

Psychological Capital Enhances or Suppresses Creative Innovation in Family Businesses

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Objective: Family business research has long established a link between firm performance and its creativity. Whether it be banking and the Rothschilds or children's entertainment and the Disneys, a family's entrepreneurial creativity is held to engender transgenerational continuity, long-term orientation and enduring competitiveness. Taking creativity to mean the production of a significant novel and appropriate change in a given field by an individual or collective, we conducted a scoping review of the creativity and creative innovation literatures to better understand family business creativity (n = 140 papers).

Approach: Using a scoping and iterative approach to identify and synthesise both literatures, we specifically examine family business innovation as creative behaviour.

Results: First, we propose clear definitions to describe creativity in the family business context. Second, we demonstrate how the family business context presents a unique testbed for understanding creativity as innovation. Third, we summarise how individual, group and organisational factors may interact to generate or suppress individual and collective family business creativity. Fourth, we explained how the family business context affords unique conditions conducive to creative innovation because of the psychological capital (PsyCap) family businesses possess.

Implications and Value: We discuss the novel proposition that the PsyCap construct is both a driver and propagator of family business creative success within the confines of its socio-ecological context, at the individual and firm level of analysis. To accommodate this complexity we propose a comprehensive research agenda guided by the socio-ecological model of health and the 3-Circle Model of Family Business, namely – The Triangulation Model of Family Business Creativity.

Introduction

Creativity is defined as an activity that results in a significant change in a given endeavour or field (Glaveanu, 2021; Kaufman, 2016). Organisational contexts also define creativity in its innovative terms as generating novel ideas to change products, services or processes to better achieve organisational goals (e.g., Amabile et al., 2005; Andriopoulos, 2001; Anderson, Potočník & Zhou, 2014). Creativity is key to enduring competitive advantage (e.g., Gong et al., 2009; Le Breton-Miller & Miller, 2006; Lumpkin, Brigham & Moss, 2010; Martins & Martins, 2002), and as a work-based activity, it must be both novel and appropriate, original and adaptive (e.g., Amabile, 1988; Sternberg & Lubart, 1999; Runco & Jaeger, 2012). Defining creativity is also oftentimes complex because it is highly contextual in its social, material, and cultural terms (e.g., Kristensen, 2004). For example, creative behaviour may be conducted by individual creators, or by collective groups according to group dynamics, and their interaction with the environment or surrounding culture (Bronfenbrenner, 1979; Csikszentmihaly, 1999; Dampérat et al., 2016; Paulus & Nijstad, 2019; Tagger, 2002).

Individuals may have multiple processes that support their talents and abilities (Gardner, 1995; Puryear, Kettler & Rinn, 2019), and some theorists have emphasised this connection by directly talking about analytical, practical, and creative intelligence (e.g., Sternberg et al., 2001) or as a result of available resources (e.g., Sieger et al., 2011). Possessing specific traits and skills within a conducive context can increase the chances for creative behaviour, but person and situation is additionally connected by their motivation (e.g., Amabile, 1985; Collins & Amabile, 1999). That is, how an individual or group arrived at a context in the first instance, and what they decide matters most, can drive creative behaviour to commence with (e.g., Hennessey & Amabile, 1998; Baer, 2012).

Persons and organisations might create out of necessity (e.g., O'Donnell et al., 2021; Grant & Berry, 2011), to be rewarded with social recognition or financial reward (e.g., Mehta, Dahl & Zhu, 2017), or for sheer enjoyment (e.g., Amabile, 1998; Runco & Beghetto, 2019). However, motivation as impetus is complicated because intrinsic motivation (doing something for its own sake, e.g. enjoyment) and extrinsic motivation (doing things for other reasons e.g. financial reward) may include avoiding self-criticism or punishment from the environment (e.g., Ickson, Roskes & Moran, 2014). Having the intent to reach externally set performance goals or standards (e.g., James, Brodersen & Eisenberg, 2021; Shalley, 1995), or aiming to meet the crucial demands of everyday life (e.g., Lucas & Venckute, 2020) are other complex relevant motivations. Likewise possessing specific traits and skills within a particular context can automatically engender creativity but 'creative expression depends on much more than personality; it requires knowledge, skills, and favourable social relations' (Glaveanu, 2021; Mischel, 1968; Woodman, Sawyer & Griffin, 1993). Largely documented as domain-specific and performance-oriented (e.g., Baer, 2010; Krampe & Ericsson, 1996), these standards and goals are best met if an environment favourable for creative expression is present (e.g., Deng, Wang & Zhao, 2016). Performance goals set up as standards to position oneself or one's group to optimally compete may also drive the quality of creative outcomes, and a successful confluence of both internal and external factors is particularly critical for creativity in business (e.g., Heunks, 1998; Okpara, 2007).

