Leadership and Creative Process: 
Insights from the Filmmaking Industry

A cura di
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ABSTRACT (ENGLISH VERSION)

In today’s evolving and challenging economical context an essential goal for organizational leaders seems to be the comprehension of the process to foster creativity in their companies and in their employees. Nowadays this issue is the focus of interest of many studies and researches: Sternberg (2007) recently observed, while in the past creativity was often perceived as an optional feature of leadership, today it is no longer optional because leaders who lack creativity are unlikely to propel their organizations into the future. The goal of this research was to study Creative Leadership with reference to a specific context: the Filmmaking Industry. In particular, multiple case studies about six movie directors were studied and Directive, Integrative and Facilitative Creative Leadership traits were identified. From this study it was possible to understand that different manifestations of leadership can coexist in the same context and also in the same creative process. Moreover, the structure of the creative process was identified, and the relevance of each process’ stage was enlightened.

ABSTRACT (ITALIAN VERSION)

Nell’attuale panorama economico in continua evoluzione, uno degli obiettivi primari per i leader di diverse organizzazioni è la comprensione dei processi da adottare al fine di favorire lo sviluppo di creatività ed innovazione all’interno delle proprie aziende e tra i propri dipendenti. Oggi il tema della creatività risulta più che mai attuale: Sternberg (2007) ha recentemente osservato che mentre in passato la creatività era percepita come una caratteristica opzionale della leadership, oggigiorno non è più considerabile opzionale, dal momento che i leader che mancano di creatività hanno meno probabilità di condurre le proprie aziende nel futuro. L’obiettivo di questa ricerca è quello di studiare la Leadership con riferimento ad un contesto specifico: l’Industria Cinematografica. In particolare, sono stati analizzati diversi casi di studio relativi a sei registi selezionati. È stato possibile concludere che diverse manifestazioni di leadership sono osservabili non solo all’interno dello stesso contesto, ma anche all’interno dello stesso processo creativo. Inoltre grazie ai dati raccolti è stato possibile identificare la struttura del processo creativo, e studiare la rilevanza di ogni sua fase.
EXECUTIVE SUMMARY (ENGLISH VERSION)

INTRODUCTION

Nowadays organizations have to face different complex and evolving challenges. Today’s context of globalized competition, shortened product lifecycles, and sustained scientific and technological progress, forces companies to improve their ability for creativity and innovation in order to understand a changing world and be projected into future. It is therefore essential for organizational leaders to understand how to be creative and how to foster this skill in their employees. While there have been considerable researches on creativity at the individual level of analysis, researches on the relationship between leadership and creativity are more limited. For several years, innovation and creativity were studied with respect to strategy, structure, climate, dissemination practices, group interactions and individual performance capabilities, but there was no exhaustive reference to the link between leadership and creativity. Nowadays, instead, this issue is the focus of interest of many studies and researches: Sternberg (2007) recently observed, while in the past creativity was often perceived as an optional feature of leadership, today it is no longer optional because leaders who lack creativity are unlikely to propel their organizations into the future. Therefore, especially today, under the current economic situation, Creative Leadership seems to be one of the most important goal to perceive for many organizations. As a proof, a 2010 IBM Global CEO Study, concluded that creativity is now the most important leadership quality for success in business, outweighing competencies such as integrity and global thinking (Nikravan, 2012). The goal of this research thus is to study in depth Creative Leadership with reference to its manifestations, to the relationship between Creative Leadership and the context and between creative leaders and the followers.

In the first two chapters the concepts of creativity and Creative Leadership will be introduced, considering different perspectives and definitions from literature. Then, the research gaps, the research framework and the methodology adopted in this study will be exposed. Finally, the results from multiple case studies will be presented and discussed. The structure of this thesis is summarized in Table 1.
Creativity is commonly appraised with respect to the Four P’s model, originally designed by Rhodes (1961). This model describe the four main elements of creativity: people, place, product, process. The focus of this study would be especially on the process. The execution of creative process in fact is complex and crucial for the achievement of a successful creative outcome. Different models of the creative process could be find in literature. Broadly speaking, two key sets of processes appear to be involved in creative work:

- Creative processes or the activities underlying initial idea generation.
- Innovation processes or the activities underlying the implementation of new ideas.

There is an emerging consensus in literature on the fact that creativity has to do with the generating and communicating of meaningful new ideas and connections, and innovation has more to do with the use and implementation of them (Isaksen & Treffinger, 2004).
Innovation is composed of two parts: the new idea that came from the creative process, and the ability to convert this idea into a business opportunity. Innovation could be seen indeed as the joined product of invention and exploitation. Some would assert that creativity precedes innovation (West, 2002). Innovation even so, is the consequent step of creativity, necessary for the transformation of ideas into business opportunities. In this study the focus would be both on creative and innovation processes, and we would refer to this two stages under the unified construct of creative process.

Having this assumption about creativity in mind the goal of this research is to investigate Creative Leadership. The concept of Creative Leadership has an interesting history in organizational science. Various streams of organizational research have examined the relationship between creativity and leadership, using different names such as “creative leadership”, “leading for creativity and innovation”, and “managing creatives”. Mainemelis, Kark and Epitropaki (2015) tried to analyze the dispersed body of knowledge and synthesize it under a global construct of creative leadership, which is the ability of leading others toward the attainment of a creative outcome. Under this unifying construct, it is possible to classify three narrow conceptualizations that can be observed in the literature: facilitating employee creativity; directing the materialization of a leader’s creative vision; and integrating heterogeneous creative contributions.

1. **Facilitating**: This first conceptualization focuses on the leader’s role in fostering the creativity of others in the organizational context.

2. **Directing**: This second conceptualization refers to the leader’s role in materializing his/her creative vision through other people’s work.

3. **Integrating**: This third conceptualization focuses on the leader’s role in integrating his/her creative ideas with the diverse creative ideas of other professionals in the work context.

The three manifestations of Creative Leadership differ in terms of the ratio between the creative contributions made by the leader and those made by the followers; and also in terms of the ratio of the supportive contributions made by the leader and the followers.
What seems to emerge from the literature review on Creative Leadership is a contingency/situational perspective, in which multiple forms of leadership are effective in different situations. It seems that “one size fits all” conceptualization of Creative Leadership is inadequate, probably because this topic is sensitive to contextual variability. The three conceptualizations imply that there is more than one way to exercise Creative Leadership, and it depends on a dynamic confluence of cultural, industry, organizational, professional, personal, and task characteristics.

On the basis of this theoretical background, it was possible to identify different research gaps: about followers’ perception, the effectiveness through different stages of the process, creative climate, crisis effects, contextual factors and longitudinal studies.
Considering all the research gaps emerged from literature review, different research questions were identified:

1a. May different manifestations of creative leadership coexist in the same context?
2a. Can the creative process be considered a recursive cycle rather than a linear process?
3a. May different leadership styles coexist in the creative process?
3b. Are there preferred leadership styles for specific process’ stages?
4a. Does the creative process change after the first success?
4b. How do leadership styles change after the first success?

On the basis of this research questions it was possible to draw the initial framework on which this thesis stands:

![Figure 2 - The Framework](image_url)
The external rectangle of the framework represents the context, in fact the main goal of the thesis is to analyse the application of the Three Conceptualizations of Creative Leadership into a specific context. Within the context there is the creative process with its different stages that need to be detected and appointed. The framework shows the possibility to find different leadership manifestations within the same context and within different stages of the creative process, these leadership manifestations differ on the basis of the team involvement in the creative process, and the leader’s need of control.

**METHODOLOGY AND CASE STUDIES**

The aim of this work was to answer to research questions about leadership and creativity, since these topics are articulated and complex a *qualitative research* was deemed the most suitable and compliant with the object of the analysis.

Qualitative Research is multi-method research that uses an interpretive, naturalistic approach to its subject matter. It often studies phenomena in the environments in which they naturally occur and uses social actors’ meanings to understand them (Denzin & Lincoln, 1994). This method is highly descriptive and often recounts who said what to whom, as well as how, when, and why. It is suitable for describing processes because of the emphasis on situational details unfolding over time.

The method chosen for data collection was a *multiple case study* conducted using *grounded theory* approaches. A *case study* is an empirical research that investigates a phenomenon within its real context, it often uses archival or documentary data along with other sources, and examine the phenomenon or “case” as it changes over time.

*Grounded theorizing* (Glaser & Strauss, 1967) is the process of iteratively and inductively constructing theory from observations, using theoretical samples in which emergent insights direct selection and inclusion of the “next” informant or slice of data. It involves constant comparative analysis whereby groups are compared on the basis of theoretical similarities and differences.
Aligning with this logic, given the thesis’ core questions, the goal was finding a purposeful sampling and a context that placed a premium on creativity and enabled observation of group interactions and communication at different levels. The choice fell on Filmmaking Industry for several reasons:

- The job of a movie director is very complex and requires strong leadership qualities, as well as creative skills.
- Filmmaking is a truly collaborative process, where various professionals make distinct creative contributions, although directors keep the greatest creative influence on films.
- The job of a movie director is comparable to the job of a Project Manager: it involves managing a crew that can range from two to several hundred people and coordinating their activity to produce a film that conforms to his vision and to the requirements of the production company, all within strict time and budget limits.

Specifically six movie directors were selected for this study: Christopher Nolan, George Lucas, John Lasseter, Lars von Trier, Quentin Tarantino, and Richard Linklater. This sample emerged from different rounds of coding, with the goal of analysing both directive and facilitative leaders’ behaviours.

RESULTS

From the data analysis it was possible to identify eight process’ stages that were in common to the multiple case studies:

1. Vision Definition: At first there is the Vision, leaders provide followers with a vision of the future, they sense possibility for changes and draw the route to reach a creative outcome.
2. Idea Generation: In the second stage leaders with the help of the team (the level of team participation depends on leadership styles) try to translate the vision into ideas.
3. **Idea Evaluation:** Leaders and followers try to bring order and evaluate the multitude of ideas that came from the former stage. Retroactive adjustments and reformulations of previous ideas can be required because of the considerations that arise from this phase.

4. **Concept Definition:** In this stage leaders and followers try to define the concept. Different interactions and recycles are needed in order to fix the concept definitively.

5. **Development:** During Development the concept start to be produced and implemented.

6. **Test:** Different tests can be executed on the product and considering tests’ results different corrective actions may be implemented.

7. **Release:** Once the product is completed it could be released.

8. **Learn:** After the release leaders and followers should enlighten what they have learned from the process and capitalized knowledge, in order to use the competence acquired for future projects.
Different insights emerged also with reference to Facilitative and Directive Leadership styles. Facilitative creative leaders try to foster creativity in their followers, they try to build a creative and supportive workplace, and they invite all their collaborators to give their creative contribution to the process. Directive creative leaders are primary creators who materialize their creative vision through other people’s work, they usually have a high control of the process, and give accurate instructions to their followers. Involve the team soon, encourage people, give positive feedbacks, show low need of control, and work with the same team seem to be typical trait of Facilitative Leadership. On the other hand, involve the team late, shocking people, even mistreat them, show high need of control, and work with a new team seem to be typical trait of Directive Leadership.

Several codes and insights emerged for each stage of the process and for the two opposite manifestations of leadership, and analysing these results it was possible to join different conclusions.
DISCUSSION

The research framework was analysed from the outer components to the innermost components, starting from the external rectangle of the framework and exploring the context, after the creative process and finally the manifestations of leadership within the process.

Considering data insights from real case studies, and considering the literature review about the Three Conceptualizations of Creative Leadership, it was possible to say that:

1a. Different manifestations of leadership can occur in the same context.

According with the definition from AM Annals, in Filmmaking Industry, leadership manifestation should be under the form of Integrative Creative Leadership. For some aspects it is so, in fact it is possible to separate the creative contribution of the different professionals and creative debates can occur among the collaborators. However, Mainemelis, Kark and Epitropaki (2015) designated the three manifestations as collaborative contexts in order to signal that they are not industry contexts. Because of variable personal characteristics, individual leaders and followers may show variable levels of affinity for the three manifestations. Because of variable operational exigencies and cultural mindsets, different industry contexts may exhibit variable preferences for the three manifestations.

Applying theory to a real context it was notice that specific manifestations of creative leadership are not automatically associated with a given sector, some sectors do favour specific manifestations, but they do not fully determine them. Different manifestations of leadership can occur in the same context because individuals may take action to alter the distribution of the opportunities for creative contributions in a given sector. In case studies some directors have more power and act more as directive creative leaders, instead others act more as facilitative or integrative creative leaders. Some directors try fostering the creativity of their team, others try materializing their creative vision through other people’s work, and finally some directors try integrating their creative ideas with the diverse creative ideas of other professionals in their work context.
With reference to the creative process, after the identification of the process’ stages and structure it was possible to notice that:

2a. The creative process looks like a linear process with several recycles in its execution. Recycles occur both within the process and between the last and the first stage of the process.

Particular attention should be given to the first and the last stage of the process, the Vision Definition and the Learn stage, as these stages are directly responsible for the success of the entire process. In Vision Definition stage, leaders envision possibilities for change and innovation, the original vision should be reminded at each step of the process. In fact, more than other stages, the Vision Definition is directly connected to the process success. A product is successful for the ideals it represents, for the meanings and values it embodies (Sinek, 2009). Tarantino’s, Nolan’s, Linklater’s, Lasseter’s, Lucas’ and von Trier’s movies have their own distinctive spirit and this is the reason why they are appreciated, the audience knows what to wait for from their movies and understands the vision that emerges from all their works.
In Learn phase leaders should analyze what they have learned during the process, and try to identify errors and good choices made, with the goal of creating a sustainable creative culture. A creative culture is the thing that helps leaders and organizations preserving their successful position in long term (Catmull, 2014). The vision is the first element to reach success, farther the Learn stage can give leaders advices to improve the process, and build a culture that encourages innovation and creativity. Amabile and Kramer (2011) also define “Learning from problems and successes” as one of the major catalyst for creativity, that “directly facilities the timely, creative, high-quality completion of the work”. This phase should thus be kept under control as it is crucial for the definition of a creative culture and for the improvement of future processes.

Afterwards, considering the research findings about the manifestations of leadership within the process it was possible to understand that:

3a. Different leadership styles can coexist in the same process, leaders can adopt Directive, Integrative or Facilitative Leadership styles through different stages of the process, and with different team members.

3b. Preferred leadership styles are not identified in the process, directors show a frequent disposition both for Directive, Integrative and Facilitative styles.

The selected directors shows different leadership styles through different process’ stages. For example in Idea Generation stage they act as directive leaders, while in Development stage they behave as facilitative leaders. If we consider Tarantino, he works alone on the script and involve the team only after Concept Definition, but during the Development stage he encourages the team and gives positive feedbacks. Moreover, they adopt different leadership styles with different team-members. They behave differently with actors, producers, directors of photography, make-up artists, stuntmen, and other movie-troupe professionals. They can adopt a directive style with directors of photography, a facilitative style with actors, and vice versa. For example, Nolan is very demanding and controlling with his director of photography, instead he leaves more freedom to actors. With reference to preferred leadership styles for creative process’ stages no punctual statement can be made.
All the selected directors have shown different behaviours through the process, but there is none behaviour that can be said to be preferred. The directors who used a directive approach during Idea Generation, Idea Evaluation, and Concept Definition, reach a creative successful outcome as the directors who use a facilitative approach. The same could be said for the others process’ stages. This is in line with theory, different scholars in fact assert that no one style of leadership is better than any other style of leadership when leading creativity (Lovelace and Hunter, 2013; Mumford, 2006; Mumford and Van Doorn, 2001).

Furthermore, Directive and Facilitative styles could be considered as two extremes of a scale, between these extremes there is a multitude of variable situations. Leaders can be placed in a specific position of this scale depending on their attitude and on their way to lead the creative process and their teams. The more leaders manifest need of control, centralize all the creative power in their hands, and live less space to teams’ creative contribution, the more they will be close to Directive Leadership style. The more leaders fosters creativity in their teams, welcome the creative contribution of their collaborators and lower their need of control, the more they can be considered close to Facilitative style. Integrative leaders could be considered in the middle of this scale, they demonstrate some need of control but they also accept and foster creative contribution of other professionals of their team.

![Diagram](image)

Figure 6 - Directive and Facilitative Leadership Distribution
Finally, the last element of inquiry of this thesis was the role of success within the creative process. All the selected directors reach a great success through the years, but the way they work and conduce the creative process seems to be the same. Some aspects of the process can be improved during years thanks to the observation made in the Learn stage, but basically all the stages remain unchanged. Moreover, they do not change their leadership style because of success, rather they become more convinced of their methods and behaviours. For these reasons it is possible to say that:

4a. The creative process remains unchanged after success.

4b. Leaders do not change their behaviour after success.

IMPLICATIONS FOR PRACTICE

The thesis’ results bring to some managerial implications that could be resumed in three fundamental issues. Firstly, considering the creative process, this research highlighted the importance of the first and the last stage of the process, the Vision Definition and the Learn stage. For many years, managers of creative companies focus their attention on Idea Generation. Although Idea Generation is important, it may not be any more important than other stages (Basadur et al., 2000; Osburn & Mumford, 2002). A consideration that emerged from this study is that there is no need to generate as many ideas as it is possible to be creative, having a strong vision, well defined and clear, is the real key to produce a creative outcome. The success of a product is directly connected to the vision that it embodies and the ideals that it represents (Sinek, 2009). Leaders of creative companies should thus keep under control Vision Definition stage and remember the original vision at each step of the process. Moreover, a lot of attention should be put also in the last stage of the process, the Learn stage. In this phase leaders should analyze what they have learned during the process, and try to identify errors and good choices made, with the goal of creating a sustainable creative culture and fostering success in long term.

Secondly, it must be notice that there is not a preferred leadership style for leading creative people. Managers should adopt the style that they find more effective depending on followers, context and process’ stages characteristics.
Directive, Integrative, and Facilitative Leadership can coexist in the same process and can all lead to the production of a successful creative outcome.

Finally, it is important to consider that dealing with creativity means dealing with the unknown, leaders of creative companies should accept failure as part of creativity, they should hold true to their ideals and act on flexibility and anticipation in order to make the process effective, successful and less affected by uncertainty.

