# Index

Abecassis-Moedas, C. 48  
Ackerman, R. 219  
actor network theory (ANT), and innovation in services 59, 60, 62–3, 67–8  
adaptive approach 139–40, 197–8, 204, 347, 381–5  
Adler, N. 350, 354  
aesthetic properties of the workplace, management of 347, 352, 353–7, 359–60, 362  
see also office design, planning  
pro-creative agile methodology 135, 136–7, 141–2  
Alam, I. 66  
Alban-Metcalfe, J. 236  
Alimo-Metcalfe, B. 236  
Alvarez, J. 290  
Alvesson, M. 212  
Amabile, T. 132, 192, 193, 194–5, 201–2, 212, 213, 225, 275, 325, 331  
Ancona, D. 198  
Anderson, A. 277, 278, 283, 288  
Anderson, P. 198  
Andrews, G. 40–41, 42–3  
Aoyama, M. 135  
Argyris, C. 352  
Aris, A. 199–200  
Arthur, M. 278, 283  
arts-based initiatives see organisational environments, shaping through arts-based initiatives  
Asian creativity, moving beyond Western views 73–87, 377  
Asian exports as ‘culturally odourless’ 76  
Asians not creative, assumptions about 73–4  
cosmetics industry 77–9, 82–3  
cosmetics industry, brand licensing 78–9  
creativity and innovation 76–7  
cross-industry innovation 81  
cultural discount concept 76  
cultural proximity concept 76  
decentralisation and globalisation 75–6  
motion making and ‘masking’ 79–80  
future research 85  
globalisation and creativity 75–7  
glocalisation process 76–7  
mobile telecommunications market 81  
multiple creators and multiple markets 81–4  
music industry 82, 83–4  
R&D investment in East Asia 85  
see also creative industries  
Aurelius, M. 185, 186, 370  
Austin, N. 217, 218  
Austin, R. 354  
Australia  
Design Index 103–4, 108, 118–19  
‘Geek in Residence’ programme 132  
Global Executive MBA see leadership development, creativity in, Leadership module, University of Sydney, Global Executive MBA  
Avolio, B. 200, 216, 221, 222, 223, 236  
Axel, E. 24  
Bain, A. 280, 289  
Baker, M. 100  
Baker, S. 212, 225  
Baker, T. 171  
Baker, W. 278  
Bakhtin, M. 160–61  
Baldry, C. 303  
Ball, S. 152  
Balthazard, P. 328  
Banaji, S. 73  
Bandura, A. 132  
Banks, M. 149, 152–3, 157  
Barker, J. 314
Barney, J. 47, 288
Barrett, R. 275, 286
Bass, B. 200, 201, 213, 216, 217, 218, 220, 236
Baumann, A. 278, 282
BBC 198, 200–201, 205–6, 252
Beck, U. 145
Beech, Nic 19–38
Beele, M. 318
Bell, E. 160
Bell, J. 298, 318
Belle, D. 318
Bennamou, F. 280
Bennis, W. 212, 216, 217, 218, 230
Berger, D. 278
Berkman, F. 92
Bermiss, Y. 44, 49
Bessant, J. 59, 100
Beyer, T. 179
Birkinshaw, J. 350
Birt, J. 198, 205–6
bisociation process
entrepreneurship, imaginative exploration and single-minded determination 130, 132
fil-making, improvisational practice and innovation 25–6, 28–30, 32–3
hybrid thinking see hybrid thinking, stimulating creativity through leadership development, and creativity and analogous reasoning 240, 241–3
management, creative, and managing creativity framework 2–3, 5, 7–9, 19
organisational environments, shaping through arts-based initiatives 353–4, 359–60
repetitive experimentation and materialisation of idea 172, 176
bisociative connections and creative management in practice 369–85
adaptive capability, building through diversity 381–5
best practice approach to management and creativity, lack of 378–9
creativity and strategy, negotiating between 370
distributed leadership 378
entrepreneurship, and bricolage 373–4, 381
gesture-response processes, leading by engaging in 377–9
incremental innovation 376
innovation and acting on practical certainty 374–7
innovations, and building on existing knowledge 375–6
leadership and distributed agency 378
management decisions and balance 369–70
organising by learning through consequences 379–81
practical responses criticised 371
practical responses, way forward and timely balance 371–2, 383–4
‘purposeful action-taking’ and ‘active non-action’ 373
uncertainty and certainty in organisational life 375
Black, C. 100
‘black hat thinking’, dealing with 168–9, 170, 175–6
Blackler, F. 23, 24, 25
Blair, H. 148, 150, 278, 280, 281, 284, 287
Blanchard, K. 261
Block, L. 299
Boden, M. 4, 60–61
Bolden, R. 212
Bolland, R. 100
Boltanski, L. 289
Bourdieu, P. 291
Boutinot, A. 288
Bowman, C. 45, 50–51
Boyd, M. 249, 250, 251, 252, 254–5, 264, 265–6
Branson, Richard 334
Brennan, A. 299
bricolage and entrepreneurship, bisociative connections 373–4, 381
office design and creativity freedom 318
repetitive experimentation and materialisation of idea 171
Bridgstock, Ruth 39–56
Brockman, J. 146
Brooks, D. 146
Broughton, A. 278, 281
Brown, J. 301, 302
Brown, S. 20, 192
Brown, T. 100
Brown, V. 327
Bruce, K. 215, 216
Bruce, M. 100
Bryman, A. 214, 215, 216
Buchanan, D. 214, 215, 216
Bughin, J. 199–200
Bürgi, P. 335
Burns, J. 200, 212, 216, 217, 218
Burns, T. 199, 352
Burt, R. 195
Buzan, T. 328–9
Cailluet, L. 330
Cairncross, F. 147
Callopy, F. 100
Cameron, S. 288
Canada, career paths of designers 44
Capitman, W. 219
Carlzon, J. 59
Carnoy, M. 293
Caves, R. 195, 276, 277, 279
Chaiklin, S. 23, 24, 34
Cherbo, L. 73
Chesbrough, H. 58–9, 67
Cheung, M. 213
Chiapello, E. 289
Christensen, C. 137–8, 202
Christopherson, S. 278, 281
Chua, B.-H. 73
Clegg, S. 299
Cohendet, P. 293
Coldicutt, R. 128
Colebrook, C. 161, 304
collective creativity 24–5, 325–6
teamwork 194, 307, 310–11
see also entrepreneurial creativity and The Full Monty
Collins, J. 245
Collinson, D. 303, 304, 314, 316
Collinson, M. 303
competitive advantage, innovative design awards see entrepreneurship, innovative design awards and share price performance
Conger, J. 200, 201
Cook, S. 301, 302
Cooper, R. 66, 69
Cornuelle, R. 219
cosmetics industry, Asia 77–9, 82–3
Cox, G. 1, 99
Cram, C. 22
creative cultural occupations outside creative industries 39–56, 376
client/creative relationship 52–3
creative industries, UK government definition 39
culturalisation of economic life 44, 45–7
embedded creatives, defining and locating 40–44, 52–4, 376
employment levels 40
future research 54
individualised identity construction commodities 45
innovation-based economic growth 46–7
knowledge transfer, modularisation and originality, distinction between 48–9
knowledge-economy indicators 47–8, 50–51
labour market characteristics, distinctive 52
management issues and creative heart of modern firms 51–4
opportunity identification 54
organisational routines and regimes, influence of 48–9
outsourcing/in-house decisions 49–50
product development and designer input 46
Index 389