Business Innovation as Creativity

Organisations have long provided a testbed to understand human creativity (e.g., Andriopoulos, 2001), with studies showing organisational factors either foster or hinder its expression (Nisula & Kianto, 2018; Martins & Terblanche, 2003; Powell, 2008). For example, an organisation's system of rewards (Baldé, Ferreira, & Maynard, 2018), shared or withheld vision of business goals (Priem et al., 2012), openness to new ideas, culture of trust or lack thereof (Martins & Terblanche, 2003), or adequate process for collection or recognition of ideas may positively or negatively influence creative process and innovation (e.g., Chang et al., 2019; Hennessey & Amabile, 1998). Yusuf (2009, p.1) identifies that 'innovation springs from the creative application of knowledge...[and] has two essential ingredients: creativity— artistic, scientific or other— and a stock of knowledge...[where] deep insight is the first of several stages before an innovation is fully realised, a process that often requires the accumulation of new knowledge'. Creative innovation by organisations is defined similarly but an emphasis is placed on implementation, whereby an organisation finds a novel and effective way of attracting new custom or providing value to their current customers by identifying and reaching new market segments (Cropley, Kaufman & Cropley, 2011). Having the capability to continually recreate and renew a business, its products and market offering is therefore held to be creative success (e.g., Hauser et al., 2006). In particular, creative innovation enhances commercial success and continuity via wealth-creation strategy; both of which are also central to family business owners' and next-generation's growth mindset and long-term orientation (e.g., Craig, 2022; Dweck, 2017). However, the triggers and mechanisms that catalyse and reinforce creative productive behaviour in any business also necessitate a context that is relatively tolerant of risk taking as entrepreneurial

activity, and risk implies that not all creative innovation will be an entrepreneurial success (e.g., Yusuf, 2009). The term 'value innovation' was coined to explicitly describe creative innovation within organisations to distinguish it from outright creative innovation or innovation simply replicating others' creative ideas (e.g., Dillon, Lee and Matheson, 2005). Moreover, not all creative innovation has immediate or realisable market value (e.g., Kim and Mauborgne, 2004). Creative innovation is therefore time and market value sensitive; it should bring about commercial success and advantage or lead to the creation of wealth (e.g., Dillon, Lee & Matheson, 2005), and family businesses are particularly expert wealth creators in this regard (Craig, 2022).

Family Business as a Testbed for Transgenerational Learning via Creativity Research

Creativity is synonymous with famous gifted families. Remember that creativity is held to be an activity that results in a novel and relevant change significant in any given endeavour or field. What the Rothschilds did for banking or the Disney's for children's entertainment is also denoted creative, that is – entrepreneurially creative (e.g., Wasko, 2020). Research examining how creative works are developed for commercial success finds they tend to build on previous creative innovation, where the new work is an extension or synthesis of previous known works (e.g., Rich & Weisberg, 2004). The famous discovery of the lightbulb by Edison who built on and extended the work by others' attempts is a well-known example (e.g., Weisberg, 2003). Consider too the transgenerational innovative and commercially invaluable discoveries of the intergenerational Nobel Prize-winning Curies (e.g., Brian, 2005). Nobel Prize winner Irène Joliet-Curie's discovery of artificial radioactivity alongside her husband Frédéric Joliet, built on the Nobel prize-winning discoveries of her parents Pierre and Marie Curie, who found methods to isolate the radioactive elements radium and polonium. The Joliet-Curie's innovative work extended the Curie's initial innovations to irradiate the natural stable isotope of aluminium with alpha particles creating the first artificially radioactive isotopes. Artificial radioactivity was not only a profound scientific discovery in its own right, but a ground-breaking commercial breakthrough because it allowed radioactive materials to be created quickly, cheaply, and plentifully, for use in medicine. While the Curie's could not be said to be a family business, their transgenerational possession of the dispositional and situational capacity for creative innovation, gives us some clues about how family businesses innovate to renew a business, its products and market offering for creative success (e.g., Hauser, Tellis & Griffin, 2006).

