionally, it highlights that social factors are critical in fully understanding the reciprocal and dynamic relationship between affect and creativity.

Keywords: Emotions, Creativity, Groups

INTRODUCTION

In the transformative age of artificial intelligence (AI) (Vanneste & Puranam, 2024), arguably, two crucial elements remain fundamental to our human identity: our capacity to feel (affect) and our ability to create (creativity). Notably, affect and creativity are inherently and intimately connected. While creativity may often be seen as a cognitive phenomenon—we 'create by thinking' —this integrative, multidisciplinary review aims to demonstrate that creativity is likewise profoundly affective—we also 'create by feeling.' Indeed, creative acts are emotionally charged in many ways. First, over forty years of research have shown that affective states influence creativity (e.g., Baas et al., 2008; M. A. Davis, 2009; Isen et al., 1987; Isen & Daubman, 1984), a finding that has been established both in the lab (e.g., De Dreu, Baas, et al., 2008; Hirt et al., 2008; Isen et al., 1987) and in field research among employees (Amabile et al., 2005; George & Zhou, 2007). Second, and vice versa, engaging in creative activities can trigger emotional responses among creators (e.g., Akbari Chermahini & Hommel, 2012; Pronin et al., 2008). For instance, an aha-moment of creative breakthrough is not emotionally neutral (Shen et al., 2018), and engaging in creative work can be fun or frustrating (e.g., Hirt et al., 2008; Toivonen et al., 2023). Third, audiences who are exposed to others' creative outcomes often show emotional reactions, e.g., when they are moved by a piece of music or amazed by a novel business idea (e.g., B. C. Davis et al., 2017; J. (Jason) Li et al., 2017; Schino et al., 2021; Sommer & Klöckner, 2021). In sum, an intricate and bi-directional relation exists between affect and creativity, and creative acts are inherently emotionally charged.

Seventeen years ago, two meta-analyses reviewed the first two decades of research on affect and creativity (Baas et al., 2008; M. A. Davis, 2009). Both works focus on the influence of affective states on creative outcomes, mainly in experimental paradigms. These meta-analyses

show that positive affective states, but only those with at least moderate levels of activation (e.g., happiness), are positively associated with creativity. The evidence is more mixed for negative affective states (e.g., sadness, anger, anxiety), although results tentatively suggest that low activation states (e.g., sadness) have no effects, while anxiety mostly undermines creativity.

Since these meta-analyses were published, research on affect, creativity, and the affect-creativity link has undergone major transformations, making an integrative, multidisciplinary review of the affect-creativity link imperative. First, the creativity literature has gradually shifted away from a monolithic and outcome-focused view (Harvey & Berry, 2023; Sullivan & Ford, 2010) toward a more dynamic paradigm, in which creativity is seen as a *dynamic and social process* (Harrison et al., 2022). Because this dynamic social process view also aligns better with the conceptual definitions of both affect and creativity, an updated review reflecting this perspective is needed to uncover the insights that emerged from this evolving literature.

Second, the study of the affect-creativity link has become increasingly multidisciplinary, spanning diverse disciplines, including organizational behavior, strategy, entrepreneurship, marketing, and psychology. Each of these streams of research provides valuable insights into the affect-creativity link. Yet, because they have developed rather independently, they each only represent one piece of a bigger picture. Thus, an integrative, multidisciplinary review is essential to help 'see the forest among the trees.'

Third, understanding the affect-creativity link requires an understanding of the pathways linking the two, and the understanding of these mediators is currently scattered and limited. Drawing upon different theoretical accounts and empirical findings, we address these issues directly, providing a comprehensive understanding of how different affective states impact creativity through multiple pathways. In sum, we aim to move the affect-creativity link to a

dynamic social process view, reflecting the development of the field and addressing the limitations of the previous quantitative reviews.

In this review, we examine 294 studies that have appeared since 2008 when the last quantitative reviews were published. These works covering the past two decades extend beyond the 'traditional' psychological research on the affect-creativity link, which primarily focuses on how a creator's affective state influences the production of creative outcomes in the here and now (i.e., idea generation, as is the case for most early creativity research; Harrison et al., 2022; Hua et al., 2022). For instance, research has since examined not only the influence of affect on idea generation but also on other creative processes such as idea selection or idea sharing (e.g., Madrid et al., 2015; Perry-Smith & Coff, 2011; Treffers et al., 2020; J. Yang & Hung, 2015). Scholarship has looked at affective states not only as a cause but also as a consequence of creativity (e.g., Akbari Chermahini & Hommel, 2012; Pronin et al., 2008). Research has examined affect of not only the creator but also audiences confronted with creative outcomes (e.g., B. C. Davis et al., 2017; Schino et al., 2021). Finally, scholars have started to examine the affect-creativity link at the interpersonal and team levels (e.g., Knight, 2015; To et al., 2021).

We start by defining affect and creativity and why a dynamic social process perspective of the affect-creativity link is needed from a conceptual perspective. Subsequently, we discuss the historical path of the study of affect, creativity, and their intersection. This is followed by an overview of the main theories that have informed the study of affect, creativity, and the affect-creativity link, culminating in a clear need for the dynamic social process perspective. We then discuss our review methodology and introduce our 2x2 organizing framework that captures the dynamic social process perspective along four Quadrants: 1) a creator's outcomes (outcome-oriented and within-creator research); 2) a creator's process (process-oriented and within-creator

research); 3) social reactions (outcome-oriented and socially oriented research); 4) social co-creation process (process-oriented and socially oriented research). We review the evidence across these four Quadrants and then integrate it to propose an overarching framework, the CASP (Creativity and Affect as Social Processes) Framework.

WHERE WE WERE: HISTORY OF THE FIELD AND NEED FOR REVIEW

Creativity and Affect as Dynamic Social Processes

Creativity can be conceptualized as an interrelated series of chronologically unfolding, dynamic processes. Creativity is generally defined as the production of ideas that are both novel and useful (Amabile, 1988; also see Harvey & Berry, 2023; Litchfield et al., 2015). According to the 4P model of creativity (Rhodes, 1961), creativity can be conceptualized in a serial mediation model as an environment (or environmental *pressures* or a *place*) influencing a *person*, subsequently resulting in a *process* and, finally, a *product*. In this model, the 'environment' denotes the external pressures that influence creativity, especially those influences stemming from the social environment, such as feedback and interactions. In this review, we refer to these influences as social processes (interpersonal processes between individuals). The 'person' encompasses the various attributes of focal creators, such as their affective state. The 'process' involves the sequence of actions that contribute to creative outcomes (e.g., idea generation and idea evaluation), which we refer to as creative processes (intrapersonal processes within a creator). The 'product' represents the ultimate outcome of the creative efforts, which we label outcomes. Thus, and consistent with recent models of creativity (e.g., Amabile & Pratt, 2016;

Perry-Smith & Mannucci, 2017), a novel and useful idea that is effortfully generated over time is the cumulative outcome of a series of preceding creative and social processes[1].

While creative processes and social processes differ in nature—one intrapersonal, the other interpersonal—they are related, and a key integrative mechanism linking the two is affect. Environments and social processes can elicit goals within a person, while creative processes and outcomes emerge as responses to these goals. Because affective states are also often elicited in the context of goal pursuit (Ortony et al., 1988), they function as a bridge and connect the environment and social processes with creative processes and outcomes. For example, social environments (e.g., feedback) can signal (a lack of) goal progress, which triggers affective states (e.g., frustration) that subsequently feed into creative processes. Vice versa, goal progress during the engagement in creative processes can trigger affective states (e.g., enthusiasm), which may affect subsequent creative and social processes. Therefore, to fully understand creativity as a dynamic phenomenon, it is essential to consider the role of affect.

Affect refers to the transient (i.e., not persistent) experience, expression, or perception of subjective feeling states that result from affective events in the environment (Ashkanasy & Dorris, 2017; Ashkanasy & Humphrey, 2011; Brief & Weiss, 2002). It includes both emotions (short-lived, relatively intense, directed toward a specific stimulus) and moods (more enduring, diffuse, not stimulus-directed) (Brief & Weiss, 2002; Frijda, 1993). Consistent with prior reviews, we use the umbrella term affect to refer to both emotions and moods (e.g., Ashkanasy & Dorris, 2017; Barsade & Knight, 2015). Affective states are sometimes treated as discrete (e.g., happiness, anger) but also as varying on dimensions such as valence (positive-negative) and

[1] Note that, in this review, 'processes' can refer to creative processes, i.e., within-creator processes such idea generation and idea selection that contribute to creative outcomes, as well as social processes, i.e., between-individual processes such as interactions and feedback that contribute to creative outcomes. We clearly distinguish between these two processes in the remainder of the paper.

activation (activating-deactivating; e.g., Feldman Barrett & Russell, 1998). For instance, happiness can be seen as an activating positive state, relaxation as a positive deactivating state, sadness as a negative deactivating state, and anger as negative but activating.

The view that affect connects social with creative processes through goals is further corroborated by the conceptualization of affect as an interrelated series of chronologically unfolding, dynamic processes (Elfenbein, 2007), analogous to creativity. Affective Events Theory (Weiss & Cropanzano, 1996) suggests that environmental features or events can trigger emotional reactions, particularly in workplaces with high social interaction: positive affect follows (social) events, agents, and objects that bring individuals closer to goals (e.g., accomplishments or praise); negative affect follows conflicts, unfair situations, and undesirable assignments that drive individuals away from their goals (Ortony et al., 1988). These triggered states then lead to behavioral, motivational, and cognitive consequences. In turn, these consequences can result in externally visible behaviors and cues (such as creativity) that can also be considered affective events, resulting in cyclical and dynamic processes (Elfenbein, 2007). Framed in the context of creativity, affect serves as a critical integrative mechanism linking social processes with creative processes and outcomes in iterative ways.

Following from this conceptualization of both creativity and affect as dynamic and social processes is the need for a framework on their link that is also social and dynamic in nature. Rather than only considering how affect influences creativity as a static and intrapersonal process (Baas et al., 2008; M. A. Davis, 2009), we therefore view the affect-creativity link as a series of interrelated, dynamic social processes in which affective states and creative processes co-occur and mutually influence each other. This view is not only needed but also substantiated by the historical evolution of the field, which we now elaborate on.

Early Research on Creativity and Affect

Systematic research on creativity began after Guilford's (1950) presidential address to the American Psychological Association on this topic, even though creativity research dates back to the 19th century (e.g., Galton, 1869; also see Runco & Jaeger, 2012). At first, and consistent with an early fascination with creative genius (individuals who made exceptional creative contributions; e.g., Galton, 1869), this research mostly examined how stable individual characteristics, such as personality traits, influence creativity (for a review, see, e.g., Barron & Harrington, 1981; Mumford & Gustafson, 1988). In recent years, however, work on creativity, especially in management, has turned toward a more social and dynamic approach. Specifically, scholars have paid increasing attention to creativity as a social process resulting from dynamic relationships between individuals, which has been labeled a shift toward 'the dynamics of creative work' (Harrison et al., 2022). Thus, a comprehensive understanding of creativity necessarily involves simultaneous considerations of the social processes, creators, creative processes and outcomes, and the interactions between these components (Woodman et al., 1993).

Research on affect started in the 19th century (Moors et al., 2013), but its study at work emerged as a clear research concern only in the 1930s (Brief & Weiss, 2002). For much of the post-WWII period, however, affect was not examined in organizational research, and studies on job satisfaction were equated with studies on affect (Ashkanasy & Humphrey, 2011). Organizational research on affect was rediscovered only in the 1980s (Brief & Weiss, 2002) following the introduction of emotional labor (e.g., Hochschild, 1985). Scholars nowadays speak of an 'affective revolution' in organizational research (e.g., Brief & Weiss, 2002) and study a broad range of affective phenomena at different levels of analysis, including within-person state affect, interpersonally displayed emotion, and group affect (Ashkanasy & Dorris, 2017).

At around the same time the affective revolution was declared, research on affect started to intersect with research on creativity. In particular, research on the relationship between affect and creativity originates in the 1980s from Isen's seminal work (Isen et al., 1987; Isen & Daubman, 1984), and the literature has since exponentially grown (see Figure 1). The latest (and only) two reviews of the affect-creativity link used meta-analyses to quantify the first 25 years of research on this phenomenon (Baas et al., 2008; M. A. Davis, 2009). Specifically, they review at the intrapersonal level the static impact of affective states (e.g., in terms of valence, activation level, and regulatory focus) on ideas generated, insight problems solved, and overall creative performance, mostly covering research from the psychological domain. The main conclusion of these highly influential reviews is that only activating affective states (e.g., happiness, anxiety) reliably affect creativity, while deactivating states (e.g., sadness, relaxation) do not. The reviews thus nuance the simple hedonic tone hypothesis (i.e., positive affect is more beneficial to creativity than negative affect).

Insert Figure 1 about here

Although these reviews provide important insights into the affect-creativity link, they are limited in their focus and only reflect the early literature. Most importantly, they consider a static and intrapersonal view on both affect and creativity, limited to how affective states of creators *in the here and now* influence *their own* creative outcomes. As outlined above, however, the affect-creativity link is also inherently dynamic and social. Moreover, these reviews cannot do justice to the rich body of research conducted since 2008 (see Figure 1), adding to the importance of an up-to-date review of the literature.

Recent Development and Multidisciplinarity

Fast-forward to the past two decades, we see that research on the affect-creativity link, as well as on affect and creativity more generally, is increasingly conducted across various disciplines (see Table 1). As these streams of research developed rather independently, research traditions and foci differ across them. For instance, in (neuro)psychology, it is common to use laboratory experiments, and these experiments usually focus on isolated (not integrated) creative processes, such as idea generation (e.g., Diehl & Stroebe, 1987; Paulus & Yang, 2000). In a typical study, an affective state is induced, e.g., by showing video clips, after which participants perform tasks reflecting specific creative processes (e.g., Baas et al., 2012; Huntsinger & Ray, 2016). In contrast, management research (e.g., OB) has long focused on creativity as an overall outcome, analyzing creativity ratings of products or people (Anderson et al., 2014; Zhou & Hoever, 2014). Affect is frequently measured, not induced (e.g., Binnewies & Wörnlein, 2011; Madrid et al., 2014), and seen as a mediator between affective events and creative outcomes (e.g., Hubner et al., 2020; Kim, Cho, et al., 2023; Van Kleef et al., 2010; Visser et al., 2013). The marketing, creative arts, and entrepreneurship literatures tend to focus on creative selection processes, e.g., how creative outcomes are evaluated by consumers (e.g., Ferreira et al., 2014; Gartus & Leder, 2014; Jhang et al., 2012; Ling et al., 2023) and investors (e.g., Dushnitsky & Sarkar, 2022; Toivonen et al., 2023).

Insert Table 1 about here

While each of these disciplines provides important insights into the affect-creativity link, none of them individually paints a holistic picture of its social and dynamic nature. Therefore, it is imperative to conduct an integrative, multidisciplinary review to address the siloed nature of

current research: research in these seemingly separate streams complements each other, collectively offering a more comprehensive perspective on the affect-creativity link. Thus, a multidisciplinary review could establish a more holistic understanding of the literature but can also advance the field toward a dynamic social process view of the affect-creativity link.

Including Creative Processes

Adopting a creative process view of the affect-creativity link is critical because specific affective states (e.g., happiness or anxiety) may differentially relate to different phases of creation, such as idea generation vs. idea selection (e.g., Amabile & Pratt, 2016; Higgins et al., 1992; Mumford et al., 2012; Perry-Smith & Mannucci, 2017). Based on previous theorizing, two critical pathways connect affect to creative processes: motivational/behavioral and cognitive.

First, affect influences creativity through its influence on motivation and behavior, but theories differ as to whether positive or negative affect stimulates the motivation and behavior conducive to creativity. Affect-as-information accounts (Clore et al., 1994, 2001; Schwarz, 1990) suggest that affective states provide information about one's psychological state and the environment. Negative affective states signal that something is wrong and that action is needed to *reactively* address immediate problems. Conversely, positive affect signals sufficient progress and effort and that no immediate action or change is needed. Consequently, whereas positive affect may encourage the reduction of effort, negative affective states may signal that current efforts are insufficient, motivating efforts to address the problems (Baas et al., 2008; Clore et al., 1994, 2001; M. A. Davis, 2009; Elfenbein, 2007; Schwarz, 1990; Shalley et al., 2015). The notion that negative affect, as opposed to positive affect, contributes to task persistence conducive to creative action is also a central idea proposed by Baas, De Dreu, Nijstad, and colleagues in their dual pathway to creativity model (Baas et al., 2008, 2013; De Dreu, Baas, et

al., 2008; Nijstad et al., 2010). Yet, Fredrickson's (2001) broaden-and-build theory suggests that positive affect broadens thought-action repertoires and encourages creativity and search, facilitating *proactive* approach behavior. Over time (as opposed to immediately, as with negative affect), positive affect encourages adaptation and the development of durable resources such as well-being (Elfenbein, 2007), which can facilitate creative endeavors.

Second, affect impacts creativity through its influence on cognition, specifically through information processing and affect-as-information processes (Elfenbein, 2007). Again, these differential processes suggest that both positive affect and negative affect can be beneficial to creativity. Positive affect (vs. negative affect) leads to a more cognitively flexible information processing style (Elfenbein, 2007) that is generally beneficial to creative idea generation (e.g., Ashby et al., 1999; Carson et al., 2003; Guilford, 1967; Nijstad et al., 2010). Specifically, positive affect signals that an environment is safe, leading to a widened array of thoughts stemming from explorative behaviors that can be pursued without sacrificing basic safety (Fredrickson, 2001). Indeed, that positive affect increases *cognitive flexibility* (flexibly switching between categories and approaches) has been the central theme of research on the affect-creativity link since its origins (Ashby et al., 1999, 2002; Isen et al., 1987) and is reflected by key theories such as the dual pathway to creativity model. Yet, threat-rigidity theory (Staw et al., 1981) holds that people would interpret negative affective states as signs of psychological threats. Doing so prompts people to a rigid reaction, narrowing their attention to immediate concerns, sticking with familiar solutions and patterns, and reducing cognitive flexibility.