LIMITATIONS OF THE STUDY AND DIRECTION FOR FUTURE RESEARCH

In conclusion, certain limitations should be noted. To begin, the present effort, as it was already said in different chapters, focus its attention on a singular context. Study a specific context was the goal of this thesis, however the results that arise for Filmmaking Industry are not immediately generalizable for other contexts. Therefore, future researches can focus their attention on other contexts, exploring in depth other sectors, such as fashion and design industry for examples. Secondly, this effort was based on a specific theory background, which not include to study the influence of all the leadership styles presented in literature on creative process, contexts and followers. Future researches can investigate the relationship between other leadership theories, as Charismatic Leadership, Transformational Leadership, Ethical Leadership, and creative process. Finally, this research was conducted on multiple-case studies, using grounded theory approaches and secondary sources, other methods to collect data could be selected. Future researches can choose to investigate primary sources and use different methods such as interviews or focus group.
INTRODUZIONE

Oggi molte aziende si trovano a fronteggiare sfide complesse e mutevoli: la competizione globale, il ciclo di vita dei prodotti sempre più ridotto, il prorompente progresso tecnologico, sono tutti elementi che stanno via via spingendo le organizzazioni a dare un maggior peso al tema della creatività e dell’innovazione, con l’obiettivo di riuscire a seguire il contesto economico in continua evoluzione ed essere proiettate nel futuro. Comprendere come favorire lo sviluppo della creatività, a livello individuale, di team ed organizzativo, è dunque una sfida essenziale per i leader di diverse organizzazioni. Sebbene un considerevole numero di studi si sia concentrato sul tema della creatività, la relazione tra creatività e leadership è stata analizzata in una serie più contenuta di ricerche. Per molti anni creatività ed innovazione sono state studiate in riferimento alla strategia, al clima, alle pratiche di diffusione, alle interazioni di gruppo e alle performance individuali, ma non ci sono state ricerche esaustive circa la relazione tra creatività e leadership. Oggi, invece, questo tema è il fulcro d’interesse di diverse ricerche: Sternberg (2007) ha recentemente osservato che mentre in passato la creatività veniva percepita come una caratteristica opzionale della leadership, oggi non è più considerabile opzionale, perché i leader che mancano di creatività hanno poche probabilità di condurre le proprie aziende nel futuro. Per questo motivo, soprattutto considerando le attuali condizioni dell’economia, la leadership creativa sembra essere uno dei più importanti obiettivi da perseguire per molte organizzazioni. A riprova di ciò, uno studio globale sui CEO condotto da IBM nel 2010, ha concluso che la creatività è oggi la più importante qualità che un leader deve possedere per raggiungere il successo nel proprio business, più di altre doti quali l’integrità ed il global thinking (Nikravan, 2012). L’obiettivo di questa ricerca è quello di studiare a fondo il tema della Creative Leadership, considerando le sue diverse manifestazioni, e la relazione tra leader, contesto e follower. Nei primi due capitoli di questa tesi sarà introdotto il tema della Creative Leadershp facendo riferimento a diverse prospettive e definizioni presenti in letteratura.
Successivamente, verranno presentati i gaps ed il framework di ricerca, la metodologia adottata in questo studio sarà poi esposta. Infine, saranno presentati e discussi i risultati ottenuti dall’analisi di casi di studio multipli. La struttura di questa tesi è riassunta nella Tabella 1.

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**Tabella 1 - Struttura della Tesi**

**TEORIA, GAPS E FRAMEWORK DI RICERCA**

In letteratura è possibile trovare diversi modelli di processo creativo, considerando in generale tutti i modelli, due processi chiave sembrano coinvolti:

- **Processi creativi** che includono le attività iniziali di generazione e valutazione di nuove idee.
- **Processi innovativi** che si riferiscono alle attività di implementazione di nuove idee.

In letteratura sembra emergere un diffuso consenso sul fatto che la **creatività** riguardi la generazione e comunicazione di nuove idee, mentre l’**innovazione** riguardi l’implementazione di tali idee (Isaksen & Treffinger, 2004). L’innovazione si compone di due parti: l’idea innovativa che deriva dai processi creativi e l’abilità di convertire tale idea in opportunità di business. L’innovazione può essere considerata come il prodotto di invenzione e capacità di sfruttamento. Alcuni studiosi asseriscono che la creatività precede l’innovazione (West, 2002). L’innovazione, ad ogni modo, è la diretta conseguenza della creatività, necessaria per la trasformazione delle idee in opportunità di business. In questo studio il focus sarà sia sulle attività creative che su quelle di innovazione, e ci si riferirà ad entrambe sotto il costrutto unificato di processo creativo.

1. **Facilitative Leadership**: Questa prima concettualizzazione si concentra sul ruolo che il leader ricopre nel favorire lo sviluppo della creatività in altre persone all’interno del contesto organizzativo.

2. **Directive Leadership**: Questa seconda concettualizzazione si riferisce al ruolo che il leader ricopre nel materializzare la propria vision creativa grazie al lavoro di altre persone.

3. **Integrative Leadership**: Questa terza concettualizzazione si concentra sul ruolo che il leader ricopre nell’integrare la propria vision creativa con le idee di altri professionisti all’interno del contesto lavorativo.

Le tre manifestazioni di Creative Leadership differiscono per il contributo creativo apportato da leader e follower, e per il livello di supporto fornito da leader e follower.

![Creative Leadership: Tre Concettualizzazioni, Mainemelis et al. (2015)](image-url)
Quello che sembra emergere dall’analisi della letteratura sul tema della Creative Leadership è una prospettiva contingente, secondo la quale differenti forme di leadership risultano efficaci in differenti situazioni. Non esiste un unico stile di Creative Leadership adatto ad ogni situazione, proprio perché questo tema è molto sensibile a variabili contestuali. Le tre concettualizzazioni fanno intuire che ci sia più di un modo per esercitare la leadership creativa, e che la scelta dipenda dalla convergenza di caratteristiche culturali, industriali, organizzative, professionali, lavorative e personali.

Sulla base dei risultati derivanti dall’analisi della letteratura è stato possibile individuare diversi gaps di ricerca: riguardo la percezione dei follower, l’efficacia delle diverse fasi del processo creativo, il clima, gli effetti della crisi, i fattori di contesto, e studi di lungo periodo. Considerando tali gaps, diverse domande di ricerca sono state formulate:

1a. È possibile identificare diverse manifestazioni di leadership creativa all’interno dello stesso contesto?

2a. Come si presenta il processo creativo, ha una struttura lineare o circolare?

3a. Differenti stili di leadership sono individuabili anche all’interno dello stesso processo creativo?

3b. Ci sono degli stili di leadership preferiti per specifiche fasi del processo?

4a. Il processo creativo viene modificato dopo il successo?

4b. Come variano gli stili di leadership dopo il successo?

Sulla base di tali domande di ricerca è stato possibile elaborare un framework che ha costituito il punto di partenza di questo studio (Figura 2). Il framework è stato analizzato partendo dalle componenti più esterne per poi procedere verso quelle più interne. Il rettangolo esterno rappresenta il contesto, la prima domanda di ricerca infatti si propone di studiare le tre concettualizzazioni di leadership creativa all’interno di uno specifico contesto. All’interno del contesto è raffigurato il processo creativo, che dovrà essere mappato con l’obiettivo di identificarne la struttura e la sequenza delle fasi. Infine le differenti manifestazioni di leadership andranno analizzate non solo all’interno dello stesso contesto, ma anche del processo creativo.
METODOLOGIA E CASI DI STUDIO

L’obiettivo di questa ricerca è quello di rispondere a diverse domande sulla leadership e sulla creatività, dal momento che i temi trattati sono articolati e complessi, l’analisi qualitativa è stata considerata l’approccio più adatto e conforme agli elementi di indagine di questa tesi. La Ricerca Qualitativa è un metodo che utilizza un approccio interpretativo e naturalistico rispetto agli elementi analizzati, i fenomeni sono spesso analizzati nel contesto nel quale si manifestano e vengono utilizzati i significati attribuiti dagli attori sociali per interpretare tali fenomeni (Denzin & Lincoln, 1994).
Questo metodo è fortemente descrittivo e spesso racconta chi ha detto cosa, a chi, come, quando e perché. È particolarmente adatto a descrivere i processi grazie all’enfasi che viene posta sui dettagli situazionali e la loro manifestazione nel tempo. Il metodo scelto per collezionare i dati prevede l’analisi di casi di studio multipli utilizzando l’approccio della Grounded Theory. Un caso di studio analizza empiricamente un fenomeno all’interno del contesto nel quale si manifesta, spesso vengono utilizzati dati provenienti da archivi, documenti e varie altre fonti, e viene esaminata l’evoluzione del caso nel tempo. La Grounded Theory (Glaser & Strauss, 1967) è un processo di costruzione iterativa ed induttiva della teoria sulla base di osservazioni ricorrenti, vengono adoperati campioni teorici, le intuizioni emergenti favoriscono la selezione e l’inclusione del campione successivo di dati da analizzare. Questo approccio richiede una costante analisi comparativa di gruppi di dati, che sono equiparati sulla base di somiglianze e differenze teoriche. Dopo aver definito le domande e la metodologia di ricerca, il passo successivo è stato l’identificazione di un campione significativo di dati, un contesto creativo che consentisse l’osservazione di dinamiche di gruppo a differenti livelli. La scelta è ricaduta sull’Industria Cinematografica per diverse ragioni:

- Prima di tutto il lavoro di un regista può essere considerato conforme agli obiettivi di questa tesi, infatti richiede sia doti di leadership, sia doti creative.
- In secondo luogo la realizzazione di un film rappresenta un processo creativo e collaborativo: diversi professionisti forniscono il loro contributo per la produzione di un film, anche se il regista detiene gran parte del controllo creativo del progetto.
- Inoltre il lavoro di un regista può essere facilmente assimilato al lavoro di un Project Manager: richiede di dirigere un gruppo di professionisti che può essere composto da diverse centinaia di persone, coordinare le attività necessarie alla realizzazione del film, gestire le relazioni con i produttori, il tutto entro ristretti vincoli di tempo e budget.

Nello specifico, sei registi sono stati selezionati per questa analisi: Christopher Nolan, George Lucas, John Lasseter, Lars von Trier, Quentin Tarantino, e Richard Linklater. Questo campione è emerso a seguito di differenti round di coding, con l’obiettivo di analizzare registi che avessero sia uno stile partecipativo che direttivo.
Dall’analisi dei dati è stato possibile individuare otto fasi all’interno del processo creativo, fasi comuni ai diversi casi di studio (Figura 3):

1. **Vision Definition**: Il primo passo è la definizione della vision: i leader presentano ai loro follower una visione di cambiamento, percepiscono delle potenzialità di innovazione e tracciano la rotta per intraprendere un nuovo processo creativo.

2. **Idea Generation**: Nella seconda fase i leader con l’aiuto dei loro team cercano di materializzare la vision iniziale in diverse idee (il coinvolgimento del team in misura più o meno ampia dipende dagli stili di leadership).

3. **Idea Evaluation**: Leader e follower cercano di mettere ordine tra le diverse idee generate nella fase precedente, in questo stadio è possibile che ci siano diversi aggiustamenti retroattivi e riformulazioni delle idee precedentemente generate.

4. **Concept Definition**: In questa fase leader e follower cercano di definire un concept. Diverse iterazioni e ricicli possono essere necessari al fine di fissare il concept definitivamente.

5. **Development**: Durante la fase di sviluppo il concept viene prodotto ed implementato.

6. **Test**: Diverse prove possono essere eseguite prima del rilascio del prodotto e considerando gli esiti di tali prove diverse modifiche possono essere implementate.

7. **Release**: Una volta testato, il prodotto può essere rilasciato sul mercato.

8. **Learn**: Dopo il rilascio, leader e follower devono capitalizzare la conoscenza che si è generata nel corso del processo, evidenziare punti di forza e debolezza e sfruttare le competenze acquisite per lo sviluppo di nuovi processi creativi.
Dall’analisi dei dati differenti considerazioni sono emerse non solo riguardo al processo, ma anche riguardo alle due manifestazioni estreme di leadership creativa: Facilitative Leadership e Directive Leadership. Nel primo caso i leader cercano di favorire lo sviluppo della creatività tra i loro collaboratori, costruendo un’atmosfera lavorativa di supporto e partecipazione, ed invitando i diversi membri del team a dare il proprio contributo creativo all’interno del processo. Nel secondo caso i leader detengono il potere creativo all’interno del processo, cercano di materializzare la propria vision grazie al lavoro dei loro collaboratori, e generalmente forniscono istruzioni precise ed accurate nel corso del processo. Il coinvolgimento anticipato del team, l’abilità di incoraggiare le persone, l’attitudine a dare commenti positivi, una moderata esigenza di controllo, e la propensione a lavorare con lo stesso team sembrano tipici tratti della Facilitative Leadership.

![Figura 3 - Il Processo Creativo](image-url)
Dall’altro lato, il coinvolgimento posticipato del team, l’attitudine a stupire le persone e in alcuni casi anche a maltrattarle, una preponderante esigenza di controllo, e la propensione a lavorare con persone diverse, sembrano invece tipici tratti della Directive Leadership.

Figura 4 - Directive Leadership versus Facilitative Leadership

Diversi risultati sono dunque emersi durante l’analisi dei casi sia per quanto riguarda il processo creativo che gli stili di leadership, valutando tali risultati è stato possibile giungere a diverse conclusioni.

DISCUSSIONE DEI RISULTATI

Il framework di ricerca è stato analizzato a partire dalle componenti più esterne per poi procedere verso quelle più interne, partendo dal contesto, focalizzandosi poi sul processo creativo e sulle manifestazioni di leadership. Considerando i risultati derivanti dall’analisi dei casi di studio e tenendo presenti le basi teoriche sulle quali questa tesi poggia, è stato possibile giungere alle seguenti conclusioni:
1a. Diverse manifestazioni di leadership possono essere individuate all’interno dello stesso contesto.

Tenendo presenti le considerazioni esposte nello studio degli AM Annals, all’interno dell’Industria Cinematografica la leadership dovrebbe manifestarsi sotto la forma di Intergrative Leadership. Per diversi aspetti è così, infatti è possibile distinguere il contributo creativo di ciascun professionista che partecipa alla produzione di un film e generalmente è possibile definire le scelte creative in un dibattito aperto tra collaboratori e regista. Tuttavia, nell’analisi di Mainemelis, Kark e Epitropaki (2015) le tre manifestazioni di leadership vengono discusse in relazione a contesti collaborativi proprio per segnalare che non sono vincolate a contesti industriali. A causa di differenti esigenze operative, aspetti culturali, e caratteristiche personali di leader e follower, diversi contesti industriali possono dimostrare differenti livelli di affinità rispetto alle tre manifestazioni di leadership creativa.

Applicando la teoria ad un contesto reale è stato possibile concludere che una specifica manifestazione di leadership non è automaticamente associabile ad un determinato contesto. Alcuni settori favoriscono l’assunzione di certi stili di leadership, ma non la determinano univocamente. All’interno dello stesso contesto è dunque possibile identificare stili di leadership differenti perché gli individui possono agire per modificare la distribuzione delle opportunità di contributo creativo al processo. Nei casi di studio selezionati, i registi analizzati hanno effettivamente modificato tale distribuzione di opportunità, in un settore in cui l’apporto creativo dovrebbe provenire in maniera più o meno bilanciata da diverse figure professionali, alcuni registi hanno ottenuto un maggiore potere creativo sul progetto ed instaurato uno stile di leadership direttivo, mentre altri registi hanno optato per uno stile integrativo o facilitativo. Alcuni registi hanno dimostrato di agevolare lo sviluppo della creatività all’interno del proprio team, altri hanno cercato di materializzare la propria vision attraverso il lavoro dei propri collaboratori, altri ancora hanno cercato di integrare i contributi creativi provenienti da diversi soggetti (Figura 5).
Considerando successivamente il processo creativo, le fasi individuate nella sintesi dei risultati, e la sua struttura, è stato possibile concludere che:

2a. Il processo creativo si presenta con una struttura lineare, diversi ricicli sono presenti al suo interno, tra le fasi intermedie, e tra l’ultima e la prima fase del processo stesso.

Una particolare attenzione dovrebbe essere riservata alla prima e all’ultima fase del processo: Vision Definition e Learn. Queste due attività infatti, sono direttamente responsabili del successo dell’intero processo. Nella fase di Vision Definition, il leader identifica delle possibilità di innovazione, e presenta al suo team una vision creativa. Questa fase, più di altre, è direttamente connessa al successo dell’output che si vuole ottenere. Un prodotto riscontra un certo successo sul mercato per via degli ideali che rappresenta, per i significati ed i valori che incarna (Sinek, 2009). I film di Tarantino, Nolan, Linklater, Lasseter, Lucas e von Trier hanno un loro carattere distintivo, ed è per questo motivo che vengono apprezzati, il pubblico sa cosa aspettarsi da un loro film e riconosce la vision che accomuna tutti i loro lavori.
Nella fase di Learn, inoltre, il leader dovrebbe esplicitare gli insegnamenti derivanti dal processo creativo, valutare le scelte e le azioni intraprese, con l’obiettivo di creare una cultura aziendale creativa e sostenibile nel tempo. Una cultura creativa è ciò che consente alle organizzazioni di mantenere una posizione innovativa nel lungo periodo (Catmull, 2014). La vision è il primo elemento che consente di raggiungere il successo, la fase di apprendimento in seguito fornisce le indicazioni chiave per migliorare il processo e costruire una cultura aziendale che incoraggi la creatività. Amabile and Kramer (2011) hanno definito “L’apprendimento da problemi e successi” come uno dei maggiori catalizzatori della creatività, in grado di “influenzare direttamente il completamento tempestivo, creativo, e di alta qualità del lavoro”. Queste due fasi dovrebbero dunque essere tenute sotto controllo, per migliorare l’esecuzione del processo e favorire il successo dell’innovazione.

In seguito, considerando i risultati di ricerca riguardanti le manifestazioni di leadership è stato possibile notare che:

3a. Differenti stili di leadership possono coesistere anche all’interno dello stesso processo. Directive, Integrative e Facilitative Leadership possono essere adottate nelle diverse fasi del processo e con diversi membri del team.

3b. Non è possibile individuare uno stile di leadership che risulti preferito rispetto agli altri.

I registi selezionati hanno utilizzato diversi stili di leadership nelle varie fasi del processo. Ad esempio nella fase di Idea Generation alcuni hanno adottato uno stile di leadership direttivo, mentre nella fase di Development uno stile facilitativo, o viceversa. Se prendiamo ad esempio il caso di Tarantino, nelle fasi iniziali il regista ha adottato uno stile direttivo, coinvolgendo il Team solo dopo la definizione del concept, mentre nella fase di sviluppo ha adottato uno stile più integrativo. Inoltre, è stato possibile notare che i vari registi hanno adottato stili differenti a seconda degli interlocutori con cui si sono trovati ad interagire, attori, produttori, direttori della fotografia, scenografi, make-up artists, stuntmen, o altri membri della troupe cinematografica. Ad esempio alcuni registi hanno adottato uno stile direttivo col direttore di fotografia e facilitativo con gli attori,
o viceversa. Non è stato possibile giungere a conclusioni puntuali circa uno stile di leadership che risultasse migliore rispetto agli altri. Infatti tutti i registi studiati hanno mostrato atteggiamenti differenti nel corso del processo, i registi che hanno adottato un approccio direttivo nelle fasi di Idea Generation, Idea Evaluation, e Concept Definition, hanno raggiunto un output creativo di successo così come quelli che hanno adottato un approccio facilitativo. Lo stesso si può dire per le altre fasi del processo. Questa osservazione sembra essere concorde con quanto affermato in letteratura, infatti diversi studiosi hanno dichiarato che non è possibile identificare uno stile di leadership migliore di altri quando si parla di creatività (Lovelace and Hunter, 2013; Mumford, 2006; Mumford and Van Doorn, 2001).

Le forme di leadership direttiva e facilitativa possono essere considerate come due estremi di una scala, tra questi estremi è possibile identificare una moltitudine di situazioni intermedie. I leader possono essere posizionati su questa scala considerando le loro attitudini e il loro modo di guidare il team. Più i leader manifestano il proprio bisogno di controllo, accentrano il potere creativo nelle proprie mani e concedono poco spazio al contributo creativo del team più si posizioneranno dal lato della Directive Leadership. Più i leader favoriscono lo sviluppo della creatività in tutti i membri del team, accettano il contributo creativo proveniente da altri professionisti, e dimostrano un contenuto bisogno di controllo, più si posizioneranno dal lato della Facilitative Leadership. L’Integrative leadership può essere posizionata al centro di questa scala, i leader che adottano questo stile pretendono un certo controllo sul progetto ma cercano di integrare la propria vision con i contributi creativi di altri membri del team.