Transgenerational learning has been found to engender the continuity central to family business owners' and children's growth mindset (e.g., Dweck, 2017; Clinton et al., 2022) and long-term orientation (e.g., Craig, 2022; Le Breton-Miller & Miller, 2006). While innovative discovery (e.g., O'Gorman 1995; Dumas & Dunbar, 2016; Tweney et al., 2022) and innovation in family business is well documented (e.g., Calabro et al., 2019; Carvalho & Williams, 2014; Llach & Nordqvist, 2010; De Massis, Frattini, & Lichtenthaler, 2013), innovation as creativity in family businesses therefore needs more attention (Ponroy et al., 2020; Rondi, De Massis & Kotlar, 2019).

Attention to how family businesses uniquely enable or allow us to measure creativity for business may also then help advance our understanding of creativity and family business innovation (e.g., Classen et al., 2014). Organisational constructs and models are now respectable testbeds to study innovation as creativity and vice-versa (e.g., Burkhardt & Brass, 1990; Staw, 1990; Woodman, Sawyer & Griffin, 1993). Specifically, family businesses present specific advantages that make them ideal for studies of creative behaviour, they have: the ability to draw from available financial capital to accelerate innovation (Sieger et al., 2011), value placed on both economic and non-economic goals to explore creative alternatives (e.g., Zellweger et al., 2011; Diaz Moriana et al., 2022); reasonable flexibility at will (e.g., Veider & Matzler, 2016), and strong social capital and identity conducive to market success (Arrègle et al., 2007; Ponroy et al., 2019). Moreover, they possess long-term orientation (e.g., Le Breton Miller & Miller, 2006), legacy-building motivation (e.g., Diaz-Moriana et al., 2020), and the transgenerational learning to absorb or better predict a creative innovation's success and failure (e.g., Clinton et al., 2022).

Method

A novel scoping literature review was conducted to better understand the role PsyCap plays in family business creativity. Scoping reviews are especially impactful as aids to better code and categorise concepts for synthesis across fragmented and widely dispersed, or previously unlinked, research domains. They afford a practical first steps approach to identify main topics and definitions and help determine the primary dimensions on a topic. Scoping reviews also aid documenting types of research previously utilised or highlight new thought leadership on where conceptual gaps exist. Moreover, a scoping literature review will often satisfy as a precursor to a systematic review (e.g.,

Mak & Thomas, 2022). Scopus-indexed journals and Chartered Association of Business Schools (CABS) Journal Guide journals were searched within the scope of the review (Academic Journal Guide, 2021) to bring together relevant journal publications on the topics of 'psychological capital', 'creativity', 'creative innovation' and 'family business'. Scopus-index and CABS Journal Guide are widely used as a barometer of journal quality in Europe and the USA, and have been cited in esteemed previous reviews (e.g., Radu-Lefebvre, Lefebvre, Crosina, and Hytti, 2021). This method ensures breadth and a baseline measure of quality from which to generate impactful and actionable business insights. Over 140 peer-reviewed journal article papers were included in this review.

