

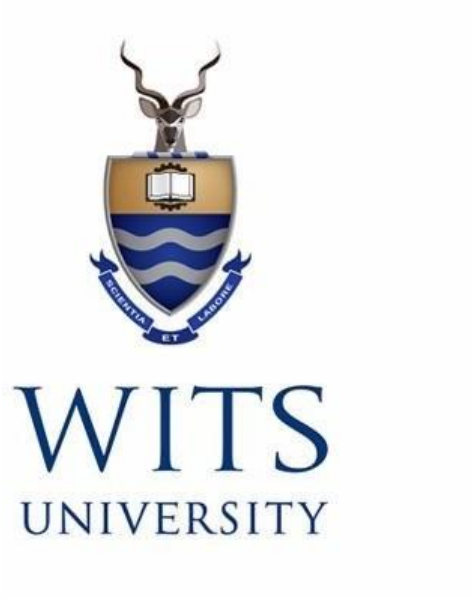
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Exploring emic and etic perspectives on creative leadership

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2021
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Exploring Emic and Etic Perspectives on Creative Leadership

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A research report submitted in partial fulfilment of the requirements for the degree of Master of Arts by Coursework and Research Report (in the field of Organisational Psychology) in the Faculty of Humanities, University of the Witwatersrand, Johannesburg, 02 October 2021.

DECLARATION

I declare that this research report is my own, unaided work.

It has not been submitted previously for this or for any other degree or for examination at this or any other university.



N. Ellan

02-10-2021

Date

ABSTRACT

The aim of this research study was to explore emic and etic perceptions of creative leadership in the South African context, including exploring how creative leadership was defined, factors seen to promote and inhibit creativity in the workplace and the relationship between these and creative leadership, and perspectives on good creative leadership. It was hoped that this would be useful to gain a greater understanding of different perspectives on creative leadership and to identify how these relate to the available literature as well as to gain information about how to facilitate good creative leadership and develop more innovative working environments practically.

The sample for the study consisted of ten professionals working in creative industries who volunteered to be interviewed. Four employees and three managers working as marketing specialists or strategists represented emic perspectives on creative leadership, and three leadership specialists with expertise in creative leadership represented etic perspectives. The design for the study was qualitative and emergent and it was based in the interpretive paradigm. Individual semi-structured interviews were used to collect data from each participant. The data was analysed using Braun and Clark's (2006) approach to thematic analysis.

The findings from the research study indicated that creative leadership is a transformative form of leadership that was seen as very important in the workplace, especially with the rapid changes currently taking place. Good creative leaders were seen as authentic and able to communicate with employees; the importance of creating a safe and conducive physical and psychological environment for employees to be creative was also emphasized. The participants also indicated that experience and practical training was very important for creative leadership. The information gathered provided a foundation for better understanding creative leadership in the South African context; and also supported identifying more theoretical and practical implications through further research on the topic.

Keywords: Creative leadership, creativity, emic perspectives, etic perspectives, South Africa

ACKNOWLEDGEMENTS

I wish to thank my family, friends and spiritual guides for their constant support, guidance and motivation that started from the beginning of my academic journey.

I would like to give a special thanks to my parents, Derrick Ellan and Subhashini Ellan for their undying belief in me, their words of encouragement and the never-ending time and effort given to me. I would also like to thank them for giving me the opportunity of a lifetime to walk this academic journey, without their relentless care, consideration and support I would not have been able to get this far. I would like to thank my sister Alecia Ellan for being a reason in my life to stay motivated through my endeavours.

I would like to thank my partner Kunal Bansi for supporting me in the final push for this research study. I would like to thank my best friend Lungelo Ncube for always believing in me and pushing me to keep moving forward. I would also like to express my deepest gratitude to Sagren Munusamy, for being a pillar of strength in my academic journey and being the voice of reason during every hurdle.

I would like to thank my supervisor, Dr Nicky Israel for her ongoing support and guidance throughout this research project.

Lastly, I wish to dedicate this research project in memory of my baby brother, Zeus Ellan, who passed away during the course of this research project. He was the calm in the storm and my favourite study buddy. His spirit and memory motivated me to keep persevering.

"A baby brother is a gift to the heart and a friend to the spirit"

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Chapter 1

Literature review

Introduction

Perceptions of creative leadership may vary between each individual employee and these varying perceptions may have an influence on the way in which creative leadership is implemented within organisations (Mainemelis et al., 2015). This study broadly intended to expand the knowledge available on creative leadership in the workplace from various points of view. Creative leadership may be present at any organisational level and position and therefore this study looked at the perspectives of employers, employees, and external practitioners. Mainemelis et al. (2015) state that creative leadership is derived from the relationship between creativity and leadership. The knowledge gained from this study aimed to provide insight into the different dimensions of creative leadership and the varying perceptions of these. Mainemelis et al. (2015) was used as the main theoretical base for this research study.

Creative leadership is a form of leadership which is premised on the notion of employing innovation and innovative ideas in order to develop rational concepts and successful strategy (Mumford et al., 2002). Creative leadership is a form of leadership which moves past the concern and satisfaction solely for the self and its importance is premised on the positive impact it has on different individuals involved in a creative leadership engagement (Randel & Jaussi, 2019). This form of leadership allows for an environment within organisations which cultivates creativity and thus allows for a competitive lead to be held (Randel & Jaussi, 2019). Creative leadership also allows for employees within organisations to feel a sense of autonomy as their shared opinions can be heard (Gao & Jiang, 2019). There is a drive behind this form of leadership which strives to empower the individual in their current work environment, devoid of hierarchy (Gao & Jiang, 2019).

The concept of creative leadership was developed in the 1950's and shortly thereafter was related to organisations and organisational studies (Selznick, 1984). As research had been carried out on the concept of creative leadership, it had been noted that this concept within the work environment had increasingly become more important to employees' progression and thus

their organisation's progression (Dinh et al., 2014). Leaders who employ creative leadership styles within their professional working environments are seen to be enablers for creative behaviours from all employees they lead (Gong et al., 2009). There is a high level of engagement with innovation and transformation within professional industries which enables creativity and creative behaviour through creative leadership (Taylor et al., 2019). In addition, creative leadership allows for meaningful engagements and interactions between employees and their work (Taylor et al., 2019).

Therefore, the hope for this research study is to contribute to further understandings around perceptions of creative leadership. In addition, this research study might achieve an understanding around whether people in real-world work environments believe that creative leadership is important and might illustrate different ways in which they feel this can be achieved. This study might also achieve a fresh understanding of creative leadership perspectives in relation to constantly changing economic and technological states. When compiling theory based on creative leadership, it was found that there were limited credible sources related directly to perceptions of creative leadership. In addition, the number of research studies which were carried out in South Africa around creative leadership is extremely limited. Thus, this current research study was carried out in hopes of providing further empirical evidence around perceptions of creative leadership, specifically in a South African context. Creative leadership plays out differently in different contexts and how it is perceived changes based on the context. Gaining an understanding of how creative leadership is seen is very important in terms of implementing this transformative form of leadership in organisations and everyday work spaces. Overall, theory around creative leadership seems to indicate that this form of leadership positively impacts not only the organization but individual employees as well (Rego et al., 2014).

There were four main aims within this research study. Firstly, the study aimed to explore emic and etic perspectives on creative leadership based on the perceptions of employees and employers as well as experts. The study further aimed to gain an understanding of what is seen as constituting creative leadership. The study also aimed to establish what perceptions exist about being an effective creative leader and to determine which factors are regarded as promoting and inhibiting creative behaviour in the workplace.

Within this research report, the literature review which follows provides a theoretical framework for the study. The review will begin with defining leadership as a concept, followed by defining creativity as a concept, and lastly defining creative leadership. These defined concepts will then be followed by a brief overview of how the concepts of leadership and creativity link to the term creative leadership. Characteristics of a creative leader as proposed by literature will then be discussed as well as the relevance and importance of creative leadership. A discussion will then follow with reference to different factors that either promote or inhibit creative leadership, specifically within the workplace. The literature review will be concluded with a brief discussion on this current study and its relevance to South African research. The importance of exploring emic and etic perspectives on creative leadership will be emphasized.

Literature review

Leadership

A leader is an individual who is seen to guide other people, they generally have a lot of influence and interaction in what they do (Mainemelis et al., 2015). Leadership is viewed as a simple term, however when it is examined closely it can become quite complex (Grint et al., 2016). Grint et al. (2016) state that leadership should be defined directly by the roles it serves, such as for people, to gain results, and to ensure that processes are run efficiently. Within many contexts, the term leadership in an organisational setting is closely thought of in relation to management (Grint et al., 2016). According to Grint et al. (2016), direction setting and change are important in leadership, unlike management which is heavily focused on control. In order to be viewed as effective, a leader needs to possess certain characteristics (Mainemelis et al., 2015) Effective leaders inspire others around them, they have high levels of perseverance, innovation is a norm, and they need to be creative (Mainemelis et al., 2015).

Grint et al., (2016) state that a distinction can also be made between an individual formal leader which is the traditional view of a leader, and the multiple of informal leaders. Many people within an organisation may exhibit leadership qualities in order to get tasks done in accordance with the company's goals and they tend to push employees in different ways (Grint et al., 2016). Antonakis et al. (2004) state that in order to define what leadership is, it is

important to distinguish between the concepts of management and power as these concepts are regularly considered to be the same as leadership. Power within leadership is the possessed skill to influence individuals, and to monitor performance of others (Braynion, 2004; Lunenburg, 2012). Management is goal-driven and focuses on aligning a team's objectives with success of a project; management is important in guiding productivity in organisations (Robbins et al., 2017). Leadership is the enhancer of the practice of management as it is more inclusive and allows for integration within teams (Antonakis et al., 2004).

Leadership is a broad skill and allows for different leadership styles to be recognised and understood. Within the field of organisational psychology there are a few different leadership styles which are common within the context of professional work environments. The following leadership styles which will be discussed below are transactional leadership, transformational leadership, democratic leadership, autocratic leadership, bureaucratic leadership, laissez faire leadership, servant leadership, strategic leadership and coaching leadership. A supervisory style of leadership is known as transactional leadership, this leadership style focuses on working as a supervisor within teams and bearing thought of the organisation as a whole, this leader tends to focus on directed tasks and outlays reward as well as penalties in return for motivating employees (Khan, 2017). A common style of leadership is known as transformational leadership, this style focuses on required change that needs to be made and implements strategies amongst teams, motivating individuals to perform optimally (Andriani et al., 2018).

Another form of leadership is democratic leadership, democratic leaders tend to encourage more participative behaviours amongst team within working settings, every employee is given opportunity to provide their contribution to decision making during allocated meeting times where it is deemed representative and fair (Liggett, 2020). Autocratic leadership style is one in which there is a high level of control held by the leader and the leader tends to dictate much of the formal proceedings to employees (Hogg, 2020). Similarly, to an autocratic leader which has majority of the power dynamic, there is a bureaucratic leadership style which is seen to be one where there are hierarchical structures in place and pre-developed rules by this leadership for employees to follow (Al Khajeh, 2018). Laissez faire leadership style is proposed to be the most relaxed style of leadership as there is an abundance of faith and dependence placed on the employees from the leader, this leader provides a space for creativity and leaves

minimal rules and guidelines to be followed (Breevaart & Zacher, 2019). A more uncommon form of leadership is known as servant leadership, this leadership style differs from traditional leadership and aims to provide service from the leader onwards (Eva et al., 2019). Strategic leadership is a common leadership style within corporate organisations and places emphasis on being influential in power, and leading others to decisions which in turn benefits the organisation holistically (Maghroori & Rolland, 1997). Lastly, coaching leadership is a leadership style that is seen as progressive, this leader provides their employees with a lot of support and helps them navigate through the journey of their work and careers (Berg & Karlsen, 2016). Creative leadership is an emerging form of leadership which adds to the above-mentioned existing forms of leadership, it depends on creativity. Creativity is a characteristic that is essential within creative leaders and will be discussed in the next section below.

Creativity

Creativity is seen as a characteristic which allows individuals to think laterally and to be innovative when dealing with complex tasks (Andriopoulus, 2001). Creativity can also be defined as the task of transforming inventive notions and original thought processes into a genuine form of usable creative strategies and procedures (Amabile, 2018; Rosaldo et al., 2018). There is also an underlying understanding that creativity draws from abstract thought and the ability to generate plausible solutions from this (Wiggins et al., 2015). Creativity can be found at two different points, the point of thought and the implementation of a plan or idea, which is the way one may use creative thought to develop a creative solution to a potential problem (Brem et al., 2016). Creativity may stem from the individual themselves or even the tasks at hand which require creative thinking (Andriopoulus, 2001). Within organisations, there are a few different ways which creative behaviour can be elicited and engaged in, for example, setting aside specified time within work weeks to allow for employees and leaders to engage in creative thinking and idea generation sessions (Ogbeibu et al., 2018). Another example of creativity in organisations is developing short visual displays of information in order to captivate the audience or create more out-of-the-box thought (Brem et al., 2016).

Creative behaviour in the workplace tends to occur when an individual feels comfortable and free within themselves and their environments to be able to exhibit this specific behaviour (Roffe, 1999). Another way to facilitate creative behaviour is by setting up a physical

environment that is colourful and has pictures of positive imagery (Ogbeibu et al., 2018). As a leader, creating a safe environment for employees to exhibit creative behaviour stems from opening up opportunities for employees to engage in conversation (Ogbeibu et al., 2018). It is argued that creative behaviour should be encouraged within teams and organisations in order to allow for growth and innovation from many more dimensions than just the standardised managerial aspects (Roffe, 1999). Creativity in the workplace specifically has led to people wondering how creativity can be promoted and implemented within their respective spaces (Mainemelis et al., 2015). Creativity can come from team building within organisations as well as individual training around innovation and creation (Andriopoulus, 2001). Creativity in the workplace can also be encouraged through effective creative leadership (Larsson & Vinberg, 2010).

There are many different characteristics that underlie understandings of creativity. One of these characteristics is that of having the capability to distinguish the mechanisms of the world in alternative, novel ways (Amabile, 2018). These alternate, novel world views are usually with specific regard to discovering enclosed sequences as well as being able to find similar influences and patterns amidst singularities which were seen as completely disconnected therefore producing problem-solving through creativity (Amabile, 2018). Amabile (2018) makes mention of the different thought processes and the constructing of these thoughts of creativity into fruition - these can be seen as two essential processes in producing creative output.

When creativity starts being viewed as a procedure instead of just a personal characteristic which can be tapped into at will by people who are ‘creative’, then it becomes much easier for people to bring these original ideas and notions into reality (Unsworth, 2018). Amabile (2018) expresses that in order to exhibit creativity, there are certain requirements - these characteristics are premised on the ability to demonstrate both passion as well as commitment. By exhibiting these characteristics of creativity, there is an extended active consciousness surrounding creative behaviour in the workplace (Amabile, 2018). Creativity should be exhibited with the intention of bringing to light new opinions which had been previously hindered by rigid, traditional mindsets (Shalley & Gilson, 2017). This intended practice of creativity can allow for individuals to be involved and better understand the importance of creativity in current changing environments (Shalley & Gilson, 2017).

As creativity is being defined and discussed, it is important to consider the concept of innovation as well, as there are views that suggest that creativity and innovation are two completely separate concepts and should not be viewed in the same light (Perry-Smith & Mannucci, 2017). The ideologies around innovation for the individuals with these views tend to regard the concept of innovation as one which constitutes knowledge that can be divided into different aspects, which implies that creativity is not like this (Perry-Smith & Mannucci, 2017). Amabile and Pratt (2016) express that creativity and innovation within organisations can be thought of as separate divisions of knowledge which are relevant to one another. Creativity can be seen as an imperative factor within the sphere of innovation; possessing creative characteristics in essence allows for one to be innovative (Amabile & Pratt, 2016).

Amabile and Pratt (2016) discuss creativity and innovation as dynamic components within organisations, which further shows that the two practices are reliant on each other. Specifically, there is a reliance on creativity for innovation. Between the divisions of both innovation and creativity, it is important to understand that the best way to standardise the two concepts is by taking into account the notion of value creation (Pae & Lee, 2017). Value creation is producing a valuable product or service which then allows for more value to be created in return (Grönroos, 2017). Within organisations, value creation is related to the improved performance of work activities which in turn improves the concrete overall value of processes, due to better working structures of the activities (Pae & Lee, 2017). Whilst applying techniques for creativity in organisations, innovation specifically is applying original meaningful improvements towards either services, products, or procedures which should all have value for different domains, such as the organisation or the greater community as a whole (Pae & Lee, 2017; Perry-Smith & Mannucci, 2017). In sum, innovation is an important aspect within creativity, and should be identified as a separate but related concept to creativity. With this in mind, an outline of the similarities and differences of innovation and creativity needs to be considered.

