Index

Abadie, D. 410, 412
Abbing, H. 474
Abir-Am, P. 141
Adams, S. 157
ADHD sufferers and creativity levels 170
Adkins, L. 182
Adorno, T. 334, 335, 490
advertising 116, 472
Agnew, R. 189
Aguar, C. and B. 408, 416
Ahuja, G. 524
Albert, R. 31
Alexiev, A. 500
algorithms 233, 235–9, 298–9
Aljughaiman, A. 191
Althusser, L. 98
Ames, E. 469
Anderson, A. 381, 383
Anderson, N. 513, 518
Anderson, P. 98
Andreani, O. 186
Andrews, F. 511
Andrews, T. 417
Antes, A. 257
Appadurai, A. 411, 418
appropriation art 397–8, 469, 472–3
Arden, R. 77
Ariely, D. 186
Aristotle 35, 39, 153
Arkin, R. 75
art centre, practicalities of starting 340–63
artist involvement 352–3
College of Fine Arts (COFA), Sydney involvement 343–5
College of Fine Arts (COFA), Sydney involvement, partnership building 348–9
credibility gap, dealing with, and business plan 349–50
exhibition, first 353–6
funding 341–2, 344–5, 350
history and earlier failures 340–42
naming 345
new venture, seeds of 343–4
physical base, creation of 350–52, 353–6
pricing artwork 348, 349
registration as independent company 345
Arthur, M. 384, 388, 389
artistic creativity, inhibition and perception see inhibition and perception in artistic creativity
cognitive explanation
artistic evolution and dochaku see dochaku and artistic evolution
artistic practices, collaboration and chance see chance and collaboration in artistic practices, challenging creativity by assessment
artistic rankings see sociological perspective on rankings of ‘top 100 artists in the world’
examination grades as performance indicators 166, 169–70
idea evaluation process 254
performance, and careers in creative industries 382–3
performance-based view, R&D creativity 517–18
validation and self-reporting comparison 76–7
Atwater, L. 516
Auh, M. 217
Australia
art centre, practicalities of starting see art centre, practicalities of starting
creative nation policy 485
music education case study 217–20
Research Quality Framework (RQF) 529
scientific creativity, role of research leaders see scientific creativity, role of research leaders
automotive design 336–8
Baas, M. 518
Bacharach, S. 397, 405
Bachtold, L. 40
Bacon, Francis 185
Baer, J. 50, 197, 200, 203, 204, 250, 260, 517
Bailin, S. 185
Bain, A. 385

537
Kerry Thomas and Janet Chan - 9780857939814
Downloaded from Elgar Online at 02/09/2019 09:20:37PM via free access
barriers to creativity and innovation in
schooling across Europe 450–63
arts focus 455–6
classroom streaming strategies 457
creative learning definition 451
creativity as process, lack of recognition of 456
enablers to creativity and innovation 461
funding problems 456, 458, 460–61
future research 461
information gathering, dualist approach to 457–8
innovative teaching definition 451
literacy and numeracy as priority 460
‘one size fits all’ approach, limitations of 457
rhetorical approach to creativity practices 451, 455–6
barriers to creativity and innovation in
schooling across Europe, teacher training 453–61
curriculum, politics and policy 454–5
digital technology, perceptions of benefits of 459
examination performance, publishing, and competitiveness 454–5, 459–61
inservice training, lack of relevant 460–61
pedagogic practice 456–8
policy and practice, disconnect between 455–6
student assessment issues 454–5, 459–61
technologies and tools and barriers to teaching 458–9
Barron, F. 125
Bars, M. 226
Barthes, R. 87–8, 332, 365
Bartol, K. 516
Baruah, J. 496, 498
Barwise, J. 37
Basadur, M. 254, 261, 518
Bastos, F. 49, 50, 51, 52, 54, 56, 57–62
Batey, M. 312, 314
Baudrillard, J. 120, 325, 334
Baughman, W. 253, 256, 258
Baumol, W. 128, 483
Baxandall, M. 330, 331
Beardsley, M. 295, 364–5
Beattie, D. 317
Beauchamp, C. 143
Beaussart, M. 186
Beck, U. 109, 116
Beck-Gernsheim, E. 109
Becker, H. 25, 87, 90, 126, 178, 179, 180, 181,
214, 215, 231
Beghetto, R. 52, 71, 317
Bejar, I. 253
Belfiore, E. 109
Bell Telephone Company 441
Ben-David, J. 141
Benhamou, F. 467
Benjamin, D. 187
Benjamin, W. 116, 271
Bennett, T. 485
Bennis, W. 493
Bergquist, C. 86
Berman, M. 504
Berry, David 150–61
Bertalanffy, L. von 84
Besemer, S. 196, 197, 198, 200, 249, 260
Besser-Jones, L. 437
Biagoli, M. 142
Biasutti, M. 310
Biederman, P. 493
Bille, T. 107, 487
Bills, T. 160
Bilton, Chris 125–37, 380, 486, 534
Binth, N. 166
Binnewies, C. 517
Bishop, C. 395, 396
Björk, J. 514
Black, P. 213, 225–6
Blair, H. 381, 382, 383, 385
Bloch, C. 44
Blot, K. 494
Blythe, M. 127
Boden, M. 4, 10, 69, 71, 94, 125, 127,
317–18
Boje, D. 132
Bolle, F. 473
Boltanski, L. 387
Bongard, W. 231
Bouchard, T. 494, 501
Boulton & Watt 143
Bourdieu, P. 29, 30, 53, 88–91, 93, 126, 215,
216, 245, 332, 334, 364–7, 374–6, 393–4,
405, 419, 482, 535
Bourriaud, N. 52
Boutinot, A. 383
Bowen, W. 128, 483
Bowers, K. 72
Boyack, K. 74
Index 539

Boyd, R. 335
Boyer, Herbert 438–9
branding 128–31, 385, 386
Brannigan, A. 34, 139–40
Braverman, H. 104–5
Bridgstock, R. 176
Briggs, A. 99
Briskman, L. 365
Brockman, J. 115
Brooks, D. 387, 389
Broughton, A. 382, 386
Brouillette, S. 176–7, 178, 181
Brower, R. 188
Brown, D. 313
Brown, Neil C.M. 1, 6, 325–39, 364, 365, 366–7, 368, 396
Brown, Nik 145, 146, 147
Brown, S. 51–2
Brown, V. 495, 496, 498, 499
Brubaker, R. 30
Bruner, J. 69–70, 185, 536
Bruun, H. 439
Bruzzi, S. 423, 428–9
Bud, R. 141
Bullot, N. 318
Burger-Pianko, Z. 78
Burke, S. 393, 394
Burn, A. 451, 452
Burnard, Pamela 212–29
Burnard, Pamela 212–29
Burns, J. 49, 53
Burgh, V. 43
Butcher, H. 188
Byrne, C. 217, 253, 255, 258, 259, 524