However, affect-as-information accounts (Clore et al., 1994, 2001; Schwarz, 1990) highlight that negative affect (in contrast to positive affect) can benefit creativity, too. Affect can be used as a heuristic for judgments, occupying cognitive capacities, including attention,

reasoning, and memory during both encoding and retrieval. Just as positive affect can contribute to less effort, positive affect can also make an individual less critical because the state signals that objectives have been reached. Conversely, negative affect may come with creativity-relevant cognitive benefits stemming from *focused attention*, such as decreased biases (Elfenbein, 2007).

In short, these different accounts suggest both positive and negative affect can benefit creativity and that their influence is mediated by a combination of motivational/behavioral and cognitive pathways. Specifically, positive affect facilitates *proactive approach behavior* (Fredrickson, 2001), encourages *cognitive flexibility* (Ashby et al., 1999, 2002; Baas et al., 2008; De Dreu, Baas, et al., 2008; Isen et al., 1987), and *decreases critical reasoning* (Elfenbein, 2007). Negative affect encourages *reactive persistence* (Baas et al., 2008; Clore et al., 1994, 2001; M. A. Davis, 2009; Elfenbein, 2007; Schwarz, 1990; Shalley et al., 2015), *focused attention* (Elfenbein, 2007; Staw et al., 1981), and *critical reasoning* (Elfenbein, 2007).

Further, effects may depend on the creative process under consideration (cf. Baas et al., 2008; M. A. Davis, 2009). For instance, idea generation as a divergent process may strongly benefit from cognitive flexibility encouraged by positive affect; conversely, idea selection as a convergent process may benefit from critical thinking encouraged by negative affect. Thus, considering only parts of the creative process or its outcomes without holistically considering the entire creative process may obscure differential impacts, contributing to ongoing debates regarding the impact of affect on creativity (e.g., Baas et al., 2008; M. A. Davis, 2009). That is, because the novel and useful idea that is effortfully generated is the cumulative outcome of a series of preceding within-person creative processes, we need to understand how affect relates to not only the outcomes of the creative processes but also these processes themselves.

An additional consequence of these considerations is that a simple distinction between positive affect and negative affect alone cannot account for the observed variance in creativity (e.g., Elfenbein, 2007; Lerner et al., 2015). Lerner and Keltner (2000, 2001) proposed the appraisal-tendency framework, which links discrete affective states to different judgment and choice outcomes due to their associated appraisal processes. Consequently, discrete states of the same valence can exert opposite influences on cognitive processes (Lerner et al., 2015). For instance, in line with affect-as-information accounts (Clore et al., 1994, 2001; Schwarz, 1990), when people feel anger, they tend to blame others and perceive situations as controllable, resulting in optimism and risk-taking; fear leads people to see situations as uncertain and out of their control, resulting in cautious and risk-averse decisions (Lerner & Keltner, 2000; Martin & Stoner, 1996; Schwarz & Clore, 1988). Given these different consequences, anger and fear may differentially influence creative processes such as idea generation and idea selection.

In sum, a review of the affect-creativity link that adopts a creative process view is needed to better address the fundamental question of which affective states enhance or hinder creativity. Moreover, we examine not only how positive and negative affect impact different creative processes but also the impact of discrete affective states. In doing so, we aim to establish a more fine-grained understanding of which affective state benefits creativity.

Including Social Processes

The developments of the creativity literature toward ‘the dynamics of creative work’ (Harrison et al., 2022) further encourage viewing the affect-creativity link as a social phenomenon. Indeed, it has long been recognized that the organizational reality is fundamentally a social one with important influences on affect and, consequently, creativity. Amabile’s (1982, 1983, 1988) seminal work drew attention to contextual and social influences on creativity.

Amabile's (1983) componential model suggested that to be creative, individuals require domain knowledge, creativity skills (e.g., the ability to make remote associations), and motivation. Amabile proposed that intrinsic motivation—motivation out of task interest and enjoyment as opposed to external reward or punishment (extrinsic motivation) —is particularly important for creativity: intrinsic motivation can be fostered by a conducive environment that provides challenge, autonomy, and support and can be undermined by a controlling environment (e.g., Amabile et al., 1996). Following this seminal work, hundreds of studies have appeared that investigate the creativity of individuals at work (for reviews see Anderson et al., 2014; Zhou & Hoever, 2014), and many examine which social processes stimulate vs. hinder creativity.

The popularity of affect as a predictor of creativity stems, in part, from the fact that affect serves as a mediator between social processes and creativity (Baas et al., 2008). Affective events theory (Weiss & Cropanzano, 1996), a major impetus for work-related research on affect, highlights that affective events in the work environment contribute to affective responses, leading to attitudinal and behavioral consequences (Elfenbein, 2007). Generally, positive affect follows (social) events, agents, and objects that bring individuals closer to goals (e.g., accomplishments or praise); negative affect follows conflicts, unfair situations, and undesirable assignments that drive individuals away from their goals (Ortony et al., 1988).

The social work environment is an especially critical source of affective events (Elfenbein, 2007; Weiss & Cropanzano, 1996). Leaders are perhaps the source of the most important affective events in the workplace, shaping followers' affect and, consequently, other outcomes such as creativity (Gooty et al., 2010). Yet, social interactions with coworkers and customers are also critical in shaping affect (Elfenbein, 2007). The affective importance of the social environment is substantiated by group-level research on affect, which started to develop

significantly in the 1990s alongside affective events theory (Barsade & Knight, 2015). Emotional contagion theories (e.g., Barsade, 2002; van Kleef, 2009), key for group-level research on affect, highlight the importance of others' affective state and their impact on a focal individual's affect. Indeed, creativity scholarship also exhibits a trend toward examining teams (e.g., Gilson & Shalley, 2004; Taggar, 2002; for a review see Hülsheger et al., 2009).

The social environment is important for another reason, which is that others are ultimately the receivers, evaluators, and adopters of creative ideas. Indeed, it is hard to even call a new idea or outcome 'creative' if outside observers do not agree that it is (e.g., Amabile, 1982; Csikszentmihalyi, 2014). Recent years have seen an increase in work that examines this 'receiving side of creativity' in management (Zhou et al., 2019). Moreover, the social process of receiving others' ideas is central to work on, e.g., investor responses to entrepreneurial pitches and consumer responses to new products. Many of these receiving processes are emotionally charged, are affected by emotions, or act as feedback that influences the original creator of the creative outcome (e.g., Dushnitsky & Sarkar, 2022; Toivonen et al., 2023).

This also shows that the process-based conceptualization of creativity and the study of creativity as a social phenomenon are not distinct ideas but are closely interwoven: creative processes and outcomes themselves can be conceptualized as affective events (cf. Weiss & Cropanzano, 1996). For instance, others' evaluative feedback in the form of praise or criticism of one's novel idea can lead to affective consequences. Through social processes, creativity can, therefore, also influence affective states of creators, and these affective states can influence creative processes (and so on). The outcome of adopting this view of the affect-creativity link is a shift toward the study of 'the dynamics of creative work' (Harrison et al., 2022), a shift that this review reflects.

A Baseline Model

A preliminary integration of the above-mentioned research on affect and creativity, respectively, leads to a baseline model of the affect-creativity link that considers multiple aspects of the 4P framework of creativity (Rhodes, 1961). First, because affect is a within-person (or within-team) variable (Ashkanasy & Dorris, 2017; Ashkanasy & Humphrey, 2011), affect is a feature of creative people. Because affective events and stimuli within the environment can influence a person's affective state (Elfenbein, 2007; Weiss & Cropanzano, 1996), the social environment can influence a creator's affect through social processes. Second, a creator's affect can consequently influence, through altering their creative processes, their creative outcomes. The influence of affect on creative processes is mediated by motivational/behavioral and cognitive pathways. Third, as suggested by the componential model of creativity (Amabile, 1983; Amabile & Pratt, 2016) and Affective Events Theory (Weiss & Cropanzano, 1996), the creative outcome can influence a creator's affect through (social) feedback loops. The resulting baseline model is visualized in Figure 2.

Insert Figure 2 about here

REVIEW METHODOLOGY

Search

Aligned with our aim of adopting a dynamic social process view of the affect-creativity link and aligned with best-practice recommendations (Dwertmann & van Knippenberg, 2021), we used a multi-step approach in searching for and selecting studies for our review. First, to reflect the multidisciplinary nature of the field, we focused on high-quality scholarly journals from a variety of literature streams. Thus, we used the FT50 as the basis for our multidisciplinary

review (e.g., Acar et al., 2019). To additionally cover the dominant psychological approach to studying affect and creativity (Baas et al., 2008; M. A. Davis, 2009), along with better coverage of the OB, strategy, and teams literatures, we included additional high-quality journals on these topics, e.g., the 'Journal of Personality and Social Psychology,' 'the Journal of Organizational Behavior,' the 'Leadership Quarterly,' and 'Group Dynamics: Theory, Research, and Practice.' As our review focuses on affect and creativity, we also included specialist journals on creativity (Lua et al., 2023; Zhou & Hoever, 2014) and on affect (Ashkanasy & Dorris, 2017; Elfenbein, 2023) used by other reviews, e.g., 'Emotion' and the 'Journal of Creative Behavior.' Noteworthy, the specialist creativity journals are multidisciplinary themselves (Cropley, 2014; Hernández-Torrano & Ibrayeva, 2020), further adding to the discipline-spanning focus of our review. Lastly, because both affect (Bericat, 2016; Turner & Stets, 2006) and creativity (Godart et al., 2020) have been the focus of sociological research, we also included sociology journals such as the 'American Journal of Sociology.' As our focus is on qualitative and quantitative scholarly articles with organizational relevance, we excluded journals that solely publish conceptual/review/method development articles, that solely publish articles on clinical psychology or affective disorders, or that are practice-oriented (e.g., Harvard Business Review). These steps resulted in a search in 87 journals spanning a range of disciplines (see Table 2).

Insert Table 2 about here

Second, we created a list of search terms capturing concepts related to affect and to creativity. Affect-related search terms were compiled using search terms used by previous reviews (e.g., Baas et al., 2008; Hoemann et al., 2021; Valor et al., 2022), terms frequently used in prominent affect measures (Feldman Barrett & Russell, 1998; Watson et al., 1988), and

specific affective states (Izard, 2009; Ortony & Turner, 1990; Roseman, 1991; Roseman et al., 1994). Creativity-related search terms were compiled drawing on Baas et al.'s (2008) meta-analysis, synonyms of creativity such as novelty (Sullivan & Ford, 2010), synonyms for ideas (Hua et al., 2022), terms frequently used in prominent creativity measures (e.g., Madjar et al., 2011; Mitchell & Boyle, 2015; Sung et al., 2017; Tierney et al., 1999; Zhou & George, 2001), and terms frequently used in work on the creative process (e.g., Amabile, 1988; Amabile & Pratt, 2016; Perry-Smith & Mannucci, 2017). To reduce the number of false positives, we focused on search terms related to novelty or (generating) ideas (vs. usefulness or other creative processes), because relevant articles most likely use keywords related to novelty or (generating) ideas alongside the omitted search terms. For instance, an article that focuses on 'idea selection' likely includes the search term 'idea' alongside 'select'. For both affect- and creativity-related keywords, we used wildcard search operators to widen our search.

Third, we searched the Web of Science Social Citation index[2] to find relevant articles. As the literature published after the latest comprehensive reviews in 2008/2009 reflects almost 90% of the stream's total literature (see Figure 1) and as we assumed that key earlier work is reflected by more recent work, we collected articles published from 2008 to 2023. To capture the intersection between affect and creativity, we combined an affect-related search term with a creativity-related search term using Boolean operators. We then searched for these combinations in the title, abstract, and keywords. Our full search methodology is outlined in Appendix A.

This search resulted in an original list of 11,444 articles. To select studies for an in-depth analysis, we used a two-wave process based on a title and abstract screening, followed by a full-text screening. In both waves, we applied the following inclusion/exclusion criteria. First, we

[2] We used two other Web of Science search indices for a total of journals because they were not listed in the Social Science Citation Index.

excluded studies that were unrelated to affect (only about creativity), creativity (only about affect), or both. Indeed, most articles did not relate to the relation between affect and creativity, which is a consequence of ambiguous but critical keywords such as ‘affect’ (meaning ‘affective state’ or ‘influence’ depending on the context). Second, we excluded studies that did not examine the relationship between affect and creativity, e.g., by treating both variables as independent variables or control variables. Third, we examined how the study operationalized ‘affect’ and only included studies that aligned with our earlier mentioned definition of affect. This step was critical since affect is frequently used as an umbrella term that describes a range of unrelated constructs (Ashkanasy & Dorris, 2017). Also, if the study was about affective reactions to creativity, we focused on voluntary adoption because involuntary adoption (e.g., organizational change) reflects more than a reaction to just the creative outcome (e.g., considerations of power; Liu & Perrewé, 2005).

Fourth, we examined how the study operationalized ‘creativity’ and only included studies that aligned with our previously provided definition. As our review’s focus is on the intersection between subjective affective states (within-person or team feeling states resulting from affective events in the environment) and behavioral creativity (creative processes such as idea generation and the production of creative outcomes), we excluded non-behavioral creativity measures such as creative self-efficacy. We also excluded papers with a broader focus, such as articles on the broader process of entrepreneurship, which reflects much more than only creative processes (Baron, 2008). Fifth, we excluded non-empirical articles, such as conceptual, review, or method development articles, but we included both quantitative and qualitative empirical articles. Sixth, we excluded articles with samples that are not organizationally relevant, e.g., children or clinical populations (Baas et al., 2008).

After this process, we arrived at a final set of 294 articles. Our title and abstract screening resulted in the exclusion of 10940 articles[3], and our full-text screening resulted in the exclusion of 210 articles. Given that we used a broad range of different keywords (see Appendix A), having many false positive search results is not surprising and is consistent with reviews drawing on similar keywords (Valor et al., 2022; Yin et al., 2024).

Review Approach

To capture relevant similarities and differences across the 294 studies (Dwertmann & van Knippenberg, 2021), we examined all methodology and results sections with special attention to the level of analysis, independent variable, dependent variable, and (if applicable) moderating and mediating variables. As our review section reflects, this was done study by study (vs. article by article) because different studies within the same article may use different measurements (e.g., Bledow et al., 2013; Huntsinger & Ray, 2016; Kapadia & Melwani, 2021; Kühnel et al., 2022; Mann & Cadman, 2014).

In terms of affect, we examined an affective measure's or manipulation's valence and activation level and categorized it as activating positive, deactivating positive, activating negative, and deactivating negative (Baas et al., 2008; Feldman Barrett & Russell, 1998). If it was not clear whether the affective state was activating or deactivating, we simply viewed it as positive or negative affect, respectively (Baas et al., 2008). We additionally viewed affective states as discrete if they were measured as such, because summarizing affective states along their valence and activation levels neglects critical differences between discrete states (Ashkanasy & Dorris, 2017), such as appraisal dimensions (Lerner & Keltner, 2001).

[3] To check the adequacy of our selection, we randomly resampled 100 of these 10940 articles and applied the same inclusion/exclusion criteria to the full paper. We arrived at the exact same results.

In terms of creativity, we differentiated between outcome and process measures of creativity, drawing on Amabile et al. (2008). Examples of methods to measure idea generation, a creative process, are studies employing Alternative Uses Tests, brainstorming tasks, or the Torrance Test of Creative Thinking, in which participants generated multiple ideas. These studies sometimes used different indicators of idea generation, such as originality, fluency, flexibility, feasibility, or combined these facets into a composite score, a nuance we paid attention to. Other creative processes that our review uncovered are, e.g., idea evaluation, idea sharing, and creative information search. Looking at specific creative processes allows us to identify whether affective states relate differentially to distinct processes (e.g., whether effects differ between idea generation vs. selection). We categorized studies as creative outcome studies when participants were asked to produce *one* instead of multiple ideas or when their aggregate creative output was measured (e.g., supervisor creativity ratings; Zhou & George, 2001). Thus, we viewed the Remote Associates Test (RAT) as a creative outcome measure because it requires *generating* and *selecting* a *single* correct idea. While some scholars see it as assessing ideation processes (e.g., Amabile et al., 2008; Fernández-Abascal & Díaz, 2013), perhaps due to its reliance on divergent thinking, solving it also involves convergent thinking and evaluation (e.g., Baas et al., 2008; M. A. Davis, 2009). After all, not every generated idea solves the problem (cf. Alternative Uses Tests). Because only *one* correct solution to the problem exists, it captures both generative and evaluative processes, offering no clear distinction between individual creative processes—similar to other outcome-based creativity measures.

We also reviewed non-methodological moderating factors and relied on the interaction patterns of moderators by van Knippenberg and Hirst (2020). We uncovered three different interaction patterns: activation patterns signify that the affective state is only related to creativity

given high values of the moderator; inhibition patterns signify that the affective state is only related to creativity given low values of the moderator; channeling patterns signify the affective state is either positively or negatively related to creativity contingent on the level of the moderator. If not captured by the above distinctions, we further tried to find common themes among the variables (i.e., independent variable, dependent variable, and moderating and mediating variables) according to their type. For instance, we grouped together information elaboration (Huang et al., 2022), idea contribution equality (A. K. -Y. Leung et al., 2020), and information exchange and elaboration (To et al., 2021) as informational mechanisms.