Anderson et al. (2014) makes mention of creativity as being a phase of idea generation and innovation followed by a phase of idea implementation. Creating an idea involves a level of ingenuity which creative thought provides and implementing an idea involves a level of novel invention which innovative process allows. The main similarities are that both concepts involve

developing new sets of knowledge, and these new sets of creative knowledge may lead to the success of the organization, once innovation is used to implement these (Anderson et al., 2014). The main differences between creativity and innovation are that creativity is about developing ideas and innovation is then about implementing these ideas (Anderson et al., 2014). Creativity tends to revolve around more creative thought processes and innovation is the practical implementation of this thought (Anderson et al., 2014).

Globally tracking trends within the broader sphere of the world of work, it is noted that technological trends are beginning to influence the world of work heavily (Shalley & Gilson, 2017). There is an increase in technological advancements and the intellectual knowledge of machinery, which has transformed work environments over the last few years (Reiter-Palmon & Kaufman, 2018). Through technology there has been a renewed form of connected and cooperative environments formed across the globe which has translated to the growth of different social and worldwide hurdles (Reiter-Palmon & Kaufman, 2018). Within the twenty-first century, the fourth industrial revolution has increased the need for creativity, and there is a steady growth in complexity when trying to adapt to new working environments (Mayer & Oosthuizen, 2020; Shalley & Gilson, 2017). The effects of this complexity require individuals and teams within organisations to exhibit creativity through being innovative and imaginative (Shalley & Gilson, 2017). The change occurring around the world at the moment is extremely rapid, therefore businesses need to consider being much faster with their implementation of change as well as being more adaptable (Shalley & Gilson, 2017). By becoming much more adaptable and imaginative in relation to creative solutions, organisations can ensure success in this fast-paced environment (Shalley & Gilson, 2017).

Reiter-Palmon and Kaufman (2018) state that within the workplace there are different creative styles, and in order to understand creativity, one needs to be aware that creativity is a skill, which can be learnt and further improved as any other skill can. It is also extremely important to consider the way in which creativity is managed within organisations - there needs to be emphasis placed on accepting original ideas and opposing thoughts (Reiter-Palmon & Kaufman, 2018). The entry way of creativity within organisations is that of building a solid basis for learnt knowledge, learnt divisions of work, as well as perfecting the manner in which one

may consider creativity in every element of work (Reiter-Palmon & Kaufman, 2018). Creative behaviour specifically can be learnt through trial and error, testing, and investigating as well as questioning things for more than what they may seem to be (Amabile, 2018). Learning the skills of creativity is much the same as learning the functioning of any discipline - it necessitates one to constantly train the mind to be and think creatively, as well as to form and integrate one's self within a supportive environment (Amabile & Pratt, 2016; Amabile, 2018).

In order for technological advancements and creative behaviour to be present within the workplace, there must be an environment which cultivates creativity (Shalley & Gilson, 2017). With organisations striving to be successful and sustainable, it is important to consider how creativity contributes positively to the outcome of this success (Doppelt, 2017; Schaltegger et al., 2017). As defined and outlined above, creativity and innovation are two separate concepts which when used together allow for creative thought to then become usable innovative solutions. By emphasising the importance of creativity within organisations, the adaption to global technological advancements may become easier (Shalley & Gilson, 2017). Managing and promoting creativity can allow for not only the organization to benefit from the success of new ideas and strategies being developed; employees will also benefit through having working environments where they can engage in creative thought and express their originality (Amabile, 2018; Amabile & Pratt, 2016).

People are slowly moving away from the idea that there are certain people who have creativity innate within them and that they are a minority who have mastered the talent of creativity (Rosaldo et al., 2018). Due to the fact that creativity is deemed a trainable skill, individuals should build their self-assurance with their creative capacities (Unsworth, 2018). With the knowledge that creativity can be trained it is ideal to consider what environment may best fit the cultivation of creativity and the role of the leader and organization in achieving this. Amidst leaders within businesses currently, a significant asset to ensuring success is when the leaders choose to create and develop a conducive culture for creative behaviour (Reiter-Palmon & Kaufman, 2018). Having organised structures in place which promote rigidity within the workplace hinders creativity and creative behaviour within the workplace (Reiter-Palmon & Kaufman, 2018). The onus is thus on individuals within leadership positions to foster these desirable traits within the corporate surroundings (Reiter-Palmon & Kaufman, 2018). Creativity

can be viewed through the likes of one being inventive, having clear visions, being original, and using all available resources to accomplish a task or improve it (Amabile, 2018). Creative behaviour may also be exhibited through giving oneself the time to step away from the problem and allowing space and time to reflect to find a solution (Amabile, 2018). There is a lot of strategic thought which goes into identifying a problem and creatively engaging in finding a solution, as analysing risks is very important within standard business practice (Bowers & Khorakian, 2014).

As mentioned above, creativity is not only a skill which is beneficial for the success and sustainability of organisations, it is also one which allows for employees to be engaged deeply within the strategic thought of their work and developing through it. It had also been outlined that the concept of innovation aids in the formulation and implementation of creative ideas. Through this understanding, it is also important to note that there are different skills that can be obtained within the innovative atmosphere which help to guide the process of innovation in the workplace. Dyer et al. (2019) writes about there being what they call an innovator's DNA - in essence this DNA is used in order to control the "five skills of disruptive innovators".

The first skill Dyer et al. (2019) write about is that of associating, the action of linking different factors together such as questions, notions which come from areas which do not seem connected, and the possible problems which may arise. The second skill of disruptive innovators is questioning - this is about not taking things just as they are, but contesting normative knowledge and finding out the status of a situation (Dyer et al., 2019). The third skill is the skill of observation. Dyer et al. (2019) mention that disruptive innovators should engage in intense examination of the conduct of clients, contractors, and even the rivals of the organisation, in order to figure out original ways of actioning processes. The fourth skill is networking - this is done through connecting with different people who possess various notions and creative viewpoints within their specific industries (Dyer et al., 2019). The fifth and last skill is that of experimenting. This action is completed by building collaborative practices within organisations and bringing about unconventional conversation in order to see what understandings are present (Dyer et al., 2019).

Creative leadership

In the late 1950's, the concept of 'creative leadership' was initially written about and the term began to be employed in the specific context of organisations and organisational studies (Selznick, 1984). Since the inception of the term creative leadership, there has been steady development seen in relation to research regarding this topic (Mainemelis et al., 2015; Nayak, 2008). Creative and innovative leadership specifically have been at the forefront of these research developments and there have been many significant contributions to the area (Larsson & Vinberg, 2010; Mainemelis et al., 2015). As the dimensions of creative leadership have grown, it has been noted that it is more useful now than ever before and it is seen as important in the progression of individuals and for their organisations (Dinh et al., 2014).

Creative leadership is a form of leadership which is premised on the notion of employing innovation and innovative ideas in order to develop rational concepts and successful strategy (Mumford et al., 2002). The leaders who use this specific form of leadership tend to enact it by developing environments which allow for creative behaviour and by encouraging employee creativity and innovation (Gong et al., 2009; Mainemelis et al., 2015). These environments which are created are also known as supportive environments and valuable contributing spaces (Gong et al., 2009; Martins & Terblanche, 2003). Ball (2014) proposes that there are five main competencies within creative leadership; these are: applying an explorative outlook, envisioning an improved future, conducting work with passion and purpose, composing creative groups, and pushing for breakthrough transformation.

Through defining creative leadership, it is important to also understand how creative leadership engages within the work environment as well as the development of creative leadership and the ability to encapsulate transformation within any industry (Al Harbi et al., 2019; Taylor et al., 2019). Randel and Jaussi (2019) mention that creative leadership can be seen as both an action and a novel view. Creative leadership is seen to be developed and understood through advanced and new notions, which initially come from the common drive to refine the world of work using innovative developments (Randel & Jaussi, 2019). Dovey et al. (2017) write about individuals who show creative leadership traits. In essence, it can be understood that people who use creative leadership in their work environments implement strategies of success by creating a conducive work environment that encourages creative thinking as well as goal-

oriented business. Creative leadership is seen to involve engaging well with transformation within industry, whilst also looking out for prospective chances to improve processes in the organisation (Taylor et al., 2019).

As creative leadership is implemented in organisations, there should be notes made as to what this transformative form of leadership allows for as well as what it may create. Puccio et al. (2017) mention that creative leadership reveres desired visions and opens up the platform for people to be brave and communicative. Creative leadership is a form of leadership which moves past the concern and satisfaction solely for the self (Randel & Jaussi, 2019). Creative leaders tend to be a lot more giving of their time and knowledge transference; this drive is embedded within the practical ideals of the individual (Dovey et al., 2017). When engaging with the skill of creative leadership, innovative approaches are what give these actions a measurable ideation for success (Taylor et al., 2019). Engagement with creative leadership enables employees to become further motivated and driven to engage themselves towards creating worthwhile interactions with their work (Taylor et al., 2019). The collective of the leader and the followers allows for the organization to meet targets in relation to contributing towards employees, the organization, and the community as a whole (Taylor et al., 2019).

In order to overcome the hurdles of rapid technological advancement, it is important for leaders to approach these situations directly with courageous and creative resolutions (Reiter-Palmon & Kaufman, 2018). The development of these requires creative leaders to close the divide between environments which are already existent and those that are cultivated (Reiter-Palmon & Kaufman, 2018). Creative leaders who go beyond the scope and understanding of their designated tasks usually confront the difficulties of being creative in a leadership role, which is experienced worldwide (Reiter-Palmon & Kaufman, 2018). The tactics used to implement solutions require specific and thoughtful information about the backgrounds, requirements, and cultural environment of the organization (Reiter-Palmon & Kaufman, 2018). Overall, what is seen is that creative leaders have a requirement to understand the organisation well and how it may relate to different challenges and advancements within national and global spheres. The creative and innovative strategies and solutions developed to overcome these

challenges need to take into consideration the background, organisational culture, and overall needs of the business and a clear understanding of these is thus required.

The skill of creativity within leadership is imperative within any organization for the sake of their existence and success within the business world, especially given the rapid change and evolution of cultural environments which are present currently (Randel & Jaussi, 2019). When creative leaders shift towards achieving goals set out from a standpoint of being more innovative and creative, they tend to obtain the capability to achieve these goals much more simply (Randel & Jaussi, 2019). This is because creative thinking allows for leaders to engage in diverse thought around attaining the goal and the best possible way to achieve it (Agbor, 2008). The uniqueness of a creative leader is shown specifically through how well they are able to identify different ways to meet their targets (Puccio et al., 2017; Randel & Jaussi, 2019). As a creative leader, an individual must possess the capability to draw out an estimated guideline of how they would meet goals, solve problems, and build transformative areas of success which other leaders may not notice or be able to achieve (Dovey et al., 2017).

Creative leadership not only requires solving practical challenges experienced within the working environment, it also requires enabling employees to have positive experiences (Zhou & George, 2003). The embodiment of creativity should not stop at the level of leaders being creative; this should filter through to employees by cultivating good working relationships and encouraging creative collaboration (Kim et al., 2014). Due to creative leaders approaching situations in more creative and innovative ways, they tend to recommend that employees should always think about different and new ideas (Taylor et al., 2019). This includes following their personal creative viewpoints instead of just following ideas fed from the top level of the organisation (Taylor et al., 2019). It should be considered that most employees would not always have the same ideologies and information sets as their supervising teams (Puccio et al., 2017). Therefore, by involving employees in implementing strategies more creatively, there would be different opportunities to view obstacles or even creative notions from a unique lens, and to develop knowledge to move from obstacles to solutions (Dovey et al., 2017).

In order to succeed, an organisation has to ensure that they develop, adjust, and make a specific plan to achieve success (Randel & Jaussi, 2019). The success cultivated from creative

leaders is generally derived from the fact that these leaders welcome contested and disliked opinions (Randel & Jaussi, 2019). The contested viewpoints give rise to innovative and stimulating variations of processes to aid the organisation to succeed and develop (Randel & Jaussi, 2019). When fostering and implementing creative leadership, there are multiple different instances presented which would assist with changing traditional, rigid mentalities around leadership (Taylor et al., 2019). The assistance specifically comes from putting together non-traditional practices and concepts which involve both individual people as well as larger teams within the organisation (Puccio et al., 2017; Taylor et al., 2019). In essence creative leadership provides the opportunity for hindering structures to be eradicated and for employees to be brought into the work dynamics of an organisation more through creativity and innovation.

As a creative leader, it is imperative that there is an equally creative work environment that enables creative and innovative thought and practices. This in turn allows for a working environment that caters to diverse working populations (Farndale et al., 2015). Apart from the fact that creativity and creative leadership enhance the chances of organisations being successful, an outcome which is of utmost significance for an active leader is the nurturing of a healthy organisational environment (Taylor et al., 2019). According to Hannum et al. (2007), there are different leadership strategies that can be referred to as leadership building strategies within the creative sphere and that aid in cultivating a healthy organisational environment. These strategies are things such as trusting reliable employees, fostering different thinking through leadership, ongoing learning and knowledge production, considering past events, and making time to further grow creative skills (Hannum et al., 2007). In addition to these more common strategies, it is possible that leaders seek support from coaches or mentors and spend downtime with fellow colleagues as this is important to stay focused and ensure success as a creative leader in a successful organization (Hannum et al., 2007).

Characteristics of a creative leader

Creative leaders are seen as promoting conducive environments for the people around them to be able to show their creativity as well as motivating these creative behaviours (Puccio et al., 2011; Rickards & Moger, 2000). These conducive environments tend to allow for obstacles

to be handled with more ease, improved priorities to be set, and different thoughts and practices to be revealed through new encounters of creativity (Puccio et al., 2011). A creative leader encourages those around them to concentrate on finding progressive ways to meet setbacks and to deal with these directly (Mainemelis et al., 2015). These leaders develop to become advisors or trainers in the process of resolving difficulties instead of just relaying instructions and commands or completing tasks by themselves (Mainemelis et al., 2015).

Creative leaders generally give those working under them an abundance of freedom and the right to make tasks their own, and they also help people reach their own ambitions and goals (Mainemelis et al., 2015). In order to help develop creative thinking in others, creative leaders tend to rely on certain forms of support. This includes both social and psychological factors which are important as they allow for the creation of creative thinking as well as its sustainability (Hunter et al., 2011; Mainemelis et al., 2015). Many creative leadership characteristics do not coincide perfectly with the general management styles which most organizations use, however these characteristics and skills can be transferred (Mainemelis et al., 2015; Sternberg, 2007).

Rickards and Moger (2017) propose that there are four features that adequately capture the essential characteristics of creative leadership; they developed these using practical observation. The first feature is that of a value set which is known as the mutuality principle; this principle in essence refers to the fact that leaders who are deemed as creative leaders have a similar belief system. The underlying belief system held by creative leaders which encompasses the mutuality principle is that of a win-win relationship; it is mentioned that creative leaders always strive towards this mutually beneficial relationship (Rickards & Moger, 2017). The second feature is the characteristic of having both an empowering and motivating leadership style (Rickards & Moger, 2017). An empowering leadership style is one in which the leader empowers their followers to want to do more and to have the desire to take on more responsibility (Solomon & Steyn, 2017). This form of leadership is seen as one which is more transformative in nature (Solomon & Steyn, 2017). The third feature of creative leadership as stated by Rickards and Moger (2017) is that of task-based actions. Creative leaders are seen to initiate and implement various strategies and techniques in relation to their team members or followers in order to motivate and encourage them to perform through tactical work by learning about different problems and solving these (Rickards & Moger, 2017). The fourth feature of

creative leadership is related to aligning the individual and the team. The aligning of the individuals and the team is done with specific regard to the needs of the individual and the responsibilities and relevant tasks of the team (Rickards & Moger, 2017).

Sohmen (2015) proposes that creative leaders who are seen as effective tend to continuously develop certain features within themselves. These features include: considering diverse cultures, personal and group inspirations, social and intrapersonal abilities, creativity at different stages, styles and observations of leadership, communication types, listening capability, decision-making abilities, ability to manage change, and individual morals and values. These features fit with the creative leadership contexts presented in the Mainemelis et al. (2015) creative leadership model. According to Mainemelis et al. (2015), creative leadership can be used within three main contexts, namely facilitating creativity, integrating creative contributions which are multidimensional, and directing visions of creativity.