**Figura 6 - Directive e Facilitative Leadership: Distribuzione**
Infine, l’ultimo elemento di analisi di questa tesi riguardava il ruolo del successo all’interno del processo creativo. Tutti i registi selezionati hanno raggiunto nel corso della loro carriera un notevole successo, nonostante questo, il processo creativo da loro seguito sembra essere rimasto inalterato. Certi aspetti del processo sono stati migliorati nel corso degli anni, grazie alle osservazioni derivanti dalla fase di apprendimento, ma la sequenza delle fasi di processo sembra essere immutata. Anche lo stile di leadership adottato sembra essere lo stesso nel corso degli anni, infatti è possibile affermare che:

4a. Il processo creativo risulta inalterato a seguito del successo.

4b. Gli stili di leadership sembrano immutati a fronte del successo.

**IMPLICAZIONI MANAGERIALI**

I risultati ottenuti grazie a questa tesi hanno condotto all’osservazione di diverse implicazioni manageriali. In primo luogo, considerando il processo creativo, questa ricerca ha evidenziato l’importanza della prima e dell’ultima fase del processo: Vision Definition e Learn. Per diversi anni, i manager hanno concentrato la propria attenzione sulla fase di Idea Generation, sebbene questa fase sia rilevante, non è da considerarsi più importante di altre fasi del processo (Basadur et al., 2000; Osburn & Mumford, 2002). Questo studio ha sottolineato come non sia necessario generare il numero più elevato possibile di nuove idee per produrre un risultato creativo, quanto avere una vision chiara e ben definita sia il passo più importante per ottenere un risultato creativo. Il successo di un prodotto è direttamente collegato alla vision che tale prodotto trasmette (Sinek, 2009). I manager di team creativi dovrebbero porre grande attenzione alla definizione della vision, e ricordarla al proprio team ad ogni fase del processo. Inoltre una grande attenzione dovrebbe essere attribuita anche alla fase di apprendimento. In questo stadio i manager dovrebbero esplicitare gli insegnamenti derivanti dal processo creativo, valutare le scelte e le azioni intraprese, con l’obiettivo di creare una cultura aziendale creativa e sostenibile nel tempo.

In secondo luogo, in questa ricerca è stato possibile osservare che non esiste uno stile di leadership migliore per guidare un team attraverso il processo creativo.
I manager dovrebbero adottare lo stile che ritengono più adeguato in relazione al contesto, alle fasi del processo e alle caratteristiche dei propri dipendenti. Directive, Integrative, e Facilitative Leadership possono coesistere all’interno dello stesso contesto e dello stesso processo, e possono tutte condurre alla generazione di un output creativo. Infine, è importante considerare quando si lavora sulla creatività è necessario contemplare un notevole grado di incertezza e rischio, i leader dovrebbero accettare il fallimento come parte del processo creativo, e cercare di agire sulle leve di flessibilità e anticipazione per rendere il processo efficace e meno soggetto all’incertezza.

**LIMITAZIONI DELLO STUDIO E DIREZIONI PER LA RICERCA FUTURA**

In conclusione, certe limitazioni di questo studio devono essere segalate. Prima di tutto, questa ricerca, si è posta l’obiettivo di testare la teoria delle Tre Concettualizzazioni della Leadership Creativa all’interno di uno specifico contesto. Studiare un determinato contesto era dunque un punto fondamentale di questa tesi, tuttavia le considerazioni che sono emerse dall’analisi dell’Industria Cinematografica non sono immediatamente generalizzabili e trasferibili ad altri contesti. Studi futuri potrebbero concentrarsi su altri contesti, esplorare altri settori come ad esempio l’industria della moda o del design. In secondo luogo, questo studio poggia su una specifica base teorica, il processo creativo è stato analizzato tenendo in considerazione determinate teorie sulla leadership. Ricerche future potrebbero valutare la relazione tra creatività ed altri stili di leadership quali Charismatic Leadership, Transformational Leadership, Ethical Leadership ed altre teorie. Infine questo studio è stato condotto attraverso casi di studio multipli ed un approccio basato sulla Grounded Theory. Studi futuri potrebbero adottare una differente metodologia, selezionare fonti primarie, ed utilizzare altre tecniche per collezionare dati come ad esempio interviste e focus group.
CHAPTER ONE: CREATIVITY

INTRODUCTION

Nowadays organizations have to face different complex and evolving challenges. Globalization, technology development, short products’ life cycle, rapid changes in market needs, are all phenomena that force companies to improve their ability to understand a changing world and to be projected into future. Therefore, now more than ever, creativity and innovation seems to be essential for every organization. A reflection on this theme is necessary to deeply understand the goal that organizations need to achieve to operate successfully.

This chapter introduces the concept of creativity, illustrating different perspectives and definitions from literature. The model of the Four P’s of creativity is further presented. Finally, different creative processes identified in literature and the relationship between creativity and innovation are analysed.

The chapter outline is the following one.

CHAPTER OUTLINE

1.1. Introduction to Creativity
   1.1.1 The Four P’s of Creativity: People, Place, Product, Process
   1.1.2 Creative Work

1.2. Creative Process
   1.2.1 Creative Process in Literature
   1.2.2 Creative Process and Innovation Process

1.3. Conclusions
1.1 INTRODUCTION TO CREATIVITY

Organizations today operate in a dynamic environment that place a premium on the development of new products, processes, and procedures. Creativity, therefore, is a necessary prerequisite for organizational innovation, growth, and survival. Creativity has been studied in literature from different perspectives: Psychological, Sociological and Organizational perspectives.

**Psychological perspective:** according with this perspective creativity is seen as a function of the ego. This perspective is composed of five different contributions: psychoanalytic perspective, psychometric perspective, perceptual perspective, cognitive perspective and psychosocial perspective.

**Sociological perspective:** this perspective study the connection between social structures and creative processes, it looks at creativity and social interactions, specifically those involving large group of people.

**Organizational perspective:** organizational perspective examines creativity within the organizational context, this approach investigates the design factors and context that can promote or inhibit creativity within companies at different levels of analysis (individuals, team, organizations).

In this work creativity is seen more under the organizational perspective, however as this thesis stands in the field of organizational behaviour, which is an interdisciplinary field, elements from the other perspectives could be integrated in this study.

1.1.1 THE FOUR P’S OF CREATIVITY: PEOPLE, PLACE, PRODUCT, PROCESS

Different definitions of creativity could be find in literature, each of which seems to underline a particular dimension. Creativity has been defined as the production of ideas, products, or procedures that are novel or original, and potentially useful or practical (Amabile, 1996); this definition helps to qualify a *creative outcome*. Creativity has also been defined as a continuous process of thinking innovatively, or finding and solving problems, and implementing new solutions (Basadur, Graen & Green 1982); this definition is focused on the *creative process*.
Creativity has also been described with regard to people and context as a complex product of a person’s behaviour in a given situation (Woodman & Schoenfeldt, 1990). A model that helps understand all the different dimensions of creativity is the Four P’s model, originally designed by Rhodes (1961) and reworked by many authors as Puccio, Murdock, Mance (2005). This model describe the four main elements of creativity: People, Place, Product, Process.

The first P, People, considers that creativity begins with individual, this first element refers to individual skills, knowledge, personality, experiences, and motivation that have an influence on the amount and kind of creativity an individual is likely to produce.

The second P, Place, underlines that creative thinking takes place in particular settings, the relationship between people and the environment should be taken under control because it can stimulate or inhibit creativity. The importance of the work environment for encouraging/discouraging creativity is well documented in literature.

With regard to Product, what is important to note is that creativity results from the combination of novelty and usefulness. Using these two primary features of creativity it is possible to build a two-by-two matrix (Figure 1.1) which helps showing what distinguishes creative products from all other products.

<table>
<thead>
<tr>
<th>Novelty</th>
<th>Fads</th>
<th>Creative Products</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>Product disappears when novelty wears off</td>
<td>Original product that meets a need</td>
</tr>
<tr>
<td>Low</td>
<td>Repeating Past Mistakes</td>
<td>Utilitarian Products</td>
</tr>
<tr>
<td></td>
<td>Unproductive traditions or habits</td>
<td>Product that stands the test of time</td>
</tr>
</tbody>
</table>

Table 1.1 - Creative Product based on Puccio, Murdock, Mance (2005)
The upper right quadrant of the matrix identifies Creative Products, products that have some element of newness and clearly meet some expressed or latent market need. The final intent of creativity is to introduce something that is both novel and useful. A creative product is one where a successful solution has been implemented to a novel, ill-defined problem (Ford, 2000).

When something is not original, yet is highly useful, such as a pencil, it is indicated as Utilitarian Product. This product should not change in decades, but it would still be used because it serves its purpose.

In the upper left quadrant there are Fads, product with high novelty but low usefulness. These products would soon disappear when novelty wears off and people consider their low usefulness. In some cases fads could be recycle by the next generation, it often happens in fashion industry.

Finally, in the lower left quadrant of the matrix there are products that are not new and have little usefulness, they are called Repeating Past Mistakes because they have been already tried before, as the novelty index is low. Customs and traditions could sometimes be included in this quadrant. In organizational life it is possible to find some traditions that had lived beyond their usefulness. The novelty-usefulness definition of creativity could help discerning what is and what is not a creative product.

Finally, the last P, Process, refers to the stages individuals, team and organizations go through with the aim of developing creative ideas and reaching a creative outcome. Different models of the creative process have been studied in literature, in the paragraph 1.2 a better description of the process will be given, but previously a definition of the creative work is needed.
1.1.2 CREATIVE WORK

Although creative work is typically associated with artists and scientists, creative work is not defined with respect to a particular occupation (Mumford, Whetzel, & Reiter-Palmon, 1997). Instead, creative work occurs on any job that involves certain types of tasks. Specifically, creative work can occur when the tasks presented involve complex, ill-defined problems where performance requires the generation of novel and useful solutions. Accordingly, creative work can, and does, occur in advertising, engineering, finance, and management, and involves not just idea generation but subsequent idea implementation. Indeed, idea implementation may call for as much creativity as initial idea generation (Mumford, 2002, in press). Creative work could be defined as:

1. A *demanding and time consuming activity*: creative work hedges on motivation and requires sustained attention over long periods of time, under conditions where ambiguity is high, negative feedback is likely, and stress a part of daily life (Kasof, 1997).
2. *Resource intensive*: multiple people must devote time and effort to solution generation, equipment must be acquired, and development and implementation will require support from multiple groups.
3. A *persuasive activity*: support must be acquired to ensure the investment of requisite resources, resources that otherwise might be used elsewhere.
4. *Uncertain*: creative problems are ill-defined, multiple solutions might be generated, and development and implementation are iterative efforts.
5. Risky: three sources of risk appear to influence creative work. First, the generation of a viable idea is not assured. Second, even if a viable idea can be generated, there is no assurance that the idea can be developed. Third, even when development is successful, there is no assurance that the product can be successfully implemented and will serve current market needs. The risk attached to creative work implies both a need to experiment and a need to tolerate failure.
6. *Contextualized*: If creative ideas are to be turned into innovative products, they must take context into account both in the initial generation of an idea and its subsequent development and implementation.
1.2 CREATIVE PROCESS

Creative performance is commonly appraised with respect to the products being produced, most studies, however, have been focused on the processes people apply in generating these products (Darzin et al., 1999). The execution of creative process in fact is complex and crucial for the achievement of a successful creative outcome. In this chapter a previous description of creative processes discussed in literature will be presented, then a brief distinction between creative processes and innovation processes will be made.

1.2.1 CREATIVE PROCESS IN LITERATURE

The identification of the key cognitive processes contributing to creative problem-solving began at the turn of the last century (Dewey, 1910; Wallas, 1926). Wallas (1926) identified four main stages of creative process: Preparation, Incubation, Illumination, and Verification. Over the intervening years, a number of process models were proposed (e.g., Merrifield, Guilford, Christensen, & Frick, 1962; Parnes & Noller, 1972; Sternberg, 1986; Amabile 1988).


Figure 1.1 - Divergent and Convergent Thinking
Divergent thinking could be considered as a broad search for diverse and novel alternatives, by stretching the mind and avoid the risk of limiting thoughts to familiar areas. Convergent thinking is a focused and affirmative evaluation of alternatives, in this phase the most promising options generated during the divergent phase are selected and synthesized.

There are four key principles that make divergent thinking work in CPS:

1. Defer judgement: hold opinion and evaluation until a later time.
2. Go for quality: produce many ideas to find good ones.
3. Make connections: use other people’s ideas or information from other field to introduce a new train of thought.
4. Seek novelty: think “out of the box”, produce original thoughts.

Four other principles guide convergent thinking within CPS:

1. Apply affirmative judgement: judge an option considering both the positives and the negatives.
2. Keep novelty alive: sustain the novelty that comes from divergent phase.
3. Check your objectives: consider the reality of the situation.
4. Stay focused: invest the necessary thought and energy to ensure the best alternatives are being selected and developed.

Another model came from Amabile (1988), who also identified five stages to reach a creative outcome: Presentation, Preparation, Generation, Validation, and Assessment. For Basadur (1982) organizational creativity is a continuous, circular process, beginning with Problem Finding activity, sensing and anticipating opportunities for change, and flowing through Problem Conceptualization, Problem Solving, and Solution Implementation. This circular process, which emphasizes continuous creativity beginning with problem finding, is a model for organizational adaptability. Adaptable organizations and their leaders continually and intentionally scan the external environment to anticipate new opportunities and problems and to proactively change their routines and find new products and methods to implement, thus leapfrogging their competitors.
Mumford, Mobley, Reiter-Palmon, Uhlman and Doares (1991) proposed a model based on three critical propositions. First, creative problem-solving, like other forms of problem-solving, must be based on knowledge and information (Baer, 2003; Rich & Weisberg, 2004)—bearing in mind the point that knowledge provides a basis for interpreting information. Second, new ideas could not be generated solely on the basis of extant knowledge. Rather, this knowledge must be recombined and reorganized to produce the new knowledge that allows for the generation of novel ideas (Finke, Ward, & Smith, 1992; Mumford, Olsen, & James, 1989). Third, ideas must be evaluated and shaped into viable plans for directing work on a creative project (Mumford, Schultz, & Van Dorn, 2001)—often work which precedes over a period of years. These three key assumption gave birth to the creative process presented in Figure 1.2.

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Figure 1.2 - Creative Process Model from Mumford et al. (1991)

Mumford (2002) have examined the aggregate, or joint, impact of effective execution of each of these processes on creative problem solving. The findings obtained in these studies indicated that:

- Processing activities mediate the impact of abilities and expertise on creative problem-solving;
- Each process makes a unique contribution to prediction of creative problem-solving performance;
- Problem construction, conceptual combination, and idea generation appear especially effective predictors of problem-solving performance;
- These processes predict creative problem-solving performance in a number of domains—advertising, public policy, education, and military leadership;
- Effective execution of these processes is strongly related to the production of high-quality, original, and elegant solutions.

This model leads to some potentially important conclusions about the nature of creative thought. For example, it is not sufficient just to generate ideas, ideas must be evaluated and solutions based on these ideas planned (Basadur et al., 2000; Osburn & Mumford, 2006). These back-end, or late cycle, processing activities may be as important to creative thought as early cycle, or front-end, processes (Mumford, 2002). For many years, students of creativity assumed that creativity could be defined solely based on idea generation. Although idea generation is important, it may not be any more important than problem definition or conceptual combination.

Furthermore, in prior studies, creativity was often equated with divergent thinking, however it is important to underline that divergent thinking is not the only, or necessarily the most important, strategy contributing to creative thought. This model also suggests that some processes may be more important for performance in some fields than others (Simonton, 2012).
In an initial study along these lines, Mumford, Antes, Caughron, Connelly and Beeler (2010) found that information gathering was particularly important for performance in the biological sciences, while conceptual combination was particularly important for performance in the social sciences.

Summarising, what seems to be similar in different creative processes presented in literature is that the parties involved must define a problem, they must gather information, and they must progressively generate new ideas, refine and evaluate initial ideas to permit successful implementation.

1.2.2 CREATIVE PROCESS AND INNOVATION PROCESS

Creativity and Innovation are two terms that sometimes tend to overlap, however speaking about creative process a distinction is needed.

Broadly speaking, analysing different creative models presented before, two key sets of processes appear to be involved in creative work:

- **Creative processes** or the activities underlying initial idea generation.
- **Innovation processes** or the activities underlying the implementation of new ideas.

There is an emerging consensus in literature on the fact that creativity has to do with the generating and communicating of meaningful new ideas and connections, and innovation has more to do with the use and implementation of them (Isaksen & Treffinger, 2004). Innovation is composed of two parts: the new idea that came from the creative process, and the ability to convert this idea into a business opportunity. Innovation could be seen indeed as the joined product of invention and exploitation. Designing, inventing, developing new ideas would have its foundation in the creative process (Isaksen & Tidd, 2006; Woodman, Sawyer, & Griffin, 1993), some would assert that creativity precedes innovation (West, 2002). Innovation even so, is the consequent step of creativity, necessary for the transformation of ideas into business opportunities. In this study the focus would be both on creative and innovation processes, and we would refer to this two stages under the unified construct of Creative Process.
1.3 CONCLUSIONS

In this chapter a brief description of creativity and creative process was given. Understanding the variables shaping creative thinking is useful for many reasons: it provides guidelines for how to enhance creativity in today dynamic real-world settings, it also tells how people’s potential for creative problem-solving should be developed. The findings obtained from literature review indicate that creative thinking involves multiple, complex, processing operations. Effective execution of these processes depends on the knowledge available to individuals and on the strategies people employ in executing these processes. There is not a unique model, a unique sequence of activities that could be defined as a general and comprehensive creative process. Different contexts could skip some phases of the process or put the stress on others, however, what seems to emerge from literature is that two stages are required: a creative stage in which ideas are generated and evaluated; and an innovation stage in which ideas are implemented and valorised.

REFERENCES


INTRODUCTION

In today’s context of globalized competition, shortened product lifecycles, and sustained scientific and technological progress, the capacity for creativity and innovation has certainly become a key strategic competitive advantage. It is therefore essential for organizational leaders to understand how to hone and maintain this skill in their employees. While there has been considerable research on creativity at the individual level of analysis, research on leadership and creativity is more limited. Yet, the literature on the topic seems to offer a consensus on how leaders should handle creative people. This chapter introduces the concept of Creative Leadership by illustrating different perspective and definitions from literature. The relationship between leadership styles and creativity will be analysed, afterwards, different variables that affect creativity and three conceptualizations of creative leadership will be presented.

The chapter outline is the following one.

CHAPTER OUTLINE

2.1 Methodology
2.2 Introduction to Creative Leadership
   2.2.1 Democratic Leadership and Creativity
   2.2.2 Authoritarian Leadership and Creativity
   2.2.3 Other Leadership Styles
2.3 Variables that Affect Creativity
   2.3.1 The Context and Followers
   2.3.2 Motivation
   2.3.3 The Importance of Knowledge and Level of Stress
2.4 Three Conceptualizations of Creative Leadership
2.5 Conclusions
2.1 METHODOLOGY

The logical approach that was followed to explore literature about Creative Leadership is summarized in the subsequent process:

A qualitative approach was followed, with the aim of carrying out a systematic literature review. The characteristics of this kind of review are:

- Development of clear and precise aims and objectives;
- Pre-planned methods;
- Comprehensive search of all potentially relevant articles;
- Use of explicit, reproducible criteria in the selection of articles for review;
- Appraisal of the quality of the research and the strength of the findings;
- Synthesis of individual studies using an explicit analytic framework;
- Balanced, impartial and comprehensible presentation of the results;

First of all, a seminal incremental review has been implemented, exploring the fields of studies concerning Leadership and Creativity, to find out the majors scientific journals and some current issues discussed. Afterwards, the research protocol has been defined, the journals to be included in the review were selected with the ABS standards, and the key words to be searched were identified.
Setting this standards, a set of 45 papers has been collected. To understand if a paper would suit the purpose of the work in question, a screening analysis has been carried out firstly on the abstract, then on the discussion. If these two first step had found out something interesting and appropriate for the scope of this research, the full text has been analysed. This second – level selection has reduced the papers from 45 to 13. Finally, data extraction and synthesis of the content has been done on all the selected papers.

