
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
Aldous, C. 308
Alechinsky, Pierre 410–12, 413, 415
Alexander, V. 87
Alexiev, A. 500
algorithms 233, 235–9, 298–9
Aljughaiman, A. 191
Althusser, L. 98
Amabile, T. 10, 24, 25, 33, 40, 69, 70, 86, 87, 88, 178, 196, 199, 200, 203, 204, 214–15, 221, 249, 259, 260, 380, 437, 473, 494, 498, 508, 511–18 *passim*, 524
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

- Bakhshi, H. 486
 Ball, D. 53
 Ball, S. 454
 Banaji, Shakuntala 450–63
 Banks, M. 175, 176, 387, 487, 488
 Barker, Tim 282–96
 Barnes, B. 140
 Barrett, M. 216
 Barrett, R. 380
 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
 Barrs, 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
 Biagioli, M. 142
 Biasutti, M. 310
 Biederman, P. 493
 Bille, T. 107, 487
 Bills, T. 160
 Bilton, Chris 125–37, 380, 486, 534
 Binch, 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

- 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
 Burt, R. 438, 514
 Burton, J. 49, 53
 Bush, 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
 Chan, Janet 1–17, 21–32, 365, 366–7, 368, 393–407, 522–36
- 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
 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
 expression protection 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, 24, 25, 33, 50–54
 passim, 71, 73, 88–9, 90, 91, 94, 95, 126, 129, 203, 215, 227, 250, 308, 364, 437, 508, 511, 524
 Cui, C. 144
 Culkun, 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
 Darsø, 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
 complexity theory of emergence 116
 contradiction and structural boundaries 114
 and control society 112–13
 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
- Durantou, 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 indicators 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
- Eliashberg, 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
- Fahey, J. 155
- Fanelli, D. 80
- Fann, K. 37
- Farmer, S. 249, 258, 259, 513, 516
- Farrell, M. 493
- Faulkner, R. 381, 383
- Fautley, M. 214, 217
- Feist, G. 38, 46, 76, 80, 512, 514
- Feldhusen, J. 316
- Feldman, D. 50, 227, 436, 522
- Fells, N. 287–90, 291–2
- Ferrari, A. 451
- Festinger, L. 500
- Feyerabend, P. 287, 290, 291, 295
- field 3–30, 34–43, 48–62, 73–80, 88–95, 126, 141, 147, 177, 185–98, 213–15, 227, 240, 249, 252, 259, 283, 297, 304, 308, 319, 325–37, 364–77, 393–406, 419–20, 437, 441, 442, 450–52, 501, 511, 522–35
- 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
- Galison, 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
- Ginsburg, J. 472
- Ginsburgh, V. 467, 471
- Giorgini, Vincent 249–64
- Glaeser, 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
- Gramsci, A. 133, 134, 136
- Granovetter, M. 438
- Greenberg, D. 145
- Greenberg, L. 469
- Greenfield, S. 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 495, 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

- 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
 Harvey, S. 427–8, 429
 Haskell, F. 490
 Hass, R. 256
 Haunschild, A. 382, 385, 386, 387
 Hauser, J. 301
 Hausman, C. 27
 Hayes, 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
 Hetland, 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
 Hülshager, 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
- Koustourakis, G. 453
- Kozbelt, A. 69, 78, 80, 308, 493
- Kramer, R. 385
- Krauss, R. 274–5
- Kretschmer, M. 470

- 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, Cesare 86
 Lonergan, D. 252, 254, 261
 Looseley, 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
 MacCarthy, P. 425
 MacCarthy, 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
 Marclay, C. 272–7, 278–9, 472
 Marcuse, H. 107
 Marcy, 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, A. 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
 Murphie, A. 393, 395
 Murphy, R. 217
 Murray, C. 76
 Murray, L. 93
 music education 212–29
 Australian case study 217–20
 co-creation by teachers and students 219–20,
 221
 composers’ creativity 214
 composing process, study of 217
 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
 situated 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 *Arine* 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. 390
 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, D. 255
- Peterson, R. 87, 88, 90, 385
- Petre, M. 503
- Pfaller, 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
- Poirrier, P. 479
- PolICASTRO, 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
- Power, P. 53
- Practice Based Enquiry (PBE) methodology 93–5
- Pratt, A. 127, 177, 178, 182, 387, 485, 486
- Pratter, J. 472
- Prawer, S. 102
- Pressing, J. 320
- 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
 - empirical work, review of 206–9
 - 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
 Reinig, B. 503
 Reis, S. 197
 Reiter-Palmon, 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
 Saether, 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
 Scapolan, A. 382
 Scase, R. 380
 Scerri, E. 43
 Schachter, S. 80
 Schaffer, 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
 Schuldberg, D. 188
 Schulze, G. 487
 Schumpeter, J. 435
 Schuster, J. 140

- Schwebel, M. 186
- 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
 early 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
 intersement 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
 imagistic 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
 Sefton-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
 Shanken, 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
 life; 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
 Sternberg, R. 25, 33, 38, 50, 54, 59, 69, 88,
 186, 191, 196, 198, 227, 250, 317, 368,
 503
- 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

- Taggar, S. 260
 Tantillo, A. 36
 Taton, R. 38
 Taussig, M. 374, 376
 Taylor, A. 189–90, 198
 Taylor, R. 167
 Taylor, Stephanie 175–84
 teachers and teacher training *see* education
 teams, and innovation *see* groups and teams,
 maximizing creativity and innovation
 from
 technology
 and barriers to teaching 458–9
 commercial reproduction techniques 130
 communication technologies and networks
 in scientific creativity 529–30, 533–4
 digital media arts *see* digital media arts,
 experimental research
 electronic interaction, groups and teams
 495, 496, 499, 501
 experimental creativity and computer
 technology 299–304
 film technology 119
 and innovative creativity *see* science,
 technology and innovation creativity
 and collaborative agency
 music technology 218
 new media *see* new media art, authorship
 and collaborative creativity
 products *see* products, rating creativity of
 representation, and designer capitalism
 115–16, 118, 120–21
 technological innovation 332–3, 337
see also ‘science’ headings
 Teece, D. 442
 Terman, L. 249
 terrorism effects 113–14, 187, 190
 thinking processes *see* creative thinking,
 processes, strategies and knowledge
 Thomas, Kerry 1–17, 57, 364–79, 397–8
 Thompson, E. 99
 Thompson, J. 393
 Throsby, D. 487
 Thurber, F. 54–6, 58
 Tierney, P. 249, 258, 259, 512, 513, 516
 time factors
 chance and collaboration in artistic
 practices, challenging creativity by 300,
 303
 and composition *see* modern and
 contemporary works of art, time and
 composition
 time constraints, education and schools
 168–9
 time and effort commitment 181
 timing issues, groups and teams, maximizing
 creativity 496, 501–2
 Tiso, E. 245
 Toepfer, 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
 Vinck, 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, I. 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
 Webern, 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
 Wolff, Janet 87, 89–90, 126
 Wolff, 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