Facilitating is one of the contexts of creative leadership that is discussed by Mainemelis et al., (2015). People who use creative leadership generally promote creation as a primary task for employees and individuals as a form of support – this, in turn, tends to influence creative development and contributes to every step within the creative progression of the employee or individual (Mainemelis et al., 2015). Within the dimension of facilitating, creative leaders tend to premise their actions of leadership in a manner which promotes the individual's chances of developing new ideas themselves. Creative leaders are therefore viewed as facilitators and, in many instances, they act in a way that grows other peoples' creative nature and creative behaviour (Mainemelis et al., 2015). This can provide individuals with opportunities to generate new notions and enables them to display their own creative behaviours freely (Mainemelis et al., 2015). Facilitating itself, within the context of organisational creativity, allows every individual to be brought into the process and creative behaviour becomes more common for all individuals due to the creative leader. It is also known that creativity and a creative environment is built upon the creative leader involving every individual within the creative process and implementing tasks that allow for this in different forms and stages of work (Mainemelis et al., 2015).

Directing is the second context in which creative leadership is utilised (Mainemelis et al., 2015). Individuals who implement a creative leadership style are usually the main originators of directing and promote their vision of creativity through working closely with everyone else

within their environments and providing positive contributions and encouragement (Mainemelis et al., 2015). Within directing, the leader is seen as critical in ensuring that creativity and creative behaviour occur (Mainemelis et al., 2015; Mumford et al., 2002). It is also important to note that many creative leaders are seen as primarily responsible for providing assistance to ensure that creative environments are filled with creative behaviours. Strong creative leaders therefore tend to show higher capacities for motivating others and skills in improving levels of collaboration and contribution (Mainemelis et al., 2015).

Integrating is the third context in which creative leadership is utilised (Mainemelis et al., 2015). Integration is a process in which certain actions are taken in order to involve others or even meld multiple ideas and notions together (Basadur, 2004; Roffe, 1999). Integration is the aspect of creative leadership which primarily emphasises the specific creative leader's capability to combine, incorporate, and unify their own personal ideas with a multitude of creative ideas from other employees and individuals (Mainemelis et al., 2015). In relation to directing and facilitating, a comparison can be made that there is much more stability in integration and a sense of balance can be established. Mainemelis et al. (2015) state that this balance occurs between the proportions of the leader's and follower's creativity and their individual contributions within the integrating setting. Within the integrating context, there are many positives as it is common for all individuals to gain deserved recognition for their personal contributions (Mainemelis et al., 2015). In order to consider creative leadership successful within this specific setting, the leader has to be capable of bringing other individuals' creative ideas together (Mainemelis et al., 2015).

Certain traits and behaviours are seen as being associated with good creative leadership – these include competencies, behaviours, and personal qualities (Mainemelis et al., 2015). The competencies of a good creative leader are having expertise in the field, being able to think creatively, being able to manage creative processes effectively, being aware of and acknowledging complexity, and being emotionally intelligent (Mainemelis et al., 2015). The behaviours of a good creative leader are offering support, assigning goals, providing effective monitoring, evaluation, and feedback, encouraging play, empowering employees, providing ethical and authentic leadership, and building networks (Mainemelis et al., 2015). A good creative leader will even possess relational and transformational skills which tend to focus on

building strong relationships with employees (i.e. high-quality leader-member exchange), providing transformation leadership, and encouraging experimentation. It is often wondered what the personal qualities of a creative leader are, because these qualities are viewed as determining how good a creative leader is (Mainemelis et al., 2015). The personal qualities of a good creative leader are being intelligent, being wise, having creative vision, having good communication skills, being involved and motivated, being able to inspire, being charismatic, being flexible, and being able to improvise (Mainemelis et al., 2015).

Factors that promote or inhibit creative leadership

When considering creative leadership, it is important to consider that there are factors which can either promote creative leadership or inhibit it as a whole. In order for there to be creative leadership present, Moussa et al. (2018) state that there is a need for understanding workplace innovation. Moussa et al. (2018) break down factors of inhibiting and promoting creative leadership into three parts; namely barriers, leadership behaviour/skills, and environmental/climate issues; these are shown in Figure 1 below. Leadership behaviour/ skills involve immense amounts of communication, debates, and deliberations, which ultimately promote creative leadership due to the healthy relationships and environments formed (Moussa et al., 2018). When individuals exhibit interpersonal skills and consideration for the group's wellbeing, this builds factors of reliability and trust which help to foster creative leadership as it builds a safe space for expression (Moussa et al., 2018). As most organisations previously adopted the understanding that level of importance and power came structured within a hierarchical fashion, it is important to note that senior management still has a dominant influence in how creativity and creative leadership can be implemented in organisations (Puccio et al., 2017).

There is further substantiation of there being merit to creativity when success arises, in response to senior managers who are willing to explore innovative ideas and developed forms of working (Puccio et al., 2017). By exhibiting courage within organisations, creative leadership can be present through allowing for novel ideas to appear from debates and challenges around normative knowledge bases (Moussa et al., 2018). Creative leadership can also be fostered and promoted by creative leaders who motivate employees to move past obsolete strategies and to

move towards encompassing balanced risk-taking into everyday tasks (García-Granero et al., 2015; Moussa et al., 2018). Creative leadership can further be encouraged through building effective understandings between the newer and older generations within the working environment, as well as through self-awareness (Espinoza & Ukleja, 2016; Moussa et al., 2018). In addition, there are certain physical conditions which may either promote or inhibit creative leadership. If people come into a work environment where things are calm and conducive for them to think properly, they are able to be more creative (Moussa et al., 2018; Plambech & Van Den Bosch, 2015). Peoples' ability to exhibit creative leadership becomes hindered in environments where they are stagnant, highly stressed, or even restricted exclusively from producing original thought (Moussa et al., 2018).

Apart from the factors may allow for creative leadership to be present in the workplace, there are also factors which may inhibit creative behaviour and thus creative leadership in the workplace. Moussa et al. (2018) wrote of the inhibiting factors of creative leadership as barriers. One of the barriers mentioned is that of a lack of managing conflict; conflict left unresolved can create hostility thus diminishing the ability to be creative (Moussa et al., 2018). Another important point made by Moussa et al. (2018) is that of resistance to change. Considering what has been previously mentioned about the rapid change of the economy and the communities due to the fourth industrial revolution and technological advancements, one needs to be adaptable and flexible to succeed. This change can be navigated well by using innovative strategies and thinking beyond the traditional rigid task sets, which forms part of creative leadership.

As mentioned above there is the possibility of creative leadership being either encouraged or hindered within the workplace. Kremer et al. (2019) write about the best practices which could promote employee creativity. As this is discussed it is important to keep in mind that the presence of these following actions means that there is a positive drive and promotion for creative leadership and the absence of these actions could imply that creative leadership is inhibited. When management or the leadership within organisations begin to allow freedom and independence for their employees in everyday work, then employees feel more engaged through challenges, begin to develop transparent tactical goals and team structures for support, and start to exhibit a wide range of skills and viewpoints (Breevaart et al., 2015; Kremer et al., 2019).

Freedom within the workplace relates to contemplating what tasks one has to do and the manner in which to do it for oneself - this gives the employee an embedded sense of autonomy related to their tasks (Breevaart et al., 2015; Kremer et al., 2019; Saragih, 2015). In order for employees to feel valued and show creative potential, they would need to engage within certain levels of challenging work, which allows them to feel as if their projects are important and pushes them to work hard (Bhuvanaiah & Raya, 2014; Kremer et al., 2019).

As creativity and creative leadership skills can be developed, it is important for leaders to provide employees with adequate encouragement to add value to the organization, complete successful projects, and allow them to feel more confident in their areas of work (Bhuvanaiah & Raya, 2014; Kremer et al., 2019). Further to this level of support, it is also feasible for there to be support coming from the teams in which employees work; this promotes creativity as there is diversity within teams and innovative conversations can be had due to different mindsets. This also helps to build employees' trust between each other and with the leader (Kremer et al., 2019; Phong et al., 2018; Yasir et al., 2016). Another big factor to consider with regards to promoting creative leadership is the organisation's involvement as a whole in relation to creativity and innovation. Organisations are able to encourage employees to be creative by fostering and promoting company cultures of creativity; these cultures revolve around reasonable and beneficial considerations of ideas (Ali Taha et al., 2016; Kremer et al., 2019).

Ensuring that employees are creative and exhibit creative behaviours can be done through providing incentives and acknowledgement for creativity in the workplace (Charness & Grieco, 2019; Kremer et al., 2019). In addition to this, there can be strategies put in place specifically for the development of innovative idea generation, for example, this can be done through having weekly innovation sessions where team members can discuss all their ideas openly and without any judgment (Kremer et al., 2019). Kremer et al. (2019) also mention that aside from leader and organisational support, there also needs to be adequate resources as well as no limits to the appropriate resources provided in order for employees to fulfil their tasks creatively. These resources could be in terms of knowledge bases, finances, and even facilities. In addition to all of this, it is also imperative to consider the amount of workload pressure that employees have.

Creative leadership can be promoted through eradicating immensely stressful time constraints for completion of tasks, removing impractical outlooks on efficiency, and removing

any form of disturbances from the work environments (Kremer et al., 2019; Tuckey et al., 2015). As stated above, these are all factors which promote creative leadership and the absence of these factors could lead to the inhibition of creative leadership within workplaces. Kremer et al. (2019) do, however, state that an organizational culture which possesses internal political problems, engages in negative talk around innovation, and is disparaging in relation to competing with each other would cause serious barriers towards creative leadership. Based on this, it would be advisable for organisations to consider what they do that both promotes and inhibits innovation and creativity as well as what they are able to do to improve innovation and creativity within their organisations.

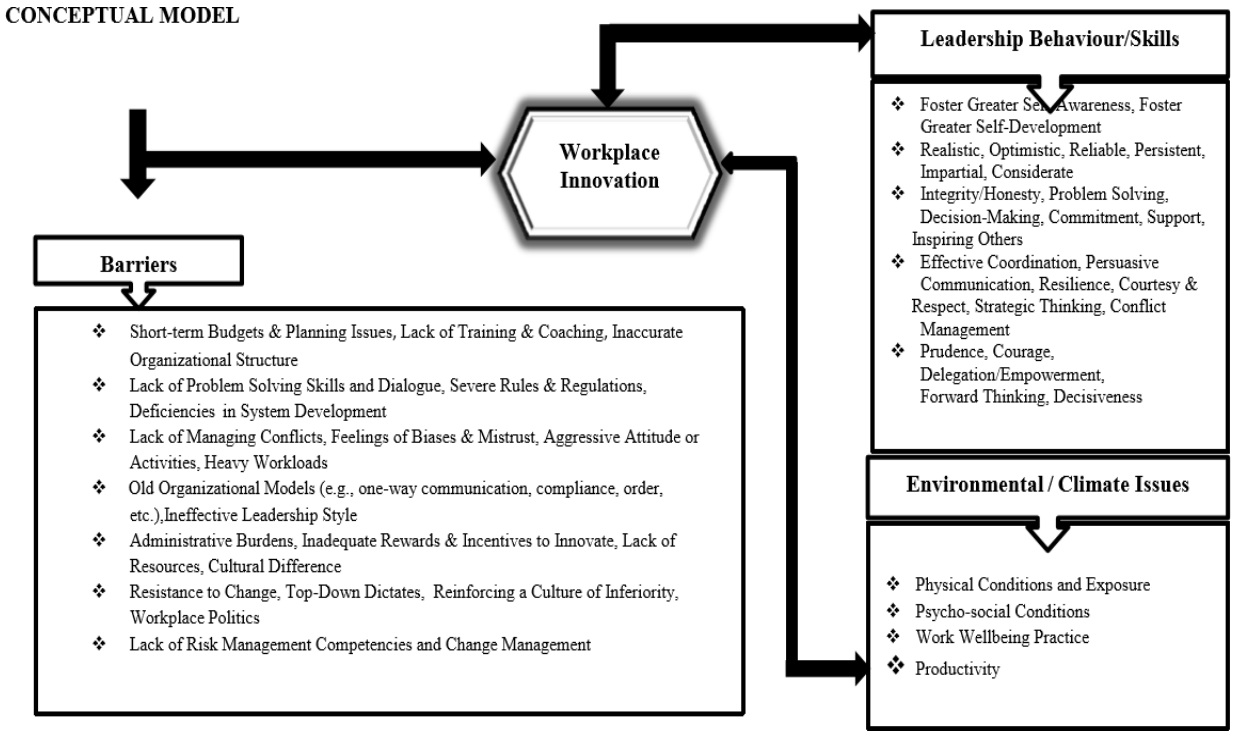


Figure 1. Conceptual model of factors which inhibit and promote workplace innovation. (Moussa et al., 2018, p. 236).

Within different workplaces there needs to be sufficient diversity in terms of employees and their individual creative behaviours (Farndale et al., 2015; Phelan & Young, 2003; Selvaraj, 2015). Due to this, it is important to consider the understanding of creativity in the workplace. Phelan and Young (2003) mention that through their research, they found that there are different creative style preferences and levels of creative confidence. The results from their research showed that the creative style preference which inclined closer towards the innovator style was positively related to creative confidence (Phelan & Young, 2003). As a whole, creativity, creative behaviour, and creative leadership positions employees and their organisations to engage in creative and innovative thought and practice. Understanding these concepts allows for both the creative leader and the employee to promote a creative and healthy working environment which is premised on diversity and inclusivity.

Research about perceptions of creative leadership in South Africa

The Mainemelis et al. (2015) model is based on a large number of previous empirical studies and brings together different strands of theory and research on the topic of creative leadership - it also highlights the different ways in which creative leadership can be defined and enacted. Although the model is very comprehensive, there appears to be very little empirical work that has focussed on how well it captures/ represents perceptions of creative leadership in the South African context or on the concept of creative leadership generally (Mainemelis et al., 2015). An anomaly to this is the research study by Mayer and Oosthuisen (2020) which had explored creative leadership of women leaders in the 21st century within a South African context.

This research study focused on gaining an understanding of the current perceptions, of what creativity meant to them and what their experience of creativity had been, amongst this sample group whom came from diverse cultural backgrounds (Mayer & Oosthuisen, 2020). The findings from the study proposed that creativity within women leaders establishes itself when they are guiding creativity within higher education institutions (Mayer & Oosthuisen, 2020). The study proposed that this had been done whilst women leaders focused on developing the creativity of other people more than when they had displayed their individual creative view within the work of employees (Mayer & Oosthuisen, 2020). This suggested that women leaders

tended to be driven to a creative leadership style which had been quite strongly influenced by socio-cultural and environmental factors which is mostly context related and is neither related to the self or ego-driven (Mayer & Oosthuisen, 2020).

Whilst the Mayer and Oosthuisen (2020) study does present vital points regarding creative leadership within the South African context, the study also places emphasis on a specific sample group and context, explicitly women leaders working within higher education institutes. Based on this, there is a requirement for further exploration of creative leaders with additional diverse categories of samples. This should be done to gather a fuller and improved understanding of how creative leadership is perceived by both employers and employees within the South African working populace and in varied fields of work. In addition to this it is imperative to gather a diversity of perspectives from individuals with key knowledge regarding creative leadership and individuals without this key knowledge; and to comprehend how creative leadership is perceived and put into practice.

The Current Study

As described above, there is in essence very minimal research that has already been completed regarding the perceptions and understandings of the theory and practice of creative leadership in the South African context. The current study therefore focused on exploring how creative leadership is defined and what qualities and skills are regarded as important for creative leaders to have in the South African context from the perspectives of employers, employees, and experts working in creative industries in South Africa – it also explored factors that are seen as promoting or inhibiting creative behaviour and whether these link to creative leadership (Mainemelis et al., 2015). Employers and employees are insiders who directly experience creative leadership therefore their perspectives can be classified as emic whereas experts have external knowledge and understanding of creative leadership and can thus provide an etic perspective (Morris et al., 1999). The study set out to add to current literature about how creative leadership is understood within the South African context and to offer an opportunity for the sample to share their opinions and perspectives regarding this progressively significant form of leadership.

Research Questions

1. What are internal marketing specialists'/strategists (emic) and external practitioners' (etic) perceptions of creative leadership?
2. What are internal marketing specialists'/strategists (emic) and external practitioners' (etic) perceptions of what it means to be a creative leader?
3. What factors are perceived as promoting creative behaviour in the workplace and how are these seen as linking to creative leadership?
4. What factors are perceived as inhibiting creative behaviour in the workplace and how are these seen as linking to creative leadership?
5. What is viewed as good creative leadership from an emic and an etic perspective?

