

# Contents

Contributors	xv	Level 4: Groups and teams	13
Preface	xvii	Level 5: The organization as a whole	14
		<b>Future research directions</b>	14
		<b>Conclusion</b>	15
		<b>References</b>	15
		<b>Further reading</b>	19
<b>Part I</b>			
<b>Leadership</b>			
<b>1. Creativity in organizations macro perspectives: Leadership, interventions, and applications</b>		<b>3. Creative and leader identities in conflict: Reconciling the artist and the leader within</b>	
<i>Sam Hunter, Alexis L. d'Amato, Averie E. Linnell, and Roni Reiter-Palmon</i>		<i>Olga Epitropaki, Charalampos Mainemelis, and Ronit Kark</i>	
Leadership	4	<b>Introduction</b>	21
Organization	4	<b>Creative and leader identities</b>	22
Interventions	5	<b>Creative and leader identity conflict</b>	23
Fields	5	<b>Creative–leader identity conflict triggers</b>	23
Conclusion	6	Leadership and creativity schemas	23
References	6	Role expectations and requirements	24
		Institutional logics	25
<b>2. Transformational leadership and creativity</b>		Change events/transitions	25
<i>Herman H.M. Tse, Neal M. Ashkanasy, and Sabreen Kaur</i>		<b>Identity conflict resolution strategies</b>	25
<b>Defining transformational leadership and creativity</b>	8	Identity integration ( <i>both creator and leader</i> )	26
Transformational leadership	8	Identity separation (creator or leader)	26
Creativity	8	Identity elimination (neither/or)	26
<b>Four theories that link transformational leadership and creativity</b>	8	Identity switching	26
Theory 1: Cognitive evaluation theory (CET)	8	<b>Identity conflict in creative leadership contexts</b>	27
Theory 2: Social learning theory (SLT)	9	<b>Conclusions</b>	27
Theory 3: Social identity theory (SIT)	9	<b>References</b>	28
Theory 4: Self-regulatory focus theory (SRF)	10		
<b>Transformational leadership, emotions, and creativity at five levels of analysis</b>	10	<b>4. Enable to innovate: A review of the influence of empowering leadership on follower creativity and innovation</b>	
Level 1: Within-person temporal variations	11	<i>Yuntao Dong and Mingyue Tang</i>	
Level 2: Between persons individual differences	12	<b>Introduction</b>	33
Level 3: Interpersonal relationships	13	<b>Research on empowering leadership and follower creativity/innovation</b>	34
		Conceptualization of empowering leadership and follower creativity and innovation	35