The scope of the systematic approach, that fix some assumptions before starting the review, is to set a clear protocol. A systematic review about a theme is comprehensive if anybody else, with the same parameters and the same protocol, would reach out a similar set of papers in terms of quantity and authors. The parameters used for this research are captured in the Table 2.1.

<table>
<thead>
<tr>
<th>ABS</th>
<th>2,3,4</th>
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<td>KEYWORDS</td>
<td>Creativity</td>
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<td>Leadership</td>
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Table 2.1 - Literature review standards.

Creative Leadership

Figure 2.2 - Results from literature Review about Leadership and Creativity

MUMFORD, MEDEIROS, PARTLOW (2012)
BASADUR (2004).
EISENBEIß, BOERNER, (2013)

MAINEMLIS, KARK and EPITROPAKI (2015).
LOVELACE and HUNTER (2013).
AMABILE et al. (2004).
GUPTA, SINGH, (2013).
SHALLEY and GILSON (2004).
GILSON, LIM, D’INNOCENZO, MOYE, (2012)
2.2 INTRODUCTION TO CREATIVE LEADERSHIP

The concept of Creative Leadership has an interesting history in organizational science. Since 1957 (Leadership in Administration, Selznick) there was the intuition that creative leadership was an important subject, necessary for the renewal of institutions. Selznick (1984) suggested that Creative Leadership entails the art of building institutions that embody new and enduring values, and the creation of the conditions that will make possible in the future what is excluded in the present. Despite the relevance of this topic, for many years, scholars ignored the connection between leadership and creativity. Innovation and creativity were studied with respect to strategy, structure, climate, dissemination practices, group interactions and individual performance capabilities, but there was no reference to the link between leadership and creativity. Nowadays, instead, this issue is the focus of interest of many studies and researches: Sternberg (2007) recently observed, while in the past creativity was often perceived as an optional feature of leadership, today it is no longer optional because leaders who lack creativity are unlikely to propel their organizations into the future. Therefore, especially today, under the current economic situation, because of the global competition and rapid technological changes, Creative Leadership seems to be one of the most important goal to perceive for many organizations. As a proof, a 2010 IBM Global CEO Study, which surveyed more than 1500 chief executive officers from 60 countries and 33 industries, concluded that creativity is now the most important leadership quality for success in business, outweighing competencies such as integrity and global thinking (Nikravan, 2012). Analysing literature, it is easy to notice that since Selznick’s (1984) original formulation of creative leadership, this concept has evolved in different ways. Across all researches, the definition of creative leadership generally refers to the ability of leading others toward the attainment of a creative outcome. Different leadership perspectives can be adopted to achieve this outcome, a vast amount of literature shows how democratic leadership positively affects creativity but some researches also underline the connection between authoritarian leadership and creativity. In the following paragraphs the relationship between different leadership styles and creativity will be presented.
2.2.1 DEMOCRATIC LEADERSHIP AND CREATIVITY

As it was previously said Creative Leadership refers to the ability of leading others toward the attainment of a creative outcome. Different leadership perspectives can be adopted, in general, it seems that supportive/participative leader’s behaviors foster creativity. Many researchers ranging in this direction, arguing that leadership support play a very important role in creating an organizational climate that supports innovation (Isaksen and Akkermans, 2011) and is positively related to peer-rated creativity of subordinates (Amabile et al., 2004). Supportive supervision can help foster employee interest and involvement in a task, which results in employees wanting to try something new and come up with new ideas (Gilson et al., 2012).

Amabile and Kramer (2011) suggest that leaders of creative people should enhance their creative employees’ inner work life (defined as “the confluence of perceptions, emotions, and motivations that individuals experience as they react to and make sense of the events of their workday,” p. 20). Progress is propelled by two forces: “catalysts” and “nourishers”. Catalysts are anything that “directly facilities the timely, creative, high-quality completion of the work”, inhibitors are the negative form of catalysts, nourishers are interpersonal events that uplift workers. Catalysts support work, inhibitors hinder progress. On page 104, Amabile describes seven major forms of catalysts:

1. Setting clear goal – unambiguous short- and long-term goals give teams tangible mileposts that render their progress salient.
2. Allowing autonomy – people need to have some say in their own work.
3. Providing resources – providing resources has a twofold positive effect: it allows employees to envision success and also shows that the organization values the employee.
4. Giving enough time – but not too much. In general, low-to-moderate time pressure seems optimal for sustaining positive inner work life.
5. Help with the work – employees left to their own devices accomplish very little. Getting the right help, and the right time gives a significant boost to inner work life.
6. Learning from problems and successes – failure is inevitable. Face problems squarely and create plans to overcome or learn from them.

7. Allowing ideas to flow – ideas flow best when managers list and also encourage diverse, constructive debate.

Four nourishing factors fuel inner work life and propel progress:

1. Respect;
2. Encouragement;
3. Emotional support;
4. Affiliation – trust and a sense belonging.

Mumford and his colleagues (2002) discuss a number of direct and indirect influence tactics that successful leaders should adopt with creative employees, and the characteristics of leaders that appear to be required in promoting the performance of people engaged in creative work. Four key dimensions are signalled as especially important in leading creative people: *intellectual stimulation, involvement, support* and *freedom*. Mumford and his colleagues (2002) identified four different perspectives on the role that leaders should play with regard to creative people:

1. Leave them alone
2. Simply support and facilitate their work
3. Inspire them by providing a vision
4. Model the way by being creative or technical gurus themselves.

The Democratic perspective views employees as the primary contributors of creative ideas. If the objective is to increase employee creativity, high leader involvement in idea generation and idea elaboration may reduce the required levels of employee intrinsic motivation and commitment (Amabile, 1988). As Basadur (2004, p. 108) noted: if people are asked to simply implement their leader’s predetermined solutions, how much commitment will they feel to making those solutions succeed? People naturally work harder at their own projects than at someone else’s. Leaders must transfer to others their ownership of these challenges. The earlier they do so, the more ownership they will feel.
Democratic leaders may not be primary idea generators, but they still make both creative and supportive contributions to creativity in the workplace. Mumford et al. (2002) argued that creative leaders are involved throughout the creative process, from idea generation to idea structuring and idea promotion. Leaders’ creative contributions entail providing direction in the idea preparation phase (Mumford et al., 2002) and evaluation and combination of ideas in the idea evaluation phase (Mumford et al., 2003). Mumford et al. (2003) argued that leader creative cognition is primarily evaluative in nature. In addition, leaders make important supportive contributions to the creative process by shaping a supportive climate for creativity, by promoting new ideas in the work context, and by managing properly the stages of the creative process (Basadur, 2004; Mumford et al., 2002, 2003). Although these contributions are rarely seen as creative themselves, they often exert a critical influence on creativity in the work context.

Other key themes and contributions in research on Democratic Leadership include competency perspectives and behavioural perspectives.

With reference to competency perspective, Mumford et al. (2002, 2003, 2014) suggested that leaders who lack technical expertise and creative thinking skills may find it extremely difficult to properly evaluate employees’ ideas. This is crucial because in most organizations, leaders are responsible for evaluating, filtering, and sponsoring new ideas (Benner & Tushman, 2003; Hargadon, 2008; Mainemelis, 2010); and also because through their evaluations and suggestions to employees, leaders may trigger additional levels of idea combination, generation, and refinement (Mumford et al., 2003). Halbesleben et al. (2003) suggested that many competencies related to creative leadership require awareness of the temporal complexity dimensions of creative projects (timeframe, temporality, synchronization, sequencing, pauses/gaps, simultaneity, time personality, and timelessness). The creative process consists of multiple stages which pose distinct and often antithetical demands, such as generation–evaluation, and divergent–convergent thinking (Mainemelis, 2002). Creative leaders must possess temporal and other skills to manage the distinct demands of each stage (Mumford et al., 2014).
With reference to *behavioural perspectives* different researches study the influence of leader support, monitoring, feedback, and play.

Considering leader support, several authors have argued that supportive leadership facilitates employee creativity by fostering intrinsic motivation, psychological safety, or/and positive moods (Amabile, 1988; Ford, 1996; Woodman et al., 1993). Mumford et al. (2002) suggested that creative leaders provide idea support, work support, and social support. Rickards and Moger (2000) and Basadur (2004) suggested specific supportive practices. Amabile et al. (2004) collected data from 238 knowledge workers in seven companies using daily questionnaires during 8–37 weeks. They identified specific leader behaviours that increased, decreased, or did not affect employees’ perceived leader support. In turn, perceived leader support was positively related to employee creativity.

With reference to monitoring instead, because autonomy plays a central role in most creativity theories (Amabile, 1988), close monitoring is generally expected to reduce employee creativity and intrinsic motivation. Amabile et al. (2004) found that while monitoring in the form of maintaining regular contact with employees had positive effects on perceived leader support, close monitoring in the form of frequent and excessive checks of employees’ work was detrimental. Zhou (2003) found that employees were more creative when leader close monitoring was low and creative coworkers were present. George and Zhou (2001) found that employees who were high on conscientiousness had the lowest levels of creativity when they were closely monitored by their supervisors.

Zhou (2008) suggested that leader feedback fosters employee creativity by strengthening employees’ intrinsic motivation; by providing employees with standards for evaluating their own work; and by facilitating the acquisition of creative skills and strategies. In a laboratory study, Zhou (1998) found that individuals who received positive feedback delivered in an informational style were more creative than those who received negative feedback delivered in a controlling style. Overall, there is agreement in the field that leader informational–developmental feedback generally fosters employee creativity (Mumford et al., 2014).
However, some authors have noted that in contexts where radical creativity is desirable even developmental feedback may constrain creativity by leading individuals to think in more conventional ways (George, 2007); and that in such cases it might be more advantageous for leaders to provide to employees high degrees of autonomy and suspend evaluation and feedback for long periods of time (Mainemelis & Ronson, 2006).

More recently, some authors have suggested that leaders can facilitate employee creativity by fostering a playful culture and by institutionalizing play practices (Doddson, Gann, & Phillips, 2013; Mainemelis & Dionysiou, 2015; Statler et al., 2009, 2011). Mainemelis and Ronson (2006) proposed a theory of play and creativity in which they argue that fostering play in the workplace may be particular important for leaders interested in promoting radical creativity. Andriopoulos and Gotsi (2005) found that top leader support for a playful blue-sky project in a new product design consultancy in California was critical for turning the blue-sky project into a context of creative thinking and imagination. In a study of strategy team retreats, Heracleous and Jacobs (2008) found that “serious play” with physical objects triggered mindshifts and creative insights. Oliver and Ashley (2012) found that creative leaders in advertising perceive a playful climate as important for stimulating the creative process, preventing burnout, and maintaining an energy-charged social climate.

What seems to emerge from literature is a high number of researches claiming that supportive leadership is positively linked with creativity, and it is pursue by allowing autonomy and freedom, by encouraging employees and providing them clear challenges and goals. This supportive leadership style opposes to the authoritarian one, which appears, in some researches, negatively related to followers’ creativity (Zhang et al., 2010). Some scholars claim that, by providing narrow instructions, leaders may actually hinder creativity as followers will ignore potentially relevant problem constructions, information, or ideas (Reiter-Palmon and Illies, 2004). The leaders’ job is not to be the source of the creative ideas but to encourage and champions the creative ideas. Leaders must tap the imagination of employees at all ranks and ask inspiring questions. Leaders of creative people should transfer ownership: delegate challenges, not solutions; set up structures that encourage people to use their creativity (Basadur, 2004).
2.2.2 AUTHORITARIAN LEADERSHIP AND CREATIVITY

Despite the convergence of literature on the efficacy of the supportive leadership style, some few studies argue that unconventional leaders behaviour and more normative authoritarian styles can sometimes further creativity.

Jaussi and Dionne (2003) claim that unconventional leader behaviour significantly interacts with follower perceptions of the leader as a role model for creativity, and that unconventional behaviour explains variance in group cohesion, group cohesion that interacts with group intrinsic motivation to explain group creative performance. Research on role modeling proposes that when individuals see a behaviour demonstrated, they learn through emulation. Role modeling has also been shown to impact creativity, researches based on creative emulation and social learning theory suggests that to elicit more creativity in followers, followers need to see creativity being exemplified. If a leader takes risks by acting in ways that are outside conventional norms, he or she makes a visual statement to followers that risk taking is encouraged. Additionally unconventional behaviour can visually demonstrate a leader’s expectation of creative work and behaviour, this visual demonstration may function as a symbol or image of creativity for followers.

Moreover, some researches claims that creative outputs are more likely to be achieved when specific goals and goal attainment strategies are specified to the followers (Pelz and Andrews, 1976; Mumford et al., 2002). Leaders should build normative structures (Mumford et al., 2002), they should use output expectations, process monitoring, methods for inducing structures (e.g. Farris, 1972; Ekvall and Ryhammer, 1999; Turkel, 1997; Kidder, 1981; Mumford et al., 2002). Creative Leadership differs from other form of leadership in many ways. One way derives from the nature of the work to be done. Creative efforts, by definition, present novel, ill-defined tasks, the leader, as a result, cannot rely on predefined structures but, instead, must be capable of inducing structure and providing direction to work where there is no inherent direction. Mumford et al. (2002) identified the characteristics of leaders that make it possible to induce this structure in a complex, dynamic organizational environment.
First of all, technical expertise and creative problem-solving skills are essential if one has to lead creative people both because they provide a basis for structuring an inherently ill-defined task and because they provide the credibility needed to exercise influence. Expertise is the most powerful form of influence at the disposal of a leader. Another important characteristic for the effective leadership of creative ventures is substantial planning skills. In ill-defined contexts a high value is placed on the leader’s initiation of structure, the effective leadership of creative efforts will require organizational expertise as well as substantial technical expertise. Another way creative leadership differs from other form of leadership pertains to the effective exercise of influence. The leader of creative people cannot rely on position power, conformity pressure, and organizational commitment as vehicles for directing the work. Indeed, such actions are likely to prove counter productive by inhibiting requisite exploration (Mumford et al. 2002). Different influence tactics will be required than those applied in other settings. Structuring activities, direction of the work, represents a necessary attribute of those leading creative people. Although a number of influence tactics might be used to induce structure, some mechanisms appear especially useful: output expectations and feedback, project structure, diversity, and contact. Some researches show that recurrent motives for creative people are challenging goals and peer pressure (Mumford et al., 2002), focusing on the results is one of the motivational mechanisms that sustains team members’ attention and efforts (and then creative outputs) over time (Rosseau et al., 2013). Leaders should select projects for directing the work of creative people, they should also ensure appropriate levels of diversity and manage contact. The idea that actually arises from literature with regard to authoritarian leadership is that leaders should mix task-oriented behaviors with empowering behaviors (Gupta and Singh, 2013).

Authoritarian Leadership seem to be less widespread in organizations. Although the lower number of studies does not necessarily mean that phenomenon itself manifests itself at lower frequencies, authoritarian leadership may in fact be relatively less widespread for two reasons. First, Authoritarian Leadership is manifested in some work contexts where there is a substantial overlap between the identity of the organization and the identity of the leader (Mainemelis, Kark and Epitropaki, 2015).
The assumption is that this high degree of identity overlap does not generalize in many or most organizations. Second, Authoritarian Leadership may be manifested in various other organizations but only episodically and in close relation to large-scale corporate innovation that is generated and directed by top leaders. Although the implementation of such innovations involves the entire organization, Authoritarian Leadership in those cases is usually limited only to the upper echelon of it (Mainemelis, Kark and Epitropaki, 2015).

Authoritarian Leadership has been observed in literature with reference to three contexts: top-down innovation, symphony orchestras and haute cuisine. Conger (1995) discussed examples of breakthrough innovations that were generated by top leaders. He argued that visionary creative leaders have a seemingly uncanny ability to foresee market and social trends, recognize opportunities, synthesize diverse information, and capitalize on them by devising revolutionary products or services. Nemeth (1997) argued that some of the most admired companies at the time had a creative CEO and a cult-like culture that emphasized conformity, commitment, and goals. She argued that such cultures suppress employee creativity but facilitate the implementation of the leader’s creative ideas. Nemeth suggested that top-down innovation is linked to a managerial philosophy that is not friendly to employee creativity and freedom at the lower levels of the organization. In some organizations, however, many employees perform work that does not permit much creativity. Among the innovations that Conger (1995) discussed, many took place in companies where creativity was not an internal requirement of most jobs nor a critical factor for successful performance. In fact, Conger notes that the top-leader generated innovations that he identified were not strategically planned but emerged from leaders’ opportunistic search processes. Eisenmann and Bower (2000) noted that CEOs in global media firms frequently drive strategic innovation in a top-down manner to capture firstmover advantages. They argued that reliance on an “activist CEO” is useful when environmental turbulence is high, the risk of the decision is high, and quick action is vital. Recently, Kamoche et al. (2014, p. 990) found that the top leaders of a large confectionery company designed a new knowledge management system and they made the R&D personnel implement it without using normative or coercive control, but rather, by using subtle forms of symbolic violence, “the exercise of
force or power upon social agents with their complicit acceptance” (Bourdieu, 1991). Kamoche et al. (2014) found that the company’s top leaders used the three elements of symbolic violence: pedagogy (e.g. they introduced a new language about the new knowledge management system); misrecognition (e.g. they allowed some voluntary participation in order to prevent employees from feeling that managers are applying too much control); and a cultural arbitrary that realized but concealed the interests of top leaders (e.g. they stressed the new system’s role in promoting knowledge sharing among scientists while underplaying its significance for business results). Authoritarian Leadership may be enacted at the top and trigger large-scale, long-term innovations (West & Richter, 2008). Nemeth (1997) pointed out that organizations where innovation is generated primarily at the top are fundamentally different in cultural terms from organizations where creative ideas and innovations are generated by a multitude of organizational members. Similarly, Kanter (1988) argued that organizations that produce a greater number of radical innovations are more complex and decentralized and utilize the creativity of various organizational members. Finally, it is possible to observe that different organizational and industry contexts embrace different interpretations of what “optimal creativity” means to them (Mainemelis, 2010). In large and established organizations, “optimal creativity” is usually understood primarily in quantitative terms, such as producing more innovations more frequently by more organizational members (Kanter, 1988). This “optimum” seems to be better served by Democratic Leadership. In contexts like symphony orchestras and haute cuisine, however, “optimal creativity” is understood primarily in qualitative terms, such as crafting and maintaining an authentic creative identity (Jones, Anand, & Alvarez, 2005). Symphony orchestras are complex and stratified settings with well-defined statuses and roles (Faulkner, 1973b). An orchestra is led by the conductor who is responsible for generating the creative interpretation of the score and also controls technical and performative decisions (Marotto et al., 2007). Musicians must respond to and follow the conductor’s interpretive vision. Their individual creative contributions are usually limited to solving creatively technical issues, except from a few musicians who are occasionally granted the opportunity to make a solo creative contribution during the performance (Hunt et al., 2004).
The structure of orchestras, thus, offers to the conductor the opportunity to make the most important creative contribution; it places upon the conductor demanding expectations for delivering a high-quality performance; and it also allows the continuous evaluation of the conductor’s skills and interpretation by the players. While conductors give their own creative interpretation to the score, the final outcome depends on the individual and especially collective performances of the musicians. Faulkner (1973a) found that the musicians expect from the conductor to manifest leadership, authority, direction, intelligence, confidence, a sense of beauty, and technical ability with the stick. Musicians perceived as successful those maestros who helped them predict behavioural outcomes and enhanced their expectancies of mastery. Haute cuisine also is a highly institutionalized field (Ferguson, 1998) that involves various actors (chefs, critics, and restaurateurs), among whom chefs are the dominant players (Rao, Monin, & Durand, 2003). This gives them the power to make more creative contributions than anyone else. Like orchestra conductors, chefs can materialize their creative vision only through the work of highly qualified others. Unlike orchestra conductors, however, chefs collaborate with professionally similar others. Top chefs need a team of highly qualified chefs to work with them in developing and executing recipes; and as a top chef’s restaurant operations grow larger, they usually involve more their teams also in exploring and generating new recipes (Mainemelis, Kark and Epitropaki, 2015). Haute cuisine follows the master–apprentice model. After graduating from culinary academies, young chefs work in the restaurants of top chefs where they practice the craft and acquire knowledge about trends, ingredients, methods, networks, and so forth. One of the leadership qualities of top chefs that is frequently mentioned in the literature is their ability to mentor and develop others (Bouty & Gomez, 2010; Boyatzis, Smith, & Beveridge, 2013; Inversini et al., 2014). The theoretical implication is that while Democratic Leadership is focused on fostering the creativity of others by providing them with generous degrees of autonomy, in contexts like haute cuisine, the close guidance of authoritarian leaders seems necessary for the creative development of new talented chefs. Another consideration is that authoritarian leaders usually, but not always, needs highly competent collaborators in order to evaluate, develop, and materialize their creative vision.
2.2.3 OTHER LEADERSHIP STYLES

Analysing literature also other leadership styles have been treated with regard to creativity. An example could be the CIP Model, which refers to Charismatic Leadership, or the ability of inspiring followers with a vision of the future, and Ideological Leadership, or the ability of inspiring followers with traditions from the past. For this model Charismatic Leadership and Inspirational leadership bring followers to perform better in terms of quality than Pragmatic Leadership, that is focused on problem-solving doable in the present (Lovelace and Hunter, 2013). Charismatic Leadership has much potential for explaining effective leadership in creative teams, especially in the constructs of motivation and inspiration (Mumford et al., 2003; Murphy and Ensher, 2008).