Organizing Framework

After examining the studies and guided by our dynamic social process view of the affect-creativity link, we clustered studies and differentiated between outcome-oriented and process-oriented research, as well as between within-creator and socially oriented research.

The difference between outcome-oriented and process-oriented research is that outcome-oriented research examines creative outcomes but not the creative (intrapersonal) or social (interpersonal) processes needed to arrive at these outcomes, whereas process-oriented research examines the creative (intrapersonal) or social (interpersonal) processes that can result in creative outcomes. We note that process-oriented studies can also examine a single creative or social process independent from other processes that eventually result in a creative outcome (Amabile, 1983; Amabile & Pratt, 2016; Perry-Smith & Mannucci, 2017). For instance, studies focusing on idea generation alone may not examine how idea generation results in eventual creative outcomes, but we still consider them process-*oriented*. This is critical to our review because it helps uncover, piece by piece, how affective states relate to *specific* creative processes (e.g., idea generation vs. idea selection) that may result in creative outcomes.

The differentiation between within-creator and socially oriented research is that within-creator research examines one individual, the creator, whereas socially oriented research examines individuals other than one individual creator (e.g., audiences, creators and audiences, multiple creators). Creativity is a fundamentally social phenomenon (e.g., Amabile, 1983), and affect plays a critical role in mediating the effects of the social context on creative processes and outcomes (Elfenbein, 2007; Weiss & Cropanzano, 1996). Additionally, creativity exists predominantly in the eyes of the beholder (e.g., Amabile, 1982; Csikszentmihalyi, 2014), that is, an outcome is creative only if it is judged as such by the social environment.

Combining these two dimensions, we arrived at a 2x2 organizing framework (see Figure 3) that captures the dynamic social process perspective along four Quadrants: 1) a creator's outcomes (outcome-oriented and within-creator research); 2) a creator's process (process-oriented and within-creator research); 3) social reactions (outcome-oriented and socially oriented research); 4) social co-creation process (process-oriented and socially oriented research). We use this framework to review the literature on the affect-creativity link.

Insert Figure 3 about here

WHERE WE ARE: REVIEW OF AFFECT-CREATIVITY RESEARCH

Quadrant 1: A Creator's Outcomes

Overview and Relationship to Other Quadrants. Quadrant 1 covers research that focuses on one individual creator and their creative outcomes instead of the creative (intrapersonal) or social (interpersonal) processes needed to arrive at these outcomes. That is, as opposed to research in Quadrants 3 and 4, this Quadrant examines one individual creator, but not individuals

other than one creator. Moreover, as opposed to work in Quadrants 2 and 4, this Quadrant does not examine the creative and social processes needed to arrive at these outcomes.

Drawing heavily on OB research, this Quadrant broadly examines the question of which affective states within one individual creator influence or follow their creative outcomes. Two sets of studies can be discerned based on their direction of causality. Using correlational, longitudinal, and experience-sampling field studies, the first set of studies predominantly draws upon the OB literature and aims to understand how affect facilitates or inhibits creative outcomes at work. The other set of studies we review in this Quadrant concerns the reverse direction of causality, i.e., creative outcomes influencing a creator's affective state. These few studies are situated in the psychological, OB, and entrepreneurship literatures.

A Creator's Affect Influencing Creative Outcomes. Research on how a creator's affective state influences their creative outcomes is, in terms of research coverage, one of the core research areas on the affect-creativity link. We distinguish between research examining positive affect and negative affect, although we note that much of this work focuses on positive activating affect, followed by negative activating affect; yet, little research examines the role of affect with low activation (but see, e.g., Mann & Cadman, 2014, study 2, for an exception).

Research examining the role of positive affect for creative outcomes primarily builds on broaden-and-build theory (Fredrickson, 2001): positive affect is assumed to broaden people's thought-action scope and motivate them to build enduring cognitive resources to support creative thinking. Although rarely testing these underlying mechanisms, a large body of research provides support for the notion that positive affect benefits creative outcomes. For example, high-activation positive affective states, such as excitement and enthusiasm, are strongly associated with creativity (Conner & Silvia, 2015). Spontaneous, positive moods promote creative problem-

solving regardless of the specific solution strategy (Shen et al., 2019). Employees who start their day feeling enthusiastic, excited, or inspired are more creative throughout the day (Binnewies & Wörnlein, 2011). Drawing on broaden-and-build theory and assuming that positive affect fosters flexible thinking, motivation, and readiness for action, Madrid et al. (2014) find that weekly high-activated positive affect positively correlates with innovative work behavior.

Many studies examining the link between positive affect and creativity use positive affect as the mechanism underlying the effects of more distant variables on creativity. These variables include internal factors such as individual differences and the non-social environment (cf. Quadrant 4). For instance, a proactive personality is associated with reflective learning from both successes (which triggers joviality) and failures (which triggers attentiveness), and both positive affective states foster creativity (F. Li et al., 2020). Trait resilience influences innovative work behavior through positive emotions such as hope (Caniëls et al., 2022; Lei & Lei, 2023), and self-efficacy and hope drive positive affect, which in turn fosters creativity (Mielniczuk & Laguna, 2020; Rego et al., 2012b). Moreover, individuals high in emotional intelligence (such as emotion regulation ability) are more likely to maintain positive affect when facing cognitive demands, leading to higher creativity (Parke et al., 2015). Highlighting the importance of the non-social environment, sleep quality influences entrepreneurs' creativity by generating high-activation positive affect (Williamson et al., 2019).

The impact of negative affect on creativity is more mixed. On the one hand, some theoretical accounts, such as threat-rigidity theory (Staw et al., 1981), suggest that negative affect reduces creativity because of reduced flexibility of thought and a focus on familiar solutions. This view aligns with some findings that negative affect relates negatively to creativity (e.g., Smith et al., 2022; Tang et al., 2018; H. Wang, 2021). On the other hand, even foundational

work (e.g., Amabile et al., 2005; George & Zhou, 2007; Isen et al., 1987) highlights a more nuanced relationship between negative affect and creativity, and an increasing number of studies show that negative affect can benefit creative outcomes, too (e.g., N. Chi et al., 2021; Gunersel, 2009; M. Jiang & Thagard, 2014; Mann & Cadman, 2014). Relatedly, Rego et al. (2012a) show that the ratio between positive affect and negative affect predicts creativity, noting that a certain level of negative affect is necessary for promoting creativity.

Much of this work holds that negative affect may stimulate creativity via different pathways than positive affect. While it is often assumed that positive affect enhances creativity primarily through increased cognitive flexibility, negative affect may benefit creative outcomes by influencing motivational pathways. As affect-as-information accounts suggest (Clore et al., 1994, 2001; Schwarz, 1990), experiencing negative affect signals that there is a problem in the environment and prompts individuals to engage with a problem. Thus, if people perceive that creativity can serve a purpose, the experience of negative affect enhances creativity in order to deal with the source of the unpleasant state (see, e.g., Gunersel, 2009; M. Jiang & Thagard, 2014), e.g., unfavorable upward comparisons in the case of benign envy (Van De Ven et al., 2011, studies 2, 3). Further corroborating these reactive benefits of negative affect, Hwang and Choi (2020) show that negative activating affect promotes responsive creativity (producing creative solutions in response to external demands) but decreases proactive creativity (identifying new problems and proactively suggesting novel solutions), whereas positive activating affect decreases responsive creativity but increases proactive creativity. Also, some work highlights that the negative effects of death anxiety (i.e., fear of one's own death) could be prevented when creativity is functional in reducing this anxiety (Routledge et al., 2008).

Lastly, individual differences qualify how positive and negative affect influence creativity (Eubanks et al., 2010; A. K. -y. Leung et al., 2014, study 2). For instance, positive affect is more strongly associated with creativity for older employees than for younger ones, while negative affect facilitates creativity for younger employees (Volmer et al., 2019). Activating positive affect more strongly predicts daily creative output for employees who are high in openness to experience, as they are thought to be particularly curious about the world (Conner & Silvia, 2015). The relationship between affect and creativity also depends on processing styles: positive affect benefits creativity given a global processing orientation, while negative affect is desirable given a local processing style (Huntsinger & Ray, 2016, study 2).

In sum, the evidence suggests that the affect-creativity link may not be as simple as positive affect being beneficial while negative affect being detrimental: both positive and negative affect benefit creativity when measured as outcomes, yet the roles they play seem distinct. Generally, studies in this Quadrant show that positive affect benefits creative outcomes because it is assumed to help improve people's cognitive flexibility. We note, however, that this mechanism is often assumed rather than directly tested. Contrarily, negative affect facilitates problem-oriented action to address the sources of these unpleasant feelings through increased creativity. Given the states' distinct yet complementary roles, evidence unsurprisingly suggests that positive and negative affect benefit creative outcomes the most when they work in conjunction and over time (e.g., Bledow et al., 2013, study 1; also see George & Zhou, 2007). As we also argued previously, these findings highlight the need to examine the processes resulting in creative outcomes, which we do in the subsequent Quadrants 2 and 4.

A Creator's Affective Reactions to Creative Outcomes. The other set of studies reviewed in this Quadrant concerns the reverse direction of causality, i.e., creative outcomes influencing a

creator's affective state. Situated in the psychological, OB, and entrepreneurship literatures, only a few studies examine this direction of causality. These studies suggest that highly creative outcomes can increase a creator's positive affect. For instance, the overall creativity of a final plan in a brainstorming task predicts post-task activating positive affect (Nguyen et al., 2024). Likewise, solving insight problems leads to positive affect when creators generate the correct solution (Shen et al., 2018). Cangiano et al. (2019) find that aggregated creative behavior at work leads to vitality, an activating positive state, through increased self-perceived competence. Tavares (2016) unveils the same finding with meaningfulness of work as the mediator. Yet, the studies' underlying assumption appears to be that the creative outcome is expected to be positively received. Otherwise, positive affect can be inhibited, and negative affect can arise in creators, e.g., when sharing a creative outcome (Stroe et al., 2020).

Quadrant 2: A Creator's Creative Process

Overview and Relationship to Other Quadrants. Quadrant 2 examines the question of which affective states within one individual creator influence or follow their creative processes. We again discern between two sets of studies based on their direction of causality. Unlike in Quadrant 1, we now review in our first set of studies work that focuses on the creative processes needed to arrive at the creative outcomes we examined in Quadrant 1. In other words, the creative outcomes examined in the previous Quadrant are effortfully generated over time through creative processes examined here. This is underpinned by methodological differences between these Quadrants: whereas studies in Quadrant 1 are mostly situated in the OB literature and measure aggregated creative performance at work, studies in Quadrant 2 are largely situated in psychology and rely on experimental paradigms that isolate individual creative processes. These

studies examine individual phases of creation that are logically less complex or cognitively demanding than the integrated production of a full creative outcome.

The two most researched creative processes in Quadrant 2 are idea generation and idea evaluation. Idea generation research is largely monolithic and focuses on whether creative ideas were generated (with different measures quantifying an answer), yet idea evaluation studies fall into one of two categories. *Accuracy* studies examine whether creative ideas are accurately identified. *Appreciation* studies examine whether creative ideas are appreciated or liked. This differentiation is non-trivial because accurately identifying creative ideas and appreciating creative ideas may have different antecedents and consequences. Regarding antecedents, for instance, happiness may relate differently to accuracy than to appreciation because the increased cognitive flexibility associated with happiness (e.g., Ashby et al., 1999) may make individuals more receptive of novel ideas (appreciation) and the decreased critical reasoning may make individuals more biased (accuracy). Regarding consequences, whether an accurate evaluation of creativity is better for creative outcomes than an appreciative one is also not clear: accurately identifying the best ideas is likely helpful, but a positive appreciation may more readily lead to actual idea promotion or implementation.

Because of its focus on creative processes, Quadrant 2 also covers the creator's affective reaction to these processes, most notably idea generation. This type of research constitutes the second set of studies we review here. Some work in Quadrant 1, in contrast, focused on a creator's affective reaction to creative outcomes. Unlike the other sets in Quadrant 2, this last, mostly experimental set spans a variety of disciplines (e.g., psychology, OB, entrepreneurship).

A Creator's Affect Influencing Idea Generation. Along with research on creative outcomes (see Quadrant 1), research on idea generation is, in terms of coverage and history (e.g.,

Isen & Daubman, 1984), one of the core research areas on the affect-creativity link. It is largely the domain of psychological experimental research, and many studies have examined the effects on idea generation of activating positive affect (happiness, excitement) as compared to neutral affect or deactivating affect (e.g., relaxation or sadness). In these studies, it is mostly assumed that positive, activating affect signals that the environment is safe for exploration and risk-taking, triggering approach motivation and a flexible processing style that benefits idea generation (for direct evidence, see De Dreu, Baas, et al., 2008, studies 1, 2, 4). With few exceptions (e.g., Groenewoudt et al., 2019), these studies replicate meta-analytic effects and find that positive, activating affect stimulates creative idea generation (e.g., Fernández-Abascal & Díaz, 2013; Hao et al., 2015; Hirt et al., 2008, studies 2, 3; Khalil et al., 2023; Tan & Qu, 2015). More specific positive states are also positively related to idea generation (e.g., awe and harmonious passion; Chirico et al., 2018; Puente-Díaz & Cavazos-Arroyo, 2017, study 2).

Some work focuses on deactivating affect: studies that compare positive activating (happiness) and positive deactivating affect (relaxation) show that activating positive states stimulate idea generation more than deactivating ones (De Dreu, Baas, et al., 2008, studies 1, 2, 4; Gilet & Jallais, 2011; Papousek et al., 2009). Likewise, studies focusing on sadness rarely find effects of sadness as compared to mood-neutral control conditions (e.g., Hirt et al., 2008, studies 2, 3; Treffers et al., 2020), consistent with meta-analytic findings (Baas et al., 2008).

Other work looks at high activation negative states, such as anxiety and anger. In this regard, meta-analytic findings show a negative relation between anxiety and creativity (Baas et al., 2008; Byron & Khazanchi, 2011) but a positive relation between anger and creativity (Xing et al., 2024). Indeed, anxiety and anger differ on several dimensions, which may have implications for idea generation, e.g., motivational orientation (avoidance vs. approach) and

appraisals of (un)certainty. Anxiety occurs in a threatening situation and signals uncertainty with regard to one's ability to successfully avoid the threat. This is thought to trigger a narrow attentional focus, behavioral rigidity, and a tendency toward avoidance, all of which may undermine one's ability to generate (a wide range of) ideas (e.g., Byron & Khazanchi, 2011). In line with this, Wang et al. (2021) find lower creativity among anxious as compared to sad participants (also see B. Chen et al., 2016), and this effect seems stronger when the anxiety is task-related rather than incidental (Strasbaugh & Connelly, 2022). Baas et al. (2012, studies 2, 3, 4) find that anxiety is associated with a structured and less flexible approach to idea generation. However, some authors unveil that the effects of anxiety can be positive or that negative effects can be prevented. De Dreu et al. (2008, studies 1, 2, 4) show that relatively unflexible processing may not always undermine creativity, because it may also lead to persistence in idea generation (e.g., by systematically exploring idea categories in greater depth). Further, some evidence highlights that the negative effects of death anxiety (i.e., fear of one's own death) can be prevented when creativity is functional in reducing this anxiety (Sligte et al., 2013).

Anger is also an activated negative emotion but, as compared to anxiety, is characterized by an approach (vs. avoidance) orientation and a high certainty appraisal (vs. uncertainty). Thus, its effects on idea generation are different (Xing et al., 2024). Strasbaugh and Connelly (2022) find positive effects of anger on idea generation, and these effects are stronger when anger is task-related (vs. unrelated). Baas et al. (2011, studies 1, 2) highlight that angry participants generate more ideas than participants in other conditions but only early on. Moreover, angry participants show a less structured and more flexible approach to idea generation, which is the opposite of what happens when anxious (Baas et al., 2012, studies 2, 3, 4). From these studies, it appears that anger may lead to less systematic (more chaotic) and high-energy idea generation.

Studies of moderators of the affect-idea generation relation look at both traits and states, but effects differ for positive vs. negative affect. Studies that examine dispositional moderators of the relation between positive affect and idea generation suggest a substitution effect: participants perform well either when they are high on the trait or are in the positive affect condition of the study, but being both has no added effects (e.g., dispositional autonomy in Xiao et al., 2015, study 1). This suggests that positive affect may trigger similar motivations or processing styles as individuals high in dispositional autonomy. In contrast, two studies focusing on negative affect do not find substitution effects, instead finding channeling effects. Kao and Chiou (2020) find that anger stimulates creativity for participants low in agreeableness but harms it for participants high in agreeableness. Leung et al. (2014, study 3) find that worry stimulates creativity for participants high in neuroticism but harms it for those low in neuroticism. It seems that a fit between an emotional state and a personality trait (anger and low agreeableness; worry and high neuroticism) may stimulate creativity and that a misfit may harm it. Regarding situational moderators, studies on positive affect suggest an activation effect, i.e., participants who experience positive affect can benefit more from creativity-enhancing environmental factors (De Chantal & Organisciak, 2023; Xiao et al., 2015, study 2).

In conclusion, positive activating affective states stimulate cognitive flexibility and idea generation, and moderation studies suggest that positive affect also allows people to benefit more from potentially creativity-enhancing external factors. Effects of negative affective states are more complex: driven by cognitive flexibility, sadness generally has no effects, anxiety generally has negative effects, and anger has positive effects. However, this is less clear-cut, and even anxiety does not always have negative effects. Some studies suggest that anxious individuals can

compensate for these negative effects through hard work and persistence, especially when generating ideas is functional in achieving goals or when the state fits with one's personality.