Mechanisms linking empowering leadership and creativity/innovation	36	<b>How should leadership be shared for creativity and innovation?</b>	76
Boundary conditions	37	Group sensemaking and problem construction	76
Evidence from related literature	38	Organizing leadership structures for explorative and exploitative activities	77
<b>A theory- and phenomenon-driven research agenda</b>	39	Cocreating social contexts for creativity and innovation	78
Insights from the empowering leadership literature	39	<b>The challenges of sharing leadership</b>	79
Insights from the creativity/innovation literature	41	Operational efficiency	79
Integrating the emerging contexts	42	Failure to distribute leadership effectively	79
<b>Conclusion</b>	44	Fostering collective ownership over an idea	79
<b>Acknowledgment</b>	44	<b>Dual leadership: A dyadic case of shared leadership</b>	80
<b>References</b>	44	Benefits of dual leadership	80
<b>5. Ambidextrous leadership: A review of theoretical developments and empirical evidence</b>		Challenges of dual leadership	81
<i>Kathrin Rosing and Hannes Zacher</i>		<b>Selecting the appropriate leadership pathway for innovation</b>	82
<b>Introduction</b>	51	Time pressure	82
<b>Conceptual background</b>	51	Project demands and individual capabilities	82
<b>Operationalization of ambidextrous leadership</b>	53	Group size	82
<b>Similarities with and differences from related concepts</b>	54	Personal resources	83
<b>Review of empirical research</b>	55	<b>Closing remarks</b>	83
Literature search	55	<b>References</b>	83
Review results	55	<b>7. CIP leadership theory and creativity: The benefits of aligning leader cognition with context</b>	
<b>Theoretical developments</b>	65	<i>Logan L. Watts, Sampoorna Nandi, and Rylee M. Linhardt</i>	
<b>Future research</b>	66	<b>Theory/conceptual background</b>	90
<b>Conclusions</b>	67	Origins of CIP theory	90
<b>References</b>	67	Cognitive-behavioral differences in CIP styles	90
<b>6. Shared leadership arrangements for creativity and innovation</b>		Theoretical links with leader and follower creativity	92
<i>Tin L. Nguyen and Sam Hunter</i>		<b>Applications</b>	93
<b>Innovation as a complex process</b>	71	Leader creativity	94
<b>Leadership demands for creativity</b>	72	Follower creativity	96
Structuring creative taskwork	72	Summary of findings	98
Creating social contexts for creativity	72	<b>Future research</b>	99
<b>Leadership demands for innovation implementation</b>	73	Dual and shared leadership approaches	100
Structuring taskwork and teamwork for innovation	73	Mediating mechanisms	100
Creating social contexts for innovation	73	Team-level creativity and innovation	101
Ambidextrous leadership for creativity and innovation	73	Malevolent and negative creativity	101
<b>The challenges of individual leadership</b>	74	Cultural factors	101
Cognitive load and individual sensemaking	74	<b>Summary</b>	102
Managing disparate leadership roles	74	Limitations	102
<b>Shared leadership</b>	75	<b>Conclusion</b>	102
Collective ambidexterity	75	<b>Acknowledgments</b>	103
Types of shared leadership	75	<b>References</b>	103
		<b>Further reading</b>	106

## Part II

## Organizational level

<b>8. Creativity and momentum for change</b>		Platform work	147
<i>Cameron Ford</i>		Creativity within gig work	147
Conceptual background	109	Creative gig work	148
A narrative perspective	110	Everyday creativity within gig work	149
Change-based momentum	111	<b>Opportunities and challenges for creativity within gig work</b>	149
Conceptual organizing—Novel proposal narratives	112	Autonomy	149
Social and material organizing—Performative actions	113	Precarity	150
Applications	115	Isolation	151
Future research	116	<b>Opportunities for creativity researchers: Future research directions</b>	152
Conclusion	117	Do our organizational theories of creativity apply to gig work?	153
References	117	What does creativity in the gig economy look like?	153
<b>9. Cross-cultural creativity in organizations</b>		What enhances vs. hinders creativity in nonstandard work arrangements?	154
<i>Ana Camargo, Wendy Ross, and Vlad Glăveanu</i>		Conclusion	155
How does culture impact creativity?	121	References	155
National, organizational, and personal cultures	123	<b>12. A sociocognitive perspective of constraints and creativity</b>	
How can organizations use culture to increase creativity?	124	<i>Kelsey E. Medeiros, Adam Damadzic, and Catrinel Tromp</i>	
Scaffolding the benefits of cross-cultural experiences	126	Theoretical motivations	162
Conclusion	128	Typologies	163
References	128	A social-cognitive framework	164
<b>10. Achieving implementation: Putting creative ideas to work</b>		Cognitive factors	165
<i>Lily Blocker</i>		Situational context	165
Models of creativity and innovation	134	Bidirectional influence	167
The people behind implementation	134	Practical implications	167
Individual characteristics	134	Future research	167
Teams	135	Conclusion	168
Leaders	136	References	168
Networks	138	<b>Part III</b>	
Organizations	139	<b>Interventions</b>	
Future directions	140	<b>13. Rewards and creativity</b>	
Focus on process	140	<i>Muhammad Abdur Rahman Malik and Fariha Zahid</i>	
Conclusion	141	Introduction	173
References	141	Part 1: History of the R-C debate	174
<b>11. Creativity in the gig economy: Opportunities for creativity researchers in the new world of work</b>		Intrinsic and extrinsic rewards	175
<i>Melissa G. Keith and Isabelle Ponce-Pore</i>		Operationalization of intrinsic motivation and extrinsic rewards	175
Gig work	146	Importance of creative behavior and R-C debate in brief	176
Independent contract work	147	Systematic review of reward: Creativity literature	176
		Method	177