Chapter 2
Methodology

Research design

This design for this research project was an emergent, qualitative research design (Fossey et al., 2002). Within the qualitative research process, whilst conducting research there is always the possibility that different ideas and concepts may arise (Fossey et al., 2002; Hesse-Biber & Leavy, 2010). Therefore, an emergent research design is important to consider, as it relates to the ability to adjust to emerging ideas, concepts, and findings that arise during the research process (Fossey et al., 2002; Hesse-Biber & Leavy, 2010). Throughout the research process, a reflection was done in relation to emerging elements of the data from the research study. This specific research design was deemed as suiting the study well as it looks to acquire knowledge on the social and personal perceptions of a phenomenon from the participants and to obtain their unique understandings and experiences (Fossey et al., 2002). Qualitative research is also useful as it allows for additional information to be gained on a topic which can provide detail about more difficult and sensitive concepts (Queirós et al., 2017). This research study was also phenomenological as it considered the experiences of creative leadership for the participants through their perspectives of the topic (Vagle, 2018).

This research was also based in the interpretive paradigm (Fossey et al., 2002). The interpretive paradigm is based on the understanding that the reality within society is not based on objectivity or concrete knowledge; instead it proposes that societal reality is formed around the multitude of experiences held by people (Scotland, 2012; Willis et al., 2007). Based on the understanding of this paradigm, it is noted that the collection of the research participants' understandings on the subject matter should be done (Willis et al., 2007). The study explored subjective perceptions and focussed on explaining the data in-depth – the aim was to provide a true reflection of the participants' understandings and experiences of the topic (Fossey et al., 2002). An issue in the interpretive paradigm is that the researcher's subjectivity may obscure the interpretation and understanding of the data gathered from participants - this potential issue was considered when the data was being analysed (Fossey et al., 2002). When analysing the data, I had considered the potential issue of subjectivity by verifying the responses from participants using direct quotes, in order to validate the legitimacy of my interpretation of the responses.

Within any research study, there must be consideration given to the potential strengths and limitations of the research approach (Queirós et al., 2017). As interviews were conducted for the participants, it allowed for them to explain in more detail certain concepts as well as ask clarifying questions to answer appropriately. This form of research also allows for less expensive methods to gain the information through data collection (Queirós et al., 2017). During the analysis process in qualitative research, a limitation of complexity of analysis can be noted; converting information into standardized concepts can become difficult (Queirós et al., 2017). Another limitation of qualitative research is that it is more time consuming, for example, transcribing the information from the interviews takes quite a while as well as personally meeting each candidate for the interviews (Queirós et al., 2017). It is also important to keep in mind that qualitative research is not generalizable – the findings from the study cannot be assumed to apply widely to other people (Nicholls, 2017).

Sample and sampling

Within this research study, ten individuals who engage in creative work were selected and volunteered to be interviewed. This group represented two types of perspectives – emic (individuals working in creative job roles as either an employer or an employee) and etic (individuals with expertise on the topic of creative leadership). The emic group consisted of four employees and three managers working as marketing specialists and strategists. The etic group consisted of three leadership specialists with expertise in creative leadership. All of the individuals who participated were volunteers and were over the age of 18 – there were no restrictions on the basis of gender, race, or ethnicity. Practical considerations were taken into consideration when determining the sample size for this research study, such as time constraints as well as proximity of participants, therefore the sample size did not encapsulate the full extent of exploring this topic.

The breakdown of the main characteristics of the sample shows that the sample group was quite diverse. There were ten participants who were interviewed for this research study. Participant 1 was an Indian male who is 45, his home language is English, and he is the marketing lead of a pharmaceutical company with four years of experience within this field. His

main tasks carried out as part of his role are developing and implementing marketing and sales strategies and tactics for promoted brands, training and developing marketers, managing sales force effectiveness functions, and managing data analytics functions. Participant 2 was an Indian female in her early 50's, her home language is English, and she is the managing director of a marketing company which she had founded with nine years of experience within this field. Her main tasks carried out as part of her job are leadership, management, strategy, and operational tasks.

Participant 3 was a black male who is 55, his home language is Shona, and he is the head of marketing and sales in his organisation with two-and-a-half years of experience within this field. His main tasks carried out within this role are strategy creation, strategy implementation, people development, organisational profit and loss, business development, and key opinion leaders' relationships. Participant 4 was a white female who is 60, her home language is English, and she is the head of learning and development within her organisation with eighteen months of experience within her current role. Her main tasks carried out as part of her job are strategic development, global collaboration on curriculum, and operational drive of bespoke programmes for empowerment.

Participant 5 was an Indian male who is 36, his home language is English, and he is the managing director within his organisation with three years of experience within the field of strategy. The main tasks he carries out as part of his job are managing all consulting activities, marketing within the organisation, sales function management, as well as brand and media management. Participant 6 was an Indian male who is 34, his home language is English, and he is the managing director of a training organisation with four years of experience within the field of strategy. The main tasks he carries out as part of his job are managing shareholders, company strategic directions, management of the company in achieving its goals and objectives, stakeholder engagement, and day-to-day operations.

Participant 7 was a black female who is 37, her home language is Zulu, and she is a brand manager for her organisation with three years of experience within the field of marketing. Her main tasks carried out as part of her job are sales forecasting, managing the deliverance of budget, promotional material on brands, and strategy formulation. Participant 8 was an Indian male who is 31, his home language is English, and he is a design engineer within his

organisation with thirteen years of experience within the field of strategy. The main tasks that he carries out as part of his job are mechanical and structural design, project management, AR/VR development, design office management, and staff coaching and development.

Participant 9 was an Indian female who is 55, her home language is English, and she is a leadership facilitator and coach of a training institution with thirty years of experience within the field of leadership training. Her main tasks carried out as part of her job are leadership executive development, executive coaching, executive team coaching, and leadership transformation interventions. Participant 10 was an Indian male who is 50, his home language is English, and he is a strategy executive with seven years of experience within the field of strategy. The main tasks he carries out as part of his job are developing business plans, formulating the unique service offerings of the business, and co-ordinating the implementation of the required actions.

As most of the literature is European-based, interviewing these individuals based in South Africa allowed for a more detailed understanding of creative leadership within the South African context. The sample size was viewed as appropriate as keeping the sample size small allowed the researcher to gain a more comprehensive understanding of the data and to analyse the data collected in more depth (Ritchie et al., 2013).

The sample was gathered using non-probability, purposive sampling, as well as convenience sampling (volunteers) and snowball sampling (Emerson, 2015). Email invitations were sent to individuals who met the inclusion criteria and these individuals were asked to volunteer to participate in the study. In addition, the individuals approached were asked to identify whether or not they knew of anyone else who was suitable for the study and to approach that person/ those people to ask if they would be willing to contact the researcher if they were interested and willing to participate.

Table 1

Participant Demographics

Participant	Job Role	Gender	Age	Race
Participant 1	Marketing Specialist	Male	45	Indian
Participant 2	Marketing Specialist	Female	50	Indian
Participant 3	Marketing Specialist	Male	55	Black
Participant 4	Leadership Specialist	Female	60	White
Participant 5	Strategist	Male	36	Indian
Participant 6	Leadership Specialist	Male	34	Indian
Participant 7	Strategist	Female	37	Black
Participant 8	Strategist	Male	31	Indian
Participant 9	Leadership Specialist	Female	55	Indian
Participant 10	Strategist	Male	50	Indian

Data collection

For this research study, semi-structured interviews were conducted as the method of data collection (Drever, 1995). Interviews allowed the researcher to gain a detailed account of the participant's social world and a better understanding of the participants' point of views (Ritchie et al., 2013). Within the context of interviews, the researcher becomes a co-participant in the study as the nature of an interview is conversational and the researcher becomes a developer of understanding as well (Ritchie et al., 2013). This also adds to the creation of new truths through the conversation (Ritchie et al., 2013). The researcher is also able to pick up non-verbal signs from the participant as well as their emotions and behaviours, which provides further insight (Ritchie et al., 2013). The interviews in the study further followed a semi-structured format which allowed for flexibility in asking additional questions dependent on the participants' responses (Drever, 1995). The interview schedule (please see Appendix 6) was self-developed based on existing literature and the interviews were audio-recorded.

The interview schedule included topics such as defining workplace creativity, determining what creative leadership was thought to be, and discussing qualities which were seen as important for creative leadership. The perceived importance of creative leadership in certain workspaces was looked at and the ways in which creative behaviours were thought to be encouraged or discouraged were also asked. The questions asked allowed the researcher to gauge ideas about ways in which to develop creative leadership skills and techniques to encourage creativity as well as the effectiveness of different management styles in a creative environment. Sources of inspiration in the workplace as well as perceived factors which allow for or inhibit creativity were also explored.

As the sample population for this research study included both employees and managers to gather an understanding of perspectives on creative leadership from an emic point of view and leadership specialists to gather perspectives from an etic point of view, questions were slightly tailored according to this. The questions for the leadership specialists were directed to their experiences and the literature they had come across. The interview schedule for this group therefore also included questions that looked at the perceived link between the theory and practice of creative leadership as well as questions regarding the relevance of the literature

available. The leadership specialists were further asked whether they believed creative leadership should be developed from the literature available, workplace training, or both interchangeably.

As the interviews were semi-structured, it is important to note that throughout the process of asking the interview questions there was information raised which supplemented the data (Drever, 1995). This additional information allowed for additional questions to be asked in regard to the new information provided and further insight to be gained into the topic (Kvale, 1994). An important point to note within qualitative research is that the researcher is also an instrument within the study itself, specifically the researcher is the primary instrument of interpretation (Pillow, 2003). Due to this, a reflexive journal and an audit trail were kept throughout the study in order to allow the researcher to better identify with the research process and to better understand the data (Pillow, 2003). The reflexive journal specifically was important to the research process as this allowed for credibility and transferability to be established (Pillow, 2003).

Procedure

At the start of the study, ethical clearance was obtained from the University of the Witwatersrand Human Research Ethics Committee (non-medical) (protocol number: MORG/19/004 IH - please refer to Appendix 7). Once ethical clearance was obtained, an email invitation (please see Appendix 1) was sent out to individuals identified by the researcher as fitting the criteria for the sample with a full participant information sheet attached (please see Appendix 2). These individuals were asked to volunteer to participate in the study and were also asked to identify whether or not they knew anyone else who might be suitable for the study and to approach that person/ those people to ask if they would be willing to contact the researcher if they were interested and willing to participate. This process continued until the sample was obtained.

After it was known which individuals were willing to participate, an interview place and time was determined. The setting in which each interview was conducted was quiet, private, comfortable, safe, secure, and accessible for both the researcher and the participant. The interviews lasted approximately forty-five minutes to an hour per participant. The first interview

with a participant in each group was used as a pilot interview to check that appropriate data was collected and that the interview schedule was effective (Kim, 2011). The interviews were audio-recorded once the participant provided consent for this.

As the interview process started, it was important for the researcher to introduce herself and to do her best to put the participants at ease. A hard copy of the participant information sheet (please see Appendix 2) was given to the participant along with a consent form (please see Appendix 3) and a consent for recording form (please see Appendix 4). The researcher then asked the participants to read through this information and made sure that they understood all of the information before asking them to sign the consent forms if they agreed to participate in the study. It was important that the researcher kept a copy of these forms and the participant also received a copy. The researcher then asked the participant to complete a short demographic questionnaire (please see Appendix 5) and then the actual interviews began. The recording device was switched on once the researcher asked if the participant was ready to begin and they confirmed that they were.

Throughout the interview, a good interview style was maintained. Typically, a good interview style involves using prompts to gather further information and to develop discussions and good rapport with the participant to ensure honest and full answers during the interview (Drever, 1995). Participants were made aware that if they did not understand any question that was asked, they were free to ask for the question to be repeated or even clarified. Once the interview was completed, the researcher then asked the participant if they had any questions and allowed them to give any additional comments on the subject matter that they felt was important and that might not have been raised. Participants were further reminded that they could contact the researcher once the research was concluded if they would like to obtain a brief summary of the findings or if they had any further questions. Once all interviews were complete, the audio recordings from each interview were transcribed. After all the data was transcribed, the data analysis commenced.

Ethical considerations

In order to ensure that the welfare of the participants was protected (Halai, 2006), the researcher obtained clearance for the study from the University of the Witwatersrand Human Research Ethics Committee (non-medical) (protocol number: MORG/19/004 IH - please refer to Appendix 7). Safe, secure, private, accessible, quiet, and neutral locations that were accessible to both the researcher and the participant were used for the interviews. In addition to this, there were no foreseeable risks involved in the study and no direct benefits for participating (Halai, 2006).

To ensure that there was informed consent, participants were briefed and given a detailed participant information sheet (please see Appendix 2). This participant information sheet included an explanation of the purpose of the study, the participants' rights within the study, the option of withdrawing from the study at any point, as well as information about how the data would be stored and used and confidentiality (Guillemin & Gillam, 2004). The participants were also asked to sign a consent form to participate (please see Appendix 3) and a consent form to record the interview (please see Appendix 4). The interviews only commenced once the forms have been signed and participants were able to choose whether they wished to do this or not (Halai, 2006).

The third principle that was considered in this study was confidentiality and anonymity of participants (Halai, 2006). In this study, it was not possible for participants to be anonymous to the researcher however they were assured that their identity would be kept strictly confidential and that pseudonyms would be used when the data was reported. The original recordings of the data were further stored securely and were only able to be accessed by the researcher and her supervisor, and the transcripts did not contain any identifying information for the participant.

For debriefing and feedback (Gardner, 2013), at the end of the interview the participant was provided with an opportunity to ask any questions or give any additional information they would like to. Participants were also told that if they would like feedback, they could contact the researcher for a brief summary of the findings once the study was complete. They were additionally informed that they could contact the researcher if they had any questions or would like further information, and contact details for the researcher and her supervisor as well as the Ethics Committee were given in the participant information sheet.

The last principle is protection of the data - all data collected was stored safely so as to ensure that the information obtained remained private (Abowd & Lane, 2004). For this study, the original recordings were stored in a secure location and were only be able to be accessed by the researcher. The transcripts, which did not contain any identifying information, were stored securely on a password-protected computer and were only be able to be accessed by the researcher and supervisor.

Data analysis

The data from this research study was analysed using thematic analysis, specifically Braun and Clarke's (2006) thematic analysis method. Thematic analysis involves analysing data in a manner which categorizes and codes the data into themes to understand the latent meanings of the data collected (Braun & Clark, 2006; Joffe & Yardley, 2004). Thematic analysis involves certain steps which are included within the process of analysis in order to thoroughly analyse the data (Braun & Clarke, 2006). There were six main steps within the process of thematic analysis that were followed – these steps flow into each other but were done in a systematic order.

The first step was for the researcher to familiarise herself with the data - understanding the data as well as the information in the study and literature is important (Braun & Clarke, 2006). This step consisted of initially transcribing the data, reading over it, and, in some instances, re-reading the information as well as making notes of various thoughts (Braun & Clarke, 2006). The second step was to generate initial codes by developing codes from the data gathered in the study (Braun & Clarke, 2006). All similar codes which are generated were grouped together. The third step in the analysis was searching for themes - during this step the codes that were formulated in the previous step were grouped into potential themes and all relevant data was put into the respective themes (Braun & Clarke, 2006). The fourth step was to review the data which was categorised within the previously determined themes (Braun & Clarke, 2006). During this review, the themes were checked to see if they fitted with the coded information obtained. From this, a thematic representation of the analysis was developed (Braun & Clarke, 2006). Comparisons and inferences are usually made during this step of analysis (Joffe & Yardley, 2004).

The fifth step of the analysis process was defining and naming the specific themes (Braun & Clarke, 2006). During this step, analysis was continuous in order to improve every theme that was developed. In addition, definitions for each theme were generated and names were created for each theme (Braun & Clarke, 2006). The sixth and last step was to produce the report. In this step, there was a last opportunity to analyse the information and examples that were captivating and rich (Braun & Clarke, 2006). During this specific step, the analysis of the data was related back to the research questions and the literature and understandings and interpretations of the data were concluded (Braun & Clarke, 2006). A detailed report was then produced within the results and discussion chapter of this research report, in relation to all the information gathered from the interviews.

Throughout the process of analysing the data gathered from the interviews and comparing the themes created to the literature, it was noted there were connections between these two sources of information. It was found that there were also quite a lot of commonalities with reference to the participants' responses. In addition to this, there was some new information arising around the perceived ideas of creative leadership from the participants which had not been included within the literature.