A Creator's Affect Influencing Idea Evaluation. A second set of studies in this Quadrant looks at a creator's affect as a predictor of the evaluation and selection of the creator's own ideas. These studies are situated in a more diverse set of disciplines, including psychology, OB, and entrepreneurship. There are two types of studies. First, studies examine the *accuracy* of evaluation and selection, comparing ratings of participants with those of experts or independent coders who are presumably more accurate. Second, studies assess the *appreciation* of creative ideas, exploring how affect influences the positivity of evaluations.

Regarding the *accuracy* of evaluation and selection, some studies find that positive affect obstructs idea evaluation and selection. Joviality, an activating positive state, may contribute to inflated ratings of one's own ideas (Heng et al., 2023). Furthermore, activating positive affect correlates with self-rated creative performance during a task but not with objective creative performance (Cseh et al., 2015), suggesting lower accuracy when in a positive mood due to self-serving biases. Yet, other studies report inconsistent findings. For instance, while Treffers et al. (2020) find that happy participants make better idea selection decisions with regard to idea originality, they do not find an effect with regard to idea feasibility or usefulness. Null effects are also found (e.g., Lai et al., 2021; Watts et al., 2020).

Fewer studies examine whether creators *appreciate* their own ideas. These studies generally highlight that positive states lead to an appreciation of one's own ideas. Welpe et al. (2012) find that joy and anger, both activating states with an approach orientation, but not fear, a negative activating but avoidance-oriented state, lead to an inclination to act on ideated business opportunities. Similarly, post-idea generation activating positive affect increases participants'

desire to implement their ideas, suggesting a positive evaluation (Nguyen et al., 2024). Interestingly, the difference between accuracy and appreciation studies suggests that individuals in positive states may find their ideas more creative, even if they are not objectively so.

A Creator's Affect Influencing Other Creative Processes. Two studies from the OB literature focus on *idea sharing*. The typical notion that activating states are more beneficial for creative processes than deactivating states (e.g., Baas et al., 2008, 2013; De Dreu, Baas, et al., 2008; Nijstad et al., 2010) also seems to hold here. Specifically, Madrid et al. (2015) find that, under certain conditions, sadness (a deactivating state) positively relates to keeping new ideas for oneself, while anger (an activating state) negatively relates to this silence. A qualitative study by Yang and Hung (2015, study 2) highlights that anger may help idea sharing by encouraging action and 'bold' idea proposing. Similarly, one study on *information search* suggests that positive activating affect increases information search to improve one's ideas (Stevenson et al., 2022, study 1). Some studies from the creative arts and marketing literatures examine the *abandonment* of creative ideas. Beghetto (2014) finds that abandonment is positively predicted by negative self-conscious emotions such as shame, and Krause and Franke (2024) found that positive affect decreases idea abandonment but that negative affect increases it.

Finally, a few studies from the OB literature use diary methods to examine daily *creative process engagement* (CPE) among employees. These studies examine whether employees engage in creativity-relevant processes, not whether doing so is successful or results in creative output. In line with other creative processes, activating states are beneficial. Regarding positive affect, To et al. (2012, 2015) find that activating positive affect is positively related to CPE. To et al. (2012) also find that positive (and negative) deactivating states are negatively related to CPE. Regarding negative affect, To et al. (2012, 2015) show that CPE is positively related to

activating negative affect (a combination of anxiety and anger), but that this effect is only found when learning goal orientation and empowerment are both high. Da Costa et al. (2018, 2020) focus on anger and find that anger can stimulate CPE when participants do not experience relationship conflict and low support (Da Costa et al., 2018) or when participants engage in emotion reappraisal (Da Costa et al., 2020).

These findings suggest that activating affective states influence creative processes such as idea sharing, information search, and CPE. Positive activating affect, but also anger, seems to create a drive forward, which may lead to proactive behavior such as idea sharing and implementation. Further, effects of negative affect (especially anger) can be positive when people are motivated to use their drive to reactively improve their situation (e.g., when they are motivated to learn, and when they are not discouraged by unsupportive coworkers).

A Creator's Affective Reactions to Idea Generation. The last set of studies we review in this Quadrant concerns the reverse direction of causality, i.e., creative processes influencing a creator's affective state. Situated in multiple literatures, these experimental studies specifically focus on a creator's affective reactions elicited by the idea generation phase of the creative process. Like work reviewed in Quadrant 1, these findings suggest that creativity can increase a creator's positive affect. For instance, the marketing literature shows that the process of generating one fun and creative way to use a certain product enhances positive affect (Xu et al., 2022, studies 3, 4; also see Montag-Smit & Keith, 2023). There is also psychological evidence that individuals in a positive mood shield their state by being more creative in an idea generation task (Hirt et al., 2008, studies 2, 3). Bujacz et al. (2016) find that working on an idea generation task leads to a small overall increase in activating positive affect due to feelings of autonomy (despite a slight decrease in positive affect due to a reduction in task absorption). Further, idea

generation tasks that increase the subjective experience of speed, e.g., instructions to freely ideate ideas (vs. carefully think), increase activating positive affect (Pronin et al., 2008, studies 1-4). Experiences of flow during creative processes have similar effects (Koehler et al., 2023). The creative arts literature supports these viewpoints and highlights that drawing can generally improve mood valence (Dalebroux et al., 2008; Drake & Winner, 2012).

Yet, all these studies focus on generative phases of the creative process, and other phases may differentially influence the creator's affective states (Montag-Smit & Keith, 2023); however, such research covering other creative process phases is sparse. Moreover, similarly to studies in Quadrant 1, the reviewed work's underlying assumption appears to be that the creative process advances without complications. Otherwise, positive affect can be inhibited, and negative affect can arise in creators. For instance, idea generation tasks can generally spark fears of judgment (Kim, Goncalo, et al., 2023, study 3; also see Richard et al., 2023).

Quadrant 3: Social Reactions

Overview and Relationship to Other Quadrants. Quadrant 3 reviews empirical evidence examining how others react to creative outcomes, both in terms of affective reactions and evaluative reactions. Reactions to creative outcomes were also covered in Quadrant 1, yet Quadrant 3 shifts the focus from the creator to other individuals, highlighting how people react to others' creative outcomes. This differentiation between creators' (the self) and others' (the social environment) reactions to creativity (cf. Quadrant 2) is essential because social audiences, but not creators, judge whether something is creative—creativity exists mainly in their eyes (e.g., Amabile, 1982; Csikszentmihalyi, 2014). Also, social audiences are more detached from the creation process and may thus adopt an 'outside view' that influences their reactions to creative

outcomes. For instance, self-serving biases and factors such as psychological ownership may differentially impact creators vs. third parties and their reactions (e.g., Baer & Brown, 2012).

In comparison to the previous two Quadrants' foci on field-based OB work and experimental psychological insights, respectively, Quadrant 3 mainly summarizes experimental studies from the creative arts, marketing, and entrepreneurship literatures. Three sets of studies emerge. First, studies examine the direct emotional responses of receivers to creative outcomes. Second, they investigate how receivers evaluate (in terms of accuracy and appreciation) a creator's outcomes of the creative process, and how the affective state of the receiver influences this process. Focusing on field-based entrepreneurship research, a last set of studies examines how a creator's displayed affect during the sharing of their creative outcomes influences receivers' affective and evaluative reactions to these outcomes. This research, in contrast to the other two sets covered in this Quadrant, takes a more creator-centric approach, illuminating the question of what creators (should) do to elicit favorable reactions in others. Despite their focus on the social process of sharing creative outcomes, we review these studies here in Quadrant 3 because they do not focus on the social and creative processes that can *result* in creative outcomes (cf. Quadrants 2 and 4).

Others' Affective Reactions to Creative Outcomes. A plethora of studies, mainly experimental studies from the creative arts and marketing domains, examine how others affectively react to creative outcomes. These studies highlight that others' affective reactions to creative outcomes are extremely diverse, although (activating) positive affect may be the most frequent reaction. In the creative arts, research finds that artworks elicit various emotions, both positive and negative, both activating and deactivating, although activating positive affect is more frequently reported (e.g., Schino et al., 2021; Sommer & Klöckner, 2021). The same

patterns are found for music pieces (e.g., Omigie et al., 2021), building interiors (Negami & Ellard, 2023), and films (Fröber & Thomaschke, 2021). Also, many creative arts studies report mainly positive (activating) affective reactions to creative outcomes, such as artistic residences in a university (B. Lee et al., 2018), musical theatres (Heide et al., 2012), photographic art (Al-Kire et al., 2023), and still art (Igdalova & Chamberlain, 2023). Likewise, multiple studies find that negative emotions are rarely elicited by creative outcomes within artistic domains (Coutinho & Cangelosi, 2011; Heide et al., 2012), even when the creative outcome depicts unpleasant scenes (Nummenmaa & Hari, 2023, study 1). In marketing, studies show that creative products and ads elicit (activating) positive affect in observers, driven by perceptions of creativity and originality (Casaló et al., 2021; Keh et al., 2021, studies 3a, 4, 5; Kunz et al., 2011; Rosengren et al., 2020). Contrarily, innovative products and ads may also lead to negative emotions (Benoit & Miller, 2022, studies 1, 2, 4; Noseworthy et al., 2014, studies 2, 3; Taylor & Noseworthy, 2020).

These diverse findings encourage an examination of moderating factors, and the creative arts and marketing domains offer three insights. First, because creative outcomes are by definition novel, the framing and understanding of the creative outcome is critical for the experience of specific affective states. For instance, disgusting pictures (e.g., mold, rotten food, worms) can lead to positive activating affect when presented as art (Wagner et al., 2014). Likewise, framing (vs. not) a landscape painting as criticizing climate change leads to negative emotions, an effect mediated by the understanding of the artwork (Keller et al., 2020). Regarding understanding, high comprehensibility of visual art and poems triggers interest, whereas low comprehensibility leads to confusion (Silvia, 2010). Additionally, just as professional classical music performances trigger stronger emotional reactions than nonprofessional music performances, individuals with a high musical aptitude experience stronger emotions in response

to performances (Vigl & Zentner, 2023). Leder et al. (2013, study 2) find that experts exhibit positive emotions in response to abstract art, which is potentially difficult to understand, whereas non-experts do not. Similarly, Leder et al. (2012) find that the positivity and arousal of emotions experienced in response to different artworks vary as a function of being an expert and comprehending the artwork.

Second, the marketing literature suggests that affective states are also the result of adoption concerns related to the creative outcome. In general, positive affective states, as well as a decrease of negative affective states, are elicited by favorable future outcomes related to the creative outcome (and vice versa, e.g., Paluch & Wünderlich, 2016). For instance, Castaño et al. (2008) find that thinking about 'how to' adopt a new product alleviates anxiety related to the adoption of the creative product in the near future. New products, such as a new medication to prevent HIV/AIDS or a new energy drink, can elicit hope when possible future outcomes are goal-congruent (Lin et al., 2020). In a rare organizational behavior study, personal consequences (one's performance becoming visible) of a coworker's suggested change (introducing a publicly visible performance ranking) lead to positive affect or negative affect depending on whether the change alignes with the evaluator's personal achievement motives (Urbach et al., 2016).

Third, emotional reactions to creative outcomes generally match the emotional tone of the outcome. In the creative arts domain, Sommer and Klöckner (2021) find that artworks such as pictures, paintings, installations, and sculptures elicit positive affect in observers when they touch upon dreams, visions, and utopia, whereas they elicit negative affect in observers when they touch upon death, destruction, and oppression. Listening to music pieces with a slower tempo tends to elicit low activation levels in observers, and listening to music pieces with increases in pitch register and a tendency toward the major mode elicits higher activation levels

(Omigie et al., 2021). Similarly, listening to music with prosocial lyrics decreases anger (Greitemeyer, 2011, studies 3, 5). In architecture, specific features of building interiors such as immensity (e.g., ceiling height, building size, ceiling pitch) increase awe, a positive 'emotional response to overwhelming stimuli' (Negami & Ellard, 2023, p. 3). In line with the above studies, face representations in art can trigger emotional contagion of the expressed emotion in the art (Achour-Benallegue et al., 2023). In the marketing domain, anti-texting-and-driving advertisements depicting death spark fear in consumers (Benoit & Miller, 2022, study 4).

In sum, responses to creative outcomes—such as paintings, music, ads, or consumer goods—vary widely, though positive activating affect is most frequent. In the arts, emotions range from excitement to tranquility, often shaped by the content and framing. In marketing, creative ads can evoke diverse reactions, including anxiety due to product novelty. Understanding, context, and adoption concerns are key in shaping these emotional responses.

Others' Evaluation of Creative Outcomes. In contrast to studies on creators' evaluation of their own ideas (Quadrant 2), the research in this second set of studies mostly examines whether receivers *appreciate* creative outcomes depending on their affective state. This research primarily comes from experimental studies within entrepreneurship and marketing. It examines both the effects of incidental affect (not triggered by the creative outcome) and of affect triggered by the creative outcome, with affect mediating the effects on evaluation.

Some work examines the effects of incidental affective states. Studies that assess responses to given outcomes (generated by others) often assume that incidental affect carries over to the evaluation of these outcomes, i.e., a spill-over effect or emotional transfer (e.g., Dushnitsky & Sarkar, 2022, study 2; Klaukien et al., 2013; Ling et al., 2023, study 1; Wiltermuth & Tiedens, 2011). This would lead to valence effects, with more positive (negative) evaluations

when in a positive (negative) mood. However, appraisals are also relevant. For instance, fear is associated with a high uncertainty appraisal, which may lead to negative evaluations of especially original outcomes because these are associated with more uncertainty (Y. S. Lee et al., 2017). Further, assuming that happiness increases cognitive flexibility, Jhang et al. (2012, studies 1, 2) find that happiness makes it more likely that individuals can solve incongruencies in products and make sense of radical ideas, contributing to more positive evaluations of these creative outcomes. These alternative mechanisms thus predict that effects further depend on the type of creative outcome (e.g., more or less radical).

The first conclusion of this work is that incidental positive, activating affect leads to more positive evaluations of others' creative outcomes (i.e., higher *appreciation*) across different types of studies. Ling and colleagues (2023, study 1) find this for the enjoyment of music and Gartus and Leder (2014) for the evaluations of paintings and graffiti. In entrepreneurship, Klaukien et al. (2013) show that positive affective states increase the likelihood that participants exploit a business opportunity, suggesting a more positive evaluation (also see B. C. Davis et al., 2017). In the marketing literature, Jhang et al. (2012, studies 1, 2) find that evaluations of incongruent new products (e.g., black toilet paper) are more positive for participants in a positive state (also see Nielsen et al., 2018, study 5). However, consumers prefer extremely incongruent products more when relaxed rather than excited, but they prefer moderately incongruent products more when excited rather than relaxed (Noseworthy et al., 2014, study 1).

Implications of positive affect spillover for evaluation *accuracy* (e.g., whether evaluations are aligned with expert evaluations) are not clear-cut (also see Quadrant 2). De Buisonjé et al. (2017) find that happy participants are better at selecting original ideas, but not

feasible or useful ideas. Contrarily, joviality contributes to inflated (and less accurate) ratings of the creativity of others' creative outcomes (Heng et al., 2023, study 2).

Similarly, most studies examining incidental negative affect highlight that negative affect leads to more negative evaluations of creative outcomes (i.e., lower *appreciation*). Wiltermuth and Tiedens (2011) find that both sadness and anger cause lower evaluations of creative outcomes of others (also see J. Yang & Hung, 2015, study 2). Ling et al. (2023, study 1) find that activating negative moods reduce the enjoyment of music, although they do not find effects of negative deactivating moods, such as sadness. Zhang et al. (2023) show that activating a sense of stereotype threat among women leads to anxiety, lowering women's evaluations of business opportunities. Anxiety is also found to lower evaluations of incongruent products (Noseworthy et al., 2014). Lee et al. (2017) find a negative effect of fear on evaluation, mediated by an implicit (but not explicit) bias against originality. However, the results for negative affect may be contingent on the referent creative outcome: Boeuf (2019) unveils a negative effect of mortality anxiety (fear of death) on evaluations of innovative products but finds a positive effect on retro-innovative products. These effects are mediated by a temporary backward-looking mindset.

Affective states can also be sparked by the creative outcomes themselves and subsequently influence appreciation. Generally, marketing research suggests that activating positive affect triggered by creative outcomes enhances adoption and purchasing intentions (e.g., Ferreira et al., 2014; Keh et al., 2021, studies 3a, 4, 5; X. Yang & Smith, 2009). Meta-analytic results also support the idea that creative ads spark positive emotions, which subsequently improve observers' attitudes toward the advertisement (and the brand; Rosengren et al., 2020). Regarding negative affect, studies find that outcomes or suggestions that create a sense of loss or threat activate negative affect and subsequently lead to lower evaluations of these outcomes

(Baer & Brown, 2012, study 2; also see Gerlach et al., 2014; Urbach et al., 2016, study 1). In contrast, Benoit and Miller (2022, studies 1, 2, 4) show that an advertisement that depicts death elicits fear in consumers, which increases the perceived creativity of the ad through engagement. Similarly, anxiety stemming from new products, such as a new medication to prevent HIV/AIDS, can lead to adoption intentions when consumers are familiar with the product category (Lin et al., 2020). Likewise, Park et al. (2022) find that anxiety about negative health outcomes contributes to more positive evaluations of artificial intelligence solutions in healthcare, because these solutions can help mitigate negative health outcomes.

In sum, the evidence is strongest for mood spill-over effects: incidental and integral positive moods tend to associate with more positive evaluations, and negative moods associate with more negative evaluations. As before, however, findings concerning the impact of negative affect or concerning the accuracy of evaluations are more mixed.