professional development, formal 53
project-based organisation 48–9
resource-based view of firm competitiveness 47–8
risk factors 54
sectoral distinctions 41–3, 45
social networks 53
soft innovation versus technical R&D 45–6
specialist and embedded creatives, employment and work differences 52–4
see also creative industries
creative destruction theory 130–31
creative industries
Asia see Asian creativity, moving beyond Western views
creativity, reasons for need for more 190–91, 192
definition 39, 277
entrepreneurship, practical and financial considerations see employment; entrepreneurs, cultural failure, dealing with see entrepreneurial risk-taking and failure occupations outside see creative cultural occupations outside creative industries teamwork see collaborative work; entrepreneurial creativity and The Full Monty
transorganisational work and production see transorganizational work and production in the creative industries
creativity definitions 3–5, 190, 239, 277
creativity-friendly leadership theory development 211–29, 378 authentic leadership (AL), and leader ethics 221–2, 223 authentic leadership (AL) as new focus 220–23, 224 developments, pre-1980s 214–16 discourse development as method of enquiry 213–14 future research 226
human relations research and supervisory behaviours 215
leader-managers and ‘management of meaning’ 217
leadership as inherited capacity 214
leadership, management, and supervisory behaviour, theoretical connections between 215–16
leadership qualities, history of 212–14
re-conceptualisation of leadership, suggestions for 225–6
Taylorist techniques 214–15
trait theory 216–17
transformational leadership and creativity 213
worker-resistance problems 215
see also leadership development, creativity in
creativity-friendly leadership theory development, visionary, transformational leadership (VTL) 216–21, 224, 378 and creativity potential 220
followers’ values, connecting with 218–19, 220
leaders understanding themselves 218
leadership techniques, recommended 217–18
performativity orientation 220, 222
Creigh-Tyte, A. 52
Crossan, M. 21, 33
Crumley, E. 24
Csikszentmihalyi, M. 318
Culkin, N. 22, 280, 283, 284, 287
cultural discount and cultural proximity concepts 76
cultural historical activity theory, filmmaking 23–6
culturalisation of economic life 44, 45–7
Cunha, M. 21, 22, 25, 35
Cunningham, S. 40, 46, 147
Curran, J. 199
Handbook of management and creativity

Darsø, L. 354, 356
Daskalaki, M. 317
Datar, S. 230
Davidson, P. 45
Davies, W. 155
Davis, H. 194, 199, 275, 277, 278, 279, 280, 282, 286
De Bono, E. 168
see also ‘black hat thinking’, dealing with
De Certeau, M. 303–4
De Cock, C. 20
De Geus, A. 330
De Peuter, G. 146, 154
Debenhams 143
DeFillippi, R. 275, 278, 283
Dell’Era, C. 46
Dempster, A. 278, 282, 284
Denmark, design focus, and competitive advantage 99
Dennis, E. 192
design awards see entrepreneurship, innovative design awards and share price performance
design thinking 99–100
design thinking ‘fish’ 18
Deuze, M. 219
Devin, L. 354
Dex, S. 278, 280, 282
Dickson, W. 351
Diehl, M. 327
Diez, G. 279
digital technology see technology
Djellal, F. 58
Donald, J. 21–2
Donovan, R. 323
Dosi, G. 330
Drazin, R. 275, 325, 326
Drejer, I. 58
Dunne, D. 100
Dye, R. 330
Dyke, G. 200–201, 206
Eccles, R. 195
Edenius, M. 315
Edget, S. 66, 69
Edvardsson, B. 58, 59, 66
Eikhof, Doris Ruth 21, 275–97
Eisenhardt, K. 20, 192
Eisner, M. 198, 202–3
Elfring, T. 61
Elsbach, K. 299, 303, 315
embedded creatives see under creative cultural occupations outside creative industries
emotional intelligence, and engagement in creative environments 349, 350–53, 354
employment
employee development and arts-based initiatives 355, 356, 360–61, 362
employee involvement, innovation in services 58, 59, 66, 67–8
outside creative industries see creative cultural occupations outside creative industries
transorganisational work and production see transorganisational work and production in the creative industries
worker-resistance problems, creativity-friendly leadership theory development 215
workforce engagement and future development 260–65
workforce interaction and shared values 257, 262
see also ‘entrepreneurship’ headings; freelance workers
Engestrom, Y. 23, 24, 25
entrepreneurial creativity and The Full Monty 160–81, 374
creative process 161–2, 164–5, 166–7, 170–71
disclosure practices 163–4
entrepreneurship as ongoing activity 160
entrepreneurship as reframing 164–5
external trust, earning 173–6, 178
future research 180
involved experimentation 163–4
laughter and humour, place for 176
urban regeneration and governance 179
see also collaborative work; creative industries
entrepreneurial creativity and The
Index 391