Chapter 3

Results and Discussion

Overview of the chapter

The overall aim of the study was to explore emic and etic perspectives of creative leadership; the perspectives were obtained from marketing specialists and strategists (emic perspectives) and leadership specialists (etic perspectives). Thematic analysis was used in order to find themes within the research; the results from these themes have been provided and are followed by a discussion of each theme in the chapter that follows.

Themes

A few themes materialised from the qualitative data that had been gathered from participants' responses through the interview process. The five main themes which emerged were: (1) Perceptions of creative leadership, (2) Importance of creative leadership in the workplace, (3) Factors promoting creative behaviour in the workplace, (4) Factors inhibiting creative behaviour in the workplace, and (5) Perceptions of good creative leadership.

These themes addressed the main research questions in the study and provided relevant information regarding perceptions of creative leadership in the sample. Overall, even though the participants described creative leadership differently, there were also many similarities that emerged from the responses.

Theme 1: Perceptions of creative leadership

The information for this theme was drawn from the questions in the interview schedule that related to what makes a good creative leader, what sorts of qualities one would expect to see in a creative leader, and the possibility of being a creative leader in the participants' respective work environments, as well as what creative leadership is and the development of creative leadership skills. In the interviews, all participants expressed that creative leadership is a positive form of

leadership within organisations. Most participants attributed creative leadership being present to the individual characteristics of a person however they also felt that it was mediated by the environment.

Sub-theme 1.1: Defining creative leadership

In the sample, creative leadership was spoken about in relation to what a creative leader can personally do for the people they are leading and the way in which they do it was seen as extremely important. Creative leadership was also spoken about as upholding a sense of authenticity and being oneself within an environment as well as creating spaces for employees to be able to be authentic at work. The domain of creative leadership was also spoken of as one which moves away from a managerial, hierarchical structure and towards an environment that fosters leadership within different individuals in the organization. Creative leadership was seen as moving away from convention and norms and thinking 'out of the box', as well as engaging with employees on different levels i.e. professional and personal. Participant six used an analogy to give insight into what a good creative leader looks like and mentioned that a good creative leader should be comfortable with ambiguity in order to deal with changes,

> *"…we are flying the plane as we are building it and that is a good measure of what a creative leader could and should look like, there is a great sense of ambiguity that a good leader needs to be comfortable with…"* (Participant 6).

According to Participant 4, creative leadership is when a leader helps remove obstacles for whoever reports to them, removes bureaucratic barriers within the organization, and helps employees feel as if their contributions are seen as important to the organization; this form of leadership closely considers "novel" approaches to implementing innovative solutions to processes. Participant 3 also highlighted that engaging employees is important:

> *"…the ability to understand what makes umm your work environment more conducive in order to engage, to get more engaged employees to also improve productivity, that for me is the cornerstone of what I believe creative leadership should be focusing on."* (Participant 3).

This perspective fits well with the idea of creative leadership as encouraging others to be creative and developing supportive environments and spaces for contribution (Gong et al., 2009; Mainemelis et al., 2015; Martins & Terblanche, 2003). This aspect of creative leadership was highlighted by multiple participants.

Participant 10 spoke about creative leadership being about removing traditional hierarchical functions within work environments and moving away from rigid management structures and rigid roles of employees as well as making employees feel as if they are a part of a creative, inventor situation, premised on the conceptualisation of original thought. Participant 6 spoke about creative leadership in terms of the leader specifically; creative leadership was seen as a leader who creates an environment where creativity is encouraged. Participant 9 spoke about creative leaders as controllers in terms of what they can provide for the employee and the business; this form of leadership is seen as giving opportunities to business and people to be creative. Participant 2 mentioned that within creative leadership, it is about understanding what makes people pull away or become motivated by one as a leader:

> *"the advice, the words of wisdom, the freedom to do and not to be looking over their shoulders the whole time and things that will make them want to do more, because that is what you want out of your employees, so I think if you as a leader can get people to … go beyond what they are paid to do, that would be a good example of creative leadership."* (Participant 2).

Participant 5 mentioned that because the environment in which people work is constantly changing, creative leadership involves always considering, adapting, and dealing with the environment from an internal and external point of view of the business. For Participant 7, creative leadership was about being able to inspire people, to create a culture where employees felt free to approach their leaders, and were able to have a two-way directional conversation instead of the top-down approach.

> *"…whether you're terming it creative leadership or leadership in its holistic self, it's the ability of taking people with you, in your journey, it's not about management and micro managing people and telling people how to do their job…"* (Participant 2).

Participant 9 perceived creative leadership as:

> *"… when you can identify your team and the mix of personalities in it and you can understand why it all happens and the results from there and you understand the organisation and the modes in which it operates and you can amalgamate those two things in the most beneficial way, now that is the creative part of the leadership, the actual leadership is when you understand your staff well enough on a personal and professional level, where you can identify not only the skills that make them good at what they do but the qualities that they carry within themselves coupled with the skills that make them efficient and leadership that is creative, takes that and leverages that for the greater benefit of not only the team but as the business as a whole"* (Participant 9).

This illustrates that creative leadership is about being conscious of one's employees' individual characters and what makes them who they are on both a professional and personal level. In general, this linked to what most participants spoke of in terms of understanding employees and being able to use their individual creativity in a positive way in the organisation. This also matches with literature that indicates that creative leadership is about creating a conducive environment for others to be creative and moving beyond oneself to give to others (Dovey et al., 2017; Randel & Jaussi, 2019).

Participant 2 and Participant 9 expressed what creative leadership was to them:

> *"…for me the premise of creative leadership is the leader creating a safe space for people to be creative, that is the leadership perspective of it, having the courage and bravery to be, to offer people to take the risks, so being less risk averse and being more promoting calculated risks in trying new things."* (Participant 9).

> *"…the ability of taking people with you, in your journey, it's not about management and micro managing people and telling people how to do their job, I think that is what people are there for and they are able to do it, but having that ability to take people on this journey, making them want to do things, making them feel empowered, making them feel part of the organization, that they are wanting to deliver on the objectives…"* (Participant 2).

Participant 2 mentioned factors which promote creative behaviour that are in direct alignment with Mainemelis et al. (2015). She said that freedom within the workplace and the

removal of micromanagement will allow for employees to exhibit creative behaviour. She used the term clock-watcher in relation to micromanagement. She believed that if a leader or manager gives their employees more freedom and flexibility throughout the day then they will be able to exhibit more creativity as they are happier within their work environment and not as anxious to abide by multiple tedious rules. She also believed that if the overall environment is relaxed and it is deemed as a safe space for all, then this will definitely ensure the promotion of creative behaviour in the workplace.

Whilst defining creativity, many of the participants spoke of innovation as a form of creativity and a good skill for creative leaders to have. Innovation and creativity share the role of development; new knowledge bases can be created through these (Carnevale et al., 2017). They are, however, also different in that creativity relates to conceiving new ideas and innovation builds on this process practically through change made to a particular system (Nakano & Wechsler, 2018). Participant 9 made distinction between innovation and creativity clear:

> *"…innovation is seeing and doing things differently, creativity is coming up with a new idea, innovation is the application of those creative ideas to bring more effectiveness and efficiency in our current practices, and for me that is the distinction, it is not the same and yes, it is learnt and it grows all the time."* (Participant 9).

In the literature, creative leadership and innovative leadership have been coined as two separate terms according to Larsson & Vinberg (2010) and Mainemelis et al., (2015). Despite this, seven of the participants spoke about creative leadership with reference to innovation. Their shared views discussed that being innovative ensures creative leadership as creative leadership is seen as constantly changing and coming up with new ideas and solutions to business problems and development. Seven of the ten participants shared the perception that leadership should be creative through innovation and that leaders should use creative techniques when performing daily tasks and engaging with their employees. The quote below from participant 1 gives a good summary of this perspective:

> *"I believe all leadership should be creative because no two days are the same within a particular team, no two teams are the same, no two team members are the same, so one*

has to constantly innovate, and I see the word creative as a pseudonym or a synonym for innovation, innovate in the way you interact with people, inspire people, bring out the best in people…" (Participant 1).

These perceptions are in line with Mumford et al. (2002) who state that creative leadership is a form of leadership which is premised on the notion of employing innovation and innovative ideas in order to develop. There were similarities in defining creative leadership as the ability to motivate for and promote authenticity within the working environments, specifically allowing for employees to express themselves freely creatively. Being able to understand individual personality traits and characteristics which could lead to developing the strength of the workforce was also seen as important. This matches with the points made by Kim et al. (2014) and Taylor et al. (2019) about how creative leadership should allow individual employees to be creative and develop their own ideas.

There were, however, varying opinions about how much creative freedom should be given to employees, some participants felt it was important to give employees a lot of creative freedom whilst participant 6, for example, felt that creative freedom should be guided. Participants 1 and 10 who manage large teams also mentioned that they felt as if there was a time and place for creative freedom - when strategizing, they both believed creative freedom should be encouraged but for execution they felt as if there should not be as much room for creative freedom to ensure the strategy is executed to plan.

"…now you're in execution mode, you have to be very rigid to execute, because you can't at that stage get creativity into the mix, it will affect performance if you don't separate execution and creativity…" (Participant 10)

One of the strongest subthemes that arose regarding the perception of what it means to be a creative leader was the personal characteristic of authenticity.

"So for me the first thing is authentic, the leader needs to be absolutely authentic and authenticity doesn't mean this is who I am, take me or leave me, authenticity is the ability to be flexible and adaptable and that distinction of authenticity would for one create a space for people to regard creativity as meaningful and purposeful and not that creativity has to be, because we are living in a world where it is a big buzz word, but how do we

bring meaning and purpose to creativity which allows others to be inspired, to bring their new ideas, so one is authenticity…" (Participant 9).

According to participant 1 and participant 2, being a caring and understanding person is very important in terms of being a creative leader; they both believed that by investing time and energy in getting to know staff better on a personal level, a leader will genuinely be able to get the most productive and efficient work out of them. Participant 8 also spoke about the importance of getting to know staff, however further spoke about understanding oneself first as an individual and as a leader before being able to understand employees. Participant 3 also indicated that being a creative leader is when the leader is actively engaged and shows their employees they are working with them:

"…a leader who is engaged, engaged in the sense that they don't wait for the outcomes, they are part of the process to produce the outcomes, so in other words they are walking the walk with their people, because if they do that your people know you are with them every step of the way, every time they look they see you and that becomes motivational and they are not seeing you because you want to look for fault but because you are saying if there is anything they need to decide on you are saying bring it on…" (Participant 3).

This matches with the idea of creative leadership as both facilitative and engaging (Mainemelis et al., 2015; Taylor et al., 2019). Mainemelis et al. (2015) state that creative leaders promote individuals creating new ideas and being creative when planning.

Most participants felt as if the environment within which they work had a strong impact on their abilities to be a creative leader. Participant 5 emphasized that creative leadership is the environment worked in and the leader's cognizance of the environment:

"I think creative leadership is looking at your environment, your environment is changing all the time, there are so many external factors even internal factors that change the business, umm environment that you as a leader need to be adapt to, looking at economic and social situations and dealing with that." (Participant 5).

Mainemelis et al. (2015) mention that as a creative leader, a very important aspect to consider is the environment in which one works. The degree to which there is freedom within organisations as well as opportunities for employees to make the tasks their own will make a significant difference to the level of creativity shown (Mainemelis et al., 2015). Participant 5 and participant 7 perceived being a creative leader as being approachable. Participant 9 and participant 10 both mentioned that they felt a creative leader should be adaptable and flexible:

> *"…adaptability and flexibility and the one is to have meaning and purpose and to be able to inspire others, and the whole domain of being people focused in creativity, so when we focus on people in being creative, we encourage them to take time to think, so creative thinking environments, having the guts to say take time off to think…"* (Participant 9).

Mainemelis et al. (2015) state that one of the personal qualities of a good creative leader is flexibility. As a marketing manager within his organization, participant 1 believed that his management style aligns with that of a creative leader. He stated that in order for him to be a creative leader in his organisation and work, he has to set high standards whilst also being very hands-on with his employees and helping them achieve creativity and produce innovation in their everyday tasks. Participant 6 shared similar sentiments of needing to set high standards as well as guiding his employees in a good creative direction where their efforts can be used in a conducive way. Participant 6 also believed that as a creative leader he needs to be adaptive but still compliance-focused in order to ensure ethical practices in his everyday work:

> *"…adaptive, my management style is, umm because I deal a lot with compliance, in terms of regulation, there are certain things that need to be done when I am consulting with a client that is not negotiable, however we do have other alternatives and solutions that we can pitch depending on the client's needs…" (Participant 6).*

Participant 10 is a strategist and owner of his own company; he described himself as a "work in progress" when it comes to creative leadership as it speaks to adaptability. He believed that due to the environment changing so rapidly, his role as a creative leader needed to be ever-changing. He also mentioned maintaining set structures for execution procedures, but very free-flowing, open-door strategies for planning stages. No other participant had made mention of creative leadership being a skill that is ever-changing specifically, however mention was made of

adaptability being an important aspect of creative leadership; this is also mentioned in the literature (Mainemelis et al., 2015; Reiter-Palmon & Kaufman, 2018).

Sub-theme 1.2: Developing/ improving creative leadership skills

In terms of how creative leadership skills can be developed, participant 2 mentioned that they do not believe that workshops and training will help develop creative leaders as they need specified training through mentorship and coaching. Participant 4, participant 5, and participant 9 perceived developing creative leadership as best done by placing leaders in practical environments to learn leadership skills, for example, in creative sessions which allow for collaboration and team work on building skills. This aligns with literature that indicates that exposing leaders to different creative environments and allowing them to express themselves creatively in a practical way allows for creative skills to be generated (Mainemelis et al., 2015). Participant 8 spoke of developing creative leadership in terms of the human element and not just technical training, providing creative leaders with self-mastery courses, and incorporating social training to be able to understand employees better. Participant 9 felt that developing creative leadership and the skills within this domain was best done through trial-and-error.

Participant 4 and participant 8 both mentioned that emotional intelligence is important in the development of creative leadership. Sohmen (2015) states that developing social and intrapersonal abilities are of extreme importance for this form of leadership as well. Participant 2 mentioned that creative leadership should be ingrained within every organisation's work culture, however also noted that it is very much dependent on each person within the organisation to exhibit creative leadership. Participant 3, participant 10, and participant 4 all made mention of continuous learning as being a very important aspect for the perceived growth of creative leadership. Participant 3 also spoke about creative leadership skills being developed through cross-functional work and not necessarily through the academic route:

> *"…Until our leadership is trained to understand the changes in the environment then our engagement with employees' sort of stays backward and therefore we are here but we aredoing things in the past and it becomes irrelevant and it is not fulfilling, in constant training for leaders and employees themselves, and training doesn't always mean you*

have to go to school and get a degree or diploma, that opens your mind up but even within the context of your organisation, the ability to juggle various functional areas and understand the dynamics and what is happening in each functional area sort of equips you to understand what your colleagues are going through so if there any issue that comes up, you can relate to it and the challenges that they are facing, that makes you more open to wanting to assist and learn more…" (Participant 3).

When asked, all of the leadership specialists expressed that they believed creative leadership should be developed using both theory from the available literature and workplace training. There were varying views, however, regarding whether the current theory on creative leadership links well to the practice of creative leadership. The leadership specialists noted that there are good theoretical groundings for creative leadership present in the literature, however they also felt as if it is becoming outdated quickly due to how rapidly change is occurring within the economy and especially in relation to the fourth industrial revolution and technological advancements:

"…a certain amount of theory I would imagine will always remain relevant, but I am very cautious when they say the traditional higher education qualification… is not going to be that important, just teaching people skill sets and helping them develop capabilities to help them manage those skill sets better and one of them happens to be leadership, then yes for sure, but the heavy academics, I don't see much of a future for that honestly." (Participant 4)

Overall, most of the participants felt that developing as a creative leader was dependent on gaining practical experience and that the skills for this form of leadership developed over time.

Theme 2: Importance of creative leadership in the workplace

All ten participants expressed that they felt creative leadership was important within their specific field of work and all of the leadership specialists echoed these sentiments for all organisations and work environments.