Results

Family Businesses Enhance or Suppress Creativity

Our results demonstrated that family business members' creative behaviour may often be impacted by the negotiation of two reciprocally related environments in their daily lives— work and family. Traditionally defined as the work-family socio-ecological context (e.g., Bronfenbrenner, 1979), this context may be facilitative or conflictual (e.g., Michaels et al., 2022). It is widely accepted that family businesses majorly embed family and work environments as overlapping between the three spheres of family, business and business ownership (Tagiuri & Davis, 1982; 1996). Conflict or facilitation of business and/or family goals were found to happen singularly or as a confluence of factors between or amongst these three spheres (e.g., Baù et al., 2019). Family businesses also tended to know how and when to be flexible beyond the three spheres, or systematically apply corporate procedures to identify new, timely, or necessary business growth opportunities (Anderson, Jack & Dodd, 2005; Sharma, Chrisman & Chua, 1997). For example, strong interdependence is postulated to facilitate enhanced 'information flow' as a result of the sometimes inevitable lack of formalism amongst top management in family businesses (e.g., Mckeown, 2023), or when next-generation join the management team (e.g., Mazzola, Marchisio, & Astrachan, 2008). Lack of formalism could be viewed lead to exceptional levels of trust, or lack thereof, positively or negatively affecting creative innovation (e.g., Hoffman, Hoelscher & Sorenson, 2006; Ponroy et al., 2020; Ramachandran, 2019) and collaborative creativity in research and development (e.g., Bidault & Castello, 2009). Family-controlled businesses exhibited better ability to renew and reshape their social capital and interactions within and outside the controlling family to recombine resources to match the evolving innovative needs of the business (e.g., Salvato & Melin, 2008). What's more, technological innovation can be positively mediated by family members who also occupy roles in the management of the business (e.g., DeMassis et al., 2013), but often only if the family business is not a self interested one (e.g., Dyer, 2006). Ultimately, creative innovation requires financing and this budget is often drawn cumulatively from a business profit margin (e.g., Yusuf, 2009). See table 1 below.

Table 1: Facilitative and Conflictual Socio-Ecological Factors that Enhance or Suppress Creative Innovation in Family Businesses

ENHANCERS

Facilitative Socio-Ecological Context

Family businesses know how and when to be flexible or systematic to apply corporate procedures to identify new, timely, or necessary business growth opportunities beyond the three spheres of family, ownership and business.

- *Increased Interdependence Between Business and Family Members* => Lack of formalism => Enhanced Information Flow => Enhances Creative Innovation
- *Family Members as Managers* => Mediate Technological Innovation Decisions => Enhances Creative Innovation
- *Next-Generation Join Management Team* => Increased Interdependence => Lack of formalism => Enhanced Information Flow => Enhances Creative Innovation
- *Lack of formalism* => Exceptional Levels of Trust => Enhances Creative Innovation
- *Lack of formalism* => Exceptional Levels of Trust => Enhances Collaborative Research & Development => Enhances Creative Innovation
- *Renewal of Social Capital* => Recombination of Resources => Enhances Creative Innovation
- *Positive Emotional Valence* => Enhances Creative Innovation
- *Parental Emotional Warmth* => Children's Creative Thinking => Creative Self-Efficacy => Enhances Creative Innovation
- *Challenging Coercive Controlling Behaviour* => Successor Fights for Creativity and Fails => Successor Leaves => Successor Succeeds Elsewhere => Enhances Creative Innovation
- *Acknowledging the 'Unlearning Paradox'* => Unlearning Entrenched Methods => Enhances Creative Innovation

→ *Belief that the Organisation is Creatively Capable* => Creative Self-Efficacy => Individual's Belief in Being Creatively Capable => Enhances Creative Innovation

SUPPRESSORS

Conflictual Socio-Ecological Context

Family businesses don't know how and when to be flexible or systematic to apply corporate procedures to identify new, timely, or necessary business growth opportunities beyond the three spheres of family, ownership and business.

- *Self-Interested Family Members as Managers* => Non-Mediation Technological Innovation => Suppresses Creative Innovation
 - *Lack of formalism* => Lack of Trust => Suppresses Creative Innovation
 - *Lack of formalism* => Lack of Trust => Suppresses Collaborative Research & Development => Suppresses Creative Innovation
 - *High Conflict* => Suppresses Creative Innovation
 - *Coercive Controlling Behaviour* => Successor Creativity Suppression => Successor Leaves => Suppresses Creative Innovation
 - *Parental Rejection and Overprotection* => Discourages Children's Creative Thinking => Suppresses Creative Innovation
 - *Ignoring the 'Unlearning Paradox'* => Maintaining Entrenched Methods => Suppresses Creative Innovation
 - *Disbelief that the Organisation is Creatively Capable* => Disbelief in Creative Self-Efficacy => Individual's Disbelief in Being Creatively Capable => Suppresses Creative Innovation
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The work-family environment also affects one's sense of well-being and success, and creative performance in one sphere may have a fostering or hindering effect on another (e.g., Simonton, 1999; Voydinoff, 2004). Consider, family businesses are predisposed to both high positive emotional valence and high conflict, for example, family members may be personally restless due in part to nurtured tensions when encountering periods of change (Barry, 2021), such as approaching succession (e.g., Neubauer & Lank, 1998; Brophy, Clinton & McAdam, 2024). Family businesses may benefit from psychological ownership engendered by simultaneous commitment to work and family (e.g., Bernhard & O'Driscoll, 2011), but they are not above engaging in coercive controlling behaviour to suppress successors forcing them to emancipate themselves via independent creative business endeavour (e.g., Radu-Lefebvre et al., 2022). Likewise, they tend to suffer from an 'unlearning paradox' whereby they, more than non-family businesses, need to unlearn entrenched methods that have worked time and again in the past (e.g., Clinton et al., 2022), such as making a gender-based choice of successor (e.g., McAdam et al., 2022).