Full Monty, entrepreneurship as history-making
anomalies, dealing with 162–4, 165–9, 178
criticism and ‘black hat thinking’, dealing with 168–9, 170, 175–6
risk-taking and self-belief 169, 173, 175–6
‘sensing’ experience 167–9, 175–6
entrepreneurial creativity and The Full Monty, repetitive experimentation and materialisation of idea 170–73, 176, 178
bisociative thinking 172, 176
bricolage 171
collaboration and collective creativity 172–3
role-playing 173
entrepreneurial risk-taking and failure, and Happenstance Project 128–44, 374, 380
collaborative work and agile approach 135, 136–7, 141–2
communication, transformative effect of 138
creative destruction theory 130–31
creativity as a cooperation between innovators and adapters 139–40
entrepreneurs and managers, differences between 130, 136
entrepreneurship and innovation 130–33
entrepreneurship and innovation, bisociative combination of imaginative exploration and single-minded determination 130, 132
failure, learning from 137–41
foundation myths and self-efficacy beliefs, problems with 131–2
freelance and formal organisational procedural clashes 132–3
future research 142–3
Happenstance Project 128–30, 132
Happenstance Project, failure, attitudes to 134–7
Happenstance Project, personal development outcomes 133
Happenstance Project, project mapping 136
human side of enterprise, emphasis on 141–2
mistakes, deliberate 134
permission to be creative, appreciation of 133
persevering, and knowing when not to 138–9
progress measurement and planned outcomes 135–6, 137
selective retention of ideas 139
self-doubt, dealing with 139
self-perception and emotional commitment 131
technology uses in arts organisations 128–30, 132, 134, 135–7
trait-based theories of entrepreneurship 130–31, 132
see also creative industries
entrepreneurs, corporate (innovateurs) 60–61, 63, 69
entrepreneurs, cultural 145–59, 374
and casualisation of secure employment 148–9
cultural workers’ activist movements, support from 154–5
digital technology growth, effects of 146–8, 150
enthusiasm and passion, continuing 150–51
ethical and political stance 152–4
film industry and attitudes to unpaid work 153–4
forced entrepreneurship and structural changes 148–50, 151
future prospects 154–6
future research 157
Living Wage campaigns 154–5
material scarcity, voluntary adoption of 153
public policy rethink, call for 155
sector differences and attitudes to unpaid work 153–4
self-exploitation 151, 152
social contacts, importance of 150
social enterprise, growth of radical 155
trade union involvement 155
unpaid work as entry criterion 150, 155

Chris Bilton and Stephen Cummings - 9781781000977
Downloaded from Elgar Online at 07/27/2019 08:09:02PM via free access
videogames designers, and business reality 149–50
see also creative industries entrepreneurship
and bricolage 373–4, 381
creative management and managing creativity framework 8, 9
definition 91
and innovation 92–3
entrepreneurship, innovative
design awards and share price performance 97–127
Australian Design Index 103–4, 108, 118–19
design awards 97–8
design awards, shortcomings in use of 111
design focus, and competitive advantage 99–100
design thinking and management thinking 100
design-index companies 98
future research 112
New Zealand, Better by Design (BBD) Participants’ Index 109
New Zealand, Better by Design (BBD) vs. Comparative Companies Index 110, 112, 124–7
New Zealand Design Index 102–3, 108–9, 115–17
UK Design Index 98, 99, 105–8, 123
Esslinger, H. 100
ethics
authentic leadership (AL), and leader ethics 221–2, 223
cultural entrepreneurs 152–4
philosophical and ethical perspectives, leadership development 236, 237–8
Ethiraj, S. 330
experimentation, repetitive see entrepreneurial creativity and The Full Monty, repetitive experimentation and materialisation of idea
Ezzamel, M. 303
failure, entrepreneurial see entrepreneurial risk-taking and failure, and Happenstance Project
Faulkner, R. 277, 278, 283, 288
Fayard, A.-L. 301, 302
Fayol, H. 214
film industry and attitudes to unpaid work 153–4
film-making, improvisational practice and innovation 19–38, 376
activity theory perspective on improvisation 33–4
bisociation and countervailing demands 25–6
collective aims and object of activity 24–5
cultural historical activity theory 23–6
digital technologies, and raised expectations 22
and expectations 21, 33–4
future research 36
good practices, moving on from 19–20
improvisation and loose-tight innovation 20–23, 25, 27–33
innovation and creativity 19
mediation and use of resources 24, 25–6
minimal structure concept 21–2, 376
organisational bricolage 22
organisational practices, similarity to 20–21
practice, concept of 23–4
uncertainties, coping with 33–4
film-making, improvisational practice and innovation, production process of ‘slasher films’ 19–20, 26–33
bisociation process 28–30, 32–3
post-production sound editors 26–7
post-production sound editors, and improvisation 27–30, 34
script (continuity) supervisors 26
script (continuity) supervisors, and improvisation 30–33, 34
financial considerations see employment; entrepreneurs, cultural
Fineman, S. 352
Index 393