"Oh I think it's extremely important, you know I am a senior manager in my organization and I have lots of middle managers under me , I manage quite a large team and I manage quite a diverse team, diverse in terms of their function…It is all different situations, different structures, I think what I try and do more is let people see the vision of what is trying to be achieved and then help them see their role and how they can contribute to realizing that vision". (Participant 1)

When the participants were asked how important they think creative leadership is generally, most expressed that they felt it was extremely important. Participant 1 mentioned that they believe it is very important because the creative leader in essence influences the workforce and it could be the difference between happy, motivated staff and unhappy, unmotivated staff. Participant 3 felt that without creative leadership there would be a lack of value and inspiration, which in turn would drive employees away to different organisations to seek that fulfilment, leading to high staff turnover and poor adaptation:

"I think it is critical actually, it is very important and the reason why I say so is if your employees don't feel the value and the inspiration, you are putting them in a position where they will literally be there in transit to go somewhere else, and as that happens there is no continuity in the organisation, so you keep having new people in and you socialise them into your culture which takes a lot of time before they are fully productive and they go through the same cycle…" (Participant 3).

Participant 3 further felt that creative leadership would create a conducive culture for growth that is "family centric" yet still productive. This perception from participant 3 proved to be slightly different from the other participants' perspectives as he was the only one who mentioned a culture that is specifically family-centric.

Participant 1 explained the importance of creative leadership in terms of the effect it has in an organisation:

"I think it is very important because a creative leader is, you know if you are very stiff and stifled and rigged and process oriented, a very binary, black and white, your people in your organisation become that way as well, there is no creativity in just following the rules, nit that one should break the rules, but there are very different ways and different

angles to implement the rules, whilst keeping, employees motivated, staff happy and getting the best out of people." (Participant 1).

This perception fits with the view that creative leaders need to give those around them freedom to work and make tasks their own and to facilitate creativity through the type of working environment that they create (Mainemelis et al., 2015). Each participant spoke about creative leadership in very close connection with the work environment that they operate in. The participants made mention of a physical work environment being conducive for creativity and exhibiting creative leadership, as well as a psychologically safe environment for employees to express and engage in creative behaviour. The participants also made mention of the work environment having either a negative or a positive impact on creativity dependent on what is being fostered.

"…inspiring is very important, authenticity is very important and geniuses is very important, so I think as a leader within the corporate world, the important thing is to have the right balance for productivity and for your people, I think that balance is what makes the work environment very engaging and for me that is creative leadership." (Participant 3)

"…you will get somebody who will make changes, small little habit changes invariably, of how they will help somebody new into the organization and how quickly they will integrate them, or if they are working a project, how would they help create a safe psychological environment and how they will then manage expectations and understand the expectations, those are capable when people are placed in very creative environments, to learn all of these theoretical environments of creative leadership." (Participant 4)

"creativity…it could be environmental as in the work and culture that is fostered within an organization or within a particular team… which then manifests within people bringing out the best part in themselves when it comes to things like coming up with ideas for tactics that support a particular strategy…" (Participant 1)

Gong et al. (2009) and Mainemelis et al. (2015) mention that creative leadership is usually enacted by developing environments which allow for creative behaviour and encouraging

employee creativity and innovation. Randel and Jaussi (2019) also highlight the importance of employees' work environments for nurturing creativity and fostering a conducive space for creative leadership.

Participant 7 and participant 8 both mentioned the importance of creative leadership in terms of the fourth industrial revolution; they felt that creative leadership is essential for organisational success by allowing for the redirection of the conventional to the new age of digitalisation. Participant 8 and participant 10 both spoke of creative leadership being extremely important in the workplace from the perspective of the digital era and technology advancements:

> *"Extremely important, especially now, like I said, because at the moment there is a transition in business practice from conventional to new age which is digital, you see it affecting the business landscape drastically because technology is changing the way we do things and it is challenging us to think about business and to practice business in a different way which has become critical in order to survive…"* (Participant 8).

Participant 5 mentioned that they felt creative leadership is very important in order to adapt to the changing environment and to shift the business forward. Ball (2014) states that there are five main competencies within the sphere of creative leadership, one of which is envisioning an improved future.

Participant 6 stated that they believe that creative leadership is very important because it gives employees and the organization a competitive advantage as the modern business world thrives on creativity. Participant 9 regarded creative leadership as necessary due to the economic status of the country, attributing creative leadership as a mediator of the "volatility" and "uncertainty", as it would change current business practices in an upward direction. Participant 10 mentioned that due to the rapid change in technologies and methodologies of work, creative leadership is essential as it brings in a human element of uniqueness to move away from repetitive tasks. These points match with those put forward by Randel and Jaussi (2019) and Taylor et al. (2019) about the importance of creative leadership for organisational success.

Participant 8 perceived creative leadership as being a leadership style in which the leader takes cognizance of their employees and using their skills to benefit teams and businesses as a whole:

> *"…creative leadership is when you can identify your team and the mix of personalities in it and you can understand why it all happens and the results from there and you understand the organisation and the modes in which it operates and you can amalgamate those two things in the most beneficial way, now that is the creative part of the leadership, the actual leadership is when you understand your staff well enough on a personal and professional level, where you can identify not only the skills that make them good at what they do but the qualities that they carry within themselves coupled with the skills that make them efficient and leadership that is creative, takes that and leverages that for the greater benefit of not only the team but as the business as a whole."* (Participant 8).

Theme 3: Factors promoting creative behaviour in the workplace

Creative behaviour within organisations is closely related to openness for creativity within the work environment, and leaders have a significant influence on the employees they lead in this regard (Mainemelis et al., 2015). All participants made mention of factors which promote and inhibit creative leadership within the workplace. The interviewees who were managers expressed more distinctly that being a creative leader is dependent on the environment than the other interviewees. The managers in the emic group also provided insight into what they did to motivate their employees to be creative.

The single largest factor identified by participants as promoting creativity in organisations was having a conducive environment for creativity and innovation. Participants made mention of three aspects of the environment that they felt promoted employee creativity: conducive physical work environments, the importance of psychologically safe work environments, and the value placed on creativity in the organisational environment.

In the literature, the physical environment is discussed as a way to directly promote creative behaviour, for example, Ogbeibu et al. (2018) suggest that setting up a physical environment that is colourful and that has pictures of positive imagery can facilitative creative behaviour. The nature of the environment is also important – if people come into a work environment where things are calm and conducive for them to think properly, they are able to be

more creative (Moussa et al., 2018; Plambech & Van Den Bosch, 2015). In the sample, however, this idea was only mentioned by participant 1, who related the promotion of creative behaviour directly to the physical layout of the office environment:

> *"…Certain logistic set ups, so for example open space, I really believe that when everybody works in an open space office but the manager has his own glass box that he works in, I think that, I don't like that hierarchical set up, I think that managers who delegate through influence not through authority…"* (Participant 1).

Although only participant 1 mentioned the layout of office space directly, participant 4 did mention that traditional symbols within organisations impact how people within an organisation viewed themselves. A symbol in this instance is an indicator of status or level within a hierarchy of the organization, for example, the CEO having a large office away from all the other employees which shows their position in the organisation. According to participant 4, when removing these symbols, all employees may feel more empowered to come up with new ideas and be creative as they start to feel as if they have equal value and can make an equal contribution towards the organisation's success and the rigidity of their roles will begin to dissipate:

> *"…if people understand that their contribution and how they make it happen, operational excellence is enhanced by leaders who through providing symbols of not parking in a special place, not sitting in a special place, providing boards where you can go and write and acknowledge whoever has done well or you could have speak up forums where people can stand up and say what they want without a sense of persecution, those are all very great factors that drive and the heart of them is a leader that is willing to want to ask how do I change the workplace where people remain engaged and want to stay…"* (Participant 4).

There were no other participants who directly discussed the removal of physical barriers and hierarchical structure; however, participant 7 mentioned her organisation's culture of shiftingaway from traditional leadership structures:

> "*...unbossed culture which I think is something that goes against the lines and …the unbossedculture because it is a two-way direction it is not a top down approach."*

(Participant 7).

The removal of the traditional hierarchical structure is an action which is also perceived to promote creative leadership by participant 4 and participant 10:

> *"…So in creative leadership, the idea is not to put people as was once in the industrial age where we tended to work in a hierarchical function, there was a management structure and it was very rigid… if you want to try move yourself into a space where you want the organization to be an inventor organization, let's call it the output of creativity to invent something, then you make every individual feel that that is more the box they are in, although they are in a functional task like marketing or HR, each one of them could have a unique overlap in unlocking something that they perceive would have a value add to the customers, so you want all of them to have this hat of creativity…"* (Participant 10).

> *"…there is no more hierarchical and especially within our industry, there is more of a structure of expertise in teams that work across…"* (Participant 4).

This fits with the idea of creative leaders adopting empowering and motivating leadership strategies as well as a facilitative role (Mainemelis, 2015; Rickards & Moger, 2017).

Participant 6 also had an interesting alternate view - he indicated that an integral factor which promotes creative behaviour within an organisation is the actual staff who are employed. He believed that creative behaviour comes from those who are able to think out of the box, challenge the standard procedures, and always innovate and think of better ways to do things. Interestingly he mentioned that he believes that his employees can even come up with better ways of doing things than he does if they focus on the creative element within their operative procedures; this point was not mentioned by any of the other participants.

Participant three and participant six both attributed the creation of a conducive environment for their employees to creating a sense of the organisation as a place for constant creativity and innovation. Another aspect they mentioned was communication - they believed that constant communication between leaders and employees and an open-door policy allows for them and their employees to exhibit creative behaviour.

Participant 9 mentioned the importance of creating a conducive environment for creative behaviour in terms of creating a safe psychological environment:

> *"…to the psychological safety aspect, so if someone doesn't feel safe to come up and share what they have come up with, then there is no creativity, so psychological safety is there, it allows us to learn from the mistakes, we all hear the cliché that failure is a stepping stone to success, but if we don't have that psychological safety to acknowledge that your failure does give us deeper insight into what we do, then people don't share it because they are being judged, it requires psychological safety and holding back our judgments on what the ideas could be but it also requires us to be brave enough to interrogate, by asking us good questions, umm so that we can understand why someone is introducing a new idea of seeing and doing things differently and I think it requires us to value, no matter who you are in the business and we all have equal access to coming up with new ideas, but there has to be a culture of creativity, because a creative culture, helps strategy be implemented, if we don't have that creative culture, then culture will eat strategy for breakfast, we know that."* (Participant 9)

Participant 2 mentioned that she as a leader felt that creative behaviour is promoted when she has a relationship with her clients and employees beyond just the task at hand and when she cares enough to get to know the people around her in her professional environment in a personal manner. For her, this allows for trust to be developed between her and the people that she works with which allows for creativity to come about due to a more open environment.

> *"…I think it would be creating safe spaces, I have seen sometimes you'd have people in a meeting and you would ask for suggestions and you would have the same people talking and they are sometimes people that are may have the brightest idea but they don't talk, sometimes, those settings can be threatening for people, so I would refer on more of an informal level, you carry that discussion outside of the meeting and you may get the brightest idea from someone you totally didn't expect it from, so you would find ways to engage people, and I think that helps and in an encouraging your team…"* (Participant 2).

Participant 8 also spoke about the importance of the culture within the organization, however he related it directly to the values which are set out by the organisation. He felt that if the values are in line with a creative environment and the promotion of innovation and creativity then this will allow for employees to feel more at ease when it comes to exhibiting their creativity and working in a manner that is conducive to their desired work ethic.

> *"...if you look at companies values and most importantly their mission, how they use their values to get what they need done, it will tell you a lot about the culture in the workplace and culture is very important because the culture of the workplace will dictate the employees fulfilment in their jobs, ... if they are working in an environment that supports them and encourages them and challenges them in positive ways, that is where employee fulfilment comes from, the umm ability to go to a job, to be in an environment where you are recognised for your own individuality and the environment caters to your own development, just as much as it caters to the profitability of the business or the success of your team."* (Participant 8).

Participant 10, participant 3, and participant 6 also mentioned that by creating platforms for creative spaces and engagement, creative behaviour will be promoted within organisations;

> *"...we let employees feel that there is room for conversation in the first place, so creativity comes from when you leave room for conversation and you make deliberate attempts to organize it within the DNA of your company."* (Participant 10).

> *"...with creativity in the workplace, would be allowing a platform for people to discuss ideas, where it can be generated and discussed, and once we allow that platform on an ongoing basis, it becomes part of our environment and how we do things, I would say another factor is how we look at staff, and management structures, how do we manage people in organisation, are we encouraging creativity in the organisation, that would promote creativity in the organisation."* (Participant 6).

> *"I think for me personally it would be speaking to the ability to understand what makes umm your work environment more conducive in order to engage, to get more engaged employees to also improve productivity, that for me is the cornerstone of what I believe creative leadership should be focusing on"* (Participant 3).

"…have something called an idea generating model where each person is allowed to generate ideas into a suggestion box…" (Participant 10).

Most of the participants mentioned that communication and engagement played a big role in the formation of a conducive work environment for employee creativity and felt that creative leadership requires facilitating this. The matches with the ideas that as a leader, creating a safe environment for employees to exhibit creative behaviour stems from opening up opportunity for employees to engage in conversation (Ogbeibu et al., 2018). It also requires creating a work environment in which employees have freedom to be creative in thought and execute strategies based on their creative ideas and solutions. Participants also mentioned productivity and efficiency increasing due to leaders fostering creative environments for their employees.

"I'll say creative leadership is about a leader being able to create an environment where creativity is encouraged an environment that is conducive for creativity but creativity being guided as well." (Participant 6).

"…that is where employee fulfilment comes from, the umm ability to go to a job, to be in an environment where you are recognised for your own individuality and the environment caters to your own development, just as much as it caters to the profitability of the business or the success of your team." (Participant 8).

As mentioned by Puccio et al., (2011), conducive work environments help employees deal with obstacles with more ease. These environments are also known as supportive environments and valuable contributing spaces (Gong et al., 2009; Martins & Terblanche, 2003). Most participants felt that a conducive environment for creative leadership and creativity is one that contains an element of trust between employer and employee; one where there is a removal of rigidity in terms of operative tasks and where employees are understood on a holistic level as individuals.

"[Company X] is an extremely good study, on the shop floor where [a member of the cleaning staff] came up with the idea that saved [Company X] millions of dollars, that's because they have that culture of everyone can contribute to that space and it's not only special people or specialists that need to be creative." (Participant 9)

> *"you're more empowering people as opposed to managing people, and then you actually get, you are more there as a strategic level as opposed to an operational level, so you let others do the work that they need to do, you trust, you build relationships, it's all part of the psychology of what happens in people, in the environment…"* (Participant 2)

One of the major themes that emerged from the data was therefore that creativity is facilitated when the culture of the organisation offers a safe space for creativity and innovation psychologically and actively encourages creativity – this is also reflected in the literature on creative leadership (Mainemelis et al., 2015; Puccio et al., 2011; Rickards & Moger, 2017).

Apart from conducive environments being a contributor to promoting creative leadership, cross-functional collaboration was another factor that was mentioned as promoting creativity. Cross-functional collaboration was described as being able to bring multiple elements together and creating effectiveness within a company's function. Participant 3 was the only one who mentioned this concept; he described this as being the functioning of multiple people working together as a single unit.

> *"…one needs to understand that it's about bringing all that elements together, that is what brings a company together, so the appreciation also by all individuals in the organisation that cross functional collaboration is what will get us to the top so there is need for leadership to coordinate cross functional collaboration because that is how you create one unit that works with a common purpose and because if we all focus on our functional areas, it becomes very effective company within its functions…"* (Participant 3).

Participant 8 also mentioned that because he works in an extremely rigid industry as a strategist, creative behaviours are not encouraged in his workplace. However, he mentioned that his creativity is stimulated by his colleagues and management when he engages in communication with them; this links to participant 6 focusing on communication as an important element for creative behaviour. This shows that there is an alignment to creativity and creative behaviour in the workplace when collaborative teamwork is present. This notion aligns directly with Basadur (2004) and Roffe (1999) on what is known as the integration process, which is viewed as certain actions which are taken in order to meld multiple ideas and notions together.

Theme 4: Factors inhibiting creative behaviour in the workplace

An interesting dynamic presented itself regarded the inhibition of creative behaviour. On one side of the spectrum, participants who were employees felt that this was as a direct result of either the environment or their leaders; on the other side of the spectrum, participants who were managers felt as if their greatest inhibiting factor for creative behaviour was high-pressured environments and stress being placed on them in terms of deadlines and regulations. Participant 6, who is a leadership specialist, summed up his perception of the factors that inhibit creative behaviour in the workplace well:

> *"Being very process driven, not having effective communication channels in the organisation, and not encouraging and rewarding creativity in the organisation and maybe the company that has not planned well, that doesn't do effective planning, could be in the position where that hinders creativeness in the organization…"* (Participant 6).