**Phase 1: Emergence of cognitive perspective—The thesis** 178  
 Overjustification hypothesis 178  
 Cognitive evaluation theory (CET) 178  
 Intrinsic motivation theory 179  
 Empirical research supporting cognitive perspective 179

**Phase 2: Behavioral response—The antithesis** 180  
 Learned industriousness theory 180  
 Investment theory: Creativity as a conscious choice 180  
 Empirical research supporting behavioral perspective 181

**Phase 3: Convergence—The synthesis** 182  
 Self-determination theory 182  
 Interaction between intrinsic and extrinsic motivation 182  
 Moderated effects of rewards on creativity 183

**Part 2: Future of the R-C debate** 184  
**Level of analyses** 184  
**Creativity as in-role and extra-role behavior** 184  
**Relationship between extrinsic rewards and intrinsic motivation** 184  
**Nonlinear relationships** 184  
**Mediation of reward-creativity relationship** 185  
**Different types of creativity under different situations** 185  
**Four-factor framework for reward-creativity research** 186  
 Factor 1: Nature and type of rewards 186  
 Factor 2: Recipients' characteristics 187  
 Factor 3: Contextual settings 187  
 Factor 4: Creativity type 187  
**Conclusion** 187  
**References** 188

**14. Training and development**

*Alexander S. McKay and Roni Reiter-Palmon*

**Theoretical and conceptual background** 193  
 Creativity and innovation 193  
 Creativity and innovation training 194  
**Applications** 195  
 Perceived value and frequency of creativity and innovation training in organizations 195  
 Types of creativity training programs 196  
 Assessing training effectiveness 198  
 Training effectiveness results 199  
 A critical commentary on training program types and evidence of effectiveness 200

Improving the effectiveness of creativity and innovation training 201  
**Future research** 202  
**Conclusion** 203  
**References** 203

**15. Assessment and selection for creative performance**

*Tamara L. Friedrich and Jennifer A. Griffith*

**Introduction** 207  
**Conceptual background** 207  
 What are we assessing and selecting? 208  
 Who are we assessing and selecting? 208  
 How are we assessing and selecting them? 209  
 Why are we assessing and selecting for creativity? 210  
**Application** 210  
 KSAOs for assessing and selecting for creativity 210  
 Knowledge 211  
 Skills 212  
 Abilities 213  
 Other characteristics 215  
**Future research** 215  
 Connecting more with practice and addressing current work needs 216  
 Addressing bias and adverse impact 216  
 Considering context 217  
 Considering relative importance or combination of KSAOs 217  
 KSAOs by phase of creativity or type of innovation 218  
**Conclusions** 218  
**References** 218

**16. Too many bosses, too many teams: Overcoming the challenges of team innovation in matrix organizations**

*Benjamin G. Wigert and Robert I. Sutton*

**Theory and background** 223  
**The challenges of matrixed work** 225  
**Cognitive overload** 225  
 Failure to generate creative ideas as a result of cognitive load 225  
 Failure to implement creative ideas as a result of cognitive load 226  
**Role ambiguity and role conflict** 226  
 Conflicting expectations and priorities 227  
 Team conflict 227