Cable, V. 380
Cabra, J. 196, 254, 258, 504
Cage, John 289, 298, 311–12
Cain, S. 494
Callahan, C. 50
Callon, M. 160, 523, 525, 527, 533
Camacho, L. 495, 502
Cameron, S. 383
Campbell, D. 69, 73
Canada, First Nations artists 58
Candy, L. 283
Caneva, K. 140
capital
cultural capital 215
human capital 489–90
intellectual capital 372, 486
misrecognised capital 374–5
political capital 30
social capital 216, 385, 438
scientific capital 526
symbolic capital 13, 29, 53, 330, 366–7, 374, 394, 397, 403, 405
symbolic economy 366–7
capitalism
designer see designer capitalism, creativity as
and product of labour as commodity (Marxism) 102–5, 107
Carbonell, P. 500
Cardinal, L. 258
careers, employment and work in creative industries 380–92
artistic capability as marketable commodity 383
bohemian ideals and values 387
careers in creative industries 381–3
creative industries definition 381
educational qualifications 384
employment in creative industries 383–6
employment insecurity 384–5
“famine and feast” pattern 386–8
flexibility and mobility 386
freelance employment 382, 384, 387
future research 388–9
lifestyle issues 387, 388
networking and branding 385, 386
performance assessment 382–3
portfolio working 385–6
project-based model 381–4, 388
recruitment methods 385
social inequalities 389
unpaid work experience 384
Carlson, W. 143, 253
Carmeli, A. 516
Carnevale, A. 196
Carolan, M. 143
Carson, S. 70, 77
Carter, D. 485
Castoriadis, Cornelius see critical creativity, and radical imagination of Cornelius
Castoriadis
Cattell, J. 197, 200
Cattell, R. 188
Cavendish, Henry 141–2
Caves, R. 380, 381, 382, 383
celebrity culture 118–19
Cézanne, Paul 118, 416
chance and collaboration in artistic practices, challenging creativity by 297–307
algorithms 298–9
chance, definition of 297–8
collaborations 299–300, 305–6
cooking analogy 304–6
experimental creativity and computer technology 299–304
improvisation 301–4, 305–6
system theory and chance 298
time factors 300, 303
Charness, W. 257
Chatzi, S. 500
Cheng, Y.-Y. 203
Chiapello, E. 387
Child, I. 197, 200
Childs, J. 294, 295
Chiu, C. 316
Christensen, C. 196
Christiaans, H. 249, 260
Chrysler Airflow 336–7
Ciaramelli, F. 157
Citroen DS19 337–8
Clark, K. 186–7
Clark, T. 95
Clark, W. 221
Clarke, P. 456
Clifford, J. 411, 414, 418, 420
Clifford, P. 185
Clifton, J. 380
Cobra movement and avant-garde 410, 411–12, 413, 415
Coffee, S. 94–5
Cogliser, C. 515
cognitive factors
creative thinking see creative thinking, processes, strategies and knowledge, cognitive processes
groups and teams, maximizing creativity and innovation from 496–8
inhibition and perspective see inhibition and perception in artistic creativity, cognitive explanation
R&D creativity 509–10, 512, 517–18
visual research in Third Culture 116
cognitive theories of creative process, myth, method and complexity in 125–37
art and commerce, questioning relationship between 130
branding, and use of reputation 128–31
collective process, creativity as 125–6 ‘cost disease’ and cultural policy intervention 128, 136
creativity and creative industries 125–8, 135
cultural change and creativity 126, 133–5
culture as private commodity, arguments against 127–8
genius, role of 130, 131
individual creativity 126–30, 134–6
individual creativity, networks and relationships 129–30
innovation and revolutionary change 134
market distribution and infrastructure needs 128, 129–30, 135
Marxism, and culture as product of material forces 126
organisational research in creative process 132
self-denial about creative process 131–3
technology and commercial reproduction techniques 130
thinking styles 125–6
Cohen, A. 216
Cohen, G. 52
Cohen, J. 396, 400
Cohen, Stanley 438–9
Cole, B. 218
Cole, J. 76
Cole, S. 74, 75, 76
collaboration
in artistic practices see chance and collaboration in artistic practices, challenging creativity by
collective process, creativity as 125–6
contemporary visual arts, and copyright as incentive system 468
individual/collaborative attribution, discussion over 176, 177, 180–81
and innovation see groups and teams, maximizing creativity and innovation from
new media art see new media art, authorship and collaborative creativity
R&D creativity see R&D creativity
science and engineering discoveries as collective achievements 140, 143
science, technology and innovation creativity see science, technology and innovation creativity and collaborative agency
scientific creativity, role of research leaders 522, 527, 528–9, 533–4
see also individual creativity
Collingwood, R. 53
Collins, A. 308–9
Collins, T. 292–5
competitive aspects 374–5, 498–9, 502
Conley, J. 144
Connelly, M. 252
Consensual Assessment Technique (CAT) 197, 200, 203, 221
contemporary creative identification, lived experience of 175–84
conventional work, distancing from 181–2
creative, defined by what it is not 181
creative industries definition 176, 179
creative practitioner as elite figure 178, 180
creativity and creative work, meanings of 180–83
creativity, distinguishing qualities of 177–8
creativity as process of innovation 179–80
cultural and creative industries 175–9
culture, re-envisaging 175–6
time and effort commitment 181
enterprise and creativity 176–7
ethnic group issues 182–3
gender issues 182–3
individual/collaborative attribution, discussion over 176, 177, 180–81
long-term personal relationships, problems with 180
psychology approach 176–8
recognition and validation 179–80
and self-actualization 176, 181–2, 186
sociocultural psychology approach 177–8
turning away, reasons for 182
and urban regeneration 176
wealth-making creative individual (UK) 176


cultural and creative industries 175–9
enterprise and creativity 176–7
ethnic group issues 182–3
gender issues 182–3
individual/collaborative attribution, discussion over 176, 177, 180–81
long-term personal relationships, problems with 180
psychology approach 176–8
recognition and validation 179–80
and self-actualization 176, 181–2, 186
sociocultural psychology approach 177–8
time and effort commitment 181
turning away, reasons for 182
and urban regeneration 176
wealth-making creative individual (UK) 176

see also emerging artists and ‘illusio’ of creative life; modern and contemporary works of art, time and composition; sociological perspective on rankings of ‘top 100 artists in the world’

contemporary visual arts, and copyright as incentive system 464–76
advertising and use of artists’ work 472
appropriation art 469, 472–3
art museums and merchandising 472
collaborative projects 468
commission fees for designated spaces 471
copyright definition 465–6
copyright infringement and secondary creation 464
copyright law, problems with 468–9, 470
copyrighted work and physical object, distinction between 466, 467
distributors rather than ideas 468–9
fixed expression criteria 468
forgeries 467
free-rider problem 465–6
future research 474
income generation as result of copyright 470–73
land artists 471
merchandising ‘made in the style of’ 472
merit awards, possible problems with 474
moral rights 466–7, 473
motivation, intrinsic, and crowding-out effect 473–4
music industries 465

national rights theory 466–7
policy design to encourage creativity 469–74
refusal of licensing copyright 471, 472
reproductions 467–8
resale rights 471
royalties 466, 470–71, 472
visual arts and copyright 467–8

see also intellectual property

Cook, S. 395, 396
Cooper, A. 333
Cope, D. 311
copyright as incentive system see contemporary visual arts, and copyright as incentive system

Coser, L. 87
Coskun, H. 498, 499, 502
Craft, A. 213, 227
Cranmer, Sue 450–63
creative ideas, meaning of, and little-c versus big-C creativity 69–83
blind-variation and selection-retention (BVSR) theory 69, 73
domain-specific expertise, problems with 79–80
field-level creativity definition 73–4
individual-level creativity comparisons 74–6
individual-level creativity definition 71–3
integration of criteria 70
neglected genius concept 79
personal versus consensual creativity measurement 76–7, 78–9
qualitative attributes or quantitative assessments, distinction between 70
subjectivity of criteria decisions 70–71, 78–9
validation and self-reporting comparison 76–7
creative identification see contemporary creative identification, lived experience of creative industries
definition 176, 179, 381
European see European cultural policies and the ‘creative industries’ turn
project-based employment and effects on trajectories of creative workers 382
Creative Knowledge Environments (CKE) concept 509–10
creative learning, definition 451
creativity myths 22, 23, 59, 94, 95, 120, 125, 130, 165, 178, 180, 376
artistic wanderlust 240
self-mythologising of the individual artist band 130
creative performance, ontology of see ontology of creative performance and aesthetics of design
creative process, cognitive theories see
cognitive theories of creative process,
myth, method and complexity in
creative thinking, processes, strategies and
knowledge 249–64
applications 257–60
conceptual combination efforts 253–4,
258–9
constraint analysis 255
creativity definition 249
cross-process strategies 255
divergent thinking 255
environmental pressure on creative thinking
259
expertise and procedural knowledge 257
forecasting and multiple processes 255
future research 252–3, 254, 258–9, 261
idea evaluation process 254
leaders’ behavior, effects of 259–60
motivation and positive beliefs, importance
of 258
multiple processes, successful execution of
254–5
procedural knowledge 256–7
social innovation problems and processing
critical causes 255
strategies 253–5
training programs to improve thinking skills
258–9
creative thinking, processes, strategies and
knowledge, cognitive processes 250–53
error element 253
knowledge structures, reorganization of
250–52
performance levels in particular fields 252–3
problem solving 250–52, 259
creativity
definitions 50, 249, 311
in education and schools see education and
schools, creativity in (England)
as process, lack of recognition of 456
creativity research and researching creativity
21–32
constructions of creativity 22
constructivist paradigm 28–9
creative potential, unlocking 21–2
creative process stages 25
creativity definition 26–7, 30
creativity myths, exposing 22, 23
history of 23–6
interdisciplinary approach 25
market economy relevance 22–3
methodologies, early 25–6
personality traits, early research into 24–5
as practice 29–30
reasons for studying 21–3
research context and theoretical
developments 27–9
scientific creativity talents, early
identification of 24
sociocultural definition of creativity 27
Western culture, predominance in early
research 25
creativity as system in action 84–97
agency and structure, relationship between
88, 89–90
children’s literature writing 94
documentary practitioners’ perspective 93–4
ethnographic perspective 92–3
general systems theory 84–5
group creativity 95
interdisciplinary research, need for 87, 88,
91, 95
Newtonian perspective 84–5
poststructuralist linguists approach 87–8
power concept 90–91
Practice Based Enquiry (PBE) methodology
93–5
production of culture approach 87
psychological approach 86–7
reactive and proactive fields, distinction
between 90
research studies using systems approach
92–5
Romanticism 86, 95
scientific creativity 84–5
sociological approach 87, 95
structured knowledge of domain 90, 93–4
systems model of creativity 88–92
systems thinking, development of 86–8
Crick, Francis 141, 146
criminal activities see malevolent creativity,
understanding
critical creativity, and radical imagination of
Cornelius Castoriadis 150–61
Castoriadis’s imaginary 154–8
Castoriadis’s imaginary, creativity research
problems 156
Castoriadis’s imaginary, signifiers 156–7
channelling of imagination to conform to
society 157–8
creation of radically new things 151–2
creative economy 150
critical creativity and Castoriadis 158–60
critical creativity and Castoriadis, future
challenges 159–60
ensemblist-identitary dimension 156–7,
158–9
groundless structure of the new 157
imaginary, inherent potentials of 152
imagination as crucial for perception and reconception 153–4
imagination and imaginary, history of 152–4
institutionalization of society, precondition for 155–7
language and social imaginary significations 156–7
market economy and creativity 150–51
perceived exhaustion of imagination 158
political action significations 159
reflexanthrope (human type) 158
societal change, call for 158–9