According to participant 3, one of the largest inhibiting factors he felt thwarted creative behaviour was when Human Resources (HR) became the managing structure for people within the organisation. He mentioned that HR is hardly ever involved within the daily tasks of the employees; they are usually involved at the initial stage of recruiting and employment however after that they are detached from employees and closely linked to procedures and rules. The belief from this participant is that there should be more interaction between leaders/managers and their employees as they are the people who need to engage predominantly at work Participant 10 was the only other participant who mentioned the influence of HR in creative behaviour;

> *"…now HR thinking, the employees say that the boss is too hard, … individuals must not perceive the boss as being hard in that space, they must call him out, we are now thinking what went right or wrong, we are innovating, give me space to think…"* (Participant 10).

Participant 3 also made note of poor management styles inhibiting creative behaviour, for example, the creation of a political environment within the organization in terms of division between or ostracizing of employees, negative talk, and unsupportive structures. He also

mentioned that when roles and responsibilities are not set out clearly then it is more difficult to be creative as employees are unsure of what direction to take:

> *"…when you do it sometimes and others not, it almost confuses the organisation then it stagnates, then you don't get to a fully-fledged creative company because of inconsistencies in actions and behaviours, so it could be better."* (Participant 3).

There were two participants in the study who indicated that process-driven environments that are led with autocratic leaders inhibit creative behaviour, namely participant 9 and participant 6. Participant 9 spoke about autocratic leadership being a driving factor in inhibiting creative behaviour in the workplace, as well as a lack of recognition and validation, as these reduce employees' motivation to succeed in a highly stressed environment. He also spoke about a results-focused and process-driven environment leading to reduced creative behaviour. This relates directly to what participant 6 had spoken about in terms of how being very process-driven inhibits creativity in an organization (instead of a solutions-driven approach). Participant 9 also mentioned that if there is a sole focus on the financial aspect and gain of the organization, then there is a detraction from the importance of creativity and creative behaviour within the workplace; she mentioned focusing on understanding ideas generated and not just the financials as a determining factor of success:

> *"…it goes back to bottom-line, if we only measuring the bottom-line and financial scorecard…and on our scorecard we don't have a creative score, or creativity quotient that you want to build, then if someone comes in with the new idea. It can be fantastic, but if we have to try and test it out and it requires a bit of time, because we are so reactive to the markets and because we tend to want the quick fix, we put down those ideas, and we miss out big time and when we mess up we question, we need to pay more attention and listen more to what our people are saying, we need to question and ask a lot more questions, what are your thinking, ideas and where have you tried something?"* (Participant 9).

There were also varying degrees of mention made about the governance and regulation of creativity within employees. Participant 1 referred to policies and procedures and the specific regulations within an organization which inhibit employees from being creative and participant 7

echoed this by mentioning strict regulations as governing to what extent creative behaviour can be displayed. Participant 7 describes these regulations and restrictions on creative behaviour as being "creative within confines".

Participant 10 mentioned that rigidity and inflexibility are factors which inhibit creative behaviour if there is no room or sense of freedom for employees to feel as if they have an environment or platform to generate creative output and execute their creative intent and behaviours. Participant 2 spoke about poor work culture and too structured of an environment being a cause of a lack of creative behaviour in the workplace.

> *"…sometimes you go to meetings and if you have hierarchy in structure, sometimes the lower level people just rely on managers to report, so if you ask for suggestions then the managers will just give the report of the team, so the person sitting there actually, they feel disempowered, they don't want to say anything because you can't…"* (Participant 2).

The perceptions expressed above shared a common view that inflexible structures and a preoccupation with rules and regulations inhibit creative behaviour in the workplace. This was expected as it represents the opposite of the empowering, flexible, and facilitative environments mentioned as being highly conducive for creative behaviour both by the participants and in the literature (Gong et al., 2009; Mainemelis et al, 2015; Rickards & Moger, 2017; Taylor et al., 2019).

Participant 5 also mentioned that a failure to meet deadlines inhibits creative behaviour in the workplace as policies and procedures would then need to kick in to rectify the situation or control it in a way to ensure deadlines are met in future. This was a unique perspective shared within the study as no other participants mentioned this. It does, however, match with the literature, which indicates that creative leadership can be promoted through eradicating immensely stressful time constraints for completion of tasks, removing impractical outlooks on efficiency, and removing any form of disturbances from the work environments (Kremer et al., 2019; Tuckey et al., 2015).

Participant 4 spoke about intrinsic reasons as to why creative behaviour can be inhibited within work spaces; she stated that this could be due to a lack of self-awareness along with an unwillingness from both the employee and the leader to be creative or to create a space for

creative behaviour. She also mentioned that the human resistance to change is a strong element in inhibiting creative behaviour:

> *"…sometimes successfully, sometimes not, is to increase the sense of self awareness, so human beings by nature, is there anything new we have to do, or is it change to my routine…human resistance to change remains a critical element in ensuring that the culture of unbossed needs to become established…"* (Participant 4).

Participant 4 also mentioned that a poor communication strategy or even a lack of communication could lead to less creative behaviour:

> *"…we as leaders have to be very clear about this using the symbols on the day to day basis, we have to be very clear how we communicate, what we communicate to keep that cultural vision or the role we want to be very alive and well, we can't one day do one thing and the next day do something different and then think, well I am a leader, I can…"* (Participant 4).

Participant 8 expressed similar perceptions to those of participant 2 and participant 4; namely that conventional practices linked to traditional workplaces, not understanding employees, and poor communication inhibit creative behaviour:

> *"…business are now challenged to break out of the very structures that have kept them in existence for so long, so some of the factors that discourage creative leadership in the workplace, is sticking to conventional practices in the workplace…"* (Participant 8).

> *"…not recognising the uniqueness or personal identity of your staffs, because you are not identifying with your staff's personal identities, you are not able to recognise those qualities that make them beneficial…"* (Participant 8).

> *"…another thing that takes away from creative leadership is communication, or miscommunication, a lot of the time ad historically, peoples positions or the positions they held in a company… directly translated to what they were entitled to and what they weren't entitled to especially when it comes to communication and development within the organisation, a lot of the time…management makes decisions and has discussions amongst themselves, and only the relevant information is communicated to the employee,*

if and when it gets to them…so because of that obviously employees feel like they are not part of the team because decisions are being made on their behalf without them being included, so there is more of an aesthetic team spirit or a pseudo team spirit, rather than a real team spirit…" (Participant 8).

Robbins et al. (2017) note that management is important in guiding productivity in organisations and driving the focus of employees and teams. The points above highlight the critical role played by creative leadership in facilitating creative behaviour, as well as the power management has to inhibit creative behaviour. When management or the leadership within organisations begin to allow freedom and independence for their employees in everyday work, then employees feel more engaged through challenges, having transparent tactical goals, and developing team structures for support and begin to exhibit a wide range of skills and viewpoints that form the basis for creativity (Breevaart et al., 2015; Kremer et al., 2019). Drawing from this piece of literature, there is an indication that if there is no freedom for creativity given to the employees, then they will not be creative or innovative, which highlights the necessity of creative leadership being implemented effectively. Peoples' ability to exhibit creativity or to engage in creative leadership becomes hindered in environments where they are stagnant, highly stressed, or restricted from producing original thought (Moussa et al., 2018).

Theme 5: Views of good creative leadership

Good creative leadership was viewed by the participants as ranging from being authentic and promoting authenticity to engaging with employees and understanding them personally as well as utilizing their strengths and skills.

Participant 4 spoke of her view of what a good creative leader is based on clinical trials publication (clinical trials publication is research that is peer reviewed and present within a published journal after having gained the information from clinical trials):

"…a good or a great leader is somebody who has autotelic curiosity, so autotelic to want to find connections between concepts that aren't necessarily always there, the willingness to want to unlearn irrelevant matters that isn't particularly important for that change and

is more than willing to change a novel approach, something that has always been done the same way over and over again, and again this ties in very closely with this organizations understanding that to be a good leader, to be an excellent leader you would have to be an unbossed leader and to do that, your level of self-awareness is critical point number 1, but you have to have a curious mind, willing enough to want to ask the question why and not what or how." (Participant 4).

She indicated that good creative leadership starts with the individual, what their innate energy is, and how they utilize it in relation to their strengths. Another view she mentioned is that the individual's energy needs to be in line with the organisation's energy and that it is the individual's responsibility to figure out how to fit the two together to ensure the best possible outcomes and good creative leadership for the employees around them.

Good creative leadership was therefore viewed as supporting people to become the very best versions of themselves. Participant 8 mentioned that having support from leaders who possess emotional intelligence is a characteristic of a good creative leader and participant 9 also shared the view of supportive leadership being good creative leadership;

"…a leader that supports their people to actually bring in those creative ideas are the successful ones, so it goes back again, if they make it safe for people to do their best thinking and bring their ideas no matter their ideas, then we see a culture of creativity coming up…" (Participant 9).

Mainemelis et al. (2015) emphasise the importance of both facilitating and directing creativity as a part of creative leadership. Creativity also requires forming a supportive environment that employees can integrate themselves into (Amabile & Pratt, 2016; Amabile, 2018).

Another important element of creative leadership is encouraging and inspiring and giving people perspective into what needs to be done and how to go about doing it.

"…individuals need to understand themselves very well before they can even consider helping other people, so it starts there, how well do you want to look into the mirror and then make the choice to want to serve people ultimately." (Participant 4).

On the other end of the spectrum, listening and experience were identified as being key traits of a good creative leader by participant 1:

> *"…experience, one is able to draw parallels between past experience and events that are happening now and maybe handle a situation in a particular manner…"* (Participant 1).

> *"…secondly listening, quite often leaders know the answers in their heads, depending on the corporate environment or the environment that you work… Sometimes you just want to feed the ideas or feed the solution to people, but I think you need to listen to their thought process and make them feel as if they are contributing and lead them to the answer and lead them to generate their own authentic ideas…"* (Participant 1).

Sohmen (2015) proposes that creative leaders who are seen as effective tend to continuously develop certain features within themselves. One of these features is listening capability which is mentioned as promoting situations where there is good understanding leading to good communication and a healthy environment to engage in creative behaviour.

Participant 6 mentioned allowing staff and the environment around them to be in a space that allows for 'out of the box' thinking, as well as giving space and freedom but also guiding employees to creativity. A good creative leader is one who ensures there is a lot of communication and who also incentivizes creativity for employees. Participant 9 emphasized that a good creative leader is one who ensures a safe psychological space. Participant 9 also mentioned that ego does not allow for creative leadership and value-add ensures a good grounding for creativity and creative behaviour.

By engaging with the perceptions of a good creative leader mentioned by these participants, it can be seen that there are varying ways in which a leader can be seen as a good creative leader, however there is a lot of emphasis on creating healthy environments for employees and allowing freedom for creativity within work environments. Communication, engagement, and understanding also play a role in perceptions of a good creative leader and a good creative environment. The emphasis on these factors is also seen in a lot of the literature on good creative leadership (Mainemelis et al., 2015; Puccio et al., 2011; Taylor et al., 2019).

Participant 10 felt that a good creative leader is an individual who is able to wear different "hats", meaning they are able to be in different roles and function in each one. He also believed that a good creative leader is one who knows when creativity is welcomed and needed and when there is no room for creativity. This participant repeatedly mentioned that good creative leaders encourage creative behaviour during the planning stage; but that during the execution stage of a project or plan, a good creative leader will also know how to ensure that processes are run smoothly and according to strict guidelines without creativity influencing the outcome. This echoed the perspective of Participant 6 who also felt that guidance was an important aspect of the creative process.

Participant 2 spoke of her experience in learning what it means to be a good creative leader and how she journeyed from being a manager to a leader. Her view was that empowering people as opposed to managing people shows progression and can then be considered leadership and not management.

> *"…once you progress and you feel that maturity and experience, and you sort of let go in your job and more from management to leadership, that's when you start to feel that you're leading people and you feel that people, and you're more empowering people as opposed to managing people…"* (Participant 2).

Participant 1 put forward a similar viewpoint by indicating that in order to be a good creative leader, one needs to have enough experience and to understand not only the inner workings of the business but the inner workings of people as well, especially what motivates them and how one can get the best out of one's employees.

Several participants indicated that a good creative leader is versatile, adaptable, progressive, and experienced in their evolution as leaders. This matches with theory which indicates that a creative leader encourages those around them to concentrate on finding progressive ways to meet setbacks and to deal with these directly and also encourages organisations to adopt an adaptive and imaginative work environment (Mainemelis et al., 2015; Shalley & Gilson, 2017).

Participant 3 stated that he believes a good creative leader is someone who can build trust with their employees and who is easily adaptable to people and the environment in which they

work; as well as someone who can build loyalty between clients, colleagues, the brand, and the business. When individuals exhibit interpersonal skills and consideration for the group's wellbeing, this builds reliability and trust which helps to foster creative leadership as it builds a safe space for expression (Moussa et al., 2018).

Both participant 3 and participant 7 believed that a good creative leader is someone who can listen well and be considerate when dealing with people. Participant 7 further stated that a good creative leader is one who does not dictate or enforce authority over anyone.

> *"Someone who listens, who is not dictating, or authoritarian, to say it shall be done this way and no other way…"* (Participant 7).

This fits with the view that most employees exhibit creativity and feel as if they themselves can be creative leaders when they are received as an integral part within their respective organisations (Mainemelis et al. 2015).

Chapter 4

Conclusions

Overview of the chapter

This chapter will briefly discuss the conclusions and implications of the research, strengths and limitations of the research, and recommendations for future research.

Conclusions

Creative leadership as a practice within work spaces is a transformative form of leadership, and this was indicated in the perceptions of the participants, who felt that creative leadership was necessary within organisations to ensure employee creativity leading to organisational success. A recurring point mentioned by many of the participants was also the importance of creative leadership going forward in a world that is fast-paced and ever-changing and for the fourth industrial revolution. The participants also strongly emphasized the importance of a conducive work environment and positive organisational culture for creativity. Throughout this research, creative leadership was seen as both impacted by the organisational environment and as a solution to a negative work environment. Participants felt that creativity in employees was promoted through removal of hierarchical structures, creating safe psychological environments, developing a positive culture within the organization, and constant communication. Creative behaviour was seen to be discouraged through factors such as lack of self-awareness, rigidity, inflexibility, inadaptability, process-driven operations, poor work culture, and poor work environments as well as the structure of following conventional norms. These factors were also tied to poor creative leadership.

There were very close links between what participants felt it meant to be a creative leader and what they felt it meant to be a good creative leader; this could be due to the fact that all participants viewed creative leadership as a positive element within work environments. Authentic leaders were perceived as good creative leaders; most participants took note of how

authenticity plays a role in how the leader relates to their employees, their environment, and the operations of the organisation and emphasized this as one of the most important characteristics of a good creative leader. Leaders who were able to communicate, empathize with their employees, and offer support to employees, as well as create space for creative thinking and innovation, were also seen as good creative leaders. All of the participants believed that creative leadership skills can be developed and improved on and almost all participants spoke of a more practical approach to learning these skills through practical experience or a hybrid learning model with both practical and theory-based learning. The leadership specialists indicated that both theoretical knowledge and practical exposure are beneficial for building creative leadership skills.

Almost all of the perspectives on creative leadership put forward by the participants matched with theory in the literature on creative leadership, although certain points were emphasized more strongly than in the literature (for example, authentic leadership). The leadership specialists in the sample also raised perceptions that matched with the literature, but they made strong points about how rapidly the world is changing from a socio-economic point of view as well as from a technological point of view, and emphasized that this requires that both the theory and empirical research on creative leadership need to be constantly revised to ensure that the knowledge remains relevant. Continuous research on this topic is therefore valuable for both theoretical grounding and for practical understanding and awareness in organisations.

Implications of the research

The results which were obtained from this research study, along with previous studies that have been carried out, indicate that creative leadership is a transformative form of leadership that is viewed in a positive light and that is important within different work industries and in transitioning towards a progressive and inclusive work environment. The environment of a creative leader is also deemed to be of high importance as it has the ability to either positively or negatively impact both the leader and the employee. Further consideration needs to be provided to the factors which promote and inhibit creative leadership and creative behaviour within the workplace.