<b>Coordination and cooperation problems</b>	228	Get the problem right	264
Coordination neglect	228	Build early and often and fail to succeed	266
Weak team identity and cooperation	229	<b>Keys to design thinking success</b>	267
<b>The remote work twist</b>	229	<b>Conclusion</b>	268
<b>Application and interventions</b>	230	<b>References</b>	269
Making the matrix work better	230		
<b>Future research</b>	233		
<b>Conclusion</b>	234		
<b>A parting thought: Sometimes, matrix just isn't worth the trouble</b>	235		
<b>References</b>	235		
<b>17. Organizational development</b>		<b>19. Promises and realities of artificial creativity</b>	
<i>Min Basadur, Tim Basadur, and Goran Calic</i>		<i>Kelsey E. Medeiros, Rebecca L. Marrone, Srecko Joksimovic, David H. Cropley, and George Siemens</i>	
<b>Conceptual background</b>	239	<b>Promises and realities of artificial creativity</b>	275
Review of organizational effectiveness research	239	<b>What is AI?</b>	275
Organizational efficiency, adaptability, and creativity	240	Cognition, not intelligence	276
How has organizational development attempted to support creative efforts and adaptability?	241	<b>What is artificial cognition (AC) currently capable of?</b>	277
<b>Applications</b>	243	<b>AC's creative capabilities</b>	278
Organizational creativity—A different approach to adaptability	243	Convergent and divergent thinking and AC	279
Measuring innovation styles	244	Creative processes and AC	280
How organizations can become skilled in organizational creativity	246	<b>How can AI assist creativity?</b>	282
Becoming competent in organizational creativity	247	Human AI teaming	282
Setting up the internal environment to encourage competency	248	<b>Potential benefits and problems</b>	284
<b>Summary and future directions</b>	251	<b>Future research</b>	285
Implications for the field of organizational development	252	Human–AC interactive creativity	285
<b>References</b>	253	Creative process capabilities	285
		Creativity assessment	286
		The impact and ethics	286
		<b>Conclusion</b>	286
		<b>References</b>	286
<b>18. Design thinking as an organizational intervention for innovation</b>		<b>20. Job design and creativity: Lessons learnt and new schools of thought</b>	
<i>Scarlett R. Miller</i>		<i>Kerrie L. Unsworth, Anna Viragos, and Lynda Jiwen Song</i>	
<b>Introduction</b>	257	<b>Introduction</b>	291
<b>Conceptual background: What is design thinking?</b>	257	<b>Traditional perspective on job requirements, job design, and creativity</b>	291
Design thinking as a process and a mindset	259	<b>New perspectives on job design and creativity</b>	293
Who is design thinking useful for and what is its value?	260	The motivational pathway	295
<b>How to apply design thinking</b>	262	The capability pathway	295
Start with empathy	262	Team-level job design and creativity	296
		Job design in remote working and creativity	297
		<b>A new model of job design and job requirements in creativity</b>	298
		Applications	299
		Future research directions	299
		<b>Conclusion</b>	300
		<b>References</b>	300

## Part IV Fields

### 21. Marketing creativity

*Eric Shiu*

Background	307
Marketing	307
Marketing creativity	309
Future research agenda	309
Cross-disciplinary approach for future research	310
Practitioner considerations for embracing marketing creativity	311
Conclusion	312
References	313

### 22. Preparing for the demands of the future of work: Engineering organizations, creativity, and innovation

*David H. Cromptley and Arthur J. Cromptley*

The emerging era of Industry 4.0	315
What is "Industry 4.0"?	316
Industry 4.0 in manufacturing and production	317
Industry 4.0 in the broader sense	317
Cyber-psychology	318
Developmental cyber-psychology	318
Engineers in the World of Industry 4.0.	319
The capability-focused, technology-fluent mindset	319
Capability vs skill	320
Technology fluency alone is not enough	320
Tertiary education, professional development, and Industry 4.0	321
The metacompetency "lifelong learning"	322
The metacompetency "creativity"	323
Dual-track development	324
Summary and conclusions	324
References	324
Further reading	327

### 23. Building dream STEAM teams: Harnessing interdisciplinarity to enrich research

*Jen Katz-Buonincontro*

STEAM origins	330
What is STEAM?	330
Interdisciplinarity	331
What is interdisciplinarity?	331
Interdisciplinary research teams	331
Humanities	332