Finke, R. 11
Fitzsimmons, J. and M. 58, 59, 66
Flam, H. 351, 352–3
Fleishman, E. 215–16
Fleming, P. 303, 304, 315, 316, 317
Fletcher, J. 217
Flores, F. 147
Florida, R. 145, 160, 179
Ford, C. 325
Ford, J. 222
Foucan, S. 318
Foucault, M. 213, 302, 303
Frank, R. 352
Fredriksen, L. 278
Freebody, S. 41
freelance workers
as competition to employed creatives 283–4
and formal organisational procedural clashes 132–3
and self-employment, transorganisational work and production 279–80, 283–4, 288
see also employment
Freeman, A. 40
Friedman, K. 242, 243
Friedman, T. 346
Frost, A. 21
Frost, P. 352
Fuglsang, L. 59, 63
Fung, A. 82
Gabriel, Y. 303
Gallouj, F. 58
Galton, F. 214
Gander, J. 278
Gardner, J. 221, 222
Gemser, G. 99, 279
George, B. 221, 222
Gherardi, S. 23
Ghoshal, S. 230, 373
Gibson, J. 300–302, 314
Gil, R. 195
Gill, R. 151, 280, 282
Girotra, K. 327, 332
Gladwell, M. 254
Glaveneau, V. 177
Godin, S. 135
Goffee, R. 194
Gollmitzer, M. 148, 150
Goodman, N. 160
Gordon, R. xiv
Gowin, E. 215
Grabher, G. 44, 48–9, 275, 278, 279, 282, 286, 376
Granger, B. 279
Grant, David 230–48
Gray, J. 147
Greig, Gail 19–38
Grint, K. 221
Gronn, P. 221
Grugulis, I. 287
Gulati, R. 194
Gulledge, Elizabeth 19–38
Gunasekaran, A. 135
Gunther, R. 134
Habermas, J. 375
Halberstam, J. 166–7, 173, 179
Hall, Richard 230–48
Hamel, G. 346, 347, 350, 356
Handy, C. 145
Hansen, H. 352
Happenstance Project see entrepreneurial risk-taking and failure, and Happenstance Project
Harding, N. 222
Harriman, R. 199, 202
Harris, M. 198
Hartley, J. 147
Harvey, D. 45, 146, 155
Hassard, J. 59, 62
Hasu, M. 59
Hatch, M. 20–21, 299, 335
Haunschild, A. 275, 278, 280, 281, 284, 286, 287, 289
Hearn, Greg 39–56
Heath, J. 219
Hefley, B. 69
Held, D. 346
Henry, C. 161
Henry, J. 19
Heracleous, Loizos 325–45
Hersey, P. 261
Hesmondhalgh, D. 148, 194, 212, 225, 277, 278, 280, 281, 282
Hewison, R. 1, 251
Heywood, Vikki 249–68
Higgins, J. 329
Higgs, P. 40, 41
hybrid thinking, stimulating creativity through 325–45, 381
brainstorming as divergent intervention 327–8
collective creativity, importance of 325–6
convergent intervention techniques
329–32, 336, 342–3
divergent intervention techniques
326–9, 331–2, 342–3
future research 343
hybrid thinking, divergent and convergent 332–4
management simulations as convergent intervention
330–31
mindmapping and storyboarding as divergent intervention 328–9
scenario planning as hybrid intervention 332–3
serious play intervention technique 333–43
serious play to divergent and convergent intervention techniques, comparison of
342–3
strategic planning as convergent intervention 329–30, 336
strategic thinking as hybrid intervention 333, 336–41
improvisation, and film-making see
film-making, improvisational practice and innovation
innovation and acting on practical certainty 374–7
and building on existing knowledge 375–6
and creativity, Asia 76–7, 81
creativity as a cooperation between innovators and adapters 139–40
and entrepreneurship 92–3, 130–33
and film-making see film-making, improvisational practice and innovation
innovative design awards and share price performance see entrepreneurship, innovative design awards and share price performance
soft innovation versus technical research and development 45–6
see also R&D
innovation in services and service laboratory model 57–72, 377
actor network theory (ANT) 59, 60, 62–3, 67–8
corporate entrepreneurs (innovateurs) 60–61, 63, 69
functional problems 68–9
funding considerations 61, 62
future research 71
insurance company case study 59–69
manufacturing innovation, difference from 58, 67
new service development (NSD) approach 59, 65–6
stage gate model 66
user and employee involvement 58, 59, 66, 67–8
innovation in services and service laboratory model, service laboratory principles 62–6, 377
instrumental development of innovations 65–6, 68
Index 395