It is also possible to find conflicting results about the link between Transformational Leadership (TL) and creativity: for some researches TL is positively related to followers’ creativity (Howell and Higgins, 1990; Shin and Zhou, 2003; Gong et al., 2009; Zhang et al., 2010; Wang et al., 2014), for others it is negatively related (Basu and Green, 1997), for others more it is not related at all (Jaussi and Dione, 2003; Wang and Rode, 2010). Einsenbeiß and Boerner (2013) argue that TL has two parallel effects, on the one hand, transformational leaders are assumed to influence followers’ creativity positively, because they provide them with intellectual stimulation and serve as role models for unconventional behaviour and an original thinking style. On the other hand and particularly due to their charisma and their narcissistic tendencies, transformational leaders are also likely to promote followers’ dependency which in turn may have a negative impact on followers’ creativity. This negative side effect of transformational leadership via an increase in followers’ dependency is expected to attenuate the positive influence of transformational leadership on followers’ creativity. TL effectiveness in creativity is not context free (Wang and Rode, 2010), and seems to be affected by followers’ characteristics (creative role identity, creative self-efficacy) or other contextual variables such as job complexity (Wang et al., 2014), empowerment (Li-Yun et al., 2012).
Some other studies enlighten the relationship between leaders’ Emotional Intelligence (EI) and creativity. EI implies that people are aware of their own emotions, individuals are able to understand their emotional activity as well as the role of these emotions in regulating their behaviour. EI also assumes that emotionally intelligent people are aware and understand others’ emotions and are able to manage their own and other people’s emotions. Individuals can use emotional activity to achieve specific goals and carry out particular activities. For different studies EI is positively related to followers’ creativity (Castro et al., 2012; Haag and Coget, 2010). Leaders who understand their own emotions are aware of the impact of their feelings in their followers. They know that they can affect their followers’ self-confidence, respect and drive for creativity.

Also Ethical Leadership (EL) seems to be positively related to team innovative behaviour (Yidong and Xinxin, 2013). EL is the demonstration of normatively appropriate conduct through personal actions and interpersonal relationships, and the promotion of such conduct to followers through two-way communication, reinforcement, and decision making. Since Ethical Leaders always emphasize the impact of the work on others, the group, the organization, and even the whole society and embed the meaning in the job, the followers will perceive more job significance in the work and are more willing to take pains in generating new ideas to contribute to the organizational goals. As Ethical Leaders are considered to exhibit traits such as honesty, integrity, altruism, commitment to the organization, individuals are more likely to feel psychologically safe to speak up their new ideas that challenge the status quo and are more committed to share their knowledge with their co-workers.

Finally, Gupta and Singh (2013) identified five categories of behaviours that positively affect creativity outcomes: Task orientation (which include assigning tasks, providing directions about how to do the work and monitoring), Empowering (which include inviting participation in decision making, and incorporating the ideas and suggestions of others in decisions), Relation-orientation (which include showing sympathy and support, providing praise and recognition for effective performance), Team building (which include facilitating the constructive resolution of conflict, encouraging cooperation), Leading by example( which include setting high behaviour standards and respect them).
2.3 VARIABLES WHICH AFFECT CREATIVITY

In literature it is furthermore possible to find some reflections about the relationship between creative leadership and other variables such as: the context and followers, motivation, the importance of knowledge, and the level of stress.

2.3.1 THE CONTEXT AND FOLLOWERS

With reference to the context it is important to notice that creative outcomes do not occur in a vacuum. They take place in particular settings that sometimes may stimulate creativity, while other times may inhibit creative thinking. The role of leaders is to ensure that the structure of the work environment, the climate, and the human resource practices are appropriate. The major components of the work context have been categorized into individual, job, group, and organizational level factors.

Speaking about Individual level factors researchers have identified a set of core personality traits that are reasonably stable across fields and result in some individuals being more creative than others (Barron & Harrington, 1981; Gough, 1979). These traits include broad interests, independence of judgment, autonomy, and a firm sense of self as creative. In addition to personality traits, creative performance requires a set of skills specific to creativity (creativity relevant skills; Amabile, 1988). Creativity relevant skills can be defined as the ability to think creatively, generate alternatives, engage in divergent thinking, or suspend judgment.

With reference to Job level factors, job characteristics is a component that leaders need to consider when managing for creativity, it has been suggested that the way jobs are structured contributes to employees’ intrinsic motivation and creative output at work. Specifically, when jobs are complex and demanding, individuals should be more likely to focus all of their attention and effort on their jobs, making them more persistent and more likely to consider different alternatives, which should result in creative outcomes. On the other hand, jobs that are more simple and routinized may not motivate employees or allow them the flexibility to try new ways of doing things, to take risks, and potentially to perform creatively (Shalley and Gilson, 2004).
The key is to provide employees with jobs that are sufficiently challenging but not so overstimulating that employees feel overwhelmed and unable to break out of habitual ways of doing their work. Another way in which leaders can influence the occurrence of creative activity is through goal setting. Focusing on the results is one of the motivational mechanisms that sustains team members’ attention and efforts (and then creative outputs) over time (Rosseau et al., 2013). For Shalley and Gilson (2004) goals increase attention and effort by providing clear targets toward which individuals can direct their energies. Goals regulate action directly by affecting what people pay attention to, how hard they work, and how long they persist on a task. In addition, goals affect action indirectly by motivating people to discover and use task strategies that will facilitate goal achievement. Finally, goals are more likely to be attained when people are strongly committed to their goals and are given feedback concerning their progress in relation to their goals.

Considering Group factors, it is important to notice that creativity can, but does not always, occur in isolation, sometimes it arise from group interactions. Whether individuals are asked to collaborate or merely come into contact with others, these kinds of interactions can have a significant positive affect on creativity (Shalley and Gilson, 2004). Leaders should think about different ways to encourage employees to interact with others. This can be done in formal ways, such as composing project teams or setting up meetings, or it can be done more informally by having areas where people can meet that may encourage more spontaneous interactions. Designing the work environment so that it brings different functional areas in contact with each other could help facilitate and increase informal conversations. Furthermore, the composition of the team may help fostering creativity. Increasing diversity should increase the range of knowledge, skills, and perspectives available within a group that should positively impact creativity (McLeod & Lobel, 1992; Pelled, Eisenhart, & Xin, 1999), additionally, working in diverse groups should stimulate the consideration of nonobvious alternatives (McLeod & Lobel, 1992).
Finally, with reference to *Organizational factors*, organizational climate and structure could play an important role in enhancing or hindering creativity. Isaksen, Lauer, Ekvall, and Britz (2001) proposed that the values, beliefs, history, and traditions of the organization should affect employees’ propensity to be creative. If leaders value and want employees to be creative, a critical contextual factor they need to pursue is an environment where risk taking is encouraged and uncertainty is not avoided. This environment could be created by providing a culture where employees feel psychologically safe such that blame or punishment will not be assigned for new ideas or breaking with the status quo (Blake & Mouton, 1985; Edmondson, 1999). With regards to climate, another important issue is conflict, work on the importance of constructive conflict for performance has found that task conflict can be beneficial for creativity (Jehn, 1995; Pelled, 1996). This is because when individuals experience conflict over how work is to be done, the process or act of disagreeing can result in the generation of new ideas and novel solutions. Research on group composition and conflict has found that diverse groups report having higher levels of task conflict, and such conflict was positively related to creative performance (Jehn, 1995; Pelled, 1996).

### 2.3.2 MOTIVATION

Motivation play a fundamental role in effectiveness of leading creative people (Mumford et al., 2002; Rousseau et al., 2013), in fact creativity is promoted by individual cognitive abilities and motivation (Amabile, 1988).

A frequent argument in the creativity literature is that *intrinsic motivation* helps individuals generate creative ideas because they are excited about their work and remain interested in engaging in the activity itself (Elsbach & Hargadon, 2006; Shalley & Perry-Smith, 2001). However, results for Intrinsic motivation have been inconsistent (Shalley et al., 2004) with work finding that its relationship with creativity is partially mediated (Shin and Zhou, 2003; Yidong et al., 2013), weak or not significant (Dewett, 2007; Shalley and Perry-Smith, 2001).
Findings for extrinsic motivation have been inconsistent too (Gilson et al., 2012). Empirical results show negative, positive and null effects of rewards on creativity (e.g. Eisenberg and Shanock, 2003; Hennessey, 2000). It has been argued that extrinsic rewards are controlling and can stifle creativity (Amabile, 1996; Ryan & Deci, 2000), or that extrinsic rewards signal that creativity is valued and thereby enhance it (Eisenberger & Armeli, 1997; Van Dijk & Van den Ende, 2002). Another factor that may serve to motivate employees to engage in creativity is supportive supervision. Supportive supervision can help foster employee interest and involvement in a task which results in employees wanting to try new things and come up with new ideas (Lichtenstein, Netemeyer, & Maxham, 2010). Finally, Mumford et al. (2002) sustain that enhancing motivation alone is not enough: it is a key point to enhance the commitment and the involvement of the followers by making them decision makers. Leader’s inspirational motivation enhances the positive association between team identification and creative effort.

2.3.3 IMPORTANCE OF KNOWLEDGE AND LEVEL OF STRESS

Some other variables that appear connected to creative leadership are the importance of knowledge, and the level of stress.

Mumford et al. (2012) sustain that certain forms of knowledge may be especially beneficial for creative processes, for example knowledge acquired with expertise. The circulation of knowledge is important for fostering creativity, different researches conclude that knowledge needs to be shared with creative followers (Reiter-Palmon and Illies, 2004; Zhang et al., 2010).

Another variable that directly impacts on creative performance is the level of stress (Lovelace and Hunter, 2013; Byron et al., 2010; Hunt et al., 1999). Time pressure influence the intrinsic motivation of the followers (Amabile et al., 2002; Oldham and Cummings, 1996; Lovelace and Hunter, 2013) and as a result, creative performance ratings of quality are negatively impacted. Pragmatic leadership seems to be the less affected by stress influence (Lovelace and Hunter, 2013).
2.4 THREE CONCEPTUALIZATIONS OF CREATIVE LEADERSHIP

As we have seen in the previous paragraphs, various streams of organizational research have examined the relationship between creativity and leadership, using different names such as “creative leadership”, “leading for creativity and innovation”, and “managing creatives”. Mainemelis, Kark and Epitropaki (2015) tried to analyse the dispersed body of knowledge and synthesize it under a global construct of Creative Leadership, which is the ability of leading others toward the attainment of a creative outcome. Under this unifying construct, it is possible to classify three narrow conceptualizations that can be observed in the literature: facilitating employee creativity; directing the materialization of a leader’s creative vision; and integrating heterogeneous creative contributions. Each conceptualization underlies the intellectual efforts of two or more research strands in the organizational literature.

![Diagram of Creative Leadership Concepts](image)

Figure 2.3 - A Multi-Context Framework of Creative Leadership, Mainemelis et al. (2015)
4. **Facilitating**: This first conceptualization focuses on the leader’s role in fostering the creativity of others in the organizational context.

5. **Directing**: This second conceptualization refers to the leader’s role in materializing his/her creative vision through other people’s work.

6. **Integrating**: This third conceptualization focuses on the leader’s role in integrating his/her creative ideas with the diverse creative ideas of other professionals in the work context.

The three manifestations of Creative Leadership differ in terms of the ratio between the *creative contributions* made by the leader and those made by the followers; and also in terms of the ratio of the *supportive contributions* made by the leader and the followers. Creative Leadership indeed is concerned with *collaborative contexts* in which leaders and followers interact in the creative process. Across all strands of Creative Leadership research, there is substantial agreement that in such contexts creativity depends not only on one or more individuals’ *creative contributions* (e.g. generating and developing new ideas), but also on people’s *supportive contributions* (e.g. providing psychological, social and material support for creativity). Supportive contributions are rarely seen as creative contributions themselves, but they play a crucial role in triggering, enabling, and sustaining creative thinking and behaviour by other members of the collaborative context (Amabile, 1988; Ford, 1996; Madjar, Oldham, & Pratt, 2002; Oldham & Cummings, 1996).

In the Facilitating context, employees may act as “primary creators”, but their actual creative contributions are influenced by the level of leader supportive contributions. Keeping constant the level of leader creative contributions, increases in leader supportive contributions result in increases in the level of followers’ creative contributions. In the Directing context, the leader may act as the “primary creator”, but his/her actual creative contributions are influenced by the level of follower supportive contributions. Keeping constant the level of followers’ creative contributions, increases in follower supportive contributions result in increases in the level of leaders’ creative contributions. The Integrating context entails more balanced ratios of leader/follower creative and supportive contributions, and its creative outcomes are more sensitive to the degree of leader–follower creative synergy.
While Facilitative Creative Leadership has been observed in a wide range of work contexts, Directive Creative Leadership has been studied mainly in three contexts: top-down innovation; orchestra conductors; and haute-cuisine chefs. Instead, the Integrating collaborative context appears in the extant literature in three variants: the film or theatrical director who works intensively and closely with a team; the creative broker who synthesizes creative inputs whose production is often dispersed in time and space; and work contexts where Integration is not achieved by a single leader but by shared forms of leadership.

However, this does not imply that any given sector is automatically associated with a specific manifestation of creative leadership. Some sectors do in fact favour specific manifestations of creative leadership, but they do not fully determine them. It is important to underline that the three manifestations represent “collaborative contexts”, which means that they are not industry contexts. Leaders and followers may show variable levels of affinity for the three manifestations, because of variable personal characteristics. Different industry contexts may exhibit variable preferences for the three manifestations, because of variable operational exigencies and cultural backgrounds. Whether creative leadership will be manifested in the form of Facilitating, Directing, or Integrating ultimately depends on a dynamic confluence of cultural, industry, organizational, professional, personal, and task characteristics. Collaborative contexts can be thought of as falling on a continuum from weakly to strongly structured in terms of how the opportunities for making creative contributions are distributed among the members of the collaborative context (Mainemelis, Kark and Epitropaki, 2015). In “weak” contexts, leaders, and at times followers, have relatively higher degrees of freedom to determine whether creative leadership will take the form of Facilitating, Directing, or Integrating, whereas in “strong” contexts, the distribution of opportunities for creative contributions often commences long before leaders and followers start collaborating. For instance, symphony orchestras do not ask musicians to brainstorm about the creative interpretation of a score: they are structured in such a way so that all parties involved know in advance that the creative interpretation of a score is the responsibility and right of the conductor.
Mainemelis, Kark and Epitropaki, (2015) propose that the position of any given collaborative context on the “weak-strong” continuum is influenced by the dynamic interplay among at least five categories of factors: social structure; the nature of work; the nature of creativity; organizational characteristics; and follower characteristics.

**Social structure:** The literature review suggests that Directing contexts tend to entail high degrees of stratification (e.g. orchestras) or institutionalization (e.g. haute-cuisine restaurants), while some improvisational Integrative contexts (e.g. jazz bands and improvisational theatre) entail low degrees of stratification. Another observation is that Facilitating contexts tend to revolve more around jobs or positions (e.g. creative director in advertising, managers in product development and R&D units), while Integrating contexts tend to revolve more around professional roles (e.g. directors, writers, actors in filmmaking). When the social structure imposes *ex-ante normative expectations* upon leaders for making high personal creative contributions, the likelihood of either Directive (e.g. orchestra conductors and top chefs) or Integrative (e.g. film, theatrical, and television directors) creative leadership increases. Conversely, social structures that impose, upon *followers, ex-ante normative expectations* for making high creative contributions (e.g. advertising agencies, industrial design firms, and filmmaking projects) should generally decrease the likelihood of Directive Creative Leadership and (depending on other factors discussed below) increase the likelihood of either Facilitative or Integrative Creative Leadership. Some work contexts (e.g. newly formed cross-functional teams or newly founded firms) may not entail strong or clearly defined social structures, a fact which should generally provide to leaders higher degrees of freedom in selecting the form of creative leadership.

**Nature of work:** Structural elements of work might influence the manifestations of creative leadership. For example, in a seminal comparison of the internal structuring of projects in the software and advertising industries, Grabher (2004) found that advertising projects tend to preserve the cognitive distance among members and to maintain fixed roles and stable teams; whereas software projects tend to reduce the cognitive distance among members and to promote switching in terms of both roles and teams.
Higher degrees of recombination, of roles and teams, are more likely to be associated with Integrative creative leadership (e.g. filmmaking, television, theatre, music production, jazz, and operas), while lower degrees of recombination are more likely to be associated with more stable (in terms of membership) contexts that tend to favour Facilitative creative leadership (e.g. advertising and more traditional industry environments). High degrees of creativity in the final product may be achieved in both cases but through different pathways.