Others' Reactions Elicited by a Creator's Affect During Creative Outcome Sharing. A last set of studies in this Quadrant investigates how a creator's displayed affect during the sharing of their creative outcomes influences receivers' reactions. This research, in contrast to the previous two sets covered in this Quadrant, takes a more creator-centric (vs. other-centric) approach, illuminating the question of what creators (should) do to elicit favorable reactions in others. Leveraging field settings such as crowdfunding platforms, they are mostly situated in the entrepreneurship domain and examine emotional language markers of entrepreneurs during pitches and how these markers subsequently affect investors' reactions.

These studies generally find that creators who display positive activating states through verbal and nonverbal behavior elicit positive evaluative reactions in others, with evaluation conceptualized as *appreciation*. For instance, entrepreneurs' displayed passion, defined as

'intense positive feelings experienced by engagement in entrepreneurial activities associated with roles that are meaningful and salient to the self-identity of the entrepreneur' (Cardon et al., 2009, p. 517), during crowdfunding pitching videos has a significant positive effect on evaluators' funding amount (J. (Jason) Li et al., 2017), a form of *appreciation* of the creative outcome. Similarly, an entrepreneur's peak displayed joy, a positive activating state, during the beginning and ending phases of an entrepreneurial pitch enhances others' appreciation of the outcome in terms of attracting funding (L. Jiang et al., 2019). Some results, however, suggest that the use of positive affect is less effective when decision-makers are contemplating risky or important choices (Franzoni & Tenca, 2023; Moradi et al., 2024).

Emotional contagion likely underlies these effects. For instance, Li et al. (2017, study 3) find that the positive effect on evaluators' funding amount of entrepreneurs' displayed passion during crowdfunding pitching videos is mediated by evaluators' experienced enthusiasm, an activating positive state. Likewise, Davis et al. (2017) find that the positive effect of the interaction between high product creativity and an entrepreneur's high passion on investments in a crowdfunding startup and the predicted success of the startup, both forms of appreciation, is mediated by evaluators' positive activating affective reactions.

Indeed, given the evidence reviewed in the previous two sets in this Quadrant, it is not surprising that others' reactions are more positive if they are in a positive affective state, and *how a creator shares* creative outcomes seems to be critical in eliciting these states. Moreover, this finding is in line with the notion that creative outcomes can elicit a range of affective states in others, but that these affective reactions depend on the understanding of the creative outcome, related adoption concerns, and the outcome's emotional tone.

Quadrant 4: Social Co-Creation Process

Overview and Relationship to Other Quadrants. The last Quadrant covers the social co-creation process of creative outcomes and is both process-oriented and socially oriented. Studies in this Quadrant address the influence of social processes, through affective states, on creative processes or outcomes. In contrast to Quadrant 2, which focused on creative processes within a creator, this Quadrant focuses on social processes between individuals that ultimately influence creative outcomes, partly through their influence on creative processes within creators. While also reviewing socially oriented research, unlike Quadrant 3, we here do not examine other individuals as detached from the act of creation, such as audiences reacting to a final creative outcome without co-shaping it; we examine individuals who take a more active part in creation.

Specifically, we cover two sets of studies in the last Quadrant of this review. Using experimental and field studies situated in multiple literature streams, most notably leadership, a first set of work examines how social others influence a creator's creativity. This set examines how others' behavior, as well as their affective states, influences a creator's affective states, creative processes, and creative outcomes. Emphasizing the active role that others have in shaping creators' creative processes and outcomes, these studies can be seen as a recursive extension of studies in Quadrant 3: others' reactions feed into creative processes through feedback as a social process. The second set of studies examines teams, i.e., how multiple creators jointly engage in creation. This set of studies is more multidisciplinary and draws on both quantitative and qualitative work. Because team studies assume that multiple creators influence each other in dynamic fashions (their affective states spread, their ideas are shared, etc.), we review team studies in this process- and socially oriented Quadrant.

Others' Influence on a Creator's Creativity. There are three types of studies covering how social others influence a creator's creativity. First, broadly speaking, field work in leadership suggests that others' behavior influences a creator's creative outcomes through the creator's affect. For instance, authentic leadership and supervisors' emotionally intelligent behavior predict employees' aggregated creativity at work through their impact on employee positive affect (Ivcevic et al., 2021; Rego et al., 2014). Furthermore, using experience-sampling studies, research shows that the receipt of work-family support enhances an individual's creative work outcomes through a process involving positive affect, flow, and need satisfaction (Stollberger et al., 2022, study 2). We note that much of this research assumes that positive affect plays this mediating role because it increases cognitive flexibility, broadens cognitive processes, and builds enduring personal resources that enhance creativity. Like research in Quadrant 1, however, the proposed mechanisms remain largely assumed rather than explicitly examined.

Second, as a more specific example of behavior, a few studies from various disciplines examine the influence of another's evaluation of/feedback on a creator's idea on the creator's affect, with consequences for their later creative processes. In general, positive evaluations or feedback elicit positive affect in the creator and vice versa (e.g., among playwrights or customers; Bourgeois-Bougrine et al., 2014; Gebauer et al., 2013). For instance, subtractive feedback, defined as 'another's contributions that aim at refining a person's ideas by eliminating certain aspects of them' (Baer & Brown, 2012, p. 61), leads to negative affect in creators, given their feelings of ownership of the creative outcome. Negative affect then reduces the adoption of the change suggestion, an act of creative revision (Baer & Brown, 2012, study 2). A study in entrepreneurship unveils similar findings: getting validating feedback from an expert leads to activating positive affect in creators, subsequently increasing information search to improve the

business (Stevenson et al., 2022, study 1). Although not directly assessing the influence of feedback on the creator's affect, it is interesting that the influence of a creator's dislike of their interim ideas and the creative process on abandoning their idea can also be inhibited given affirmative feedback from other users (Krause & Franke, 2024, study 5).

Third, employing mostly experimental methodologies, leadership studies examine how observing another's affect influences a creator's creative idea generation and outcomes. In general, these studies mirror findings mentioned in previous Quadrants and suggest that another's activating positive affect increases a creator's creativity (cf. Quadrants 1 and 2). Leaders' emotional passion displays in a video message significantly increases employee perceptions of entrepreneurs' passion, which subsequently enhances their idea generation given low initial levels of passion (Hubner et al., 2020, study 2). Some studies identify emotional contagion mechanisms as the underlying mediators of these effects. For instance, Visser et al. (2013) find that leaders' displays of happiness enhanced followers' idea generation through enhancing followers' happiness. Similarly, leaders' previous-night pleasurable recovery activities lead to higher activating positive affect displayed in the next morning, which is observed by followers. This activating positive affect then crosses over to followers, subsequently improving their creative outcomes at work (Kim, Cho, et al., 2023).

A few studies also examine the impacts of others' negative affect on a creator's creative processes and outcomes, but, again, findings are less consistent and contingent on moderating factors. For example, Van Kleef et al. (2010) find channeling effects: mediated by task engagement, individuals high (low) in epistemic motivation perform better (worse) at idea generation tasks after receiving angry feedback on their previous idea generation performance. Connelly and Ruark (2010) also find channeling effects: followers of transformational

(transactional) leaders perform better (worse) while creating a creative product when the leader displays negative emotions. As before, emotional contagion emerges as a critical mediating mechanism, but findings for negative affect remain inconsistent. For instance, generating a marketing plan as a creative outcome is affected by another's emotional displays of disappointment and of anger because they lead to guilt and anger in creators, respectively. A creator's guilt and anger consequently improve and reduce, respectively, the creativity of the marketing plan (Johnson & Connelly, 2014).

In short, current research on the affect-creativity link highlights that social processes play a critical role in influencing creativity. First, broadly speaking, others' behavior influences creative outcomes through the creator's affective state. Second, feedback from others impacts creators' affect, and positive feedback benefits creators' creative processes through positive affect. Third, observing others' emotions can influence a creator's creative processes and outcomes, with others' positive states generally enhancing creativity, often through emotional contagion. The effects of others' negative affect are less consistent (also see Quadrants 1 and 2).

Team Creativity. Studies of team creativity involve qualitative in-depth work, along with quantitative experimental and field research, from organization studies, strategy, OB, psychology, and entrepreneurship. This work examines how the social setting of multiple creators co-creating in a team shapes collective creative processes and outcomes.

Some work suggests that conclusions at the individual level can be generalized to teams. This work assumes that, through emotional contagion or shared experiences, affective states become shared in a team (e.g., group affective tone; e.g., Collins et al., 2013) and then exert similar effects as for individuals. In a hackathon context, enthusiasm can spread among members of participating teams to create a form of 'collective energy', which spreads to creative outcomes

(Endrissat & Islam, 2022). Indeed, shared positive affective states are positively related to idea generation outcomes (Motro et al., 2021, studies 2, 3; Ness & Dysthe, 2020; Pillay et al., 2020). For instance, in a qualitative study on scientific collaboration, Parker and Hackett (2012) find that intense collaboration in isolated settings enhances activating positive affect, which subsequently stimulates idea generation. Negative affect can also spread in teams, and team interaction can even intensify this (e.g., anger; see De Keyser et al., 2023). However, although the negative affective tone in the group can sometimes inhibit creative processes, it can also benefit them. An example is that dissatisfaction in entrepreneurial teams may give rise to new innovations (Jennings et al., 2015; also see Rauch & Ansari, 2022). Moreover, supporting reactive motivational benefits of negative affect (i.e., addressing the source of the unpleasant feeling state through creativity), scholars find that group negative affective tone can increase a team's creativity through task persistence (also see Jones & Kelly, 2009) and information exchange when the team tends to seek challenges (N.-W. Chi & Lam, 2022).

In a team context, however, members can also differ in their experienced affect, and this may have consequences for creativity. For example, dual-tuning theory (George & Zhou, 2007) suggests that combining the cognitive styles tuned by positive affect (broad information search and flexible thinking) and negative affect (persistent, detailed search and critical thinking) facilitates creativity more than a single affect alone. Affect heterogeneity, where team members experience different valenced affective states, may thus be beneficial. Assuming that affect heterogeneity gives access to more diverse information search and processing styles, To et al. (2021) find that when some members experience positive affect while others experience negative affect, creativity is most likely to emerge because of increased information exchange and elaboration. However, the team must ensure that they have a well-developed transactive memory

system to coordinate the differences when members experience different states. Relatedly, research shows that team creativity benefits from a team climate that allows for genuine emotion expression, independent of which emotions are expressed, because of the climate's influence on information elaboration (Parke et al., 2022). This evidence suggests that positive or negative affect alone does not necessarily determine the creative output of teams. Rather, teams need to leverage and effectively integrate differently valenced affective states to enhance creativity.

A few studies examine other creative processes in teams. For example, some studies examine idea evaluation. Mirroring findings in Quadrants 2 and 3, a group's *appreciation* of creative ideas can benefit from positive affect (Cartel et al., 2019; Pillay et al., 2020, study 2), but evaluation *accuracy* may be harmed by positive affective states due to greater enthusiasm for and immediate acceptance of ideas (Pillay et al., 2020, study 2). One study finds that different emotions interact in complex ways to predict accurate idea selection in teams (Perry-Smith & Coff, 2011), underscoring that findings regarding idea evaluation are far from clear-cut. Døjbak Håkonsson et al. (2016) unveil a marginally positive effect of activating positive affect on team decisions to adopt a new routine (of folding origami boats). Finally, deactivating negative affect at the temporal midpoint of a task increases information search later on, whereas activating positive affect decreases information search (Knight, 2015), likewise underscoring reactive motivational benefits of negative affect (although it should be noted that this sustained information search comes with performance declines in this study).

This work collectively suggests that dynamic changes in (team level) affect over time are important, and these changes are beneficial when affective states align with current requirements of creative processes or when affective states trigger appropriate changes in activities (e.g., away from information search). These findings align with our previous Quadrants' conclusions, and

some qualitative work is consistent with these notions. For instance, in a longitudinal case study of strategic decision-making around the reconstruction of the Palace of Westminster, Alimadadi et al. (2022) find that thinking about desirable futures created positive affect (e.g., hope) while thinking about undesirable futures triggers negative affect (e.g., anticipated regret); in turn negative emotions help in identifying problems and addressing them, whereas positive emotions help in broadening imagination and increase the diversity of solutions. Similarly, Katila et al. (2020) explore the concept of 'affecto-rhythmic orders' among entrepreneurial teams and propose that changes in affect need to be aligned with the requirements of different activities (e.g., idea generation vs. pitching). Wróbel et al. (2021) show that facilitators of team sessions can use different emotions to get teams 'in the right mood' for certain activities.

In short, team research demonstrates that teams can have homogeneous and heterogeneous affect among their members or over time, with consequences for the teams' creativity. Findings regarding shared affective states largely mirror findings from previous clusters, highlighting the benefits of both positive and negative affective states. Heterogeneous affect may further support creativity when teams can integrate it effectively. After all, heterogeneous affective states among members or over time may help teams navigate the (affective) demands of different creative activities, a finding that underscores this review's notion that different affective states relate differently to distinct creative processes.

WHERE WE NEED TO GO: INTEGRATION AND DISCUSSION

CASP (Creativity and Affect as Social Processes) Framework

Guided by our conceptualization of the affect-creativity link as a dynamic social process, we differentiated outcome-oriented and process-oriented research, as well as within-creator and socially oriented research. Combining these two dimensions, we reviewed 294 empirical studies in a 2x2 organizing framework (see Figure 3) that captures the dynamic social process

perspective along four Quadrants: 1) a creator's outcomes (outcome-oriented and within-creator research); 2) a creator's process (process-oriented and within-creator research); 3) social reactions (outcome-oriented and socially oriented research); 4) social co-creation process (process-oriented and socially oriented research).

Figure 4 presents a visual summary of the results of our review, the CASP (Creativity and Affect as Social Processes) Framework. As compared to previous reviews, which only examined the influence of affective states of the creator on idea generation and creative outcomes (e.g., Baas et al., 2008; M. A. Davis, 2009), it becomes apparent that, indeed, the affect-creativity link is both a highly dynamic process and inherently social. Specifically, the CASP Framework highlights that social processes from the environment influence a creator's affective state (see Quadrant 4). The creator's affect influences their creative processes (see Quadrants 2 and 4), as well as their creative outcomes (see Quadrant 1), via different mediating mechanisms. Through social processes, creative outcomes subsequently feed back into the social environment, leading to affective and evaluative reactions by others (see Quadrant 3). As part of the social environment, these reactions again lead to affective states in the creator, highlighting the dynamic and social nature of the affect-creativity link. This evidence-based integrative framework largely aligns with our a-priori baseline model (see Figure 2) that integrated various theoretical accounts.

Insert Figure 4 about here

The CASP Framework highlights three additional insights. First, it emphasizes that the influence of affect on creative outcomes is mediated by three complementary pathways (information processing, motivational, and evaluative) and is, thus, best understood as a function

of both affective states and the creative processes under consideration. This insight stems mainly from integrating Quadrants 1, 2, and 4, highlighting the importance of research examining the creative process. Second, the CASP Framework highlights the bidirectionality of the affect-creativity link. Affect does not solely influence creativity, but creativity also influences affect. This insight stems from work in Quadrants 1 and 2. Third, the framework shows that social feedback is critical in fully understanding the reciprocal relationship between affect and creativity. This insight stems mainly from integrating Quadrants 3 and 4, emphasizing the relevance of social processes. We elaborate on these insights below.

Creative Processes and Outcomes

Since the Baas et al. (2008) and Davis (2009) reviews, researchers have increasingly realized that a conceptualization of affect exclusively based on valence (positive vs. negative) cannot fully explain empirical results. Many studies have therefore relied on a valence by activation framework. However, our review highlights that this conceptualization does not suffice to account for all the findings we reviewed. This is most clear for activating negative states, in which the effects of anger vs. fear and anxiety are very different: whereas fear and anxiety mostly undermine creativity and especially decrease cognitive flexibility (Byron & Khazanchi, 2011), anger, on average, has positive effects (Xing et al., 2024). Further, anxiety but not anger is associated with more systematic idea generation and higher semantic clustering (Baas et al., 2011, 2012). Thus, different discrete affective states trigger a unique pattern of effects that may not easily be captured by a few dimensions such as valence and activation.

Moreover, affective states influence creativity through different mechanisms. De Dreu et al. (2008) already proposed that creativity can be achieved through cognitive flexibility (the pathway for positive activating moods) and persistence (the pathway for negative activating

moods). This dual pathway to creativity model, however, is mostly concerned with idea generation and is silent about other creative processes.

Based on the empirical evidence we reviewed, we can distinguish three mechanisms that link affective states to creative processes and outcomes: *an information processing, a motivational, and an evaluative pathway* (see Figure 5a). Work in Quadrant 2 suggests that the *information processing pathway* is concerned with a trade-off between broad attention and cognitive flexibility vs. focused and narrow attention (also see Herz et al., 2020; Nijstad et al., 2010; W. Zhang et al., 2020). This is similar to the distinction made in the dual pathway to creativity model and builds mainly on information processing and affect-as-information accounts but is also consistent with threat-rigidity theory. Affective states signal to individuals that their current situation is benign and positive (when in a positive state) or problematic and negative (when in a negative state). A benign situation allows for exploratory behavior and risk-taking, and the cognitive systems adapt to this by broadening attentional focus, which increases *cognitive flexibility* and benefits idea generation. A problematic situation, in contrast, and especially a threatening situation, requires that actors focus on the cause of this threat to fight it or escape. This triggers more narrow and *focused attention*, which negatively impacts flexibility but may lead to creativity after persistence (De Dreu, Baas, et al., 2008).