Cromer, A. 35
Cropley, Arthur J. 8, 51, 185–95, 196, 197, 198, 206
Cropley, David H. 8, 185–211
Cross, I. 213
Csikszentmihalyi, M. 5, 52, 53, 54, 30–54
passim, 71, 73, 88–9, 90, 91, 94, 95, 126,
129, 203, 215, 227, 250, 308, 364, 437, 508,
511, 524
Cui, C. 144
Culkin, N. 381–2, 383, 384, 385, 387
cultural change and creativity 104–9, 126,
133–5, 175–9
cultural differences
cross-cultural considerations 316–17, 318
ethnic group issues 182–3
interaction, dochaku see dochaku and artistic
evolution
malevolent creativity, understanding 191
cultural policies
‘cost disease’ and cultural policy intervention 128, 136
European see European cultural policies and
the ‘creative industries’ turn
culture
definitions 480, 485–6
as private commodity, arguments against
127–8
Cummings, A. 259, 512, 513
Dacey, J. 51
Dailey, L. 258
Damanpour, F. 515
Damian, R. 70, 78
Danto, A. 25
Darbel, A. 482
Darso, L. 524, 534
Darwin, Charles 40, 41, 152, 227, 328, 436
Davidson, D. 326, 329
Davidson, J. 217, 317
Davis, B. 53, 56
Davis, D. 48
Davis, H. 380
Dawson, V. 170, 191
Day, M. 54
De Cock, Christian 7, 150–61
De Dreu, C. 186, 496, 498
De Rosa, D. 495, 496, 499, 501
Dean, R. 314
DeFillippi, R. 380, 384
Del Favero 284–7, 291–2, 294
DeLanda, M. 286, 291, 294
Deleuze, G. 1, 53, 59–60, 112–23 passim, 267,
286, 290, 413, 414, 419
Delfia technology 443–5, 446
Dennis, A. 495, 496
Denti, Leif 508–21
Denzin, N. 28, 29, 452
Derrida, J. 1, 424
Descartes, René 35–6, 185
design
aesthetics, ontology of see ontology of
creative performance and aesthetics of
design
and technology education 197–8
designer capitalism, creativity as 112–24
advertising and Third Culture 116
antagonism, aporia of 122–3
celebrity culture 118–19
cosmetic surgery 121–2
designer faces and extreme body makeovers 117
difference, containment of, and pluralism 114–15
and educational research 116
facial representation 119–22
film technology 119
freedom, perception of 112, 114
Ideal Ego, social construction of 120–21
market designer customer research 112, 113
market labels and customer loyalty 113
neo-aestheticism 116–19
in neo-liberal democratic society 113, 114,
121, 122–3
photography, role of 117–19
radical ideas 114, 115
stereotypes, development of 118
subjectivity and loss of self 118, 122
surveillance techniques, effects of 114
Symbolic Order of composed images 120
technological representation 115–16, 118,
120–21
terrorism breeding fear and insecurity,
effects of 113–14
Third Culture attitude 115–16
DeTurk, M. 221
Dewey, J. 116, 250
Dews, P. 152
Dex, S. 385, 388
Diamond, S. 396, 398
Dicker-Brandeis, F. 56
Diehl, M. 494, 502
Dietrich, A. 69
Dietz, S. 395
digital media arts, experimental research 282–96
causal relationships, testing 284–95
creativity of the world 294–5
dynamism of experimentalism 289–90
environmental sensing technology 292–5
experimental art overview 282–3
human–computer interaction 284–7, 291, 294
music, atmosphere creation and Plein Air experiment 292–5
music, sound creation and Arine experiment 287–90, 291–2
narrative creation and Scenario experiment 284–7, 291–2, 294
practice-led and practice-based research 283–4
problem creation 290–92
process-based approach 286, 288–9, 294–5
sense perception and experience 292–5
see also new media art, authorship and collaborative creativity; technology
digital technology, perceptions of benefits of 459
Dillon, S. 216
diversification, and emerging artists 369–70, 373
dochaku and artistic evolution 408–21
Alechinsky, Pierre, Cobra movement and avant-garde 410, 411–12, 413, 415
Alechinsky, Pierre, and Japanese calligraphy 410–11, 412–13, 415
rhizome procedure and ‘thinking differently’ 414–15
think differently, artists’ ability to 413–15, 419
dochaku and artistic evolution, dochaku
process 411–18
artist’s perspective 411–12
attractor, exploitation of 415–16
attractor, heterogeneous understanding of 412–13, 419
interaction process 413–15
maturation state 416
products of interaction 416–18
state of new paradigm 417–18
visible conjunction state 416–17
dochaku and artistic evolution, Wright, Frank Lloyd
and Japanese aesthetics 408–10, 415, 416
spatial concept 409, 412, 413–15, 417, 418, 419–20
textile block system 414
ukiyo-e graphics influence 408, 411, 415
Dollinger, S. 200
Domingues, J. 25
Donnat, O. 482
Dosi, G. 441
Dow, G. 186
Downing, D. 166
Drazin, R. 380
Duchamp, Marcel 422, 425, 468–9
Duckworth, E. 52, 57
Duelund, P. 481
Dugger, W. 197
Dugosh, K. 498
Duncum, P. 52, 59
Duranton, G. 489
Dzindolet, M. 495, 496, 497, 498, 499, 501
Eagleton, T. 99
Ecker, D. 364
Eco, U. 395
economic value see European cultural policies and the ‘creative industries’ turn
Ede, L. 393, 394, 405
Edley, N. 179
Edmondson, A. 502
education
art school program, problems with 371
barriers to creativity and innovation see barriers to creativity and innovation in schooling across Europe
design and technology education 197–8
educational research and designer capitalism 116
literacy levels and European cultural policies 482
music see music education
qualifications, careers in creative industries 384
teacher assessment, inhibition and perception in artistic creativity 316–17
teacher and mentor identification, and emerging artists 369, 372–4, 375
teacher training and barriers to creativity and innovation see barriers to creativity and innovation in schooling across Europe, teacher training
teachers’ attitudes to creativity, and malevolent creativity, understanding 191
teacher–student collaboration, new media
art 397
training programs to improve thinking skills
258–9
visual arts see visual arts education
see also knowledge
education and schools, creativity in (England)
162–74
ADHD sufferers and creativity levels 170
All Our Futures report (NACCCE) 162
arts teaching, arguments for 172–3
classroom creativity 167–8
core knowledge versus broad liberal
curriculum 171–2
Creative Partnerships (2011) programme 162
creative traits, recognition of 167–8, 170
creativity, absence from new curriculum 164
creativity definitions 165, 168
creativity, teachers’ understanding of 165–6, 167
Cultural Education in England report 154
curriculum revisions, effects of 166, 167
education ‘process’, emphasis on 166, 167
examination grades as performance
dicators 166, 169–70
group creativity, need for 171
intelligence and creativity, lack of
correlation between 169–70
knowledge-based curriculum, introduction
of 164, 171–2
New Secondary Curriculum (NSC) 162,
163–4, 173
political involvement in curriculum 162–3
Qualifications and Curriculum Authority
(QCA) 162–3, 171
risk-averse tendency among teachers 166,
167
School Art: What’s In It? report 166
support and trust, importance of 169
time constraints 168–9
Eikhof, Doris Ruth 380–92
Einstein, Albert 39, 42, 44–5, 75, 79, 178
Eisenman, R. 188
Eisner, E. 54, 172
Ekvall, G. 516
Elder, L. 51
Elashberg, J. 383
Elkins, T. 511, 515
Elliott, C. 141
Elliott, D. 213
Ellis, S. 226
Elsbach, K. 385
emerging artists and ‘illusio’ of creative life
364–79
art school program, problems with 371
competition and compromise formations
374–5
diversification 369–70, 373
gratitude and debts of honour 375
grounded narrative, use of 367–8
mature students 368–73
narrative reconstructions 368–73
narrative reconstructions, socio-cognitive
framework 373–6
peer group support 371–2
self-belief problems 370–74, 375
social and cultural explanations of creativity
364–5
social space, investment in 366–7
symbolic capital 366, 374, 375–6
teacher and mentor identification 369,
372–4, 375
see also contemporary creative
identification, lived experience of;
modern and contemporary works of
art, time and composition; sociological
perspective on rankings of ‘top 100
artists in the world’
Emin, Tracey 130, 131
employment
and contemporary creative identification see
contemporary creative identification, lived experience of
in creative industries see careers,
employment and work in creative
industries
and European ‘creative industries’ see
European cultural policies and the
‘creative industries’ turn
income generation as result of copyright
470–73
Engberg, J. 484
Engels, F. 98–9, 100, 101, 102
Engeström, Y. 440
Ericsson, K. 256, 257
Essl, Karlheinz 297–307
Etchemendy, J. 37
European cultural policies and the ‘creative
industries’ turn 479–92
agglomeration economy 487–8, 489–90
anti-institutional approach to supporting
artistic creation, early 481
artistic and cultural value of products, early
debate over 480
catalyst effect of cultural creativity 488
creative industries sector, emergence of
486–7
cultural entrepreneurship characteristics 488
cultural mediation policy 483
culture definitions 480, 485–6
culture as end product 485–6
culture as intermediate good 487–8
decentralization and decentering 483–4
economic value of cultural sector 487
*The Economy of Culture in Europe* report 486
employment in cultural sector 488–9
free market and open borders 485–9
heritage promotion 479, 480, 481, 482
initial doctrine, excellence in the arts and virtues of democratization 480–83
interactive initiatives 483
literacy levels 482
pluralist approach, effects of 484
policy of supply, effect on demand behaviour 481–2
public action efficiency, assessment of 482–3, 488
regionalization movement (UK 1960s) 484
resource allocation and excellence, links between 487
sector-specific supply and demand 482–3
social inequalities in cultural consumption 481–2
spatial distribution of cultural goods and services 483
universalist principles and specific demands, tension between 484–5
urban regeneration schemes 487–8
see also market economy
evaluation see assessment
Evans, J. 38
Everitt, C. 40
experimental creativity and computer technology 299–304
experimental research and digital media arts see digital media arts, experimental research
expertise use 200, 203–6, 207–9, 257, 512
film-making 119, 269–71, 272–7, 278–9
Fineman, M. 468, 472
Finke, R. 250, 251–2, 254, 308
Fischhoff, B. 80
Fisher, J. 418
Fisher, R. 41
Fleming, L. 438
Florida, R. 54, 60, 108–9, 176, 196, 244, 380, 387, 389
Fodor, J. 41
Ford, A. 277
Ford, C. 435, 437, 508–9, 511, 515
Ford Model T 336
forgeries 467
Forsyth, Iain 425–7, 429
Forzani, M. 53
Foster, J. 396
Foucault, M. 88, 91, 98, 394
France, cultural employment and performing arts 489
Frank, J. 473
free-rider problem 465–6
Freedman, K. 53, 60
Freeman, C. 435, 436
Frensch, P. 38
Frese, M. 517
Freud, Sigmund 86
Frey, B. 473, 487
Frezza, L. 310
Friebe, H. 387, 389
Friedmann, J. 490
Friedrich, T. 253, 257
Froebel, F. 56
Fromm, E. 98
Fuller, B. 456
Fulton, J. 92
funding
art centre, practicalities of starting 341–2, 344–5, 350
problems, schooling across Europe 456, 458, 460–61
scientific research grants 530–32, 533
Furnham, A. 312, 314
future research
barriers to creativity and innovation in schooling across Europe 461
careers, employment and work in creative industries 388–9
contemporary visual arts, and copyright as incentive system 474
creative thinking, processes, strategies and knowledge 252–3, 254, 258–9, 261
groups and teams, maximizing creativity and innovation from 496, 500, 501, 502–4
inhibition and perception in artistic creativity, cognitive explanation 319
malevolent creativity, understanding 189
music education 217, 226–7
products, rating creativity of 200, 205–6
R&D creativity 510, 518
scientific creativity, role of research leaders 524, 533
scientific creativity, sources and conditions 45
visual arts education 60–62