**Nature of creativity:** What appears from literature is that creativity can range from incremental to radical in all three collaborative contexts, there is not a direct association between the magnitude of creativity and the presence of Facilitating, Directing, or Integrating Creative Leadership. Most studies reviewed measured creative outcomes at the individual and team levels and in short time frames. More longitudinal research is needed in order to better understand the long-term effects of creative leadership. This is particularly important in Facilitative Creative Leadership which seeks to foster consistently (rather than episodically) the creativity of followers in stable, permanent organizations. A promising direction for future research is to examine systematically and longitudinally the short-term and long-term effects of the three creative leadership contexts on individual and team creativity and organizational innovation.

**Organizational characteristics:** Facilitative Creative Leadership seems to be associated with more traditional or permanent organizational forms, while Integrative creative leadership seems to be associated with temporary and networked forms of organizations. Observing literature one thing to note is that all studies on Integrative creative leadership were conducted either in small organizations or in small projects within large organizations. This suggests that Integrative Creative Leadership may be associated with smaller and less permanent forms of organizations or projects, whereas Facilitative Creative Leadership appears to be viable in organizations of any size and both at the level of temporary projects or at the level of regular collaboration (Mainemelis, Kark and Epitropaki, 2015). This further implies that these two manifestations of creative leadership may coexist at different levels of the same large organization, Facilitating at the top level of the permanent organization and Integrating at the level of leading temporary creative projects.
Directive Creative Leadership seems to be related more to the association between the organization and the creative identity of the leader, and less to the size or form of the organization. The research on orchestras, chefs, and top business leaders suggests that Directive Creative Leadership may be more likely in smaller organizations and relatively harder to sustain in growing and in larger organizations. Mainemelis, Kark and Epitropaki (2015) observed that Facilitating contexts may focus more on promoting more creativity, more frequently, by more organizational members, whereas Directing contexts tend to focus more on the crafting and maintenance of a unique, authentic creative identity.

**Follower characteristics:**
Follower characteristics, such as domain expertise, creativity skills, and motivation (Amabile, 1988), as well as creative personality (Kirton, 1976) and creative identity (e.g. Farmer, Tierney, & Kung-McIntyre, 2003) can also manifest themselves differently in the three collaborative contexts. The leadership route through which creativity intersection of followers’ expertise, creative thinking skills, and intrinsic interests will be unleashed may be different. For example, whereas in orchestras musicians can reach high levels of artistic performance following a Directive creative leader, in the jazz improvisational context musicians can achieve high levels of creative performance only through Integrative creative leadership. In this case, the follower characteristics can be the same (expertise, skills, motivation, and creative identity) but the context totally changes the requirement for the creative leader.

In summary, the first observation that is possible to make is that work contexts can be thought of as falling on a continuum from “weakly” to “strongly” structured in terms of how the opportunities for making creative contributions are distributed among the members of the collaborative context. The second observation is that “stronger” contexts exert more ex-ante influences on the three manifestations of Creative Leadership. Finally the position of any give work context on the continuum is influenced by the dynamic interplay among (at least) five categories of factors: social structure, the nature of work, the nature of creativity, as well as organizational and follower characteristics.
2.5 CONCLUSIONS

What seems to emerge from the literature review on Creative Leadership is a contingency/situational perspective, in which multiple form of leadership are effective in different situations. It seems that “one size fits all” conceptualization of creative leadership is inadequate, probably because this topic is sensitive to contextual variability. The notion of creative leadership entails three alternative manifestations: facilitating employee creativity; directing the materialization of a leader’s creative vision; and integrating heterogeneous creative contributions. These conceptualizations imply that there is more than one way to exercise Creative Leadership, and it depends on a dynamic confluence of cultural, industry, organizational, professional, personal, and task characteristics.

REFERENCES


INTRODUCTION

In this chapter research gaps emerged from literature review will be enlightened and, on the basis of this gaps, some research questions and an exploratory framework will be presented. The chapter outline is the following one.

CHAPTER OUTLINE

3.1 Research Gaps
   3.1.1 Followers’ Perception
   3.1.2 Effectiveness Through Different Stages of Creative Process
   3.1.3 Creative Climate and Crisis Effect
   3.1.4 Contextual Factors and Longitudinal Studies

3.2 Research Questions and Framework

3.3 Conclusions

3.1 RESEARCH GAPS

The theme of creative leadership has grown a lot during last years, many scholars focused their attention on this issue, however, despite this emerging interest, there are some aspects that have not been completely mastered in literature yet. Researches gaps emerged with regard to followers’ perception, effectiveness through different stages of creative process, creative climate, crisis effect, longitudinal studies and contextual factors.

3.1.1 FOLLOWERS’ PERCEPTION

Even though contextual and followers’ characteristics seem to be recognized as relevant in the link between leadership and creativity, they seems to be underexplored in literature. Separated investigations for the different levels of analysis (individual, teams, organization) are missing: Hunter et al. (2011) and Vessey, Barrett, Mumford, Johnson, and Litwiller (2014) observed that most studies on creative leadership tend to ignore substantial differences between leaders, between followers, and especially between contexts.
Murphy and Ensher (2008) ask for a broader perspective, they sustain the need of studying also followers’ perceptions and not only leader’s perception. Amabile et al. (2004) underline the need of studying perceptual reactions towards the leaders and the self, and affective reactions of the followers. Also Zhang et al. (2010) are interested in how leaders influence the followers’ cognitive and psychological group processes. They enlighten the knowledge sharing dilemma: sharing personal knowledge with one’s group members may carry a cost for some individuals, which may yield to a cooperation dilemma. Potential solutions (reward system, procedural justice, etc.) to this dilemma could be explored. Eisenbeiß and Boener (2011) finally sustain that affiliation motives may play a role in the link between leadership and creative outcomes of the followers.

3.1.2 EFFECTIVENESS THROUGH THE STAGES OF THE CREATIVE PROCESS

A deeper research focus is needed also referring to the creative process. First of all, some studies ask for a more precise identification of the process (Mumford et al., 2012). Other studies are more interested in a deeper focus on the specific stages of the process, asking how leaders can convince the followers in all of the stages of the creative process (Basadur, 2004, Mumford et al., 2012) or asking to explore which are the factors that influence the idea evaluation (convergent phase) and how leaders can facilitate this process (Reiter-Palmon and Illies, 2004). Interesting research questions could be also the comprehension of which are the preferred stages of the creative process (Basadur, 2004) or which are the effects of different leadership styles that co-exist in the creative process (Zhang et al., 2010).

3.1.3 CREATIVE CLIMATE AND CRISIS EFFECT

Future inquiry should focus on identifying specific leadership behaviours that help and hinder climate creation (Isaksen and Akkermans, 2011). A possible element of depth could be understanding how leaders can be effective when giving a negative feedback without harming the level of creativity (Shalley and Gilson, 2004). Another question could investigate if certain styles of leadership are perceived only in time of crisis (Murphy and Ensher, 2008).
3.1.4 CONTEXTUAL FACTORS AND LONGITUDINAL STUDIES

Finally, more studies about the influence of different creative context on creative leadership are needed. Ford (1995, p. 33) observed that the findings of creativity research had “emerged from a limited array of professional settings”, which “leaves one to wonder if the same leader behaviours would facilitate creativity” in different situations. For example, national cultural context may affect the relationship between leadership and creativity (Wang et al., 2014). Scholars are also questioning which could be the best leadership approach for the best output in specific contexts. For example “Does charismatic leadership in television production teams produce an observably better product than other forms of leadership?” (Murphy and Ensher, 2008).

In the end, more longitudinal researches are needed, many leadership studies are unable to examine the impact of the different leadership styles over a longer period of time (Lovelace and Hunter, 2013).

3.2 RESEARCH QUESTIONS AND FRAMEWORK

Considering all the research gaps emerged from literature review, this study was mainly focus on the second group of lacks, which refers to leadership effectiveness through different stages of creative process. Starting with this assumption, different research questions were identified:

1. The first research question sets out the core goal of this thesis: studying the application of the Three Conceptualizations of Creative Leadership (presented in Chapter 2) into a specific context. The context choice fell on the Filmmaking Industry for different reason, as it would be deeply explained in next chapter. The research main question is thus the following:

1a. **May different manifestations of creative leadership coexist in the same context?**

2. The second question regards the creative process, it is focus on process’ stages and on its structure:

2a. **Can the creative process be considered a recursive cycle rather than a linear process?**
3. Moreover, another important element of inquiry is the coexistence of different leadership styles in the same process:

3a. *May different leadership styles coexist in the creative process?*

3b. *Are there preferred leadership styles for specific process’ stages?*

4. Finally, the last research question regard the influence of success on creative leadership:

4a. *Does the creative process change after the first success?*

4b. *How do leadership styles change after the first success?*

On the basis of this research questions it was possible to draw the initial framework on which this thesis rests. (See Figure 3.1)
The external rectangle of the framework represents the context, in fact the main goal of
the thesis is to analyse the application of the Three Conceptualizations of Creative
Leadership into a specific context. Within the context there is the creative process with
its different stages that need to be detected and appointed. The framework shows the
possibility to find different leadership manifestations within the same context and
within different stages of the same creative process, these leadership manifestations
differ on the basis of the team involvement in the creative process, and on the leader’s
need of control.

3.3 CONCLUSIONS

On the basis of the theoretical background of the first two chapters and the empirical
studies emerged from literature about Creative Leadership, a framework has been built
with the goal of analysing the relationship between the context, the creative process
and the creative leadership styles.

In the following chapter the methods and the case-studies used for answering to all the
research questions, testing the framework and fostering future confirmatory research
will be presented.

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4. CHAPTER FOUR: METHODOLOGY

INTRODUCTION

In the following paragraph it is possible to find a deep description about the method used and the cases chosen to build theory. The research methodology that has been adopted and the research tools that has been used to carry out the investigation will be explained in the first section of the chapter. Afterwards, the cases and the coding process will be described in detail. The Chapter outline is the following one.

CHAPTER OUTLINE

4.1 Qualitative Research
4.2 Multiple Case Study and Grounded Theory
4.3 Cases and Sources
   4.3.1 Case Choice: Why Movie Directors
   4.3.2 Source Choice: Different Points of View
4.4 Data Collection and Analysis

4.1 QUALITATIVE RESEARCH

The aim of this work was to answer to research questions about leadership and creativity, since these topics are articulated and complex a qualitative research was deemed the most suitable and compliant with the object of the analysis.

Qualitative Research is multimethod research that uses an interpretive, naturalistic approach to its subject matter. It often studies phenomena in the environments in which they naturally occur and uses social actors’ meanings to understand them (Denzin & Lincoln, 1994). This method is highly descriptive and often recounts who said what to whom, as well as how, when, and why. It is suitable for describing processes because of the emphasis on situational details unfolding over time. Qualitative researchers seek to explain research observations by providing well-substantiated conceptual insights that reveal how broad concepts and theories operate in particular cases.
This approach is distinct from that of quantitative research using the hypothetical-deductive model that uncovers important relationships among variables and tests general propositions (Gephart, 2004). According to Conger & Toegel (2002) qualitative methods are an important tool specifically for the study of leadership for three reasons. First, this tool can help understand how leadership is differentially exercised at various organizational levels. Second, as leadership is a dynamic process, qualitative research methods can add depth and richness that is lacking in data gleaned from questionnaires. Finally, because leadership is considered by some researchers and theories to be a socially constructed role, qualitative methods can aid in understanding the construct from multiple perspectives. Because of all these reasons Qualitative Research was considered the most suitable method to use in this work.

Considering the relationship between methodologies and theory, it was chosen an Interpretative perspective, as it is consistent with the assumptions and the aim of the theoretical background in which this thesis stands. As it is shown in the Table 4.1, the goal of Interpretative research is to understand the actual production of meanings and concepts used by social actors in real settings. A relativist stance is adopted such that diverse meanings are assumed to exist and to influence how people understand and respond to the objective world. Interpretive research describes how different meanings held by different persons or groups produce and sustain a sense of truth, particularly in the face of competing definitions of reality (Robert P. Gephart, Jr. 2004). It inductively constructs social science concepts using concepts of social actors as the foundations for analytic induction. Rather than producing qualitative facts to evaluate hypotheses, interpretive researchers seek to describe and understand members’ meanings and the implications that divergent meanings hold for social interaction. In interpretative models the researcher is considered to be an active element of the research process, and the act of research has a creative component that cannot be delegated to an algorithm, qualitative software programs can be useful in organizing and coding data, but they are no substitute for the interpretation of data. The unit of analysis are verbal and nonverbal actions, therefore this approach was judged compliant with this work.
### TABLE 4.1: RESEARCH TRADITIONS

<table>
<thead>
<tr>
<th>TRADITION</th>
<th>POSITIVISM AND POSTPOSITIVISM</th>
<th>INTERPRETIVE RESEARCH</th>
<th>CRITICAL POSTMODERNISM</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASSUMPTIONS ABOUT REALITY</strong></td>
<td>Realism: Objective reality that can be understood by mirror of science: definitive/probabilistic</td>
<td>Relativism: Local intersubjective realities composed from subjective and objective meanings: represented with concepts of actors</td>
<td>Historical realism: Material/symbolic reality shaped by values and crystallizes over time</td>
</tr>
<tr>
<td><strong>GOAL</strong></td>
<td>Discover truth</td>
<td>Describe meanings, understanding</td>
<td>Uncover hidden interests and contradictions: critique, transformation and emancipation</td>
</tr>
<tr>
<td><strong>TASKS</strong></td>
<td>Undertake explanation and control of variables: discern verified hypotheses or nonfalsified hypotheses</td>
<td>Produce descriptions of members’ meanings and definitions of situation: understand reality construction</td>
<td>Develop structural or historical insights that reveal contradictions and allow emancipation, spaces for silenced voices</td>
</tr>
<tr>
<td><strong>UNIT OF ANALYSIS</strong></td>
<td>Variable</td>
<td>Verbal or nonverbal action</td>
<td>Contradictions, critical incidents, signs and symbols</td>
</tr>
<tr>
<td><strong>METHODS FOCUS</strong></td>
<td>Uncover facts, compare these to hypotheses or propositions</td>
<td>Recover and understand situated meanings, systematic divergences in meaning</td>
<td>Understand historical evolution of meanings, material practices, contradictions, inequalities</td>
</tr>
</tbody>
</table>

Table 4.1 - Research Traditions, based on Gephart (1999), and Lincoln and Guba (2000).
4.2 MULTIPLE CASE-STUDY AND GROUNDED THEORY

Qualitative data could be collected using one or more research approaches, including: case studies, interviews, observations, grounded theory, and textual analysis.

The method chosen for this work was a multiple case study conducted using grounded theory approaches. A case study is an empirical research that investigates a phenomenon within its real context, it often uses archival or documentary data along with other sources, and examine the phenomenon or “case” as it changes over time. It’s a methodology particularly appropriate to cope with situation where there are more variables of interest than data points. As the research goal was to investigate how different leadership styles affect the creative process it was chosen a multiple case study, which allows the analysis of different leaders’ behaviours and different team members’ perspectives.

Grounded theorizing (Glaser & Strauss, 1967) is the process of iteratively and inductively constructing theory from observations, using theoretical samples in which emergent insights direct selection and inclusion of the “next” informant or slice of data. It involves constant comparative analysis whereby groups are compared on the basis of theoretical similarities and differences. Grounded theory should not be used to test hypotheses about reality, but, rather, to make statements about how actors interpret reality, it is an interpretive process that depends upon the sensitivity of a researcher to tacit elements of the data or meanings and connotations that may not be apparent from a mere superficial reading of denotative content. This approach is appropriate when the research questions focus on developing theory, especially theory about process (Creswell, 1998; Strauss & Corbin, 1990).

Aligning with this logic, given the thesis’ core questions, the goal was finding a purposeful sampling and a context that placed a premium on creativity and enabled observation of group interactions and communication at different levels.
To investigate creative leadership it was chosen to study a specific professional branch: Movie directors.

This field was deemed a good choice for several reasons: firstly, the job of a movie director is very complex and requires strong leadership qualities, as well as creative skills. At the same time, the realization and success of films depends on the filmmaker ability to inspire and elicit high-magnitude creative contributions from other professionals, such as writers, actors, and so forth. Filmmaking is a truly collaborative process, where various professionals make distinct creative contributions, although directors keep the greatest creative influence on films.

The job of a movie director is comparable to the job of a Project Manager: it involves managing a crew that can range from two to several hundred people and coordinating their activity to produce a film that conforms to his vision and to the requirements of the production company, all within strict time and budget limits. It also involves manipulating complex equipment, cooperating with local authorities to secure locations, obtaining various authorizations, and respecting various regulations.

Directors have to generate and communicate their creative vision to the team; to elicit creative contributions from all people involved; to actively synthesize a wide range of heterogeneous creative inputs; and integrate and balance competing demands among writers, actors, cinematographers, editors, composers, studios, sponsors, and others.

While every single relationship can be argued to be essential on a movie set, for the director three types of relationships are crucial to the success of the shoot: his relationship with the director of photography (DP), the actors, and the assistant director (AD).

The DP is in charge of the cinematography of the film, which includes lighting the set, and dynamically framing the shots. He manages the technical crew that operates the cameras and the lighting equipment. On the set, DP makes decisions with the director about lighting, shots, angles, lenses, crane, etc.
The AD assists the director minute per minute. He principally relieves the director from all of the logistic aspects of the shoot, he is the one that keeps things moving. The AD brings actors on the set, stops traffic when the shoot is about to begin, asks set-designers and costume-designers to bring the props needed to the scene, and so on. The AD shields the director from the practical details of the shoot, he is often seen as an extension of the director who makes the connection with the “non-creative” or technical members of the crew.

The actors are obviously the ones who embody the script and their role is purely creative. The director needs to obtain what he wants from the actors while capitalizing on their strengths.

On a set, crew-members are often classified as “creative” or “technical”. The director is clearly in charge of enacting his creative vision. Nevertheless, the enactment of the creative vision involves practical and technical skills. The role of the actors is purely creative. The role of the AD is purely practical and technical. Finally, the role of the DP is partially creative and technical, as that of the director.

Specifically six movie directors were selected for this study: Christopher Nolan, George Lucas, John Lasseter, Lars von Trier, Quentin Tarantino, and Richard Linklater.

This sample emerged from different rounds of coding, with the goal of analysing both directive and facilitative leaders’ behaviours.

4.3.2 SOURCE CHOICE: DIFFERENT POINTS OF VIEW

Secondary sources were selected for this work; books, articles, interviews and videos were the unit of the analysis. Multiple sources were explored, this choice was made trying to keep under control different points of view. The interest of the analysis was not only on the leader perspective but also on the actors, producers and movie troupe perspectives. What seems to emerge from the literature is that most studies on creative leadership tend to ignore substantial differences between leaders, between followers, and between contexts. According to that, it was chosen to include in the coding process direct observations from all the core players that take part in movie production.
4.4 DATA COLLECTION AND ANALYSIS

Since a grounded theory approach was used in this study, the data analysis started during the phase of data collection.

Over 600 transcribed pages of secondary source material were collected among books, articles, interviews and videos’ transcriptions. Each transcribed source was read, coded and analysed by different researchers, through a series of meetings, re-readings, and re-codings.

In interpretive models the researcher is considered to be an active element of the research process, s/he must make key decisions about which categories to focus on, where to collect the next iteration of data and, perhaps most importantly, the meaning to be ascribed to units of data.