Insert Figure 5a about here

Work in mainly Quadrant 1 (but also in Quadrants 2 and 4) suggests a second pathway that is *motivational* and determines what type of action people are likely to take. This pathway is consistent with affect-as-information accounts and broaden-and-build theory, building on the idea that affective states trigger certain action tendencies. These action tendencies can be

described in terms of proactive (internally triggered) and reactive (externally triggered) behaviors. Positive and activating affective states trigger *proactive behaviors* that are aimed at building resources, and this may include being creative to discover (or exploit) new opportunities. Negative (and activating) states trigger *reactive behavior* that is aimed at removing obstacles that block goal pursuit (anger) or at fighting or escaping from a particular threat (fear). This may also trigger creative behaviors to deal with blocks or threats, but the nature of creativity may generally be less exploratory and more focused on specific problems.

This second pathway is important because, in many work situations (unlike in experiments), people have a choice of whether they want to engage in creative or more habitual action (Ford, 1996). This choice is influenced by these action tendencies, and, as such, negative feelings can trigger creative behavior to alleviate these negative feelings and deal with the factors that cause them. However, this may happen primarily when people believe that engaging in creativity will have these desired consequences and when they are sufficiently committed to not abandon the issue altogether (e.g., Beghetto, 2014; Krause & Franke, 2024; Toivonen et al., 2023). Similarly, proactive behavior can be creative, but can also be directed at building other resources, such as social capital (e.g., Groenewoudt et al., 2019), and thus may not always directly lead to creative action. Further, deactivating states may generally not lead to (voluntary) engagement in creative action: sadness signals that a loss has already occurred, making further action pointless, and relaxation signals that there is no need for action (Frijda, 1986).

Work in Quadrants 2 and 3 suggests a third, *evaluative* pathway. This pathway builds on mood spill-over effects, on affect-as-information accounts, and on appraisal theories of emotions. It suggests that affective states bias evaluations in different ways and that this is due to a combination of valence spill-over, cognitive flexibility, and uncertainty appraisals. Valence spill-

over refers to the idea that moods bias evaluations in the direction of their valence: more positive (negative) when in a positive (negative) mood. Flexibility is relevant because it may allow people to make sense of ideas, especially original or radical ideas (Jhang et al., 2012). Uncertainty appraisals are relevant because especially original and radical ideas are associated with uncertainty (it is not clear whether they work or not; Mueller et al., 2018), and mood states that associate with higher certainty appraisals (happiness, anger) make people more tolerant of uncertainty than those with high uncertainty appraisals (anxiety; Y. S. Lee et al., 2017).

In general, people in a positive mood are more likely to *appreciate* ideas and (creative) outcomes. Partly, this is a consequence of spill-over effects, but it is also a consequence of increased flexibility (being able to make sense of more radical ideas) and of higher levels of certainty appraisals. Negative affective states, conversely, may spill over into more negative evaluations. However, given high uncertainty appraisals when anxious and high certainty appraisals when angry, effects may depend on whose ideas are concerned and on their level of originality or radicalness. Thus, anxious people may evaluate radical and original ideas more negatively, and this may be the case for both their own ideas and the ideas of others. Anger can spill over to negative evaluations of others' ideas, but, due to high certainty appraisals, may lead to higher appreciation of own ideas and a tendency to take action and jump on opportunities.

It is important to note that the implications of these effects for evaluation *accuracy* (i.e., whether people can accurately identify the best ideas) are not straightforward. A positive bias, for example, may lead to more positive evaluations and selection of ideas that are more original or radical. However, this only implies higher accuracy when this counteracts biases that lead to a devaluation of originality (due to, e.g., higher uncertainty; Mueller et al., 2018)—a positive bias may also lead to inflated perceptions of creativity. Further, some authors suggest that negative

affect may improve accuracy, because it is associated with more focused attention and tendencies toward convergence and closure (e.g., Treffers et al., 2020; also see Forgas & George, 2001). However, this may easily be counteracted by a negative or conservative bias in idea evaluations, leading to, e.g., the rejection of novel ideas that are otherwise of high quality.

Taken together, different discrete affective states may thus create different patterns of results through these three pathways, explaining inconsistencies in the literature (see Figures 5b-5d). In general, *positive activating affect* improves creativity because it is associated with cognitive flexibility, proactive behavior, and appreciation of creativity. However, positive affect can also signal that no action is needed, leading to premature satisfaction with results and to (potentially harmful) positive biases in evaluation accuracy. *Anxiety* harms creativity because of narrow attention, reduced flexibility, and a rejection of original ideas but may improve it when it motivates people to reactively improve their situation. Yet, this only happens when creativity can address threats and when actors are sufficiently committed to their goals. *Anger* does not reduce flexibility and can stimulate people to take action on potentially radical ideas; however, it may also lead to quality-independent rejections of others' ideas and excessive risk-taking in idea implementation. This, again, may be beneficial in some situations but not in others.

Insert Figures 5b-d about here

These insights also highlight why a differentiation between different creative processes (Quadrant 2) and the creative outcome (Quadrant 1) is so critical: not distinguishing creative processes may prevent scholarship from reaching clear-cut conclusions on the influence of affect on creativity, or may even lead to the wrong conclusions (also see Amabile & Pratt, 2016; Perry-Smith & Mannucci, 2017). As emerging from our review, affective states impact distinct creative

processes in different ways, effectively shaping findings at the creative outcome level in different ways (also see Sullivan & Ford, 2010).

Bidirectionality

Vice versa, the evidence is also strong for reverse causality: engaging in creativity, actually being creative, and being confronted with creative outcomes have emotional consequences for creators (Quadrants 1 and 2). Concerning creators, most studies suggest that people enjoy engaging in creative work and experiencing autonomy when being creative, leading to or maintaining positive affect. Yet, unsurprisingly, the literature suggests that these effects depend on (subjective) task progress. Indeed, engaging in creativity can also be a frustrating experience when one is unsuccessful or (seemingly) makes no progress, which may reduce feelings of competence and enjoyment (Wronska et al., 2019; also see Cangiano et al., 2019).

Given the evidence that there is a bi-directional link between affect and creativity, it is possible that positive or negative spirals exist (or vicious or virtuous cycles, occurring over time). For example, positive affect leads to more engagement in creative action and to higher actual levels of creativity (e.g., in idea generation), which subsequently feed into even higher positive affect. As another example, anxiety undermines creativity, which leads to failures in creative problem solving and to more anxiety; alternatively, anxiety may be a trigger for creative problem solving, which, when successful, can reduce anxiety. There is some scant evidence for this but, unfortunately, not much. Hirt and colleagues (2008) find that positive affect improves idea generation, which subsequently allows participants to maintain their positive mood; they argue that one reason that happy people engage in creativity is that it allows them to maintain their good spirits. In line with this, Diamond and Shrira (2022) find, in a qualitative study, that artists engage in (certain types of) creative behavior to improve their moods.

Social Processes

Similar processes occur when considering the social contexts (Quadrants 3 and 4): direct feedback or emotional reactions from others on a creator's creativity have consequences for the creator's affect and subsequent creativity. Interestingly, there are two potentially counteracting mechanisms at work, which are emotional contagion and performance inferences (also see Kleef & Côté, 2022; van Kleef, 2009). On the one hand, when people are confronted with emotional feedback or responses on their creative work, e.g., an angry or happy boss, they may respond with similar emotions: they also become angry or happy, which may subsequently have effects on their creativity. Indeed, the evidence for such emotional contagion effects is strong. On the other hand, these emotional responses of others have evaluation implications (Connelly & Ruark, 2010; Van Kleef et al., 2010). For instance, an angry boss signals dissatisfaction with performance, which may lead to feelings of guilt or shame when this reaction is seen as appropriate or with feelings of anger otherwise. Only in the first case are people likely to try to improve their work; in the second case, they may abandon the project altogether (Beghetto, 2014). Likewise, a happy boss may signal that one has done enough and that there is no need to put in further effort, which may stifle further creative efforts. Through their affective reactions or through their feedback, audiences can thus strongly influence the subsequent affective reactions and creative behaviors of creators.

However, audience responses are also important for creators because they determine the success of creative outcomes (e.g., whether investors invest in a venture, consumers buy a new product, or a theater show attracts visitors). Given that creativity exists primarily in the eyes of the beholder (e.g., Amabile, 1982; Csikszentmihalyi, 2014), gaining social support and acceptance for one's ideas is important (e.g., Baer, 2012; Perry-Smith & Mannucci, 2017), and

our review shows that affect plays an important role here, too. In general, research in Quadrant 3 suggests that showing activating positive affect (e.g., enthusiasm) helps secure social support for one's creative outcomes and that audiences experiencing positive affect tend to respond more positively to ideas. However, some findings suggest that negative affect may actually help identify and recognize problems. This suggests that the way creativity is shared should be tailored to specific goals: negative affect (e.g., fear) may be used to convince an audience that action is needed, whereas positive affect (e.g., excitement) may be used to convince the audience of the quality of the proposed creative solutions.

Extending this work to the team level, these social dynamics become even more important because team members can take on both the role of creator *and* audience and can directly provide feedback on one each other's ideas. Moreover, members may often experience similar moods, e.g., through emotional contagion, but can also differ in their moods. This creates interesting dynamics, both interpersonal and over time. Although the evidence is limited, one interesting dynamic could be the idea of self-reinforcing affective spirals (i.e., teams as a positive feedback system) vs. self-correcting entities (i.e., teams as a negative feedback system). First, through emotional contagion, team members catch and reinforce each other's affect, and some evidence even suggests that the emotional experience may be amplified through interaction (see Collins et al., 2013). For example, excitement may feed into the creative process, leading to increased creativity (e.g., wild ideas), which reinforces collective excitement, and so on. Second, however, teams in which members differ in their emotions may be self-correcting: ideas may stimulate excitement in some but doubt in others, effectively preventing the system from spiraling toward extremes. Evidence about mixed emotions in teams tentatively suggests that this may be good for their creativity.

Future Research Directions

There are various theoretical accounts for the link between affect and creativity, including affect-as-information and dual tuning accounts, broaden-and-build theory, the dual pathway to creativity model, and others. Yet, what is evident after our review is that no one theory can account for all findings. Moreover, these different theoretical perspectives were previously not integrated and did not sufficiently inform and draw from each other (also see Dwertmann & van Knippenberg, 2021; Elsbach & Van Knippenberg, 2020). Here, we suggest directions for future work and a path forward to a more integrative and multi-disciplinary approach to the affect-creativity link. Specifically, by comparing our a-priori, theory-based baseline model (see Figure 2) and the evidence-based CASP Framework (see Figure 4), we can see what research could *theoretically* predict and what research has *practically* examined. That is, we can identify under-researched domains within the affect-creativity link.

Our review and integrative CASP Framework (see Figure 4) highlighted that most attention is directed toward examining creative outcomes (see Quadrant 1) and idea generation (see Quadrant 2) as dependent variables predicted by the creator's affective state, all at the individual level of analysis (as is the case for most early creativity research; see Harrison et al., 2022; Hua et al., 2022). An overfocus on these two research paradigms limits the progress we can make toward a more holistic, dynamic, and social view of the affect-creativity link. The following under-researched domains especially limit this progress.

Creative Processes. First, affect-creativity research overfocuses on the idea generation phase of the creative process, largely neglecting other processes. We know relatively little about how affect influences other creative processes such as idea evaluation or information search, and findings are either complex or secluded, complicating clear-cut answers on how affect influences

creativity. Even idea evaluation, the second most studied creative process after idea generation, is sparsely studied. Compounded by a distinction between appreciation and accuracy studies, the impact of affective states on idea evaluation remains far from straightforward. For instance, our literature search only yielded two studies (Nguyen et al., 2024; Welpe et al., 2012) that examine whether a creator appreciates their own ideas depending on their affective state. Likewise, how the creator's affective state influences other creative processes is largely unexplored: only two studies focused on idea sharing (Madrid et al., 2015; J. Yang & Hung, 2015), one on information search (Stevenson et al., 2022), and two on idea abandonment (Beghetto, 2014; Krause & Franke, 2024). The neglect of the influence of affect on other creative processes is non-trivial because the outcomes of creative endeavors depend on several processes other than idea generation. Indeed, a multitude of different creative processes precede creative outcomes, including problem identification and formulation, information search, idea refinement and development, and so on (see Lubart, 2001). As our review highlighted, an affective state's impact on a creative outcome is masked without considering its potentially differential impact on these different creative processes.

Second, scholars should examine the role of affect along the whole creative process, not just in isolated process phases. Specifically, research tends to examine individual creative processes or the creative outcome in isolation rather than how multiple creative processes evolve in a dynamic fashion (see the missing links among the creative processes in Figure 4) and feed into a creative outcome (see the missing link between creative processes and the creative outcome in Figure 4). This is also important because of the bi-directional link between affect and creativity: creative processes feed back into the creators' affective states, and it is thus possible that positive or negative spirals exist (or vicious or virtuous cycles, occurring over time). For

example, positive affect leads to more engagement in creative action and to higher actual levels of creativity (e.g., in idea generation), which subsequently feed into higher positive affect. As another example, anxiety undermines creativity, which could lead to failures in creative problem solving and to more anxiety; alternatively, anxiety may trigger creative problem solving, which, when successful, can reduce anxiety. Moreover, affective reactions generated in others who observe an actor's creativity may serve as feedback to influence the actor's future creativity. While qualitative studies have generated some insights into this dynamic (e.g., Toivonen et al., 2023), future research could benefit from adopting quantitative longitudinal designs in the study of the affect-creativity link to capture the causal dynamic of both affect and creativity. With such designs, researchers could track both affect and creativity over an extended period, documenting an evolving trajectory of affective states and creative processes, as well as how they interact over a sustained timeframe to culminate in creative outcomes.

Social Processes. First, there is great space for advancing our knowledge of affect and creativity by examining how individual group members interact with each other during the creative process. That is, we encourage the cross-level examination of the affect-creativity link. Based on our integrative, multidisciplinary review, we see that although affect-creativity research is conducted at different levels (both individuals and groups; Zhou & Hoever, 2023), current research tends to focus on either individuals or groups, with little integration between the two. On the one hand, numerous studies focus on how individual affect shapes creativity (Quadrants 1 and 2). On the other hand, there is a growing body of research investigating how group affect influences group creativity (Quadrant 4). For instance, researchers recognize that the creative processes in groups differ significantly from those in individuals, involving unique creativity-related processes such as information exchange and elaboration (De Dreu, Nijstad, et

al., 2008). However, despite considerable research exploring how groups foster and develop creativity, this literature mostly operates independently from individual-level studies—even though individuals make up the group.

Cross-level research on the affect-creativity link is crucial for generating a nuanced understanding of creativity. Current group-level studies often measure the aggregate positive vs. negative affect at the team level and examine how such collective affect influences creativity (Nijstad, 2015). However, this approach overlooks more complex affective dynamics within groups and may assume that group members share the same emotions from the outset (for an exception see Emich & Vincent, 2020). In reality, group affect often arises from different emotional dynamics based on individual emotional experiences. For instance, consider two groups with equal levels of aggregate positive affect at a point in time. One group starts with one important member feeling positive, who, through emotional contagion, makes the whole group reach a high average level of positive affect. The other group begins with everyone experiencing positive affect due to a shared positive activity. The creative process and outcomes shaped by these different emotional dynamics within the group may differ significantly. Furthermore, individual affect in response to creative ideas during collective creative processes (e.g., brainstorming) may affect group creativity through its impact on other members' affect. For instance, an individual excited by generating a creative idea may inspire excitement in others, propelling the group toward producing even more creative ideas and outcomes. Yet, an individual feeling anxious and frustrated by not being able to produce something creative may transmit those emotions to other members, dampening the affect climate in the group and steering the group toward a direction that limits their creative output.

Second, research regarding the affect-creativity link in larger-scale social environments remains scant. People are products of their social environment and are programmed to think and behave systematically according to their cultural backgrounds (Bond & Smith, 1996; Hofstede, 2013). Cultural norms, values, and beliefs differ profoundly in ways of emotion experiences, expressions, and regulations (Bebko et al., 2019) , with consequences for the affect-creativity link. For instance, people from collectivistic cultures typically place great emphasis on social and group harmony (T. Chen et al., 2015) to the extent that they regulate their emotion displays to avoid causing potential conflicts with others (Bebko et al., 2019). These emotion regulation efforts may hinder creativity in various ways, e.g., by hindering groups from engaging in thorough information elaboration that benefits from an open and authentic expression of affective states (e.g., Parke et al., 2022; Parke & Seo, 2017). In addition, people from some Eastern cultures (e.g., China) are more likely to experience and express mixed emotions, while those from Western cultures (e.g., the United States) tend to experience and express polarized emotions (e.g., Larsen & McGraw, 2011).

Affective States. A final direction for future research considers the affective state itself, rather than the creative processes or social processes. First, future research should consider additional dimensions of affect that have been understudied in the affect-creativity link, such as affective shifts and affect duration, and longitudinal designs seem most appropriate to do so. For instance, changes in affective states over time can have important implications for cognitive processes (Ballinger et al., 2024). Moreover, future research could study the duration of affect (i.e., how long an affective state lasts in individuals and groups). Although we have robust evidence that activating positive affect, such as happiness, can enhance creativity, we know relatively little about whether the relationship between affect and creativity also depends on the

duration of positive affect. In other words, would a prolonged experience of positive affect or a momentary episode of positive affect be more likely to enhance creativity? Or more generally, does a short strike of positive affect or a sustained period of positive affect impact creativity in similar ways? It could be that momentary experiences of affect can better spark creative ideas as they help change the usual and habitual ways of thinking and prompt creators to engage in unorthodox thinking. In contrast, a prolonged experience of emotions might make one's cognitive process rigid and thus harm creativity.