Gabriel, Y. 132
Gabrys, J. 159
Galenson, D. 393
Galilson, P. 140, 393
Gallupe, R. 495
Galton, F. 42, 86
Gaonkar, D. 152, 157
Gardner, H. 33, 43–4, 50, 52, 90, 125, 169, 221, 227, 364, 525, 526, 532, 534
Garnham, N. 127, 486
Garrido, S. 312
Gebert, D. 500
Gee, J. 116
Gemser, G. 383
Genasi, C. 160
gender issues 40, 182–3
gene transfer technology 438–9, 442
genius, role of 79, 130, 131, 523
George, J. 504, 518
Gere, C. 283
Gergen, K. 179
Gerlach, V. 502
Getzels, J. 203, 435, 437, 441–2
Ghiselin, B. 131
Gibson, Carter 249–64
Gibson, L. 487
Giddens, A. 88, 91, 107
Gill, R. 177, 178, 181, 182, 385, 386, 387
Gilson, L. 512
Gino, F. 186
Ginsburgh, V. 467, 471
Giorgini, Vincent 249–64
Glaser, E. 489, 490
Glazer, M. 168, 169
Glissant, E. 395
Godard, J.-L. 270–71, 272
Goethe, J. 36
Goh, B. 316
Gonsalves, Roanna 393–407
Goodman, N. 332
Gordon, W. 185
Gorman, M. 253, 512
Goto, R. 292–5
Gough, H. 70
Grabher, G. 380, 382
Graham, B. 395, 396
Graham, L. 141
Graham, L. 469
Green, C. 87
Greffe, X. 481
Grignon, C. 482
groups and teams, maximizing creativity and innovation from 493–507
brainstorming 494, 495–8, 499, 502, 503, 504
categories, importance of presentation of 496–8
cognitive factors 496–8
collaboration benefits 493–4, 495–6
competitive aspects 498–9, 502
creative collaboration, potential drawbacks 494–5
diversity and creativity 499–500, 503–4
electronic interaction 493, 496, 499, 501
focus, importance of 498
future research 496, 500, 501, 502–4
idea generation, optimizing 498, 501–3, 504
motivational factors 498–9
novel perspectives, development of 494, 503
production blocking 494–5
sensitivity to potential negative reactions 495, 499
short-term sessions 496
size of team, effects of 500–501
subdivision, and idea generation 501
synergy evidence 499, 501
theoretical analysis 496–501
timing issues 496, 501–2
written exchange of ideas 496, 501
Gruber, H. 3, 38, 50, 186, 436
Grugulis, I. 385, 388
Guattari, F. 1, 53, 60, 112, 114, 119, 121, 267, 414
Guilford, J. 24, 70, 86, 185, 249, 255, 435
Gumusluoğlu, L. 516
Gustafson, S. 249, 260, 517
habitus 12, 30, 53, 88–9, 93, 214, 334, 366–7, 373, 376, 394, 397–8, 403, 419–20
Handbook of research on creativity