material factors 64–5, 68
roles and relationships and strategic innovation theory 63–4
structure-network 59, 60, 62–3, 67–8
Isaacson, W. 201
Iwabuchi, K. 73
Jackson, B. 216, 217, 221
Jackson, P. 15–16
Jacobs, Claus D. 325–45
Jago, A. 197, 199
Jameson, F. 45
Jeffcut, P. 51
Johnson, L. 50
Johnson, S. 65, 69
Jones, C. 39, 278, 288, 290
Jones, G. 78, 79, 80, 194
Jordan, T. 301
Judge, M. 254
Jung, D. 213
Kammertöns, H. 279
Kamoche, K. 21, 22, 25, 35
Kanter, R. xv 194, 200
Kanungo, R. 201
Katz, J. 160
Keane, M. 73
Kelle, U. 285
Kelly, K. 146
Khaire, M. 201–2, 325
Khurana, R. 230
Kingsmann-Brundage, J. 58
Kinnie, N. 51
Kleingartner, A. 281
Kluge, S. 285
Knight, F. 134
knowledge
innovation, and building on existing knowledge 375–6
knowledge-economy indicators 47–8, 50–51
learning methods, significance of, and leadership development 240–45
organising by learning through consequences 379–81
transfer, creative cultural occupations outside creative industries 48–9
Koestler, A. xiv 2–3, 161, 166, 172, 176, 178, 241, 271, 313, 318, 353, 369, 374, 376
Kohler, P. 271
Koichi, I. 76
Kondo, D. 304
Kornberger, M. 299
Kotler, P. 99–100
Kotter, J. 200, 220
Kretzschmar, A. 99
Kristensson, P. 64
Krone, K. 351
Küng, Lucy 189–210
Kurtzberg, T. 40
Ladkin, D. 221, 354
Lakoff, G. 301
Lampel, J. 1, 194–5
Lange, B. 145, 147, 150
Lash, S. 45
Latour, B. 59, 62, 65
Lave, J. 25
Lavine, J. 199
Law, J. 59, 62
Leadbeater, C. 147, 149
leadership 185–8
creativity-friendly theory see creativity-friendly leadership theory, development of
creativity-friendly leadership theory, development of group positioning 186–7
leadership qualities, acquiring 186, 239
management, creative, and managing creativity framework 8–9
see also management; organisations
leadership development, creativity in 230–48, 379
bisociative element of creativity and analogous reasoning 240, 241–3
business schools, criticism of 230
creative leadership development 239–45
creative problem-solving (CPS) model 243–5
creativity definition 239
future research 246–7
leadership as sensemaking 239
learning methods, significance of 240–45
loose-tight processes 242–3
see also creativity-friendly leadership
theory development
leadership development, creativity in,
Leadership module, University of
Sydney, Global Executive MBA
232–3
curriculum design and development
233–9
discussions, initiating 235
discussions, translation into
programme design 235–6
dramaturgical curriculum 236, 238
leadership competencies,
development of 236
military and political perspectives
236, 237, 240, 241–2
multidisciplinary approach 233–5,
238, 240
musical sessions’ structure 236, 238
philosophical and ethical
perspectives 236, 237–8
sensemaking approach 238–9,
242–3, 244
skills, knowledge and attributes
matrix 236–7
leadership in practice at the Royal
Shakespeare Company 249–68,
378
artistic and administrative staff,
divisions between 251
communication process 251–2,
378
distributed leadership 261–2
ensemble vision, making and
enacting 253–7
external communication with
stakeholders and audiences
257–61
fundraising and sponsorship 258
future research 267
internal process of rehearsal, use of
251–2
leadership cycle and organisation,
connections between 265–7
leadership role and language use
254–5
leadership role, visibility of, and
embodying organisational
values 255
leading from below 261–2, 264
mapping of creative leadership
257–60
network creation and future
development 260–65
organisational change and morale
building 251, 252
promotion from within and concept
of ensemble 250–53
shared vision, importance of 251,
259, 260
social media use 259
strategic plans and planning,
mistrust of 251, 253
workforce engagement and future
development 260–65
workforce interaction and shared
values 257, 262
leadership in turbulent times 189–210,
379
autonomy, importance of 194, 203
BBC, ‘Making it Happen’ initiative
200–201, 206, 252
BBC, ‘Producer Choice’ strategy
198, 205–6
creative leadership definition 190
creative processes and strategic
targets 195
creativity definition 196
creativity as leadership challenge
191–2
creativity and leadership, links
between 201–3
creativity, reasons for need for more
190–91, 192
creativity sources 193
Disney and Eisner 198, 202–3
fostering creativity in creative
industries 194–6
fostering creativity and intrinsic
motivation 193–4, 204
future focus 203–4, 205, 206
future research 206, 207
internal creative production
characteristics 195–6
leadership challenges 196
management control processes,
limiting effects of 202–3
media industry 190, 198
need for 190–91
Index