Moreover, mixed or multiple affective states deserve closer examination. Mixed emotions receive growing research interest from a wider academic area (P. Yang et al., 2024), and paradigms and measures for objectively studying mixed emotions are gaining traction (Kreibig & Gross, 2017). Current research on affect and creativity, however, predominantly focuses on single types of affective states, and when multiple states are examined, they are typically studied in isolation. An implicit assumption has thus been that creators or audiences of creative work experience only one type of emotion at a time. Yet, this assumption is far from reality (Larsen & McGraw, 2014) because people may often experience mixed affective states in creating. For example, an academic may feel proud of writing down a novel idea while at the same time experiencing anxiety about how reviewers will react to this idea. Similarly, visitors of an art museum may feel curious yet confused about a display featuring abstract representations.

It is unclear how such mixed affect would impact the creative process and creativity in general (but see, e.g., Bledow et al., 2013; To et al., 2021). In comparison to experiencing a single episode of affect, mixed affect could have more nuanced effects on creativity. On the one hand, mixed emotions can expose people to different perspectives underlying or resulting from multiple emotional experiences, potentially enhancing cognitive flexibility and facilitating

creativity. Moreover, mixed emotions may also push people to critically examine and understand the source of conflicting emotions and help them gain important information, benefiting creativity. On the other hand, experiencing mixed emotions can be mentally taxing and depleting, making people feel overwhelmed. Trying to balance and deal with conflicting emotional experiences can consume cognitive resources, which are limited and could have otherwise been directed toward creative actions. Struggling with multiple and contrasting emotions may also be associated with strong negative affective experiences that may interfere with the creative process. Whether or not such emotional tension, caused by mixed and potentially conflicting affect, is effectively managed in a way that enhances creativity or mismanaged and hindering creativity may further depend on individual characteristics such as personality traits (e.g., neuroticism or emotional stability, openness to experience, etc.), emotional intelligence (e.g., emotional regulation), and coping strategies and styles.

CONCLUSION

Traditionally, research on the affect-creativity link focuses on how an individual's affective state impacts their creative outcome. In contrast, we proposed that the relationship between affect and creativity should be viewed as a *dynamic process* that unfolds over time and is profoundly *social* in nature. We examined 294 empirical studies published since 2008 across various disciplines and reviewed this work in a 2x2 (outcome-oriented vs. process-oriented research X within-creator vs. socially oriented research) organizing framework. This resulted in our integrative CASP (Creativity and Affect as Social Processes) Framework that emphasizes that the influence of affect on creative outcomes is mediated by three complementary pathways – information processing, motivational, and evaluative – and is thus best understood as a function of both affective states and creative processes under consideration. Additionally, social processes

are critical in fully understanding the reciprocal relationship between affect and creativity. We hope that our integrative, multidisciplinary review opens exciting opportunities for a more sophisticated and refined understanding of the affect-creativity link. Above all, given the transformative age of AI and the expected replacement of many cognitive tasks traditionally considered inherently human, our review firmly shows that two crucial elements fundamental to our human identity—our capacity to feel (affect) and our ability to create (creativity)—are intricately related: we ‘create by feeling.’

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TABLE 1. EXAMPLES OF RELEVANT DISCIPLINES

Discipline	Research on affect	Research on creativity	Research on the affect-creativity link
Organizational Behavior	Ashkanasy & Humphrey (2011)	Hülsheger et al. (2009)	Harrison & Wagner (2016)
Leadership	Gooty et al. (2010)	Hughes et al. (2018)	Visser et al. (2013)
Entrepreneurship	Lu et al. (2022)	Ward (2004)	Toivonen et al. (2023)
Marketing	Bagozzi et al. (1999)	Ameen et al. (2022)	Krause & Franke (2024)
Psychology	Izard (2009)	Hennessey & Amabile (2010)	Baas et al. (2012)
Sociology	Bericat (2016)	Godart et al. (2020)	Mimoun et al. (2022)
Neuropsychology	Ashby et al. (1999)	Kleinmintz et al. (2019)	Zabelina & Robinson (2010)
Decision making	Lerner et al. (2015)	Mueller et al. (2018)	Sellier & Dahl (2011)
Creative arts	Pelowski et al. (2016)	Forgeard (2013)	Karwowski et al. (2017)

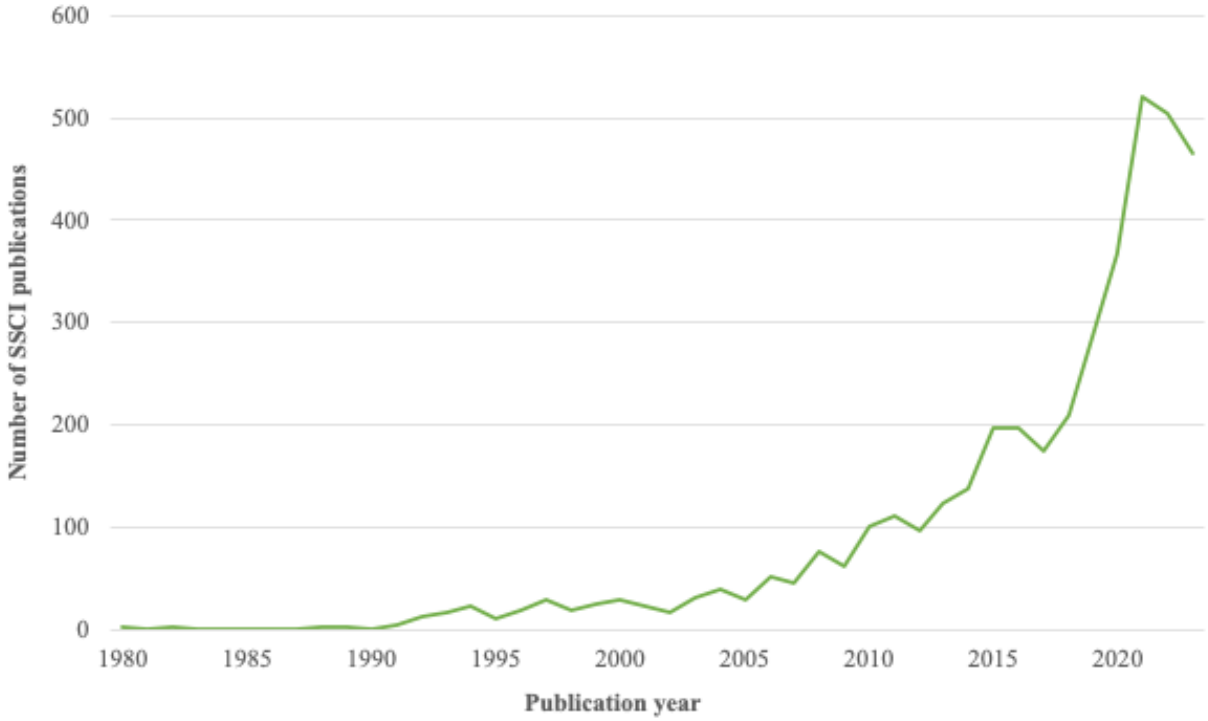
Notes. References refer to exemplary articles.

TABLE 2. LIST OF JOURNALS

Discipline (number of journals)	Journal
Accounting (6)	Accounting Review; Accounting, Organizations and Society; Contemporary Accounting Research; Journal of Accounting and Economics; Journal of Accounting Research; Review of Accounting Studies
Economics (5)	American Economic Review; Econometrica; Journal of Political Economy; Quarterly Journal of Economics; Review of Economic Studies
Education (1)	*Thinking Skills and Creativity*
Entrepreneurship & Small Business Management (3)	Entrepreneurship Theory and Practice; Journal of Business Venturing; Strategic Entrepreneurship Journal
Finance (5)	Journal of Finance; Journal of Financial and Quantitative Analysis; Journal of Financial Economics; Review of Finance; Review of Financial Studies
Human Resources Management (2)	Human Resource Management; Human Resource Management Journal
Information Management (3)	Information Systems Research; Journal of Management Information Systems; MIS Quarterly
Innovation (4)	Creativity and Innovation Management; Journal of Product Innovation Management; Research Policy; Technovation
International Business & Area Studies (2)	Journal of International Business Studies; Journal of World Business
Management (General) (7)	Academy of Management Discoveries; Academy of Management Journal; Administrative Science Quarterly; Journal of Business Ethics; Journal of Business Research; Journal of Management; Journal of Management Studies
Marketing (6)	Journal of Consumer Psychology; Journal of Consumer Research; Journal of Marketing; Journal of Marketing Research; Journal of the Academy of Marketing Science; Marketing Science
Operations & Technology Management (4)	International Journal of Project Management; Journal of Operations Management; Manufacturing and Service Operations Management; Production and Operations Management
Operations Research & Management Science (2)	Management Science; Operations Research
Organization Studies (6)	Group & Organization Management; Human Relations; Leadership Quarterly; Organization Science; Organization Studies; Organizational Dynamics
Psychology (General) (12)	*Cognition & Emotion*; Creativity Research Journal; *Emotion*; *Journal of Creative Behavior*; Journal of Experimental Psychology (Applied); Journal of Experimental Psychology (General); Journal of Experimental Social Psychology; Journal of Personality and Social Psychology; *Motivation and Emotion*; Personality and Social Psychology Bulletin; Psychological Science; *Psychology of Aesthetics, Creativity, and the Arts*
Psychology (Organizational) (8)	European Journal of Work and Organizational Psychology; Group Dynamics: Theory, Research, and Practice; Journal of Applied Psychology; Journal of Occupational and Organizational Psychology; Journal of Organizational Behavior; Organizational Behavior and Human Decision Processes; Personnel Psychology; Small Group Research
Social Science (6)	American Journal of Sociology; American Sociological Review; Industrial and Corporate Change; Journal of Leadership Studies; Social Forces; *Sociological Science*
Strategy (5)	Global Strategy Journal; Long Range Planning; Strategic Management Journal; Strategic Organization; *Strategy Science*

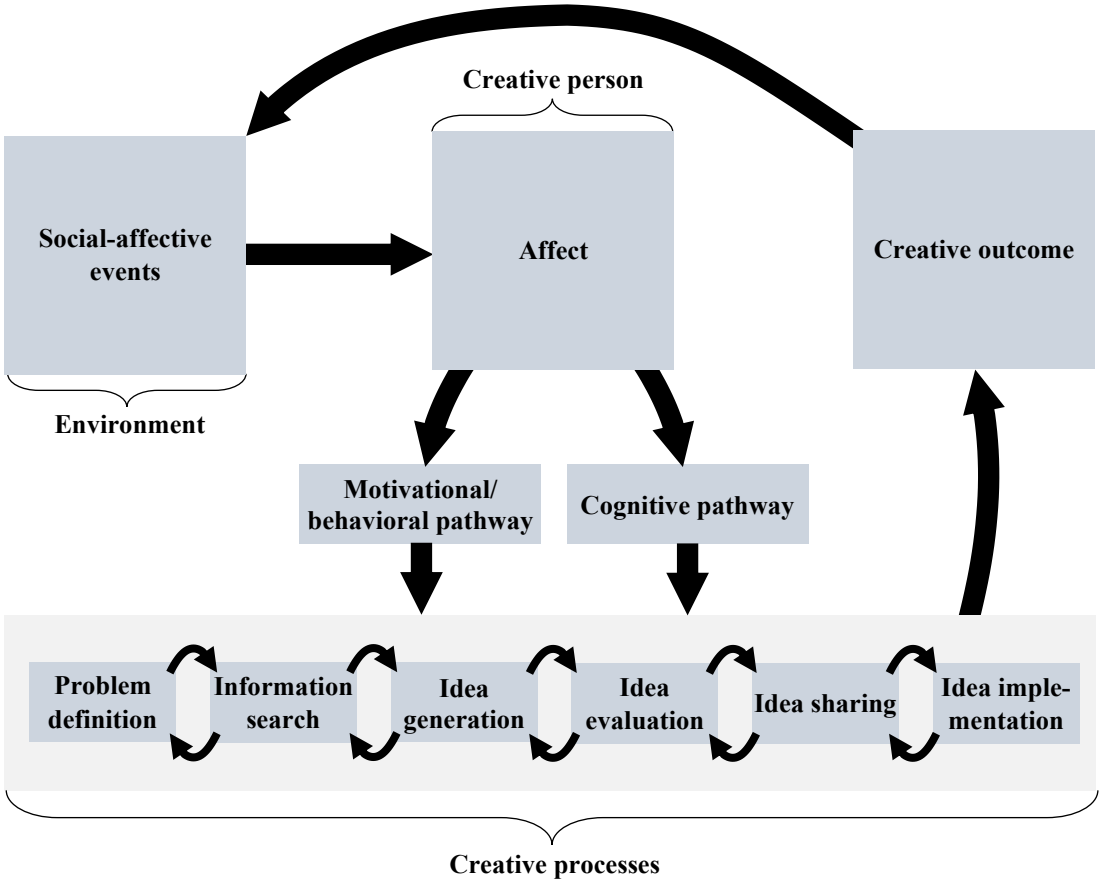
Notes. We used the ABS field from the Academic Journal Guide to group the journals by discipline. We manually grouped journals marked in italic font because these journals do not have an entry in the Academic Journal Guide.

FIGURE 1. TIMELINE OF RESEARCH ON AFFECT AND CREATIVITY



Notes. Data are based on a Web of Science topic (titles, abstracts, and keywords) search in the Social Science Citation Index (SSCI). We only used the search terms ‘emotion*’ and ‘creativ*’ to provide a more conservative representation.

FIGURE 2. A-PRIORI BASELINE MODEL OF THE AFFECT-CREATIVITY LINK

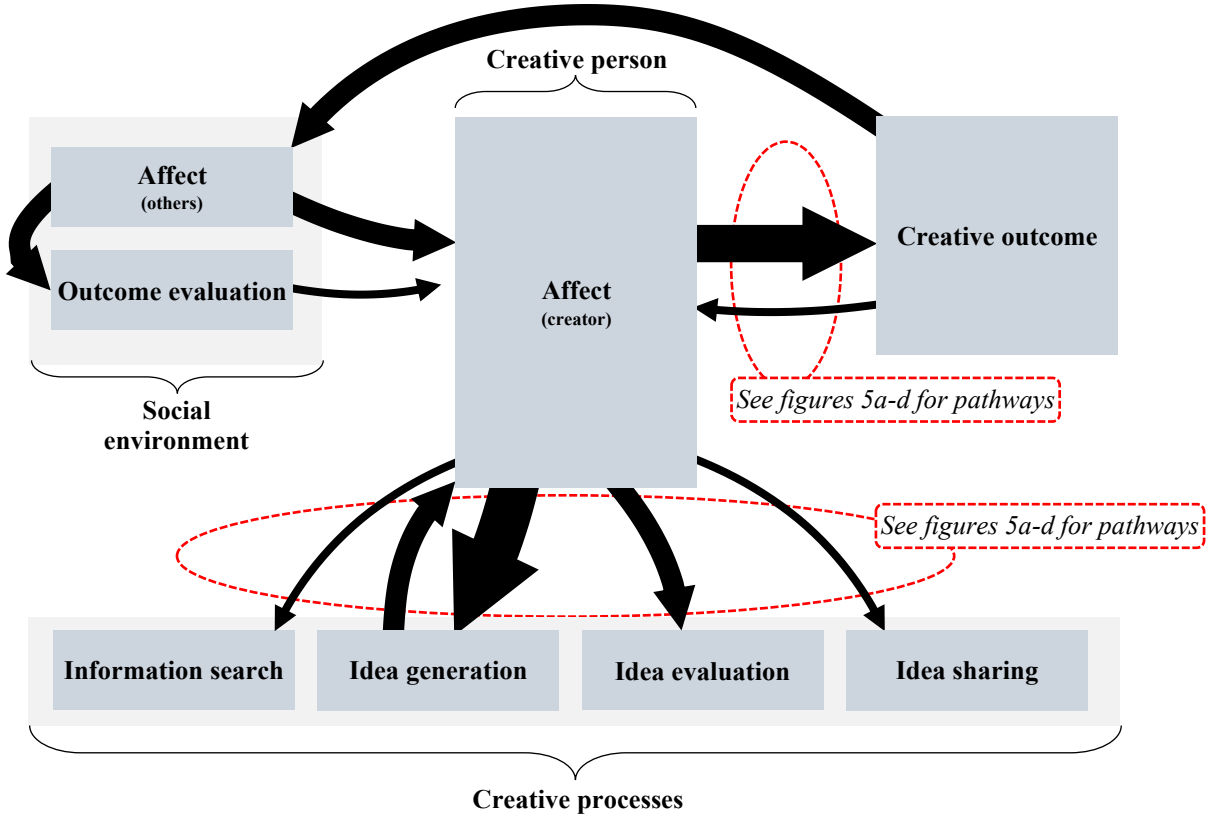


Note. Steps of the creative process are illustrative and based on Mumford et al. (2012) and Perry-Smith and Mannucci (2017).