Hacking, I. 522
Hagstrom, W. 80
Haiven, M. 150, 158, 159
Hallam, S. 456
Halle, D. 245, 389
Haller, C. 200
Halpern, A. 320
Hammond, K. 256
Han, S. 197
Hannerz, U. 411, 412, 415
Hansen, M. 438
Hansmann, H. 473
Hanson, N. 37
Haraway, D. 53
Hare, M. 494, 501
Harrington, D. 508, 511
Harrison, George 315
Hartsock, N. 53
Hays, J. 38
Heartfield, J. 128
Heinich, N. 8–9, 230–31
Hekkert, P. 200, 204
Hélie, S. 72
Hemlin, Sven 30, 508–21, 524
Hennessey, B. 69, 87, 88, 160, 200, 221, 249
Herman, J. 284
Heslin, P. 496
Hesmondhalgh, D. 175, 176, 381, 384, 485, 487, 488
Hettland, L. 52
Hickey, M. 200, 203, 212, 214, 320
Higgins, J. 185
Higgs, P. 488
Hintikka, J. 37
Hirsch, E. 164
Hirst, Damien 130, 468, 470–71
Hobbes, T. 153
Hoffmann, B. 75, 79
Hofmann, D. 515
Hollingsworth, J. 315
Hollingsworth, R. and E. 30, 524
Hope, S. 53
Horkheimer, M. 335, 490
Horn, D. 196, 197
Hounshell, D. 143
Howkins, J. 128, 176, 381
Hu, J.-S. 500
Huber, J. 70
Huberman, G. 146–7
Hughes, L. 393
Hughes, T. 441, 442
Hülshéger, U. 500, 503, 511, 513, 514
Hume, D. 153
Hunsaker, S. 50
Hunter, S. 256–7, 259, 261, 512, 516, 518
Husserl, E. 41, 153–4
Hutchison, R. 484
Ibbotson, P. 524, 534
Ilsev, A. 516
imagination, and critical creativity see critical creativity, and radical imagination of Cornelius Castoriadis
incentive, copyright as see contemporary visual arts, and copyright as incentive system
individual creativity

cognitive theories of creative process 126–30, 134–6
and collaborative attribution, discussion over 176, 177, 180–81
contemporary identification see contemporary creative identification, lived experience of; emerging artists and ‘illusio’ of creative life
inhibition and perception in artistic creativity 317–18
little-c versus big-C creativity 52–3, 71–6
long-term personal relationships, problems with 180
Marxism and creativity 109
R&D creativity 511–12, 516–17, 518
self-belief problems 131–3, 370–74, 375
and social interaction, science, technology and innovation creativity 436–8
subjectivity issues 70–71, 78–9, 118, 122
see also collaboration
inhibition and perception in artistic creativity, cognitive explanation 308–22
artistic originality, application to problem of 315–16
attempted solutions, tracking 314
chance, mental representations of 311–12
cognitive links 309–10, 311, 312–18
cognitive model of creativity, organizational principles 308–10
cognitive operation 309
creativity continuum 317
creativity definition 311
cross-cultural considerations 316–17, 318
cross-domain and cross modal creativity 311–12
future research 319
individual and historical creativity 317–18
new mental representations, formation of 309
social-cultural and perceiver’s perspective on creativity 316–18
Spreading Activation and Dissociation (SAD) model 312–13, 315–18
Subconscious Copying Doctrine 315–16
teacher assessment 316–17
unsuccessful pathways, optimizing accessibility and novelty 313–15
usefulness in (ill-defined) artistic problems 312–13, 315–18
innovation
creativity as process of 179–80
innovative teaching definition 451
products, rating creativity of 196
and revolutionary change 134
and teams see groups and teams, maximizing creativity and innovation from
see also R&D creativity
institutionalization
of scientific disciplines 141–2
of society, precondition for, and radical imagination of Cornelius Castoriadis 155–7
intellectual property 141, 142–3, 144
see also contemporary visual arts, and copyright as incentive system
interdisciplinary research, need for 87, 88, 91, 95
invention, scientific see science and engineering, creativity in, and discovery and invention
Ippolito, J. 396
Ireson, J. 456
Irvin, S. 398
Iser, W. 153, 154, 156, 159
Iwao, S. 197

Jackson, P. 198
Jaeger, G. 69
jagodzinski, jan 112–24
James, K. 186–7, 189–90
James, L. 259
Japan, dochaku see dochaku and artistic evolution
Jarvie, I. 524
Jarvis, H. 387
Jaszi, P. 469
Jaussi, K. 259
Jayne, M. 380
Jeffcut, P. 127, 486
Jegen, R. 473
Jett, Q. 504
Joas, H. 152, 153
Johanson, K. 485
John-Steiner, V. 51, 177, 178, 181, 393, 396, 436, 445, 493
Johnson, Dr. Samuel 153
Johnson, Vivien 340–63
Johnson-Laird, P. 314
Jones, C. 385, 388
Jung, R. 77
Juuti, S. 177
Kane, C. 396
Kanigel, R. 494
Kanso, R. 69
Kant, I. 36, 39, 86, 153, 330, 333
Kaufman, James C. 50, 52, 59, 69, 71, 185–211, 317, 503
Kawashima, Nobuko 464–76
Kay, L. 141
Keane, M. 176
Keller, R. 511, 515
Kennedy, H. 181
Kentridge, William 272
Kenway, J. 155
Kerrigan, S. 93–4
Kershaw, B. 484
Khasnabish, A. 159
Kidder, T. 253
Killen, C. 94
Kimbell, R. 197
Kindi, V. 141
King, N. 185
Kitcher, P. 40, 43
Klausen, Søren Harnow 33–47
Klavans, R. 74
Klein, N. 104
knowledge accumulation, and scientific creativity 523
and strategies see creative thinking, processes, strategies and knowledge
see also education
Koestler, A. 41–2, 51, 91, 125, 435
Kohn, N. 499, 501, 503
Kolodny, S. 314
Koons, Jeff 469, 472
Korde, Runa 493–507
Korsgaard, C. 327
Koschmann, T. 440
Kosslyn, S. 42
Koustitourakis, G. 453
Kozbelt, A. 69, 78, 80, 308, 493
Kramer, R. 385
Krauss, R. 274–5
Kretschmer, M. 470
Handbook of research on creativity

Kuhn, T. 28, 35, 37, 139, 141, 522, 532
Kurtzberg, R. 437
Kvale, S. 452
Kwall, R. 470
Kwan, J. 513

Lamm, H. 494–5
Lane, D. 436, 445, 446
Lapidaki, E. 213
LaPierre, S. 54
Larey, T. 503
Larson, J. 494, 499
Lash, S. 467
Laszlo, E. 84, 85, 91
Latour, B. 290, 294, 525
Latukefu, L. 216
Lavicza, Z. 222
Lawrence, B. 93
Leadbetter, C. 176

leadership
behavior, effects of, and creative thinking 259–60
influence, R&D creativity 514–15, 516, 518
and scientific creativity see scientific creativity, role of research leaders

Leary, R. 380
Leder, H. 204
Lee, S. 186, 200, 203
Lehrer, J. 165, 167, 168, 169, 171, 172, 344, 494
Leibniz, G. 36
Lennon, K. 51
Lenoir, T. 141
Leong, S. 213, 217, 221
Lessig, L. 1
Leung, A. 316
Levi-Strauss, C. 1
Levine, J. 44
Lewis, P. 385
Lewis, T. 197–8
Lewis-Williams, D. 53

Licuanan, B. 253
Lim, W. 191
Lincoln, Y. 28, 29, 452
Lindauer, M. 51
Lipscomb, S. 212, 214, 320
Lipstadt, H. 393
Litchfield, R. 499, 503

little-c versus big-C creativity
creative ideas see creative ideas, meaning of,
and little-c versus big-C creativity
visual arts education 52–3
Littleton, K. 177, 178, 179, 180, 181, 182, 445
Livingston, P. 396–7
Lobo, S. 387, 389
Locher, P. 204

Lock, G. 213, 214
Loftus, E. 308–9
Lombroso, Caesare 86
Lonergan, D. 252, 254, 261
Loo, D. 483
Lorenzen, M. 439
Loveless, A. 213
Lowenfeld, V. 48, 49
Lubart, T. 33, 69
Lukács, G. 104, 126
Lund, M. 393
Lundvall, B. 436
Lunsford, A. 393, 394, 405