organisational creativity theory 192–3, 197–8, 202, 203–4
product creativity 193, 195, 196
staff involvement 200–201, 202
and team composition 194
technological environment, dealing with 191, 192, 201
value chains, changing 191, 205
leadership in turbulent times, and leadership theory 197–201
charismatic leadership 200, 201, 204
cognitive skills 199
consensus-based style and media industries 199–200
idea integration, importance of 199
interpersonal relationships 199
and organisational adaptability 197–8, 204
skills approaches 197–9
trait theories 197
transformational leadership 200–201, 205
visionary leaders and creative industries 201, 204
learning see knowledge
Leary, R. 219, 275
Lee, S. 278
Leenders, M. 99
Leont’ev, A. 24, 33
Leung, K. 75
Levinthal, D. 330
Lewis, M. 172
Likert, R. 352
Lim, Lorraine 73–87
Lindemann, J. 78
Linstead, S. 352
Litchfield, R. 328
Lloyd, R. 153, 154
Lopes, P. 278
Lorenzen, M. 278
Lounsbury, M. 24
Lundin, R. 278
Luthans, F. 221, 222, 223
McGrath, R. 131
McGuigan, J. 146, 148
Macmillan, I. 131
McNulty, T. 301
McRobbie, A. 131, 145, 146, 147, 150–51, 155
Magaziner, I. 219
Mahbubani, K. 73
Maher, A. 299
Malle Petty, Margaret 97–127
management
control processes, limiting effects of 202–3
and creative heart of modern firms 51–4
and creativity, distinctions between 275
decisions and balance 369–70
entrepreneurs and managers, differences between 130, 136
simulations as convergent intervention 330–31
transorganisational work and production 286–91
see also leadership; organisations
management, creative, and managing creativity framework 1–12
bisociation process 2–3, 5, 7–9, 19
creativity definition 3–5
entrepreneurship 8, 9
innovation and creativity 7–8, 9
integration and temporality, importance of 7–9
leadership 8–9
management and change, dealing with 6–7
management definition 5–7
novelty and ‘being ahead of one’s time’ 4
novelty, value and context 3–5
opportunistic behaviour 5
organisational culture 7, 8, 9
and problem-solving 4
March, J. 331
Marengo, L. 330
Martin, R. 99, 100
Mau, B. 346
Mauzy, J. 199, 202
MBA curriculum design see leadership development, creativity in media industry 190, 198
Menger, P.-M. 280
Meredith, R. 346
Middleton, D. 33
Miettinen, R. 24
Miles, I. 61
Miller, D. 48, 137  
Miller, P. 302  
Miller, T. 152  
Mintzberg, H. 63, 135, 216, 230, 329, 330, 352  
mobile telecommunications market, Asia 81  
Mol, M. 350  
Montiourri, A. 20  
Morgan, G. 217  
Morris, M. 75, 325  
Moynaoh, M. 298  
Mozota, B. 99  
Mudambi, R. 47  
Mumford, M. 197, 261  
Murdoch, E. 263–4  
Murphy, W. 69  
Murray, C. 148, 150  
music industry 82, 83–4, 91–2  
Nanus, B. 212, 216, 217, 218  
Nardi, B. 25  
Nattermann, P. 325  
Naudin, A. 145, 151  
Negus, K. 219  
Nelson, R. 171  
Netherlands, design focus and new product development 99  
Neumann, W. 285  
Neumeier, M. 100  
New Zealand  
Better by Design (BBD) 109, 110, 112, 124–7  
Design Index 102–3, 108–9, 115–17  
embedded creative occupations 40–43  
Ng, A. 73  
Ng, B. 83  
Nicolini, D. 23, 24  
Nissley, N. 354  
Nixon, S. 219  
Nohria, N. 195  
Noller, R. 243  
Nonaka, I. 370, 371–2, 375, 376, 377, 379, 380, 381, 384  
Norman, D. 301  
Northouse, P. 197  
Novitz, D. 3–4  
Nyland, C. 215, 216  
Oakley, Kate 145–59  
office design, planning pro-creative 298–324, 380–81  
affordances concept and avoidance of spatial determinism 300–302, 314  
affordances concept and power relations 302  
ambiguity of pro-creative office design, understanding 300–305  
behavioural rules and noise levels 307, 308  
bricolage and creativity freedom 318  
dynamic affordances and learning and knowledge 301–2  
free-runners, suggested focus on 317–19, 381  
fun and creativity and open-office design 305–13, 314, 315–16  
future research 319  
group segregation problems 308–9  
hot-desking 306, 309, 310–11  
lived-experience of pro-creative office design, understanding 305–13  
managers in open office environment, reactions to 306  
open office design, differing opinions on 298–9  
peer-monitoring problems 307–8, 312–13, 314–15  
personal space limitations 312, 315  
research methods 323–4  
subversion tactics by employees 303–5, 315–16  
teamwork, effects on 307, 310–11  
workplace architectural revolution, recent 298–9  
see also organisational environments, shaping through arts-based initiatives  
Ohanian, T. 22  
Okhuysen, G. 22  
O’Leary, T. 302  
Olin Wright, E. 155  
Oliver, David 325–45  
Oommen, V. 299
organisational environments, shaping through arts-based initiatives 346–65, 380
adaptive approach 347
aesthetic properties of the workplace, management of 347, 352, 353–7, 359–60, 362
arts-based initiatives 354–7
arts-based initiatives as learning platform 356–7
bisociation processes, promotion of 353–4, 359–60
creation of creative environment (case study) 357–62
creative environments 346–50
creative environments, and change as ‘state of mind’ 347
emotion and engagement in creative environments 350–53, 354
emotional intelligence and creative capabilities, effects of use of 349
employee development and arts-based initiatives 355, 356, 360–61, 362
future research 363
human resource management 347
human-based organisation 350–54
organisation as living organism 347–8
overspecialisation, avoidance of 351–2
rational management models 348–9, 350, 351, 354
value-creation mechanisms and emotions 352, 358–9, 362
see also office design, planning pro-creative organisations
adaptability, and leadership theory 197–8, 204
change and morale building 251, 252
creative 271–3
culture, and creative management 7, 8, 9
organisational strategy 20–21, 22
project-based 48–9, 278
risk-taking and uncertainties 375
transorganisational work and production see transorganisational work and production in the creative industries
see also leadership; management
Osborn, A. 243, 327
Osterman, P. 283
O’Toole, J. 230
Oyama, Shinji 73–87
Packendorff, J. 278
Palmer, M. 197
Pang, L. 80
Parmigiani, A. 49, 50
Parnes, S. 243
Paroutis, S. 330
Parrish, D. 251
Parry, K. 214, 215, 216, 217, 221
Patrick, H. 20, 25
Paul, A. 281
Paulus, P. 327
Penrose, E. 288
Perin, C. 303
Perrier, R. 78
Peters, T. 2, 212, 217, 218, 219, 220, 234
Petersen, R. 278
Pfeffer, J. 352
Phillips, M. 22
Pickering, M. 219
Pink, D. 147
Pitts, V. 22
Podolny, J. 230
Poole, M. 22
Porter, M. 258
Potter, R. 328
Potts, J. 46
Prandelli, E. 66
Pratt, A. 51, 282
Proctor-Thomson, Sarah 211–29
product creativity 193, 195, 196
product development and designer input 46
production and transorganisational work see transorganisational work and production in the creative industries
project-based organisation 48–9, 278
public policy rethink, call for 155
Puccio, G. 242, 243, 244–5
Pye, A. 239
Handbook of management and creativity