FIGURE 3. ORGANIZING FRAMEWORK

	Outcome-oriented research ***Definition***: Research examining creative outcomes and neglecting the creative (intrapersonal) or social (interpersonal) processes leading to these outcomes	**Process-oriented research** ***Definition***: Research examining the creative (intrapersonal) or social (interpersonal) processes that can result in creative outcomes
Within-creator research ***Definition***: Research examining one individual creator	**Quadrant 1: A creator's outcomes** ***Research question(s)***: Which affective states within one individual creator influence or follow their creative outcomes? ***Contents***: A creator's 1) affect influencing creative outcomes and 2) affective reactions to creative outcomes	**Quadrant 2: A creator's creative process** ***Research question(s)***: Which affective states within one individual creator influence or follow their creative processes? ***Contents***: A creator's affect influencing 1) idea generation, 2) idea evaluation, 3) other creative processes, and 4) a creator's affective reactions to idea generation
Socially oriented research ***Definition***: Research examining individuals other than an individual creator	**Quadrant 3: Social reactions** ***Research question(s)***: Which affective states within others follow creators' creative outcomes or influence others' evaluations of creators' creative outcomes? ***Contents***: Others' 1) affective reactions to creative outcomes and 2) evaluation of creative outcomes, 3) elicited by a creator's affect during creative outcome sharing	**Quadrant 4: Social co-creation process** ***Research question(s)***: Which social processes influence, through affective states, creators' creative processes or outcomes? ***Contents***: 1) Others' influence on a creator's creativity and 2) team creativity

FIGURE 4. CASP (CREATIVITY AND AFFECT AS SOCIAL PROCESSES) FRAMEWORK



Note. The thickness of the arrows reflects the research coverage; a thicker arrow indicates more coverage.

FIGURE 5a. PATHWAYS LINKING AFFECT TO CREATIVE PROCESSES AND OUTCOMES

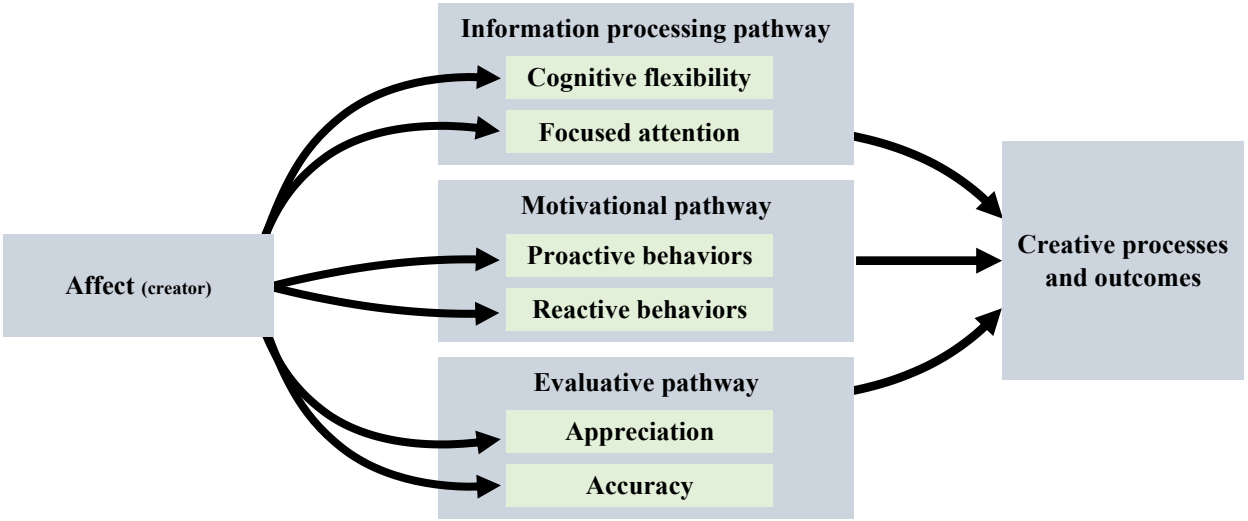
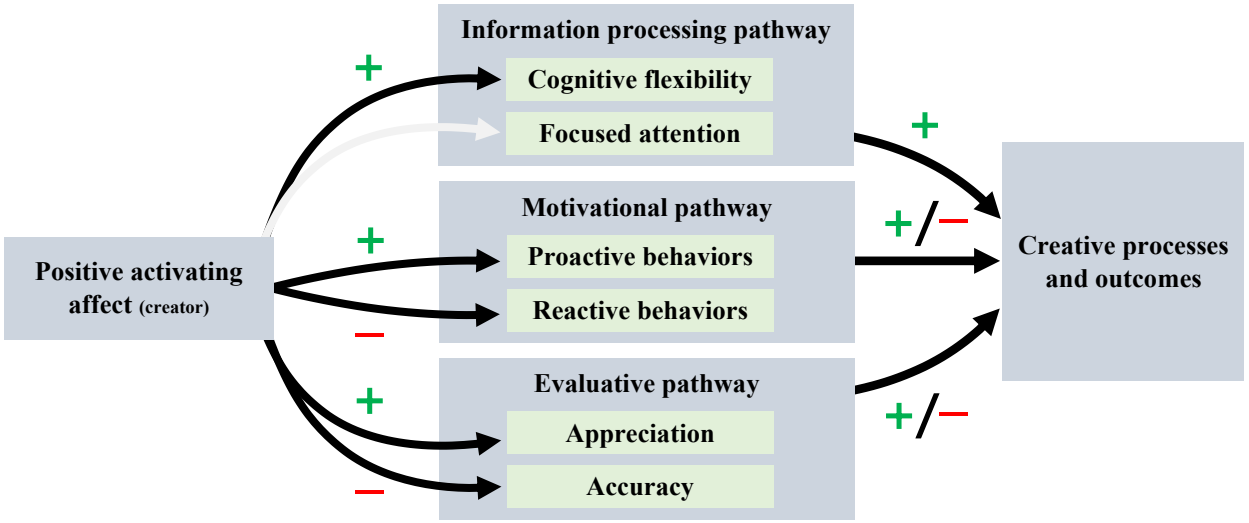
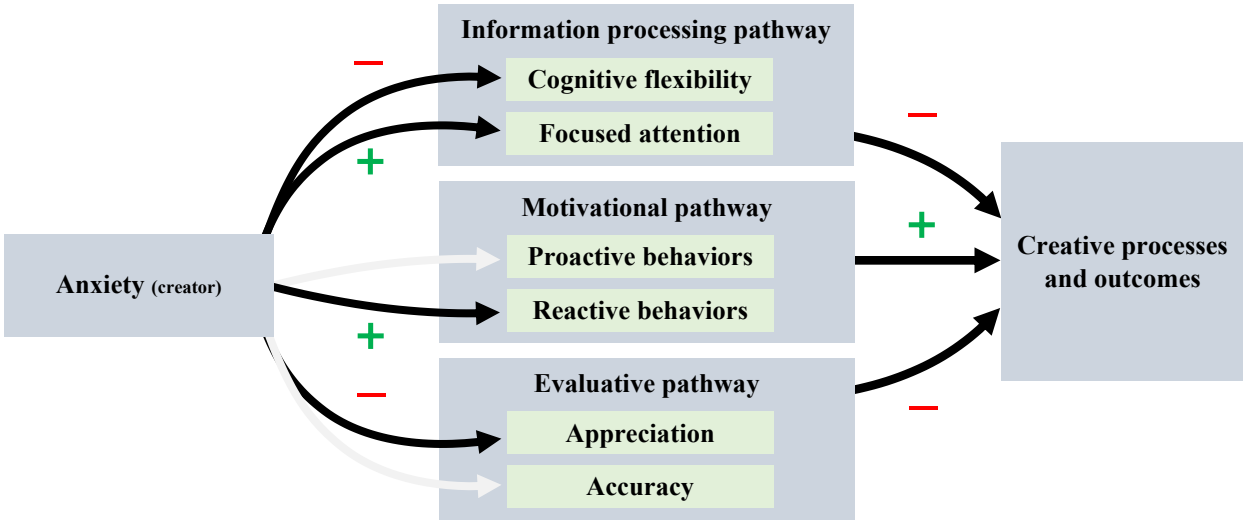


FIGURE 5b. PATHWAYS LINKING POSITIVE ACTIVATING AFFECT TO CREATIVE PROCESSES AND OUTCOMES



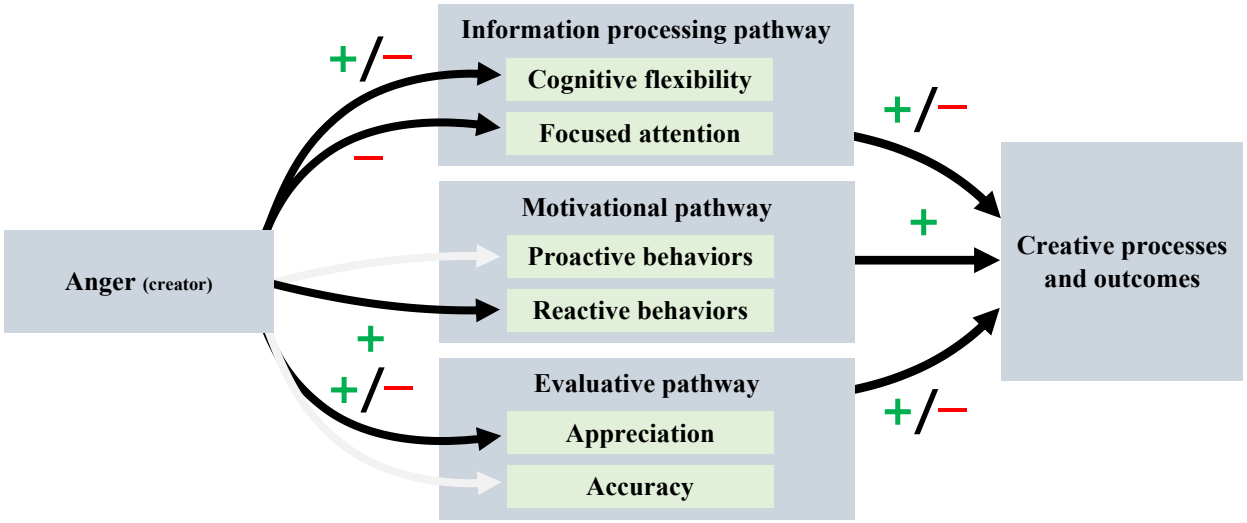
Note. Grey arrows indicate insufficient research coverage to draw conclusions.

FIGURE 5c. PATHWAYS LINKING ANXIETY TO CREATIVE PROCESSES AND OUTCOMES



Note. Grey arrows indicate insufficient research coverage to draw conclusions.

FIGURE 5d. PATHWAYS LINKING ANGER TO CREATIVE PROCESSES AND OUTCOMES



Note. Grey arrows indicate insufficient research coverage to draw conclusions.

APPENDIX A: SEARCH INPUT IN WEB OF SCIENCE

Journals Indexed in the Social Sciences Citation Index

Database: Web of Science Core Collection; **Editions**: Social Sciences Citation Index (SSCI); **Date range**: 2008-01-01 to 2023-12-31; **Number of search results**: 11,262 search results; **Link to search query**: https://www.webofscience.com/wos/woscc/summary/35516a04-e877-4e38-ab57-626f255c2b86-ea5b94bc/relevance/1; **Search query:** (TS=(("affect" OR "affective" OR "afraid" OR "anger" OR "angry" OR "anxiety" OR "anxious" OR "ashamed" OR "awe" OR "bored*" OR "disgust*" OR "distress*" OR "elated" OR "elation" OR "emotion*" OR "fear*" OR "frustrat*" OR "grateful*" OR "gratitude" OR "grief" OR "guilt*" OR "happiness" OR "happy" OR "joy*" OR "mood" OR "nervous*" OR "pride" OR "proud" OR "sad" OR "sadness" OR "shame" OR "surprise*" OR "tired*" OR "unhappy" OR "upset" OR "worried" OR "worry") AND ("associative thought*" OR "atypical*" OR "brainstorm*" OR "category inclusion" OR "creat*" OR "discover*" OR "divergent thinking" OR "eureka" OR "flexibility" OR "flexible" OR "fluency" OR "generat*" OR "idea*" OR "innovat*" OR "insight*" OR "invent*" OR "judg*" OR "new*" OR "novel*" OR "original*" OR "prototype" OR "research and development" OR "R&D" OR "remote association" OR "revolutionary" OR "unconventional" OR "unexpected" OR "unique*" OR "unusual"))) AND SO=(Academy of Management Discoveries OR Academy of Management Journal OR Accounting Organizations “and” Society OR Administrative Science Quarterly OR American Economic Review OR American Journal of Sociology OR American Sociological Review OR Cognition Emotion OR Contemporary Accounting Research OR Creativity “and” Innovation Management OR Creativity Research Journal OR Econometrica OR Emotion OR Entrepreneurship Theory “and” Practice OR

European Journal of Work “and” Organizational Psychology OR Global Strategy Journal OR Group Organization Management OR Group Dynamics Theory Research “and” Practice OR Human Relations OR Human Resource Management OR Human Resource Management Journal OR Industrial “and” Corporate Change OR Information Systems Research OR International Journal of Project Management OR Journal of Accounting Economics OR Journal of Accounting Research OR Journal of Applied Psychology OR Journal of Business Ethics OR Journal of Business Research OR Journal of Business Venturing OR Journal of Consumer Psychology OR Journal of Consumer Research OR Journal of Creative Behavior OR Journal of Experimental Psychology Applied OR Journal of Experimental Psychology General OR Journal of Experimental Social Psychology OR Journal of Finance OR Journal of Financial “and” Quantitative Analysis OR Journal of Financial Economics OR Journal of International Business Studies OR Journal of Management OR Journal of Management Information Systems OR Journal of Management Studies OR Journal of Marketing OR Journal of Marketing Research OR Journal of Occupational “and” Organizational Psychology OR Journal of Operations Management OR Journal of Organizational Behavior OR Journal of Personality “and” Social Psychology OR Journal of Political Economy OR Journal of Product Innovation Management OR Journal of the Academy of Marketing Science OR Journal of World Business OR Leadership Quarterly OR Long Range Planning OR Management Science OR M Som Manufacturing Service Operations Management OR Manufacturing Service Operations Management OR Marketing Science OR MIS Quarterly OR Motivation “and” Emotion OR Operations Research OR Organization Science OR Organization Studies OR Organizational Behavior “and” Human Decision Processes OR Organizational Dynamics OR Personality “and” Social Psychology Bulletin OR Personnel Psychology OR Psychological Science OR Psychology of Aesthetics

Creativity “and” the Arts OR Quarterly Journal of Economics OR Research Policy OR Review of Accounting Studies OR Review of Economic Studies OR Review of Finance OR Review of Financial Studies OR Small Group Research OR Social Forces OR Sociological Science OR Strategic Entrepreneurship Journal OR Strategic Management Journal OR Strategic Organization OR Technovation OR Thinking Skills “and” Creativity)

Journals Indexed in the Emerging Sources Citation Index

Database: Web of Science Core Collection; **Editions**: Emerging Sources Citation Index (ESCI); **Date range**: 2008-01-01 to 2023-12-31; **Number of search results**: 43 search results; **Link to search query**: https://www.webofscience.com/wos/woscc/summary/24578e60-54de-4b13-a049-f27469bb4a7e-ea647c3e/relevance/1; **Search query**: (TS=(("affect" OR "affective" OR "afraid" OR "anger" OR "angry" OR "anxiety" OR "anxious" OR "ashamed" OR "awe" OR "bored*" OR "disgust*" OR "distress*" OR "elated" OR "elation" OR "emotion*" OR "fear*" OR "frustrat*" OR "grateful*" OR "gratitude" OR "grief" OR "guilt*" OR "happiness" OR "happy" OR "joy*" OR "mood" OR "nervous*" OR "pride" OR "proud" OR "sad" OR "sadness" OR "shame" OR "surprise*" OR "tired*" OR "unhappy" OR "upset" OR "worried" OR "worry") AND ("associative thought*" OR "atypical*" OR "brainstorm*" OR "category inclusion" OR "creat*" OR "discover*" OR "divergent thinking" OR "eureka" OR "flexibility" OR "flexible" OR "fluency" OR "generat*" OR "idea*" OR "innovat*" OR "insight*" OR "invent*" OR "judg*" OR "new*" OR "novel*" OR "original*" OR "prototype" OR "research and development" OR "R&D" OR "remote association" OR "revolutionary" OR "unconventional" OR "unexpected" OR "unique*" OR "unusual"))) AND SO=(Journal of Leadership Studies OR Strategy Science)

Journals Indexed in the Science Citation Index Expanded

Database: Web of Science Core Collection; **Editions**: Social Science Citation Index Expanded (SCI-EXPANDED); **Date range**: 2008-01-01 to 2023-12-31; **Number of search results**: 139 search results; **Link to search query**: https://www.webofscience.com/wos/woscc/summary/079a54ec-5dec-4320-9ddc-b5689d25eb6e-ea648d4a/relevance/1; **Search query**: (TS=(("affect" OR "affective" OR "afraid" OR "anger" OR "angry" OR "anxiety" OR "anxious" OR "ashamed" OR "awe" OR "bored*" OR "disgust*" OR "distress*" OR "elated" OR "elation" OR "emotion*" OR "fear*" OR "frustrat*" OR "grateful*" OR "gratitude" OR "grief" OR "guilt*" OR "happiness" OR "happy" OR "joy*" OR "mood" OR "nervous*" OR "pride" OR "proud" OR "sad" OR "sadness" OR "shame" OR "surprise*" OR "tired*" OR "unhappy" OR "upset" OR "worried" OR "worry") AND ("associative thought*" OR "atypical*" OR "brainstorm*" OR "category inclusion" OR "creat*" OR "discover*" OR "divergent thinking" OR "eureka" OR "flexibility" OR "flexible" OR "fluency" OR "generat*" OR "idea*" OR "innovat*" OR "insight*" OR "invent*" OR "judg*" OR "new*" OR "novel*" OR "original*" OR "prototype" OR "research and development" OR "R&D" OR "remote association" OR "revolutionary" OR "unconventional" OR "unexpected" OR "unique*" OR "unusual"))) AND SO=(Production “and” Operations Management)