At an organisational level, an individual's belief that the group or organisation is capable of producing creative results is often important in decisions to stay or leave (e.g., Tierney & Farmer, 2002), and creative self-efficacy, an individual's belief that he or she is capable of producing creative results, may also uniquely interact with the family business environment. Studies of the relationship of parenting styles and creative thinking more generally echo this result, where parental emotional warmth is positively related to their children's creative thinking, while parental rejection and over-protection are negatively associated with creative thinking (e.g., Zhao & Yang, 2021). Family business studies have begun to show that parents in their family business owner role impact not only the succession intentions of their children (e.g., Memili, Welsh & Kaciak, 2014); but that parental emotional support positively influences these succession intentions via the moderation of their entrepreneurial self-efficacy within the family business (e.g., Lyons et al., 2023).

While self-efficacy is an important precursor to creative innovation, it is posited that a broader positivity construct may help family businesses overcome these tendencies for conflict or suppression (e.g., Luthans & Youssef, 2004), namely – their psychological capital.

Psychological Capital (PsyCap) Promotes Creative Innovation in Family Businesses

Psychological Capital (PsyCap) is a construct fielded by the positive psychology movement (e.g., Luthans & Youssef, 2014; Seligman, 2002). Positive psychology is largely held to be the scientific study of what makes life most worth living, and pertains to hope, wisdom, future-mindedness, courage, spirituality responsibility, and **creativity** (Peterson et al., 2008; Seligman & Csikszentmihalyi, 2000; Snyder et al., 2020). PsyCap stems from the positive psychology literature in general and can refer to positive organisational behaviour (POB) in particular (e.g., Luthans & Youssef-Morgan, 2017). Several researchers have relabelled PsyCap as Organisational Psychological Capital (OPC) when used in the work context (e.g., Memili, Welsh & Luthans, 2013; Welsh, Ponroy & Niemand, 2022). Essentially both PsyCap and OPC can be used interchangeably and consist of what's termed first-order positive psychological resources including the subconstructs of *hope* (an individual's motivations and pathways to accomplish their tasks), *optimism* (an individual's expectancy and positive attribution towards positive outcomes), *efficacy* (an individual's confidence to successfully mobilise their efforts to generate sought outcomes), and *resilience* (an individual's ability to bounce back from failure to achieve success) (Cai et al., 2018; Seligman & Csikszentmihalyi, 2000). PsyCap as a construct is robustly valid, and reliable at the individual, team or organisational level (e.g., Dawkins et al., 2015; Harms, Krasikova & Luthans, 2018), is theory- and research-based, and impacts attitudes, behaviours, performance and well-being (Seligman & Csikszentmihalyi, 2000).

The relationship between PsyCap and creativity has long been identified via propensity for idea generation, where ideation such as number of and quality of possible or alternative solutions serve as a measure of creativity or creative performance (e.g., Sweetman et al., 2011). For employees, PsyCap corresponds to an individual's positive psychological state with regard to the motivational and/or cognitive resources they can bring to bear on a situation to achieve a high level of performance (e.g., Luthans et al., 2007). When PsyCap and goal-learning orientation interact employees' are also more creatively successful in the workplace (e.g., Huang & Luthans, 2015), and authentic leadership style has been found to moderate employees' PsyCap and resultant creativity (Rego et al., 2012). PsyCap may be conducive to psychological safety and potentially mediates the relationship between high-performance work systems and creativity, and not only for family businesses (e.g., Agarwal & Farndale, 2017), for example in problem contexts impacted by sustainability (e.g., Kong et al., 2018).