In the first round of coding the sample included three directors: Christopher Nolan, John Lasseter and Quentin Tarantino. A high number of different codes emerged from the first analysis, through a process of comparison and understanding the most important codes were detected. On the basis of the first emergent insights the next slice of data was selected, three more directors were included: George Lucas, Lars von Trier and Richard Linklater. Other first order codes were added to the database. Hence a second round of coding started, with the goal of progressively detecting second and third order codes. The signals of saturation came from the repetition of information and confirmation of existing conceptual categories.
REFERENCES


5. CHAPTER FIVE: RESULTS

INTRODUCTION

In the following chapter the results that arise from multiple case studies will be presented. The creative process identified will be introduced and the data collected will be analysed with reference to each process’ stage. Afterwards different insights about Democratic and Authoritarian Leadership will be submitted.

The chapter outline is the following one.

CHAPTER OUTLINE

5.1 Creative Process Identification
   5.1.1 The Vision
   5.1.2 Idea Generation, Idea Evaluation and Concept Definition
   5.1.3 Development, Test and Release
   5.1.4 Learn
5.2 Facilitative Leadership versus Directive Leadership
5.3 Conclusions

5.1 CREATIVE PROCESS IDENTIFICATION

The first research question regards the structure and the stages of the creative process, from the data analysis it was possible to identify eight process’ stages that were in common to the multiple case studies (see Figure 6.1):

1. Vision Definition: At first there is the Vision, leaders provide followers with a vision of the future, they sense possibility for changes and draw the route to reach a creative outcome.

   "I wanted to express something about childhood. So I was thinking a lot about development and childhood. I wanted to do something from a kid's point of view, but all the ideas that I wanted to express from my own life were so spread out. I couldn't pick one year, one moment. And it hit me, this film idea: What if I filmed a little bit every year and just saw this family age? The kids would grow up, the parents would age. In a way, it's a simple idea, but so damn impractical." (Linklater's case)
2. Idea Generation: In the second stage leaders with the help of the team (the level of team participation depends on leadership styles) try to translate the vision into ideas.

“I come up with some idea for some maybe cool cinematic set piece or something I could do particularly in an action set piece moment.” (Tarantino’s case)

3. Idea Evaluation: Leaders and followers try to bring order and evaluate the multitude of ideas that came from the former stage. Retroactive adjustments and reformulations of previous ideas can be required because of the considerations that arise from this phase.

“The Braintrust analyses this version of the movie and discusses what’s not ringing true, what could be better, what’s not working at all.” (Lasseter’s case)

4. Concept Definition: In this stage leaders and followers try to define the concept. Different interactions and recycles are needed in order to fix the concept definitively.

“He had a basic concept that he held to throughout: “Monsters are real, and they scare kids for a living.” But what was the strongest manifestation of that concept? He couldn’t know until he’d tried a few options.” (Lasseter’s case)

5. Development: During Development the concept start to be produced and implemented.

“I do like moving fast, and I can be quite impatient in that way, but I think the energy helps the project. I don’t like days on set where you don’t have enough to do.” (Nolan’s case)

6. Test: Different tests can be executed on the product and considering tests’ results different corrective actions may be implemented.

“Is that a flare?” Nolan asked as another sequence came up “We can take that out,” offered Walter Volpatto, the digital colourist who was overseeing the work. “It’s in-camera,” Nolan declared. “Put your can of bleach away. Can you go back to the hospital scene and do a split screen for the whole sequence? To my eyes it all looks a point brighter.” (Nolan’s case)
7. Release: Once the product is completed it could be released.

“In the wake of Toy Story’s release, we took the company public, raising the kind of money that would ensure our future as an independent production house, and began work on two new feature-length projects, A Bug’s Life and Toy Story 2.” (Lasseter’s case)

8. Learn: After the release leaders and followers should enlighten what they have learned from the process and capitalized knowledge, in order to use the competence acquired for future projects.

“I want to know what works. I want to know where the audience laugh. I want to know where they don’t laugh. I want to know what they think about it afterwards because in the end that’s what the art that I’m working with is.” (Lucas’ case)

“Toy Story 2 was a case study in how something that is usually considered a plus, a motivated, workaholic workforce pulling together to make a deadline, could destroy itself if left unchecked.” (Lasseter’s case)

Figure 5.1 - The Creative Process
In Chapter Four it was anticipate that multiple data about the six selected movie directors were collected among interviews, articles and videos. The data collected were studied intensively to identify common categories of meaning. The interviews’, articles’ and videos’ transcriptions were content coded and a list of most frequently cited behaviours emerged. All the codes were regrouped on the basis of the process’ stage and the leadership styles of reference. In the following paragraphs all the results will be described in detail, firstly with reference to each specific process’ stage, and later with reference to leadership styles. However, before starting with the codes description, an observation is needed. The directors that were selected were also the screenwriters of their movies, they wrote the movie-script and define the story-tale. Starting from this assumption, for the selected cases, the Concept Definition stage coincides with the final drawing up of the script, and the Development stage coincide with the shooting on movie-set and with the following phase of editing. Having in mind this clarification it will be possible to understand the observations made in the following paragraphs.

5.1.1 VISION DEFINITION

The first stage of creative process consists in the definition of the vision, in this phase there is the predominance of the leader, he is the one who is able to envision future opportunities for innovation, the ability to define the vision, to see clearly where others cannot see, is a typical trait of leadership.

What seems to emerge from all case studies is the importance of this stage for the success of the entire process. It might seem reasonable to believe that a successful creative outcome results from the generation of a high number of ideas, so the focus of the process should be on the second stage. However, all the selected cases show a common element that is more influent for the process’ success: having a strong vision. The selected directors were also screenwriters, they started with a vision of the story they want to tell, the original idea might be reformulated and extended to reach the final script, but the vision remains unchanged. For example, considering John Lasseter first movie, Toy Story, Lasseter’s vision was to tell a story from toys perspective: the story of a toy cowboy who wanted to be loved.
Pixar’s team started with some ideas, but through the process, because of Disney’s pressures these ideas changed over time:

“Gradually, over a period of months, the character of Woody—originally imagined as affable and easygoing—became darker, meaner…and wholly unappealing.”

Pixar’s team finally decided to follow his own instinct:

“We work to rediscover the heart of the movie, the thing that John had first envisioned: a toy cowboy who wanted to be loved.”

This example shows the importance of the vision, different ideas can be explored and evaluated through the creative process, but the vision might be defined and clear at each step. In Figure 5.2 it is possible to see first, second and third order codes reported to vision, in a decreasing chromatic sequence.
At first there are two codes that explain how to have a strong vision: *Follow Your Passion* and *Holding True to Your Ideals*. All the selected directors have an intense and passionate love for moviemaking. Their whole life has turned around movies, since they were young. For example, Tarantino declares:

“from 17 to 22 I used to make a list of every movie I saw in a given year in the theaters, including revival theaters. If it was a new release I circled the number. And I would pick my favorite movies and give out my little awards. It was always the same amount back then, it was 197 or 202.”

They all watched hundreds of movies and they dropped everything to become filmmakers, Linklater for example:

“Never returned to school... whenever he came back to the mainland, in Houston, he would watch movies: first two a day, then three, then four. By his early twenties, he was seeing six hundred films a year. In 1983, he quit his oil job, took eighteen thousand dollars that he had saved, bought some film equipment, and moved to Austin. Often, he would write, shoot, edit, and watch film eighteen hours a day, to the exclusion of most other things.”

These directors live their life as a movie, Nolan said:

“In my mind, it’s all one big continuum of filmmaking and I’ve never changed.”

The strong passion that this directors demonstrates is one of the aspects which allows them to be visionary, beside that, there is another recurrent characteristics: the attachment to their ideals. All the selected directors do not accept compromises, they make movies aligned with their beliefs. Tarantino said in an interview:

“My integrity will always be the same. I mean, I might fail. But I find it almost impossible to believe that I’ll ever do a movie for the wrong reasons”

This faithfulness to their ideals is a characteristic that made these directors creative and visionary, Tarantino again, said:

“The problem with scripts now is people who have no business at all are writing scripts, and they’re not writing what they have inside that they want out. They’re writing what they think a movie should be.”
By holding true to their ideals these directors result more creative than others, they make movies about themes they care of, so they are more able to communicate their vision, because they speak about things they truly believe.

The third code, Reach Success, enlighten the influence of the vision on the process’ success. As it was previously said, the entire process should be guide by the vision, this is the key to produce a creative and successful outcome. A transcription from Lasseter’s case recites:

“Success only creates more pressure to hurry up and succeed again. Which is why at too many companies, the schedule (that is, the need for product) drives the output, not the strength of the ideas at the front end.”

The selected directors, instead, achieve a lasting success thanks to the strength of their vision.

“We had put our faith in a simple idea: If we made something that we wanted to see, others would want to see it, too” (Lasseter’s case)

By following their passion and ideals the selected leaders were able to start project with a clear vision, and this bring them to an enduring success because the audience understand and appreciate that vision.

5.1.2 IDEA GENERATION, IDEA EVALUATION AND CONCEPT DEFINITION

Next stages of creative process are: Idea Generation, Idea Evaluation and Concept Definition. These stages are interconnected by various recycles. Once the vision is clear leaders start searching between different ideas that could help them to materialize and transmit that vision. Leaders could involve the team in different phases, from the beginning of the Idea Generation stage (as it happens in Lasseter’s and Linklater’s cases) or once the concept is already defined (for example in von Trier’s, Luca’s, Nolan’s and Tarantino’s cases). By meditating on their own or interacting with the team, leader will thus evaluate different ideas and define a concept. Common codes that emerged for these stages are represented in Figure 5.3.
A previous observation that can be made is that while working with creativity and innovation the level of uncertainty is high. Leaders should deal with unusual situations and undefined problems, this is the reason why initial ideas are always evaluated and modified, creative process is an evolving process that goes from high levels of uncertainty to lower levels of uncertainty. There is always the need of checking the story (At First The Story Is Not Good), first ideas would never get to the end of the process without any changes.

“Pixar films are not good at first, and our job is to make them to go, as I say, from suck to not-suck” (Lasseter’s case)

Sometimes Directors Do Not Know The Entire Story At The Beginning, they do not know how the story will develop, Writing the Story is a Process of Discovering.

“First reels are a very rough approximation of what the final product will be; they’re flawed and messy, no matter how good the team is that’s making them...You cannot judge a team by the early reels. You do hope, however, that over time, the reels get better” (Lasseter’s case).
“I always want to write some stuff that I don’t have a clue how I’m gonna do it… part of the process is figuring it out…maybe I don’t know at the very beginning, but I figure it out at some point from doing it. And that makes me a better filmmaker.” (Tarantino’s case).

Another code that is also related to the theme of passion described in the paragraph 5.1.1 is the consideration that at some point Directors Get Lost In The Story.

“With few exceptions, our directors make movies that they have conceived of and are burning to make…we know that this passion will at some point blind them to their movie’s inevitable problems” (Lasseter’s case).

Directors are so involved in the creative process that they may risk to lose the ability to judge with clarity. Sometimes they are blind to movie’s problems because they identify themselves with the project (Become The Project):

“It is the nature of things—in order to create, you must internalize and almost become the project for a while, and that near-fusing with the project is an essential part of its emergence. But it is also confusing” (Lasseter’s case).

Both for this reason and because some directors do not trust their storytelling skills there is the Need of Others Feedbacks. Some directors show more need of feedbacks, for example Linklater “doesn’t trust the precision of his writing enough to insist on its verbatim rehearsal”, he always works with actors to improve his scripts. Also at Pixar there is a specific team, the Braintrust, that has the assignment of providing directors with positive feedbacks from the early stage of creative process. Others directors instead seems more confident and certain of their skills, they need other people feedbacks only in particular cases.

“So I have my own project and say, if you want to do it, then let’s do it. If you don’t like it, then I’ll go somewhere else” (Tarantino’s case)

Failure, errors and changes are part of the creative process, it is inevitable when dealing with something new, leaders should accept that and understand how to cope with that. Two recurrent codes describe leaders’ reaction to the unknown: Fail as Fast as You Can and Think Everything Through.
In the first approach directors go through the first process’ stages quickly, test the concept soon, and if it does not work they try to correct it.

“Be wrong as fast as you can... The key point here is that even if you decide you’re in the wrong place, there is still time to head toward the right place” (Lasseter’s Case)

In the second approach directors carefully think everything through, plan and consider all possible outcomes.

“It is the notion that if you carefully think everything through, if you are meticulous and plan well and consider all possible outcomes, you are more likely to create a lasting product. (...) But I should caution that if you seek to plot out all your moves before you make them—if you put your faith in slow, deliberative planning in the hopes it will spare you failure down the line—well, you’re deluding yourself. For one thing, it’s easier to plan derivative work—things that copy or repeat something already out there” (Lasseter’s case)

As it was previously said, during Idea Generation, Idea Evaluation and Concept Definition stages many recycles occur, there is the need of *Reworking the Story*. Original ideas are manipulated and changed several times before getting to the final version of the script. Directors can do this work on their own or with the help of their team. An explicative code that helps understand this process of continuous recycling and reworking comes from a transcription about Lasseter’s case. In this transcription there is the description of a famous Pixar movie’s ideation process, the movie was *Monsters&co* directed by Pete Docter:

“Pete had a basic concept that he held to throughout: Monsters are real, and they scare kids for a living. But what was the strongest manifestation of that idea? He couldn’t know until he’d tried a few options. At first, the human protagonist was a six-year-old named Mary. Then she was changed to a little boy. Then back to a six-year-old girl. Then she was seven, named Boo, and bossy—even domineering. Finally, Boo was turned into a fearless, preverbal toddler. The idea of Sulley’s buddy character—the round, one-eyed Mike, voiced by Billy Crystal—wasn’t added until more than a year after the first treatment was written. The process of determining the rules of the incredibly intricate world Pete created also took him down countless blind alleys—until, eventually, those blind alleys converged on a path that led the story where it needed to go.”
5.1.3 DEVELOPMENT, TEST AND RELEASE

In Development, Test, and Release stages the movie goes into production. Directors shoot, edit and release the movie, and they can modify some aspects of the story both in shooting and editing phases. Also during these stages directors *Reworking the Story*, because of different problems and opportunities that arise during the execution of the process. Two different approaches can be choose to dealing with this situation:

1. Trying to anticipate any problem and opportunity at the beginning (Anticipation). By following this approach the need of *Reworking the Story* will be reduced.
2. Letting problems and opportunities occur and react promptly (Flexibility). By following this approach the effect of *Reworking the Story* will be reduced.

![Diagram of Development, Test, and Release Stages]

**Figure 5.4 - Development, Test and Release Codes**

Some directors act more on flexibility, for example Nolan likes shooting fast and fixing everything in the editing phase.

*“I do like moving fast, and I can be quite impatient in that way, but I think the energy helps the project. I don’t like days on set where you don’t have enough to do. I’ve never done a re-shoot, it all comes down to editing, just craft, just hammering it with my editor every day, trying radical cuts. I always overwrite the exposition in my scripts so that I’ve got multiple ways to get a point across....So a lot of cutting for time is, for me, cutting for clarity. It’s finding where you can just pull dialogue out that you have overwritten, so you can find that one simple way an audience can get the right point.”*
“When we shoot the film we are simply collecting enough material to be able to play around with in the editing phase. We shoot quite a lot—and since it all is video, you can do that with no limits. I do 50-minute shots sometimes.” (von Trier’s Case)

Other directors instead act more on anticipation, they give instruction to actors many days before the shooting.

“Linklater schedules a lot of rehearsal time—two solid weeks or so before production starts—and goes through each scene in an open-ended way, talking about character motivations and getting actors to riff. Most of the rehearsal time is spent rewriting the screenplay, line by line, drawing out and molding his work against performers’ strengths and styles. “Often what I write is incredibly ‘written,’ pretentious, whatever,” he says. “Then it’s, like, How do we undercut this?” The original ideas work their way into the scene, but the language changes.... By the time the cameras start rolling, the screenplay is halfway between the voice of the writer-director and the voices of his actors.”

Tarantino likes to brief his actors before the shooting too, Diane Kruger said in an interview:

“Quentin briefs me on my character background for many weeks actually, he made me watch quite a few old movies, talk to me about what my character background would be”

Mélanie Laurent also said:

“Quentin organized a Cineclub every week, we saw lots of films from that period”

Lasseter at Pixar acts both on flexibility and anticipation:

“First we draw storyboards of the script and then edit them together with temporary voices and music to make a crude mock-up of the film, known as reels. Then the Braintrust watches this version of the movie and discusses what’s not ringing true, what could be better, what’s not working at all. Notably, they do not prescribe how to fix the problems they diagnose. They test weak points, they make suggestions, but it is up to the director to settle on a path forward. First reels are a very rough approximation of what the final product will be; they’re flawed and messy, no matter how good the team is that’s making them. But looking at them is the only way to see what needs fixing. You cannot judge a team by the early reels. You do hope, however, that over time, the reels get better.”
“I come up with the initial concepts. We bounce the idea around with the crew we have. Most of them have computer backgrounds, but over the years they've become quite savvy with animation and stories. So we usually develop the stories together, and I'll do the storyboard. From the storyboard we define what needs to be modeled. We generally divide up the modeling task between the crew. I'll do some modeling, and then I'll do all the animation, generally.”

5.1.4 LEARN

The Creative Process ends with the Learn stage. In this phase leaders should analyze what they have learned during the process, and try to identify errors and good choices made, with the goal of creating a sustainable creative culture. A creative culture is the thing that helps leaders and organizations preserving their successful position in long term. The vision is the first element to Reach Success, farther the Learn stage can give leaders advices to improve the process, and build a culture that encourages innovation and creativity. Analyzing case studies some lessons learned appear recurrent: Holding True to your Ideals, Encourage Unhindered Communication, Trust the Process, Trust the Team. As it was explain in paragraph 5.1.1, Holding True to Your Ideals means be faithful to yourself, do not accept compromises, trust your abilities and your instinct. For all the selected directors this seems to be a significant lesson, a common characteristic that let them produce really innovative movies.

Another recurrent lesson is to Encourage Unhindered Communication. In order to further creativity people should feel free to speak up:

“Going forward, anyone should be able to talk to anyone else, at any level, at any time, without fear of reprimand...Communication would no longer have to go through hierarchical channels. The exchange of information was key to our business, of course, but I believed that it could—and frequently should—happen out of order, without people getting bent out of shape.”

(Lasseter’s case)
Trust the Team and Trust the Process are two significant guidance to follow especially when dealing with creativity. Select a qualified and expert team helps achieving flexibility, moreover it furthers creativity:

“Getting the team right is the necessary precursor to getting the ideas right...If you give a good idea to a mediocre team, they will screw it up. If you give a mediocre idea to a brilliant team, they will either fix it or throw it away and come up with something better” (Lasseter’s case).

Another aspect, that was plenty enlighten, is that directors may feel lost at some point in the process, this is inevitable when dealing with something new. In this situation it is important to Trust the Process and keep working, then the situation will appear more clear:

“I’ve had this quite a bit in my career actually. You simply have to put one foot in front of the other and keep going. Put blinders on and plow right ahead.” (Lucas’ case)

“When we trust the process we can accept that any given idea may not work and yet minimize our fear of failure because we believe we will get there in the end. When we trust the process, we remember that we are resilient, that we’ve experienced discouragement before, only to come out the other side” (Lasseter’s case).
5.2 FACILITATIVE LEADERSHIP VERSUS DIRECTIVE LEADERSHIP

From data analysis different codes emerged with reference to the two extremes leadership styles: Directive Leadership and Facilitative Leadership. The common codes of directive and facilitative leaders are synthesised in Figure 5.6.