R&D investment in East Asia 85
soft innovation versus technical research and development 45–6
see also innovation
Raelin, J. 245
Randle, K. 22, 280, 283, 284, 287
Rath, A. 99–100
Rauterberg, H. 279
Reed, M. 216
Regan, S. 24, 25
Rehn, A. 20
Reich, R. 219
Richards, D. 351
Riechler, S. 186
Rieple, A. 278
Rindova, V. 160
risk factors and uncertainties
creative cultural occupations outside creative industries 54
entrepreneurial see entrepreneurial risk-taking and failure, and Happenstance Project
film-making, improvisational practice and innovation 33–4
and leadership see leadership in turbulent times
in organisational life 375
and self-belief 169, 173, 175–6
Ritzer, G. xvi
Robertson, R. 76
Roethlisberger, F. 351
Rogé, J. 330
Rooney, D. 47
Roos, J. 219, 335, 343
Ross, A. 145, 150, 153
Rossiter, J. 323
Rüling, C. 291
Ryan, B. 212
Salaman, G. 230
Sanden, B. 66, 69
Sarasvathy, S. 54, 160
Sawyer, R. xv 3, 231
Sawyer, S. 146
Scase, R. 194, 199, 275, 277, 278, 279, 280, 282, 286
Schatzki, T. 23
Schein, E. 131, 327
Schiuma, Giovanni 346–65
Schlesinger, P. 252
Schoemaker, P. 134, 333
Scholz, T. 150
Schumpeter, J. 130–31, 160
Schwaber, K. 135
Schwarz, J. 330
Seabrook, J. xvi
Seaton, J. 199
Senge, P. 200
sensemaking approach
entrepreneurial creativity 167–9, 175–6
leadership development 238–9, 242–3, 244
serious play intervention technique, and hybrid thinking 333–43
Serres, M. 167, 169
services, innovation in see innovation in services and service laboratory model
Sewell, G. 303, 314
Sgourev, S. 278
Shamsie, J. 48
share price performance, and innovative design awards see entrepreneurship, innovative design awards and share price performance
Shore, J. 135
Shostack, G. 58
Sibony, O. 330
Sillars, L. 128
Simon, L. 293
Simon, W. 201, 203
Simonton, D. 130
Sims, P. 221, 222
Slywotsky, A. 203
Smircich, L. 217
Smith-Bingham, R. 39
social media use 259
social networks, importance of 53, 150
Söderholm, A. 278
Sørensen, Flemming 57–72
specialist and embedded creatives, employment and work differences 52–4
Spencer, D. 155
Spicer, A. 212, 304, 316
Spiller, P. 195
Spindler, S. 200
Index 401

Spinosa, C. 161, 162–3, 168, 173, 178
Staber, U. 278, 282
Stalker, G. 199, 352
Stanworth, C. and J. 279
Starkey, K. 100, 230, 278, 282
Statler, M. 335
Stearns, P. 351
Steidlmeier, P. 200
Stern, S. 230
Sternberg, R. xv 3, 4, 199, 231
Stevenson, H. 134
Stewart, J. 198, 202, 203
Steyaert, Chris 160–81
Stogdill, R. 199, 215
Stokes, G. 299
Stoneman, P. 45–6
Storper, M. 278, 281
Stoyanova, D. 287
Strandgaard Pedersen, J. 291
strategic planning
as convergent intervention 329–30, 336
creativity and strategy, negotiating between 370
as hybrid intervention 333, 336–41
mistrust of 251, 253
Strati, A. 352, 355
Stroebe, W. 327
Sundbo, Jon 57–72
Sundstrom, E. 299
Sutton, R. J. 275
Svejenova, S. 289
Swart, J. 45; 50–51
Sweden, design focus, and competitive advantage 99
Sydow, J. 278, 282
Taylor, F. 214–15
Taylor, S. 221, 352, 354
teamwork see collaborative work;
entrepreneurial creativity and The Full Monty
technology
creative uses in arts organisations 128–30, 132, 134, 135–7
digital technologies, and raised expectations 22
digital technology growth, effects of, entrepreneurs, cultural 146–8, 150
soft innovation versus technical research and development 45–6
technological environment, dealing with, and leadership 191, 192, 201
Tempest, S. 100
Thanem, Torkild 298–324
Thomas, B. 52
Thompson, P. 278
Thorpe, V. 155
Tidd, J. 59, 63
Timm, T. 279
Toivonen, M. 58, 59
Tourish, D. 222
Townley, B. 302
trait theories
entrepreneurial risk-taking 130–31, 132
leadership 197, 216–17
transorganisational work and production in the creative industries 275–97, 380, 381
collaborations and career success and reputation, links between 288–90
creative industries definition 277
employment relationship between organisations and creative workers 279–80
first unit of production costs, significance of 277
freelance workers as competition to employed creatives 283–4
freelance workers and self-employment 279–80, 283–4, 288
future research 293–4
human resource management (HRM) 286–7, 288
labour markets, internal 282–4, 285
management and creativity, distinctions between 275
management of 286–91
micro–macro dyad, importance of understanding 290–91
on-the-job training 287
organisational processes and structures and collaborations, relationship between 281, 284, 285
organisations, collaborations and creative workers 279–82, 285
product success and changeable subjective taste 277
production in collaborations and genre differences 277–9
project management 278
recruitment through personal networks 287–8
recruitment of workers into collaborations 283–4, 287–8
staff retention and unemployment 287–8
temporary contracts 280
training and internships 287
transorganisational Work 284–6
see also creative industries
Tsoukas, H. 241, 335
Turnstall, J. 197
Turner, B. 352
Tushman, M. 198
Uhl-Bien, M. 221
UK
BBC, ‘Making it Happen’ initiative 200–201, 206, 252
BBC, ‘Producer Choice’ strategy 198, 205–6
Cox review of Creativity in Business 99
creative industries, government definition 39
cultural labour market activism and unpaid internships 155
Design Index 98, 99, 105–8, 123
Royal Shakespeare Company see leadership in practice at the Royal Shakespeare Company
Urry, J. 45
Vaccaro, A. 330
values
followers’ values, connecting with 218–19, 220
value chains, changing 191, 205
value-creation mechanisms and emotions 352, 358–9, 362
Van de Ven, A. 22
Van den Brul, C. 200
Van der Aa, W. 61
Van der Heijden, K. 332, 333, 384
van Dijck, J. 150
Värlander, Sara 298–324
Vatcha, N. 222
Veblen, T. xvi–xvii
Vera, D. 21, 33
Verheof, P. 64
videogames designers
and business reality 149–50
and creativity 271
Vinodrai, T. 40, 44
Virany, B. 198
Virkkunen, J. 24
visionary leadership
and creative industries 201, 204
shared vision, importance of 251, 259, 260
visionary, transformational leadership (VTL) see creativity-friendly leadership theory
development, visionary, transformational leadership (VTL)
Visker, R. 303
Von Hippel, C. 299
Von Hippel, E. 60, 63
Voss, C. 58
Vygotsky, L. 24, 33
Wackman, D. 199
Waldman, S. 201
Waldran, V. 351
Walker, Ben 97–127
Walker, D. 19
Walumbwa, F. 213, 221, 222, 223–4
Warren, S. 135
Warhurst, C. 277
Waterman, R. 2, 212, 218, 219, 220, 234
Waters, J. 135
Watson, L. 81
Weber, M. 285
Weeks, J. 301, 302
Wegg-Prosper, V. 198
Weick, K. 254
Weisberg, R. 3, 4
Wetlaufer, S. 202
Wheatley, M. 352
Index