Further, it is most effective at enhancing employee creativity in organisations when both supervisor support and job characteristics are optimised (Cai et al., 2018), or when corporate social responsibility is at play (e.g., Memili & Welsh, 2014). PsyCap has been argued to increase both families' and employees' creative efficacy (Tierney & Farmer, 2002) helping them focus on creative innovation rather than conflict (Memili, Welsh & Kaciak, 2014), especially in the face of crises (e.g., Grözinger et al., 2022). Crucially then, PsyCap is recognised as important to develop among family and non-family members of family businesses and may readily be more prevalent in family businesses to start with (e.g., Memili, Welsh & Luthans, 2013).

Organisational Psychological Capital (OPC) has more often been used to describe PsyCap in the work context. However, PsyCap is a better descriptor of how we understand the socio-ecological overlapping and sometimes mutually exclusive context of a family, their familial relationships and business' (e.g., Tagiuri & Davis, 1982) in terms of their *hope* (e.g., family business motivations and pathways to accomplish their tasks), *optimism* (e.g., family business expectancy and positive attribution towards positive outcomes), *efficacy* (e.g., family business confidence to successfully mobilise their efforts to generate sought outcomes), and *resilience* (e.g., family business ability to bounce back from failure to achieve success) (e.g., Welsh, Ponroy & Niemand, 2022). The core constructs of PsyCap— optimism, resilience, hope, and efficacy offer a viable set of behavioural resources and psychological mechanisms conducive to creativity because they moderate well-being (e.g., Sweetman et al., 2011; Youssef-Morgan & Luthans, 2015); collective participation (e.g., e.g. Yuan & Woodman, 2010), individual and contextual behavioural interaction (e.g. Zhou & Shalley, 2011), and may be affected positively by infrastructure and/or financing, for example, when successors engage in innovative deliberate practice (e.g., Weisberg, 1999; Krampe & Ericsson, 1996; Radu-Lefebvre et al., 2022) or wider education (e.g., Anjum et al., 2021). The complex (e.g., Gute et al., 2008) or cohesive (Sen & Sharma, 2013) family business context may therefore promote the sorts of positive intimate relationships and nurturance beneficial to satisfying several psychological needs conducive to creativity including safety, affiliation, and self-fulfillment (e.g., Jankowska & Karwowski, 2019).

Adapting the Socio-Ecological Model of Health to Understand PsyCap as a Driver of Creative Innovation in Family Businesses

A recent outline of the Social-Ecological model of health and well-being (Michaels et al., 2022; see Online Resource <https://mch.umn.edu/resources/mhecomodel/>) emphasises the breadth of understanding necessitated by modern psychology and psychology-led practitioners to promote a holistic view towards mental health and well being. Included in those dictates are psychological resources (e.g., PsyCap) from which positive mental health via creative health arise (see originally Bronfenbrenner, 1979; Wold & Mittelmark, 2018). Such a model will better enable us to understand how creative innovation is driven by PsyCap from within the business to its socio-economic uptake and influence beyond it, for example, in the business environment, community and polity (e.g., Craig & Newbert, 2020). We suggest that a socio-ecological model shows promise for application to family business creative innovation. We previously summarised how PsyCap acts as a driver of family business creative innovation, but its success in generating wealth may lie in the environment. We also know that, PsyCap invokes creative innovation drawing from positive mental health and that its sustenance takes place at the level of the individual, working group or team, organisation (albeit family business), and combined at or between more than one of these levels (e.g., Anderson, Potocnik & Zhou, 2014; Arijis & Michiels, 2021; Bronfenbrenner, 1979; Gomez-Mejia et al., 2011; Michaels et al., 2022). Creative innovation as a business endeavour is also subject to laws or governance, and these structures oftentimes operate within and between social or public (e.g., Luhmann, 2004) and dynastic spheres (Bergfeld & Weber, 2011), some of which will be legal (e.g., Galligan, 2006) or family business law oriented (e.g., Lyons, 2024). It is not surprising that PsyCap has afforded guidance to advances in human resource development (HRD) and performance management, particularly driving employee attitudes and growth behaviours in the workplace (Avey et al., 2011). Next, we present our adaptation of the socio-ecological model to PsyCap for a better understanding of family business creativity. Finally, we propose a corresponding programme of forward-looking research. See *Figure 1* below for a mapping of possible pathways that afford PsyCap creative influence across the social spheres relevant to a family business.