Ma, H. 249
McCabe, C. 270
MacCarthy, F. 99
McCarthy, P. 425
McCarthy, T. 424–5
McClean, D. 465
McClelland, D. 308–9
McCrae, R. 260
MacDonald, A. 217
McDowell, J. 80
McGuigan, Jim 98–111, 127
McIntyre, Phillip 84–97
MacKinnon, D. 249
McLaren, R. 186
McLellan, D. 100, 106
McLellan, R. 454
MacLeod, C. 142, 143
McLeod, P. 499
McMaster, B. 487
McPherson, G. 50
McRobbie, A. 177, 178, 179, 180, 181
Madjar, N. 249
Maier, N. 72
Mäkelä, M. 283
Makowski, R. 144

malevolent creativity, understanding 185–95
creative products 185
criminal activity 187–9, 191
cultural differences 191
domains of malevolent creativity 187–8
future research 189
law enforcement and counter-measures,
efficiency of 190
malevolence ‘ratings’, study of 192–3
negative applications 186–7
negative characteristics of creatives 186, 188
negative implicit views about creativity
191–3
organizational settings 186–7
and perception of creativity 191
positive bias in creativity 185–6, 191
psychological aspects 187–90
rationale for studying 189–90
research hindrances 191–3
social taboos, violation of 188
socially useful creative products 185–6
subjective benevolence 187
teachers’ attitudes to creativity 191
terrorism 187, 190
Mangset, P. 481
Manifold, M. 57
Mann, E. 197
Mann, L. 1, 515, 516, 524
Manovich, L. 393, 395
Marcay, R. 255
Maré, D. 489
Margolis, J. 332
Marion, R. 512
market economy 22–3, 150–51
see also European cultural policies and the ‘creative industries’ turn
marketing
art and commerce, questioning relationship between 130
art museums and merchandising 472
artistic capability as marketable commodity 383
commerce and art, questioning relationship between 130
designer customer research 112, 113
distribution and infrastructure needs 128, 129–30, 135
merchandising ‘made in the style of’ 472
pricing artwork, art centre practicalities 348, 349
Markusen, A. 490
Martindale, C. 312, 314
Martino, G. 50
Marxism and creativity 87, 98–111, 126, 133
alienation theory and estranged labour 102–5, 107
capitalism and product of labour as commodity 102–5, 107
contemporary relevance 99–100
craftwork, humanising value of 105, 106–7
creativity of human nature 102
creativity, use of term in business world 107
cultural work and jargon of creativity 104–9
cultural work as sub-category of creative labour 105–6
division of labour 104–5
individualisation in work, problems with 109
industrialisation, effects of 102, 104–5
management theory and creativity 107, 108–9
materialist conception of history 100
neoliberal capitalism, effects of spread of 107–8
public policy and creative economy 108–9
Romanticism and humanism 100–104
structural linguistics and discourse ethics, importance of 101
surplus value theory 100
work and artfulness, connection between 102
Maslow, A. 176, 186
Mathieu, C. 388
Mathisen, G. 500
Mawson, B. 197
Maxfield, R. 436, 445, 446
Maxwell, James Clerk 40, 41, 42
May, R. 186
Mayer, R. 21, 25–6
Mead, G. 179
Meany, M. 95
Mecca, Jensen 249–64
Mednick, S. 51, 70, 308–9
Mehra, A. 514
Mendel, Gregor 41, 79
Menger, Pierre-Michel 384, 385, 416, 470, 479–92
merit awards, possible problems with 474
Merleau-Ponty, M. 153–4
Merrifield, P. 250, 255
Mertens, W. 278
Merton, R. 40, 46, 140, 437
Messeri, P. 40
Messick, S. 198
Meyer, J. 316
Michael, M. 147
Miell, D. 177, 217, 445
Miettinen, Reijo 435–49
Mill, J.S. 36
Miller, C. 146
Miller, David Philip 138–49
Milliken, F. 44
Millis, K. 204
Misra, G. 54
misrecognition 53, 57, 365–6, 397
Mobley, M. 250, 253
modern and contemporary works of art, time and composition 265–81
composition process 266–8
composition in transition 269–71
conceptualism 275
creative process (writing) 265–6, 268–9, 272, 276
derangement of sense of time 274–7, 278–9
medium convergence 273–7
modern to contemporary art, complex nature of change 272–3
postmodern music 277–8
social composition and accessibility 269
time and contemporary composition 272–9
visual media and film-making 269–71, 272–7, 278–9
see also contemporary creative identification, lived experience of; emerging artists and ‘illusio’ of creative life; musical creativity; sociological perspective on rankings of ‘top 100 artists in the world’
Moga, E. 212
Moger, S. 524
Montanari, F. 382
Montuori, H. 85, 151
Moore, C. 113
moral rights 466–7, 473
Moran, S. 51
Morey, J. 92
Morrison, R. 145, 146
motivation
crowding-out effect 473–4
groups and teams, maximizing creativity and innovation from 498–9
and positive beliefs, importance of 258
R&D creativity 511, 512, 514, 516, 517, 518
scientific creativity 40–41, 437–8
Moulin, R. 231, 233
Mowrer-Reynolds, E. 191
Moxley, J. 256
Mueller, J. 191
Mullen, B. 494
Mumford, Michael D. 50, 249–64, 508, 509, 510, 511, 512, 513, 515, 517, 518
Munns, G. 217–18
Munro, T. 56
Murdoch, William 143
Murphee, A. 393, 395
Murphy, R. 217
Murray, C. 76
Murray, L. 93
music education 212–29
Australian case study 217–20
creation by teachers and students 219–20, 221
composers’ creativity 214
composing as social practice 214
composition-based approach 214
Consensual Assessment Technique (CAT) 221
creativity concept in education 212–13, 218–20, 221, 222–5
current practice implications 225–6
diverse renderings, case for 216–17
formative assessment 224–6
future research 217, 226–7
music in community settings, assessment of 216
music technology, use of 218
musician-educators 213–14, 221
policy context 217, 221, 224
research challenges 220–25
singing performance creativity 216
situating views of creativity and diverse forms of practice 213–15
sociopersonal perspectives on composers’ creativity 214–16
sociopersonal perspectives on creativity 215–20
summative assessment, use of 220–21
UK case study 221–5
see also education
musical creativity
atmosphere creation and Plein Air experiment 292–5
collaboration see chance and collaboration in artistic practices, challenging creativity by
and copyright 465
inhibition and perception see inhibition and perception in artistic creativity, cognitive explanation
sound creation and Ariane experiment, digital media arts, experimental research 287–90, 291–2
time and composition see modern and contemporary works of art, time and composition
Myford, C. 200
Nakui, T. 500
Nemeth, C. 502, 513
Nemiro, J. 186
Nersessian, N. 37, 41, 42
Netanel, N. 474
new media art, authorship and collaborative creativity 393–407
appropriation art and artists 397–8
art-science collaborations 396, 397, 398–404
authorship attribution and expectations 401–4
authorship as contingent concept 394–5
authorship in creative collaboration 396–8
authorship in creative work 393–4
authorship negotiation 403–4
collaboration attractions and challenges 400–401
collaborative creativity 395–6
investment levels, effects of individual 400
process factor in new media art 396
status inequality concerns 402–3
teacher–student collaboration 397
see also digital media arts, experimental research; technology
Newman, T. 227
Newton, Isaac 40, 84, 85, 297
Nichol, B. 454
Nickles, T. 139
Nietzsche, F. 169
Nijstad, B. 186, 495, 496, 498
Nikolaou, I. 500
Niu, W. 191
Noller, R. 250
Noteboom, B. 436, 445
Nute, K. 408, 409, 414

Oakley, K. 176, 380, 486
Obstfeld, D. 514
Ochse, R. 437
O’Connor, J. 107, 381
Oden, M. 249
Odena, O. 221
Oiyama, Toshiko 408–21
Okopenko, A. 300
Olby, R. 141
Oldham, G. 259, 512, 513
Olsson, Lisa 508–21
ontology of creative performance and aesthetics of design 325–39
aesthetics and creative performance 333–4
arts and creativity 329–34
arts and creativity, value base, aesthetics as 333–4
authenticity and illusion 330–31
authenticity and transgression 331–2
automotive design 336–8
conceptual and critical autonomy 332
cross-category links 335
ontology of creative performance, proposal for 335–8
political alienation 331–2
protocols 326, 327, 328–9, 336
representational nature 332
style, uniqueness and convention 330
technological innovation 332–3, 337
see also performance art, re-creation and re-enactment
ontology of creative performance and aesthetics of design, creativity as performative kind 325–34
conventional performances 327–8
eventfulness and practice 329
innovative practices 327–8, 336–8
politics of practice 328
practical causality, logical explanations of 325–6
practical realism 325–6
practical reasoning 326–7
practical value 327–9
qualitative and quantitative differences 327–9
O’Quin, K. 196, 197, 198, 200, 249, 260
Ormiston, M. 502
Osborn, H. 502, 503, 509
Osburn, H. 252, 261
Otto, P. 473
Overing, J. 52
Paavola, S. 446
Pagnin, A. 186
Pang, L. 105
Parnes, S. 250, 493, 503
Parnet, C. 122
Parr, Mike 423–4
Parthasarathy, S. 144
Passeron, J.-C. 482
patents 141, 142–3, 144
Paton, E. 92–3
Paul, C. 395, 396
Paul, R. 51
Paulus, Paul B. 250, 493–507
Pearson, K. 41
Peck, J. 380
Peirce, C. 36–7, 119
Pelz, D. 511
Penders, A., -F. 471
Penny, S. 396
performance art, re-creation and re-enactment 422–32
authenticity and performance art 423–4, 429–30
composite performance 428–30
Forsyth and Pollard re-enactments 425–7, 429
‘pastiche’ criticism 430
performative documentary definition 428–9
re-enactment 424–7
re-genealogy 424–5
re-union and differing critical response 425–6
rethinking performance art 423–4
rock band re-enactment 425–6
Sehgal’s re-enactment of Nauman and Graham 429–30
Ziggy Stardust’s farewell performance, re-enactment 426–8, 429