Whittington, R. 330
Whyte, J. 99
Wijnberg, N. 279
Wilk, R. 76
Wilson, Suze 211–29
Windeler, A. 278, 282
Witzleben, J. 82, 83
Wolfe, J. 330
Wolff, J. 4
Wong, C. 213
Woolgar, S. 65
Worsley, R. 298
Wren, D. 214, 215

Yakhlef, A. 315
Yarrow, R. 21
Yoffie, D. 192
Young, J. 201, 203
Yukl, G. 197, 199, 201
Yusuf, Y. 135

Zack, M. 21
Zahn, L. 299
Zaleznik, A. 216
Zhang, A. 213
Zhu Zhichang 369–85
Zuboff, S. 302
‘Chris Bilton’s and Stephen Cummings’ *Handbook of Management and Creativity* collects some of the very best research on creativity and why and how it matters to companies and their management. It is an important addition to our understanding of the management of creativity and talented and creative people.’

– Richard Florida, University of Toronto, Canada, New York University, USA and author, *Rise of the Creative Class*

‘In many organisations creativity is so often seen as the preserve of a small number of people with “artistic temperaments” but in my experience all sorts of people have creative abilities which can be used to the benefit of a “creative” organisation. The task of a manager is to find ways of exploiting this. This *Handbook* provides the reader with insights to help them and others to promote the kind of creativity that adds real value.’

– Greg Dyke, Chair, British Film Institute; Chair, Football Association; Chancellor, University of York, UK and Director-General of the BBC 2000–2004

‘Creativity and management are often thought of as two opposite worlds. Management is dull control and creativity is exciting liberation. This exciting *Handbook* put this assumption into question. The contributors show how creativity can be managed and how creative management might be. It provides a valuable resource for anyone interested in how organizations seek to create novelty, and some of the challenges this might give rise to.’

– André Spicer, City University London, UK

‘Bilton and Cummings’ *Handbook of Management and Creativity* takes two areas which we often view as diametrically opposite and brings them together in a unique and insightful manner, the core idea being that both creativity and management are essential in effective creative processes. Drawing on research from a wide range of interesting contexts including movie-making, this book will be essential reading for both students and scholars interested in examining the entwining relationship between creativity and management.’

– Jean Clarke, Leeds University, UK

‘In using the concept of “bisociation”, contributors highlight ambiguities, paradoxes and contradictions in the management of creativity. Such an approach demonstrates the complexity of creative processes and the challenges in harnessing creative energies. The wide range of industries and organizations in different geographical regions presented offer insights in a global perspective. It is amazing that this *Handbook* can address the comprehensive range of issues in a coherent manner.’

– Can-Seng Ooi, Copenhagen Business School, Denmark

‘What is the relationship of creativity and innovation to management? This extensive and extremely well researched *Handbook* provides fresh insights into this crucially important question. The chapters in the *Handbook* do so with academic depth and gusto, and together provide an excellent overview of various approaches to creativity and innovation across different academic perspectives, methods and empirical contexts. The *Handbook* will form an important resource and reference for researchers, students and practitioners with an interest in creativity, innovation and entrepreneurship.’

– Joep Cornelissen, VU University Amsterdam, The Netherlands, University of Leeds, UK and Consulting Editor, *Journal of Management Studies*