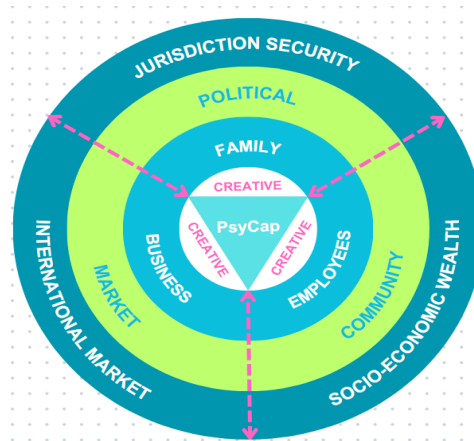


Fig.1. The Triangulation Model of Family Business Creativity

The Triangulation Model of Family Business Creativity: Adapting the 3-Circle Approach to the Socio-Ecological Context of Psychological Health

The Triangulation Model of Family Business Creativity places PsyCap at its core. We propose that PsyCap is a unifying and bidirectional driver of family business creativity that triangulates within, between and outside of, the business, family and employee inner spheres (e.g., Tagiuri & Davis, 1982) to a relevant set of outer context spheres. Contrary to the 3-Circles, we position employees within the sphere of family business creativity. Employees occupy the usual positioning of owners in our model because employees' innovations may present ownership opportunities, such as intellectual property rights. The family business's creativity, whether it be the owner's, family employee's, or non-family business employee's are all 'owned' by the family business and its PsyCap. Via creative innovation PsyCap may exert influence radiating beyond each of these spheres to further accommodate market, political and community spheres of proximal business and family development (e.g., Miller & Le Breton-Miller, 2005), including, international market, jurisdiction and socio-economic wealth outer spheres (e.g., Craig & Newbert, 2020).

A Research Agenda for Family Business Creative Innovation and Creative Health

This scoping review expanded the understanding of business innovation as creativity by focusing on psychological capital (PsyCap) and its pathways via social spheres indicative of the 3-Circle approach as applied to the modern-day socio-ecological model of health. We propose PsyCap as a viable unified grounding on which family business creative innovation research may be specifically tested, and we set out a potential research agenda for family business scholars below. See *Table 2*.

Table 2. Family Business Creative Innovation: A PsyCap Research Agenda

Creative Innovation and Family Business Succession

- How are transgenerational succession intentions moderated by PsyCap and creative innovation dynamics within the family business?
- How is PsyCap within the family business impacted by the interplay between creative innovation dynamics and the external business environment (e.g., political and/or dynastic spheres)?

Creative Innovation, Family Health and Wellbeing

- How is PsyCap of family members working in the business affected by creative innovation and its success or failure?
- How does creative innovation success or failure affect PsyCap and/or family business members' mental health?
- How might legacy building impact PsyCap in family businesses (e.g., philanthropy)?

Creative Health and Accommodating Illness in the Family

- Does PsyCap help or provoke family members working in the business to accommodate illness in the family (ageing; terminal disease)?

- Is creative innovation driven by PsyCap under circumstances where life-changing illness occurs (e.g., child or spouse illness)?

Creative Wealth and Sustainability

- Does PsyCap play a role in a climate of sustainability and rights-based creative innovation for family businesses?
- Do family businesses see themselves as having a society-thought leadership role in an increasingly sustainability-driven business environment?
- How might family businesses be PsyCap advocates/role models for community and policy in the context of the climate crisis, climate anxiety and climate trauma?

Conclusion

In conclusion, we presented a scoping and integrated overview bridging family business creativity and creative innovation literatures. The review addresses the often espoused criticism concerning the lack of theoretical connectivity required to unravel how context impacts the psychological attributes that facilitate creative innovation in organisations (e.g., Anderson, Potocnik & Zhou, 2014). By focusing on PsyCap in the family business context, we generated a new explanatory model of how PsyCap operates as a unifying driver of creative innovation for business. We suggest PsyCap possibly presents a unifying explanatory factor for creative innovation triangulating within and beyond the traditional spheres of the family business. This Triangulation Model of Family Business Creativity promises new clear directions from which new and prospective insights on creative innovation and family creative health may be derived.

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