see also ontology of creative performance and aesthetics of design

performance assessment see assessment

Perrotta, Carlo 450–63

Perry, G. 165

Perry, L. 172

Perry-Smith, J. 437, 514, 524

personal creativity see individual creativity

personality traits 24–5

Peters, G. 52

Peters, T. 176

Peterson, R. 87, 88, 90, 385

Petre, M. 503

Pfläler, R. 113

Pfirman, S. 40

Pflieger, S. 481

Phillips, D. 331

photography, role of 117–19

Picasso, Pablo 129–30, 178, 412

Pielke, R. 43

Pink, D. 1, 52, 60

Piquero, A. 189

Pirola-Merlo, A. 500, 515, 516

Plato 35, 36, 86, 118, 276–7

Plucker, J. 50, 69, 70, 191, 200

Poirier, P. 479

Pollicastro, E. 525, 526, 532, 534

policies

barriers to creativity and innovation in schooling across Europe 455–6

‘cost disease’ and cultural policy intervention 128, 136

and creative economy (Marxism) 108–9

European cultural see European cultural policies and the ‘creative industries’ turn

legal judgments over discovery/invention boundary 144

music education 217, 221, 224

political involvement

critical creativity, and radical imagination of Cornelius Castoriadis 159

education curriculum 162–3

ontology of creative performance and aesthetics of design 328, 331–2

Pollard, E. 182

Pollard, Jane 425–7, 429

Pollock, N. 147

Pope, R. 1, 24, 165, 169–70, 451

Popham, W. 226

Popper, K. 36, 37, 85, 139, 287, 289, 292, 295

Potts, J. 393, 395, 486

Powell, W. 436, 438

Power, Anne 212–29

Power, D. 176

Price, D. 73

Priestley, Joseph 139

products, rating creativity of 196–211

case studies 201–2

Consensual Assessment Technique (CAT) 197, 200, 203

Creative Solution Diagnosis Scale (CSDS) 198, 199, 201, 202, 204–5, 206, 207–8

creativity indicators 198

creativity recognition 198–200

design and technology education 197–8

domain knowledge, need for 205, 206

evaluation methods 200

expertise use 200, 203–6, 207–9

future research 200, 205–6

innovation and creativity 196

measurement 196–7

see also technology

Psillos, S. 35

psychology approach

contemporary creative identification, lived experience of 176–8

creativity as system in action 86–7

malevolent creativity, understanding 187–90

visual arts education 51–2

Puccio, G. 196, 254, 258, 503, 504, 509

Puga, D. 489

Purser, R. 151

Putman, V. 494, 502, 503

Quemin, Alain 230–46

Quine, W. 36

R&D creativity 508–21

academic and industrial environments, distinctions between 510–11, 517

adaptor strategy 512

cognitive processes 509–10, 512, 517–18

cohesion and social network theory 514

communication levels 514

Creative Knowledge Environments (CKE) concept 509–10

creativity–employee empowerment 516, 517
diverse and convergent thinking,
combination of 512
expertise and creative thinking 512
future research 510, 518
holistic approach to creativity 508–9
individual characteristics and individual
creativity 511–12, 516–17, 518
innovator strategy 512, 513
leadership influence 514–15, 516, 518
measurement problems 511
motivational dimension 511, 512, 514, 516,
517, 518
organizational creativity model 510
organizational factors, relationship to
individual creativity 516–17
organizational preconditions for creativity
515–16
performance-based view 517–18
resource allocation 515–16
supportive environments 515
team level creativity 513–15, 518
see also innovation; ‘science’ headings
Rainnie, A. 380
Rancière, J. 159
Randle, K. 381–2, 383, 384, 385, 386, 387, 388,
389
Randles, C. 221
rankings, top 100 see sociological perspective
on rankings of ‘top 100 artists in the
world’
Rapport, N. 52
Reber, R. 318
Regev, T. 146–7
Rehn, Alf 7, 150–61
Reichenbach, H. 37
Reining, B. 503
Reis, S. 197
Reiter-Palom, R. 197, 252
Rennie, D. 393, 405, 406
Renzulli, J. 197
reproductions 130, 467–8
reputation 128–31, 140, 179–80
researching creativity see creativity research
and researching creativity
Ressenger, M. 490
Rhodes, M. 185
Rhoten, D. 40
Rich, J. 250, 256
Richards, R. 70, 186, 317
Richardson, L. 367
Richter, A. 502
Rickards, T. 159, 524
Rider, E. 39
Rietzschel, E. 494, 502, 503
Ringarp, J. 453
Rip, A. 147
Ritaine, E. 480
Roberts, G. 141
Robinson, K. 162
Robledo, I. 255, 257
Rodriguez-Escudero, A. 500
Rogers, C. 186
Roloff, K. 502
Romantic Movement 26–7, 86, 95, 100–104
Ron, S. 72
Root-Bernstein, R. and M. 52
Ross, A. 176
Rossman, J. 185
Rothenberg, A. 27
Rothland, M. 453
Rothwell, R. 436
Rouse, J. 53
Rousseau, D. 388
royalties 466, 470–71, 472
Rudowicz, E. 191
Ruling, C. 383
Runco, M. 31, 54, 69, 186, 310, 493
Ryhammar, L. 516
Saethre, E. 213
Said, E. 411, 413
Salter, B. 393
Salvendy, G. 196, 197
Sandell, R. 58
Santilli, M. 473
Saracho, O. 191
Sartre, J. P. 154, 155
Sassen, S. 490
Sawyer, K. 21–2, 23–5, 26–7, 30, 51, 69, 85,
95, 177, 178, 179, 436, 445, 493, 515, 522,
533
Scapoli, A. 382
Scase, R. 380
Scheri, E. 43
Schachter, S. 80
Schafer, S. 140
Scheer, Edward 422–32
Schelling, F. 36
Schiebinger, L. 40
Schippers, M. 499
schools see education
Schriesheim, C. 511, 515
Schrock, G. 490
Schroeder, J. 385
Schubert, Emery 308–22
Schubert, K. 465
Schulberg, D. 188
Schulze, G. 487
Schumpeter, J. 435
Schuster, J. 140
Schwebel, M. 186