Creative leaders need much more support in order to navigate the rapid changes in the economic environment as the workplace becomes more turbulent due to technological development and the fourth industrial revolution. Authenticity and the development of social skills are also especially relevant in relation to creative leadership. Creative leadership training needs to be made more prevalent in order to provide the perceived beneficial environments that are associated with this form of leadership. Additional information provided will allow for people to become more familiar with creative leadership and to normalize it in relation to the traditional hierarchical management structures. For creative leaders, the focus moving forward should be around how they can promote or build conducive environments for creativity for their employees, including building psychologically safe spaces to engage in creative behaviour and ensuring that the culture of the organization promotes creativity and creative leadership as a leadership style. Shifting from traditional mindsets and adapting to the changing environment will require more consideration and empathy from leaders and they need to be equipped with the skills for this.

A greater amount and depth of information will increase understanding of and consciousness about creative leadership and what it entails so that people will be able to identify and implement these transformative strategies in their everyday work lives. In the study, most of the participants indicated that in order to develop creative leadership skills there needs to be more practical exposure in addition to an academic focus for training. There have been numerous research studies and theoretical articles published within an international context, however research on creative leadership in South Africa is limited and also not easily accessible to the general public. Findings from more empirical studies in the South African context could provide much needed, useful techniques for both individuals and organisations to use to develop creative leadership skills and thus creative leaders. Creative leadership qualities of authenticity, innovation, emotional intelligence, and social adaptability are of immense value not only for the individual leader but for all those around them in the professional work context and the organisations they operate within. Finding effective ways to develop creative leaders and promote safe physical and psychological spaces for creativity and creative behaviour will allow for a workforce that is more productive and fulfilled. Consideration should also be given to ways to remove inhibitors of creative behaviour from the work environment and to training creative leaders to recognize these.

Strengths and limitations of the research

A strength of this study is that it looked at both an emic and an etic perspective of creative leadership. The emic perspective came from both employers and employees within creative job roles such as marketing specialists and strategists, all with different levels of work experience. The etic perspective came from leadership specialists who train leaders. As all of these individuals worked within creative industries, they were able to engage with the topic for the study well and expressed their perceptions based on multiple years of experience. The added benefit of interviewing leadership specialists allowed for an extended view of how creative leaders could be trained. The sample was also split between managers and employees, so there was further insight into how both leaders and employees view creative leadership and perspectives from both employers and employees.

Even though this research study looked at participants from a variety of contexts, creative leadership can be experienced in all domains of a workplace and in many more job roles than were reviewed. This research study is therefore limited with regards to being able to transfer the information outside of the specified categories of marketing specialists and strategists. This research study also only included ten participants in total which is a small sample size in relation to the current workforce in South Africa; this limits the transferability of the findings. Employees from different work environments may have had different perspectives regarding creative leadership. In addition to this, the perceptions obtained were based on the participants' current experiences with creative leadership. These may change quite rapidly based on the changing economic and organisational climate as a result of the fourth industrial revolution.

A qualitative approach was highly appropriate for the study as it allowed for more in-depth responses from participants and thus a greater understanding of different perceptions of creative leadership. The research design for this study was also based on an emergent qualitative research design. This was a strength as it allowed for the incorporation of new ideas and concepts as they arose and helped with further developing an understanding of the information gathered and a greater depth of analysis during the process.

The sample of individuals were directly aligned to creative industries and exhibited definitive personal perceptions of creative leadership; this allowed for active engagement on the topic of creative leadership. Using a semi-structured interview guide allowed for probing questions based on participants' responses, which further gave insight into the perceptions of creative leadership held by the participants. It also allowed for more in-depth answers to be gained and the opportunity to probe for responses in instances where participants may not have answered the question directly or possibly misunderstood the question. The times when the interviews were conducted and the locations in which they were conducted were neutral, quiet, and safe spaces, which made the interview process one that was comfortable and relaxed. This aided positively in the participants feeling comfortable to engage openly in the interview. Throughout the research study, confidentiality was protected and all other ethical considerations were met. Using thematic analysis also allowed for the similarities and differences between participants' perceptions to be seen.

Despite these advantages, the use of semi-structured interviews proved to be a limitation as it was not possible to conduct many interviews due to time constraints; it was also difficult to find a safe and neutral location to meet for both the interviewer and interviewee at times. The study was also limited in terms of the amount of data that could be collected – for practical reasons it was not possible to reach saturation. More studies are needed to extend the findings and to identify how useful these are in relation to other emic and etic perspectives on creative leadership.

Recommendations for future research

Regardless of the fact that there were limitations present within this research study, overall there were also valuable insights gained. This research study provided insights into the perspectives of strategists, marketing specialists, and leadership specialists regarding creative leadership. The research showed results for creative leadership as a practice that relates to current theoretical knowledge as well as the perceived importance of practical applications of creative leadership. With regards to future research, there are a few possible areas where this topic can be explored further.

Additional research with more varied samples that include employees, employers, and leadership specialists from different industries and a wider variety of levels of exposure and experience to creative leadership as a whole would be valuable. Looking at creative leadership outside of big multinational corporates and within smaller-owned local business could also be extremely beneficial within the South African context. As each individual has their own perceptions of creative leadership, it would be interesting to consider changes in perceptions across time to see whether there are any significant changes, including in workspaces that are encouraging and discouraging of creative behaviour. It would also be useful to sample to saturation, to ensure that the full range of participant perspectives are captured.

As the current economic climate and the influence of the fourth industrial revolution were mentioned by a few participants, it may be beneficial to look at how technological advancements change perceptions of creative leadership. Additional research looking at how perceptions of creative leadership change across different socio-economic backgrounds could also be beneficial. It could also be useful to carry out case studies to see if there are practices or examples that are especially useful for developing creative leadership, and also quantitative research with large samples to explore the effectiveness of different interventions and management practices.

Future research on creative leadership will definitely be interesting to carry out as it will provide multiple perspectives on creative leadership from a broader range of participants. There will also be great benefit to expanding the current information available about creative leadership within the South African context. Additional research will allow for different strategies to be formed and the literature to be updated to facilitate the development and use of creative leadership.

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Appendix A

Email Invitation

Psychology
School of Human & Community Development
University of the Witwatersrand
Private Bag 3, WITS, 2050
Tel: (011) 717 4500 Fax: (011) 717 4559

Hello.

My name is Nadia Ellan and I am a student registered for the degree of Masters in Organisational Psychology at the University of the Witwatersrand. As part of the requirements for my degree, I am collecting data for a research project. The purpose of the project is to explore different perspectives on creative leadership in the South African context.

If you are currently over the age of 18 and [have been employed as a marketing specialist or strategist for at least a year / have been employed in a managerial role for marketing or strategic work for at least a year / are an industrial psychologist or leadership specialist with expertise in creative leadership] I would like to invite you to participate in this research project. Participation will involve being interviewed by me at a time and place that is convenient for both of us. The interview is expected to last approximately forty-five minutes to one hour and will be audio-taped with your consent. Choosing to participate in the project or not is completely voluntary; you will not be advantaged or disadvantaged in any way whether you decide to participate or not.

Although your identity will be known to me as the interviewer, this will be kept strictly confidential, and will not be disclosed to anyone else. Any information that could directly identify you as an individual will be removed from the transcript of the interview.

A feedback sheet in the form of a one to two-page summary of the study and its findings will be available if requested once the study is complete (approximately eight months after collection of the data).

More details on the project will be provided in a full participant information sheet that can be sent to you upon request. If you are interested in and would be willing to participate in this study, please contact me using the details given below.

Thank you for considering participation in this research project.

Yours sincerely,

Nadia Ellan
083 464 5761
Nadia.ellan1@gmail.com

Nicky Israel (supervisor)
011-717-4557
Nicky.Israel@wits.ac.za

Appendix B

Participant Information Sheet

Psychology
School of Human & Community Development
University of the Witwatersrand
Private Bag 3, WITS, 2050
Tel: (011) 717 4500 Fax: (011) 717 4559

Hello.

My name is Nadia Ellan and I am a student registered for the degree of Masters in Organisational Psychology at the University of the Witwatersrand. As part of the requirements for my degree, I am collecting data for a research project. The purpose of the project is to explore different perspectives on creative leadership in the South African context.

If you are currently over the age of 18 and [have been employed as a marketing specialist or strategist for at least a year / have been employed in a managerial role for marketing or strategic work for at least a year / are an industrial psychologist or leadership specialist with expertise in creative leadership] I would like to invite you to participate in this research project. Participation will involve being interviewed by me at a time and place that is convenient for both of us. The interview is expected to last approximately forty-five minutes to one hour and will be audio-taped with your consent. You can also choose to answer or not answer any specific questions asked during the interview or to withdraw from the interview process if you wish to do so. Choosing to participate in the project or not is completely voluntary; you will not be advantaged or disadvantaged in any way whether you decide to participate or not.

Although your identity will be known to me as the interviewer, this will be kept strictly confidential, and will not be disclosed to anyone else. Any information that could directly identify you as an individual will be removed from the transcript of the interview. I will be the only one that has access to the audio-recording of the interview and this will be kept securely in a location with limited access (either a locked cupboard or a password protected computer). Once analysis of the data and write-up is complete, this original recording will be destroyed. The transcript of the interview will be written up with all identifying information removed and will be stored on a password-protected computer that can only be accessed by myself and my supervisor. With your permission, we would like to store a copy of your interview transcript that has all identifying information removed indefinitely (permanently) and possibly use this for future research.

A feedback sheet in the form of a one to two-page summary of the study and its findings will be provided to you upon request. You may email my supervisor or myself if you would like to receive this - our contact details appear below. The feedback will be available when the study is complete (approximately eight months after collection of the data).

Before beginning the interview, please read and sign the two consent forms provided (consent for participation and consent for audio-recording of the interview) if you are willing to participate in the study. Please also detach and keep this sheet. If you have any queries regarding the ethics of this study, please contact the University of the Witwatersrand Human Research Ethics Committee (non-medical) using the following details: 011-717-1408; Shaun.Schoeman@wits.ac.za)

Thank you for considering participation in this research project.

Yours sincerely,

Nadia Ellan
083 464 5761
Nadia.ellan1@gmail.com

Nicky Israel (supervisor)
011-717-4557
Nicky.Israel@wits.ac.za

For any information regarding the ethics of this study you may contact Shaun Schoeman from the University's Ethics Committee (HREC).

Shaun.schoeman@wits.ac.za

+27 (11) 717 4108

Appendix C

Informed Consent Form

Psychology
School of Human & Community Development
University of the Witwatersrand
Private Bag 3, WITS, 2050
Tel: (011) 717 4500 Fax: (011) 717 4559

I,_____
(full name/s and surname of the potential participant)

do hereby consent to be interviewed by Nadia Ellan for her study exploring different perspectives on creative leadership in the South African context.

I understand that (please tick each condition in the box provided to indicate agreement)

☐ My participation in this study is completely voluntary and I will not be advantaged or disadvantaged in any way by choosing to participate or not.

☐ I may elect to not answer any specific questions asked if I do not wish to do so.

☐ There are no foreseeable risks or direct benefits associated with participation in this study.

☐ My identity will be kept strictly confidential, and any information that may directly identify me will be removed from the interview transcript. If I am referred to it will be using a pseudonym (for example Participant A).

☐ A copy of my interview transcript [with all information that may directly identify me removed] will be stored permanently and may be used for future research.

☐ I will be asked for permission to audio-record my interview as per the conditions outlined in the separate consent for recording form.

☐ I can withdraw from the interview at any time and can at any time request that my responses not be included in the study.

I do hereby consent to be interviewed for the research project	YES	NO

Signed:_____(signature of participant)

Date: _____

Appendix D

Informed Recording Consent Form

Psychology
School of Human & Community Development
University of the Witwatersrand
Private Bag 3, WITS, 2050
Tel: (011) 717 4500 Fax: (011) 717 4559

I,_____
(full name/s and surname of the potential participant)

do hereby consent for my interview conducted by Nadia Ellan to be audio recorded for her study exploring different perspectives on creative leadership in the South African context.

I understand that (please tick each condition in the box provided to indicate agreement):

☐ The recording will be stored in a secure location with restricted access (either a locked cupboard or password-protected computer) and will only be accessible to the researcher, Nadia Ellan.

☐ The recording will be transcribed and any information that could directly identify me will be removed.

☐ Once analysis of the data and write-up is complete, the audio-recording of the interview will be destroyed. The transcript with all information that could directly identify me removed will be stored permanently and may be used for future research.

☐ Direct quotes from my interview [with any information that could directly identify me removed] may be cited in the research report or other write-ups of the research. If I am referred to it will be using a pseudonym (for example Participant A).

I do hereby consent to be interviewed for the research project and for my interview to be recorded

YES NO

Signed:_____(signature of participant)

Date: _____

Appendix E

Demographic Questionnaire

Dear participant,
The following information is requested for descriptive purposes only.

1. **What is your gender?**

Male	Female	Non-binary

Other (please specify):

2. **What is your age? (*in years*)** _____

3. **Which race/ethnicity best describes you?**

Asian	Black	Coloured	Indian	White

Other (please specify):

4. **What is/are your home language/s?**

_____

_____

5. **What is your current job title?**

_____

6. **How many years have you been working in this job role?**

_____

7. **What are the main tasks you carry out as part of your job?**

_____

_____

_____

_____

_____

_____

Appendix F

Interview Schedule

General

1. How would you define workplace creativity?

2. What do you think creative leadership is?

(Probe: What makes a good creative leader?)

3. What sorts of qualities would you expect to see in a creative leader?

4. How important do you think creative leadership in the workplace is?

5. What factors do you think encourage creative leadership in the workplace?

6. What factors do you think discourage creative leadership in the workplace?

7. How do you think creative leadership skills can be developed?

8. Do you think creative leadership skills can be improved? If so, in what ways?

Employer

9. How important is creative leadership in your field of work and why?

10. How would you define your management style?

11. Do you feel that your management style encourages employees to be creative? If so, please explain a little bit about why you feel this way?

12. How do you motivate staff to contribute new ideas?

13. What factors play a role in how much space or freedom you give to the employees you manage to be creative?

14. As a manager, what techniques do you use to help your employees to be creative?

15. Would you say it is possible to be a good creative leader within your work environment?

(Probe: What important factors allow/ do not allow for one to be a good creative leader?)

Employee

16. How important is creative leadership in your field of work and why?

17. Do you feel that you are able to be creative in your workplace? If so, in what ways?

18. Are creative behaviours encouraged in any way in your workplace? If so, how are these encouraged?

19. Are creative behaviours discouraged in any way in your workplace? If so, how are these discouraged?

20. Do you have any sources of inspiration for creative behaviour in your workplace?

21. What factors in your workplace help you to be creative?

22. What factors in your workplace make it more difficult for you to be creative?

23. Are there any incentives for creative performance and development?

24. Would you say it is possible to be a good creative leader within your work environment?

(Probe: What important factors allow/ do not allow for one to be a good creative leader?)

External Practitioner

25. What constitutes good creative leadership?

26. Based on your experience and the literature you have read; do you think that the theory on creative leadership links well to the practice of creative leadership in organisations?

27. Based on your experience, have you noted any major factors which may promote creative behaviour and creative leadership in the workplace?

28. Based on your experience, have you noted any major factors which may inhibit creative behaviour and creative leadership in the workplace?

29. Going forward, do you feel it is important to update or supplement the existing literature on creativity, creative behaviour, and creative leadership in the workplace?

30. In your opinion, do you think creative leadership should be developed from literature or through workplace training or using both?

(Probe: Could it be beneficial or counterintuitive to implement both learning areas?)

Appendix G

Ethical Clearance Certificate

UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

HUMAN RESEARCH ETHICS COMMITTEE (SCHOOL OF HUMAN & COMMUNITY DEVELOPMENT

CLEARANCE CERTIFICATE	**PROTOCOL NUMBER: MORG/19/004 IH**
PROJECT TITLE:	Exploring EMIC and ETIC perspectives on creative leadership
INVESTIGATORS	Ellan Nadia
DEPARTMENT	Psychology
DATE CONSIDERED	01/07/19
DECISION OF COMMITTEE*	Approved

This ethical clearance is valid for 2 years and may be renewed upon application

DATE: 01 July 2019

CHAIRPERSON
(Dr Colleen Bernstein)

cc Supervisor: Dr Nicky Israel
Psychology

DECLARATION OF INVESTIGATOR (S)

To be completed in duplicate and **one copy** returned to the Secretary, Room 100015, 10th floor, Senate House, University.

I/we fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to ensure compliance with these conditions. Should any departure be contemplated from the research procedure, as approved, I/we undertake to submit a revised protocol to the Committee.

This ethical clearance will expire on 31 December 2021

PLEASE QUOTE THE PROTOCOL NUMBER IN ALL ENQUIRIES