aspect of creativity as embodied in techniques like brainstorming, using "creative sessions" to create a wide spread of associations and ideas to be clustered and evaluated. This approach is in marked contrast to the problem-oriented, explorative, targeted creativity that can be observed in expert designers and that has become one of the principles of frame creation.

SOURCES OF NOVELTY

One of the key paradoxes underlying innovation management thinking is the problem of judging novelty when the criteria by which we judge are still set according to the original framing of the problem. Frame creation sidesteps this paradox by focusing on a reconsideration of the original problem situation before generating solutions. In innovation management, sources of novel solutions are typically sought through methods like the SWOT analysis (in a strengths, weaknesses, opportunities, and threats analysis, the internal strengths and weaknesses of an organization are compared to the external opportunities and threats to determine what would be fruitful future directions for the organization). Such a SWOT analysis maps the organization and its context—thus, the novelty might be limited by the organization as is and its original view of the relevant context. And, from a frame creation perspective, we would argue that the words used to describe these strengths, weaknesses, opportunities, and threats are part of specific frames, which need to be examined before such an analysis can be done. Otherwise, the use of these words could limit the scope of the analysis in unforeseen ways. In frame creation, the source of novelty lies in the exploration of a broader field and the emergence of themes.

THE PLACE OF NOVELTY IN ORGANIZATIONS

As described above, innovation management tends to nurture and protect the innovative capacity in an organization by placing it in relative isolation from other organizational processes. In frame creation, novelty comes from themes that are universal by their very nature and may exist throughout an organization, in distributed actor networks. Because it relegates creativity to specific brief phases in the larger innovation process, innovation management does not address the fundamental paradox between stability and change. It sidesteps this paradox in the time (process) dimension by creating a special isolated "creative phase," or in the organizational dimension by relegating the responsibility for novelty to a "product champion" who has to carry the new idea through to