Natural sciences	332
Social sciences	332

### Incorporating creativity into STEAM projects

Creativity and creative problem-solving in learning processes	332
Challenge #1: Conflicting tacit beliefs about creativity	333
Challenge #2: Unclear criteria for originality	335
Challenge #3: Ambiguity in assessing creativity in students	336
Putting it all together: An example research STEAM team	336
Aligning with STEAM learning priorities	338
Identifying learning gaps	338
Building an interdisciplinary STEAM team	338
Cross-cutting research mentoring	338
Mixing methods in the research design	338
Building dream STEAM teams	340
Tip 1: Go out on a limb	340
Tip 2: Bank your (half-baked) ideas	341
Tip 3: Be the glue	341
Acknowledgment	341
References	341
Further reading	342

### 24. Creativity in health care

*Victoria Kennel and Bethany R. Lowndes*

Theory/conceptual background and applications	344
Creators in health care	345
Creating in health care	346
Collaborations in health care	348
Context in health care	349
Creations in health care	350
Consumption in health care	351
Curricula in health care	352
Future research	353
Conclusion	354
References	355

### 25. Positive psychodrama in organizations

*Hod Orkibi*

Introduction	361
Positive psychodrama: Conceptual background	362
Spontaneity, creativity, and adaptation	362
Positive relationships	363
Cocreation and mutual responsibility	364
Role repertoire and character strengths	364
Act hunger, flow, and engagement	365
Empirical evidence on psychodrama in the workplace	366

Practical applications of positive psychodrama in the workplace	367	Emerging and future research	399
Positive psychodrama activities	368	Role of technology	399
Future research	370	Mathematical and scientific creativity in a dynamic micro-longitudinal approach	400
Conclusion	371	Measurements	400
References	371	Conclusion	401
		References	401
<b>26. Creativity in entrepreneurship: Dancing between nothing and structure</b>			
<i>Sylvia Hubner-Benz and Michael Frese</i>			
Introduction	377		
Conceptual background	378		
Starting to structure from "nothing"	378		
Learning requires action	380		
The interaction with the environment	381		
Applications	382		
Structuring the entrepreneurial process	382		
Learning entrepreneurial behavior via action	384		
Creating the entrepreneurial opportunity in interaction with the environment	385		
Discussion and limitations	386		
Conclusion	387		
References	388		
<b>27. Teaching and learning for creativity in science and mathematics</b>	<b>393</b>		
<i>Florence Gabriel, Rebecca Marrone, and Kim van Broekhoven</i>			
Introduction	393		
Theoretical frameworks	393		
Defining creativity	393		
The componential theory of creativity	394		
The four-C model of creativity	394		
Creativity in science and mathematics education: challenges and opportunities	395		
Creativity in an overloaded curriculum	396		
Teachers' beliefs and confidence	396		
Assessing scientific and mathematical creativity	397		
Designing effective instructional practices to foster scientific and mathematical creativity	397		
Domain-general design principles	397		
Domain-specific design principles	398		
		<b>Part V</b>	
		<b>Conclusion</b>	
		<b>28. The future of organizational creativity research: What's there, what's missing</b>	
		<i>Michael D. Mumford, Samantha England, Tanner R. Newbold, and Mark W. Fichtel</i>	
		Creative performance	409
		Performance	409
		Domains and expertise	410
		Processes, strategies, and skills	411
		Processes	411
		Strategies	411
		Skills	412
		Motivation, affect, and personality	412
		Motivation	412
		Affect	413
		Personality	413
		Teams, leadership, and climate	413
		Teams	413
		Leadership	414
		Climate	415
		Champions, networks, and firms	415
		Champions	415
		Networks	416
		Firms	416
		Firm, team, and individual interventions	417
		Firm interventions	417
		Team interventions	417
		Individual interventions	418
		Conclusions	418
		Acknowledgments	419
		References	419
		Index	423