Handbook of research on creativity

science and engineering, creativity in, and
discovery and invention 138–49
attributional account of discovery and
invention 139–44
breakthroughs, performative nature of
146–7
breakthroughs, significance of 144–7
discoveries as collective achievements 140,
143
discovery and invention, differences between
138
discovery and invention stories, functions
140–44
finitism philosophy 140
gas-lighting invention and patents 143
institutionalization of disciplines, and
disputes 141–2
intellectual property and credit for discovery
141, 142–3, 144
legal judgments over discovery/invention
boundary 144
patents 141, 142–3, 144
‘product of nature’ doctrine 144
public controversies and discovery and
invention stories 140
reputations and discovery and invention
stories 140
sociology of expectations 147
see also R&D creativity; technology
science, technology and innovation creativity
and collaborative agency 435–49
abduction and problem-solving 446
Bell Telephone Company example 441
collaborative agency, emergence of 438–42
complementarity of knowledge and
resources of partners 442
creative encounters 439–40
cultural-historical activity theory 441–2
Delfia technology 443–5, 446
developmental contradictions as sources of
ideas 440–41, 444–5
functional failure and technological change
441
gene transfer technology 438–9, 442
individual creativity and social interaction
436–8
innovation and knowledge-based economy
435, 438
interactionist approach to organizational
creativity 437
intrinsic motivation theory 437–8
network structure effects 438
shared object idea, emerging contradiction
and critical problem definition 441–2
social network theory 436
systems view of creativity 436–7
see also R&D; technology
scientific creativity
art-science collaborations 396, 397, 398–404
creativity as system in action 84–5
eyear identification of talents 24
scientific creativity, role of research leaders
522–36
agency of members in enacting their
environment 524–5
autonomy and control, managing
contradiction between 524, 527–8
case study approach 525–6, 533
case study, positioning 526–30
chance or serendipity theory 523
collaborative element 522, 527, 528–9, 533–4
communication technologies and networks
529–30, 533–4
conditions conducive to creativity 523–4
creative imagination and genius theory 523
enrollment stage 527, 528
funding, research grants and support of
scientists 530–32, 533
future research 524, 533
interessement stage 527, 528
leadership role 524, 526–30
literature overview 523–5
mobilization of allies stage 527, 528
problem solving 523, 527
Research Quality Framework (RQF),
Australia, opposition to 529
scientific creativity definition 522
scientific creativity, supporting and
encouraging 531–2
sociocultural perspective and knowledge
accumulation 523
scientific creativity, sources and conditions
33–47
basic or applied research decisions 42–3
case studies, problems with use of 34
codifying process of inquiry 36
confluence approach 33
contextual factors 37, 42–4
creativity definition 33–4
critical mass, importance of 44
discovery and justification, distinction
between 37
future research 45
historical background 35–7
imaginistic thinking and modeling 42
intellectual conformity risk 44
interdisciplinarity 42
matching state of science 43–4
Peirce’s theory of abduction 36–7
pictures and diagrams in scientific reasoning 37
“safety-first” conception of good science 36
scientific process 41–2
and scientific progress 34–5
social and disciplinary interaction, role of 37
systems theory approach 33
see also technology
scientific creativity, sources and conditions,
personal characteristics’ role 37–41
age factor 39–40
gender factor 40
intelligence and knowledge 38–9
motivation, intrinsic and extrinsic 40–41
persistence 40
theoretical knowledge as drawback 38–9
Scott, A. 489, 490
Scott, G. 253, 256
Searle, J. 328, 366
Selton-Green, J. 213
Sehgal, Tino 423–4, 429–30
Seidel, R. 442
Seifert, C. 72
self-belief problems 131–3, 370–74, 375
see also individual creativity
Selwood, S. 175–6
Sennett, R. 106–7
Sgourev, S. 382
Shah, P. 170
Shalley, C. 259, 437, 503, 512, 514
Shanen, E. 394, 396
Shin, S. 516
Shipman, A. 259, 261
Shugan, S. 383
Sigelman, C. 39
Silvia, P. 73, 76, 77, 204
Simon, S. 187
Simonton, Dean Keith 4, 34, 39, 69–83, 86, 87, 171, 197, 205, 252, 255, 260, 494, 514, 522, 523, 532, 533
Sinclair, A. 481
Singer, I. 290, 295
Skyttner, L. 84–5, 89, 91, 92
Slater, B. 198
Smith, K. 158
Smith, S. 316
Smith, Terry 265–81, 336, 365
Smith-Doerr, L. 436
Smolin, L. 39, 44
social inequalities 389, 481–2
social network theory 436
social taboos see malevolent creativity,
understanding
sociocultural explanations of creativity 27, 87, 95, 316–18, 364–5, 523
science and engineering 147
visual arts 53–4, 58–9
sociological perspective on rankings of ‘top
100 artists in the world’ 230–46
Artfacts 232–3, 234, 235–9, 240–44
cities, relevance of scale of 244
classic art 230
contemporary art, emergence of 230–31
country of residence, relevance of 240–43
Kunstkompass and Capital Kunstmarkt-Kompass 231, 232–4, 235–7, 239
national differences 233–45
Power 100 rankings 245
rankings, first appearance of 231
rankings and global creativity differences 233–45
weighting process and algorithms 233, 235–9
see also contemporary creative
identification, lived experience of;
emerging artists and ‘illusio’ of creative
difficulties; modern and contemporary works
of art, time and composition
Sohn, S. 473
Sørensen, M. 44
Sosa, M. 438
Sosik, J. 516
Spreading Activation and Dissociation (SAD)
model 312–13, 315–18
Stafford, B. 53
Stake, R. 368
Stariha, W. 185
Steers, John 162–74
Stein, G. 265, 266–9, 272, 276
Steiner, G. 101, 150, 152
stereotypes, development of 118
Stevenson, D. 487
Stiggins, R. 213
Stokes, P. 255
Stone, M. 393
Stoyanova, D. 385, 388
Strauss, C. 152, 155
Stroebe, W. 494, 495, 496, 501, 502
Subconscious Copying Doctrine 315–16
subjectivity issues 70–71, 78–9, 118, 122
Sutton, R. 380
Swift, J. 165
symbolic capital, emerging artists and ‘illusio’
of creative life 366, 374, 375–6
systems theory 33, 298, 436–7
creativity as system in action see creativity
as system in action
Szerszynski, B. 150
Timming issues, groups and teams, maximizing creativity 496, 501–2
Tiso, E. 245
Toepler, S. 479
Tolila, P. 482
Tollefsen, D. 397, 405
Tomlinson, J. 418
Tomory, L. 143
Torrance, E. 170, 227
Towse, R. 473
training see education
Tromsdorf, G. 495
Turner, B. 132
Tushnet, R. 469, 470

Uhl-Bien, M. 512
UK
Arts Council of Great Britain and public support of artistic excellence 484
Chemical Society 141–2
cultural policy 485–6
education and schools, creativity in see education and schools, creativity in (England)
government creative industries definition 176, 179
government creativity definition 422
music education case study 221–5
Ullian, J. 36
urban regeneration schemes 176, 487–8
Urfalino, P. 481
Urry, J. 150, 467
validation see assessment
Van der Ploeg, F. 479
Van der Zee, K. 500
Van Knippenberg, D. 499
Van Krieken, R. 1–2
Van Wieringen, P. 200, 204
Vanderline, R. 453
Vartanian, O. 314
Vervaeck, B. 284
Vincent, A. 252
Vinek, D. 522, 523, 531
visual arts
and copyright see contemporary visual arts, and copyright as incentive system and film-making 269–71, 272–7, 278–9
visual arts education 48–65
associationist theory 51
cognitive views of creativity 51
collaboration and collectivism 53, 57
combination and expansion theory 51
creative expression 52
creativity for art education 51–4
creativity definitions 50
creativity as everyday occurrence 59–60
daily life problems and differentiating creativity 50
descriptive research 56–8
experimental research design 60–61
future research 60–62
habits of mind 52
historical research 56
interdisciplinary collaboration 61–2
learning criteria 53–4
learning and pedagogically oriented frameworks 52–3
life span issues 52
little-c versus big-C creativity 52–3
play factor 52–3, 57–8
program evaluation research 61
psychologically oriented frameworks 51–2
research methods 54–60
skill development 52
sociologically and anthropologically oriented frameworks 53–4, 58–9
theoretical inquiry/paradigm research 58–60
Vygotsky, L. 317, 320

Wagner, J. 368, 386
Wakefield, J. 50
Walberg, H. 185
Walczyk, J. 186
Waldfogel, J. 465
Wallace, D. 3
Wallas, G. 25
Ward, T. 25, 51
Warhol, Andy 120, 130, 469
Warhurst, C. 380, 388, 389
Watson, James. 141, 143, 146
Watson, P. 86
Watson, R. 166
Watt, James 141–2
Weate, A. 27
Weatherall, A. 182
Weberns, A. 298
Weibel, P. 299
Weick, K. 525
Weisberg, R. 34, 86, 125, 250, 255, 256
Welch, G. 221
Welling, H. 260
Werner, E. 40
West, M. 500, 502, 513, 514, 518
Westby, E. 170, 191
Westfall, R. 40
Wetherell, M. 179
Whewell, W. 36, 142
White, H. 170
Whitehead, A. 294, 295
Wiggins, G. 314–15
Wijnberg, N. 383, 474
Wiliam, D. 213, 225–6
Williams, Margery 340
Williams, Mike 495, 496
Williams, R. 100, 126–7, 129, 133, 134, 147, 481, 482
Wilson, A. 394
Winner, E. 50
Wolfe, S. 189
Woff, Janet 87, 89–90, 126
Woff, Jonathan 99–100
Wolterstorff, N. 336
Woodman, R. 196, 437, 508, 510, 511, 512, 515
Wormer, H. 145
Wray, K. 39, 40, 73
Wright, Frank Lloyd, and Japanese aesthetics see dochaku and artistic evolution,
Wright, Frank Lloyd
writing as creative process 94, 265–6, 268–9, 272, 276
Wuchty, S. 493

Yammarino, F. 511
Yang, H. 496, 499
Yin, R. 368, 525–6
Youngblood, G. 282, 284
Younker, B. 217
Yue, X. 191
Yusoff, K. 159
Zalewski, D. 10
Zerilli, L. 157, 159
Zhang, X. 516
Zhou, J. 259, 503, 516, 518
Ziggy Stardust’s farewell performance, re-enactment 426–8, 429
Ziman, J. 40
Zimmer, A. 479
Zimmerman, D. 470
Zimmerman, Enid 48–65
Žižek, S. 117, 367, 376
Zolberg, V. 86, 87