5.2.1 FACILITATIVE LEADERSHIP

Facilitative creative leaders try to foster creativity in their followers, they try to build a creative and supportive workplace, and they invite all their collaborators to give their creative contribution to the process. Involve the team soon, encourage people, give positive feedbacks, show low need of control, and work with the same team seem to be typical trait of Facilitative Leadership.

Results shows that facilitative leaders Involve the Team Early in the creative process, since Idea Generation.

Figure 5.6 - Directive and Facilitative Ledership Codes
For example, Linklater and Lasseter involve the team right after the Vision Definition, they often write and adjust the movie-script with their collaborators. Linklater wrote the entire script of the movie Before Sunset with the two main actors: Ethan Hawke and July Deply. In a video Ethan Hawke said:

“We talked about it for years and we realize we really had to do it, we all, for about a year, exchange emails, writing different scenes and say ‘try to write on this subject, on that subject’ and then one day July posted us forty pages... I was pregnant with the idea for a while.”

Describing the creative process in an interview John Lasseter said:

“I come up with the initial ideas. We bounce the idea around with the crew we have. Most of them have computer backgrounds, but over the years they’ve become quite savvy with animation and stories. So we usually develop the stories together, and I’ll do the storyboard. From the storyboard we define what needs to be modeled. We generally divide up the modeling task between the crew. I’ll do some modeling, and then I’ll do all the animation, generally.”

Facilitative leaders furthermore, tend to Encourage People and give them Positive Feedbacks. We have already talked about the Braintrust at Pixar or about the positive atmosphere that Linklater establishes with his team.

“The Braintrust is fueled by the idea that every note we give is in the service of a common goal: supporting and helping each other as we try to make better movies.” (Lasseter’s Case)

“A good note doesn’t make demands; it doesn’t even have to include a proposed fix. But if it does, that fix is offered only to illustrate a potential solution, not to prescribe an answer.”

(Lasseter’s Case)

“Every person there, no matter their job title, felt free to speak up. This was not only what we wanted, it was a fundamental Pixar belief” (Lasseter’s Case)

“Some directors are tyrants, driving their actors with lengthy, chaotic shifts; abusing their crews; and running through assistants like silk stockings in a berry patch. This isn’t Linklater’s style” (Linklater’s Case)
Moreover, facilitative leaders demonstrate Low Need of Control than directive leaders:

“Filmmakers are control freaks,” Linklater says, smiling. ‘For us, it’s about bending the elements of a story into existence. But in this case you had to give up full control, and admit you have a major collaborator sitting with you at all times. And that’s the unknown, the future. You’re counting on it being there, but you don’t know what it is yet.” (Linklater’s case)

In facilitative cases besides, team members are often similar, they share same ideals, they follow the leader because they share his vision and they feel represented by what he says and does.

“I’m very straight with the team. And if I were to get involved in a project and feel that we weren’t seeing the same film, I would run a mile. You can’t win at that game - that’s when you really butt heads, that’s when things get nasty.” (Nolan’s case)

“Ethan and July brought much of themselves to that work, a lot of their ideas and story and they’re finding their way into the film so when the three of them decided to make the second one they want to come as writers.” (Linklater’s case)

Finally, it is possible to notice that facilitative leaders often Work with the Same Team.

“His collaborators often stay with him...His assistant and office manager Kirsten McMurray answered an ad for part-time work as a college student, ten years ago, and never left. Vince Palmo has been the assistant director on almost all his features over the past decade.”

5.2.2 DIRECTIVE LEADERSHIP

Directive creative leaders are primary creators who materialize their creative vision through other people’s work, they usually have a high control of the process, and give accurate instructions to their followers. Involve the team late, shocking people, even mistreat them, show high need of control, and work with a new team seem to be typical trait of Directive Leadership.

Directive leaders tend to work on their own and Involve the Team Late, only after the Concept Definition. Lucas, Nolan, Tarantino and von Trier for example prefer to define the movie concept on their own.
Tarantino writes the script alone and does not always like when actors change his words:

“Actors aren’t there to riff. They’re there to say the dialogue. If their riffing is genius, I will take credit for it. “

Moreover, directive leaders have unusual behaviours, sometimes they Shock People and they can Even Mistreat their team. An evident example is Lars von Trier, he his famous for his misogyny, his bad humor, and his habit to put actors in difficulty. His quarrels with Björk or his statement about Hitler are two of the most cited events for which he is remembered.

“The accusations of misogyny began in earnest with Dancer in the Dark (2000), a warped musical that starred Björk as a blind simpleton-come-saint. During filming, she was reportedly driven to the edge of her sanity by von Trier’s bullying, and, at one point attempted to eat her costume in protest - which, ironically, is exactly the kind of overwrought scene one might see in a von Trier film. Björk later accused him of "emotional pornography". He giggles when I remind him.”

Von Trier also said about himself:

"I know that I cannot be with a person for three hours, without saying at least ten things that would kill me."

Another characteristic about directive leaders is that they demonstrate a High Need of Control. Nolan, Lucas, Tarantino and von Trier describe themselves as control freaks, they need to keep the whole creative process under control, and they often intervene in the job of other professionals of their team. Fox example Lars von Trier often operates the camera himself, in Manderlay he credited himself together with the DP, Anthony Dod Mantle, and when a journalist asked him how many shots of the movie he did, he answered:

“Almost all of them, actually. Anthony did one scene, I think.”
Christopher Nolan and George Lucas also proved to be control freaks in different situations:

“I almost never get to leave the set. I have to go pee sometimes, of course, but otherwise I’m there by the camera the whole time.” (Nolan’s Case)

“I’m interested in every different bit of filmmaking because I had to do every bit of it myself, from sound recording and ADR to editing and music. I feel very lucky to be a member of probably the last generation who cut film on a Steenbeck flatbed, physically taping it together and dropping out shots. It gave me a really good grounding in knowing overall what has to go into a film technically that was very valuable. And it meant that absolutely everything I did was simply because I was passionate and wanted to try stuff.” (Nolan’s Case)

“I was working with a British editor and the scenes would come back, and I’d go on the weekends and look at the scenes with the editor, and they just weren’t working. I was very down about the whole situation. So I went in myself on Sundays and started re-cutting the movie…As I started to cut the film together, I realized that I was making cuts that were, you know, a foot away from where the editor had been making them. And I had been using the same takes that I’d given him” (Luca’s case)

A common trait that is also possible to identify in directive leaders is the need of secrecy, Tarantino for example does not like to show his movie to many people before the Release. Brad Pitt, in a conference press about Inglorious Bastards, said:

“No one has seen the film yet, because Quentin kept it under wraps, so it could be very nice for us tonight to see all it together, because all we know is we wrap three months ago and we shot our respective parts and suddenly here we are”

The same it could be said for Nolan:

“Secrecy is less of a fact on a Christopher Nolan production than it is a working method. Caine was allowed to keep his script for Interstellar, but each page of every copy of the script bore his name, so it could be traced back were it to go missing”
Moreover, sometimes in directive cases team-members have opposite ideals and do not share at all leaders behaviours, they follow the leader because he is different, he has revolutionary ideas and they want to try something new. Nicole Kidman, for example, motivates her choice to star in von Trier’s movie, Dogville, with the following statement:

“The reason I wanted to work with Lars was because I had such a visceral reaction to ‘Breaking the Waves’...I walked out of seeing the film and was meant to go to dinner and instead had to go to bed in a fetal position crying. That is when I knew I had to work with him.”

Finally, it is possible to notice that directive leaders change team-members more frequently than facilitative leaders. For example, Lars von Trier usually discourages actors to work with him again, because he knows that his methods are extremes:

“Ms. Gainsbourg, who was fresh from filming a Wim Wenders project in Montreal, said she would gladly work with Mr. von Trier again. Her only hesitation spoke perhaps to the inherent attraction of the outer limits reached by his movies. “I would love to, but I’m not sure that he would ask me again,” she said. “I think he’s seen it all. I’ve gone as far as I could each time.””

“Kirsten Dunst wrote to him the other week to say she’d love to do another film with him. Mindful of how extreme ‘Nymphomaniac’ will be, he turned her down. ‘I wrote back to her saying, No you don’t! You don’t know what you’re saying!’”

5.3 CONCLUSIONS

In this chapter the case studies’ results have been presented, in order to achieve a complete comprehension about the context, the creative process and the leadership styles.

In the next chapter, the results will be discussed and analysed, with the aim to compare the characteristics of real results with the theoretical findings from the first two chapters, and the purpose to test the framework of Chapter Three and to explore the research questions objectives of this thesis.
CHAPTER SIX: DISCUSSION

INTRODUCTION

After the description of the cases and their data, this chapter plans to focus on some of the emerging insights and issues individuated. The purpose of this chapter is threefold. Firstly, to analyse the data concerning the variables highlighted in the framework and the research gaps, showed in Chapter Three. Secondly, to draw possible conclusions about the correlation between the different variables. Finally, to compare these findings with the theoretical bases of Chapter One and Two.

The variables that will be explored, according to the assumptions made in Chapter Three, are: the context, the process, the manifestations leadership and the role of success.

The chapter outline will be the following one.

CHAPTER OUTLINE

6.1 Exploring the Context
6.2 Exploring the Process
6.3 Exploring the Manifestations of Leadership
6.4 The Role of Success
6.5 Conclusions

6.1 EXPLORING THE CONTEXT

The core goal of this thesis was to study the application of the Three Conceptualizations of Creative Leadership, presented in Chapter 2, into a specific context. The context chose was the Filmmaking Industry. In this paragraph therefore the focus would be on the external rectangle of the framework and on the manifestations of leadership that it is possible to find within it (Figure 6.1). The research main question, in fact, inquiry the simultaneous presence of different manifestations of leadership in the same context:

1a. May different manifestations of creative leadership coexist in the same context?
As it was possible to see in the theoretical section of this thesis, three narrow conceptualizations of Creative Leadership can be observed in literature: Facilitative Creative Leadership, Directive Creative Leadership, and Integrative Creative Leadership. The three manifestations of creative leadership differ in terms of the ratio between the creative contributions made by the leader and those made by the followers; and also in terms of the ratio of the supportive contributions made by the leader and the followers. Creative leadership indeed is concerned with collaborative contexts in which leaders and followers interact in the creative process (Mainemelis, Kark and Epitropaki, 2015).
Facilitative creative leaders may not act as primary idea generators in the creative process, but they still make both creative and supportive contributions to creativity in the workplace. This first conceptualization focuses on the leader’s role in fostering the creativity of others in the organizational context. Leaders’ creative contributions entail providing direction in the idea preparation phase (Mumford et al., 2002) and evaluation and combination of ideas in the idea evaluation phase (Mumford et al., 2003). In addition, leaders make important supportive contributions to the creative process by shaping a supportive climate for creativity, by promoting new ideas in the work context, and by managing properly the stages of the creative process (Basadur, 2004; Mumford et al., 2002, 2003).

Directive creative leaders instead, are primary creators who materialize their creative vision through other people’s work. The degree to which followers make creative contributions largely depends on the nature of work. For example, lowranked employees in large organizations may contribute mostly to the implementation of a leader’s creative vision, while creative leaders in orchestras, haute-cuisine restaurants, and architectural offices expect from followers to make creative contributions as well. In either case, Directive creative leadership is not a case of solitary personal creativity. Directive creative leaders do not create in the way individual poets or mathematicians do; rather, the single most important characteristic that all Directive creative leaders share is that their creative ideas can be brought into life only through the collaboration of other people. Furthermore, Directive creative leaders, such as orchestra conductors, do not expect from followers supportive contributions in the form of “blind”, mundane execution, but in the form of high-quality, impeccable, and even world-class execution. Facilitative contexts may impose ex-ante upon followers the normative expectation to make substantial creative contributions, for example, by making creativity an internal requirement of their jobs (Unsworth et al., 2005). In contrast, Directive contexts often impose ex-ante upon leaders the normative expectation to generate a creative vision and communicate it effectively to the followers.
*Integrative creative leaders* finally, are primary creators who have a personal creative vision and need other professionals to help them materialize it. In the Integrating context, however, the creative contributions of other professionals are essential and heterogeneous (Jones, 1996), and they are not blended into a final product, but rather, they remain discernible. For example, while it is difficult to separate the individual contributions of the 30 violinists of an orchestra, one can easily discern the distinct contributions that actors, composers, and photographers make in a film (Simonton, 2004a). While in Directing contexts the creative leader usually gets most or all of the credit for the creative work, in the Integrating context different collaborators can receive individual credit for their distinct creative contributions. This is the case, for example, with the cinematic awards for directors, writers, costume designers, and so forth (Simonton, 2004a). Finally, while in Directing contexts the leader can strongly dictate and control the creative interpretation of the work, in Integrating contexts the creative character of the work is open to various interpretations and often debates among the collaborators throughout the evolution of the work (Lampel & Shamsie, 2003). For instance, a cinematic or theatrical director may envision and have a clear idea about how an actor should embody and enact a role, but the actor inevitably has a considerable say about his or her performance (Dunham & Freeman, 2000). Furthermore, in some Integrative contexts there is no single creative leader, but rather, creative leadership is shared among multiple creative contributors.

According with this definition from AM Annals, in Filmmaking Industry, leadership manifestation should be under the form of Integrative Creative Leadership. For some aspects it is so, in fact it is possible to separate the creative contribution of the different professionals and creative debates can occur among the collaborators. However, Mainemelis, Kark and Epitropaki (2015) designated the three manifestations as collaborative contexts in order to signal that they are not industry contexts. Because of variable personal characteristics, individual leaders and followers may show variable levels of affinity for the three manifestations. Because of variable operational exigencies and cultural mindsets, different industry contexts may exhibit variable preferences for the three manifestations.
Whether creative leadership will be manifested in the form of Facilitating, Directing, or Integrating ultimately depends on a dynamic confluence of cultural, industry, organizational, professional, personal, and task characteristics (Mainemelis, Kark and Epitropaki, 2015). Any given sector must not be automatically associated with a specific manifestation of creative leadership. Some sectors do in fact favour specific manifestations of creative leadership, but they do not fully determine them. For example, the prestige that film directors enjoy today as the “principal artists of filmmaking” (Simonton, 2002, 2004a, 2004b) is not an inevitable reality of filmmaking, but rather, the historical product of a collective bargaining which took place in Hollywood in the late 1960s and succeeded in securing for the directors more creative freedom and power (Allen & Lincoln, 2004; Baker & Faulkner, 1991; Mainemelis et al., 2008). This implies that individuals (leader and/or followers) may take action to alter the distribution of the opportunities for creative contributions in any given sector or work context (Glynn, 2000).

In this thesis, from case studies, it was possible to understand that some directors actually changed the distribution of opportunities for creative contributions in their sector. Some directors have more power and act more as directive creative leaders, instead others act more as facilitative or integrative creative leaders. Some directors try fostering the creativity of their team, others try materializing their creative vision through other people’s work, and finally some directors try integrating their creative ideas with the diverse creative ideas of other professionals in their work context. In Lucas’, Nolan’s, Tarantino’s and von Tries’ cases it was possible to notice that directors have a great power and a strong creative control of the process. A propensity to Directive creative leadership is shown in these cases, in fact leaders tend to impose their vision to followers, the creative contribution of the team is contained, team-members have to follow leaders’ instructions and their prevalent role is to support leaders in the manifestation of their vision. In Lasseter’s case it is possible to find a more balanced situation, the leader keeps the control of the process but he tries to integrate his vision with creative contributions of other professionals. Finally, in Linklater’s case more freedom was given to the followers, who brought their personal creative contribution to the process.
Considering data insights from real case studies, and considering the literature review about the Three Conceptualizations of Creative Leadership, it is now possible to say that:

1a. Different manifestations of leadership can occur in the same context.

Applying theory to a real context it was noticed that specific manifestations of creative leadership are not automatically associated with a given sector, some sectors do favour specific manifestations of creative leadership, but they do not fully determine them. Different manifestations of leadership can occur in the same context because individuals may take action to alter the distribution of the opportunities for creative contributions in a given sector.
6.2 EXPLORING THE PROCESS

The second main question of this thesis refers to the creative process, it inquires the process’ stages and process’ shape:

2a. **Can the creative process be considered a recursive cycle rather than a linear process?**

The focus of attention is now on the arrow drawn in the framework (Figure 6.3), the goal is to appoint the process’ stages and understand how the process works.

*Figure 6.3 - Framework: Exploring the Process*
From data analysis eight process’ stages were identified: Vision Definition, Idea Generation, Idea Evaluation, Concept Definition, Development, Test, Release, and Learn.

![Diagram of the creative process stages]

**Figure 6.4 - Exploring the Process: Creative Process**

From the graphical representation given in Figure 5.1, it is clear that the creative process looks like a linear process with several recycles in its execution. Different recycles occur within the process, and between the last stage and the first stage of the process. Retroactive adjustments may occur between Idea Generation and Idea Evaluation stages, reformulations of previous ideas can be required because of the considerations that arise through these stages. Different interactions and recycles are needed also between the Idea Generation, Idea Evaluation and Concept Definition in order to fix the concept definitively, and also between Development, Test and Learn stages, because of different problems and opportunities that can arise during the execution of the process. Finally, the Learn phase is the one capable of giving information that allows leaders understanding the creative process, having a new vision and starting a new project.
Therefore, accordingly with this thesis results it is possible to say that:

2a. The creative process looks like a linear process with several recycles in its execution. Recycles occur both within the process and between the last and the first stage of the process.

Considering the literature review made in first chapters of this thesis it is possible to say that the creative process that was identified from case studies has some similarity with the process presented by Mumford et al. (1991, 2002). The process structure is similar, in fact Mumford’s process shows front-end and back-end cycles, the process’ stages are not exactly the same but presents some elements of affinity. For example, the consideration that it is not sufficient to generate ideas, ideas need to be evaluated and solutions based on these ideas planned (Basadur et al., 2000; Osburn & Mumford, 2006). Furthermore, the assumption that back-end, or late cycle, processing activities may be as important to creative thought as early cycle, or front-end, processes (Mumford, 2002). For many years, students assumed that creativity could be defined solely based on idea generation. Although idea generation is important, it may not be any more important than other stages (Basadur et al., 2000; Osburn & Mumford, 2002). In particular, considering the results of this thesis’ case studies, one of the most important stage of the process seems to be the first, the Vision Definition. It might seem reasonable to believe that a successful creative outcome results from the generation of a high number of ideas, different studies underline the importance of the Idea Generation stage (Mumford et al., 2012, 2002). However, a relevant consideration that emerged from all the cases is that there is no need to generate as many ideas as it is possible to be creative, having a strong vision, well defined and clear, is the real key to produce a creative outcome (Sinek, 2009). All the selected directors did not produce creative movies because they explored a high number of different ideas, they were creative because they had a strong vision and they were able to communicate it to their teams. A product is successful for the ideals it represents, for the meanings and values it embodies (Sinek, 2009).
Tarantino’s, Nolan’s, Linklater’s, Lasseter’s, Lucas’ and von Trier’s movies have their own distinctive spirit and this is the reason why they are appreciated, the audience knows what to wait for from their movies and understands the vision that emerges from all their works. The success of a product is directly connected to the vision that it embodies and a creative leader is the one who is able to replicate the creative process in other projects (Sinek, 2009).

Analysing the results another important consideration is needed, with reference to Idea Generation, Idea Evaluation, Concept Definition, Development, Test and Release stages. Two typical Project Management (PM) approaches seems to be adopted in these phases: Anticipation and Flexibility. It was already said in previous chapters that working on creative processes means working with the unknown. The level of uncertainty in creative contexts is high, leaders should deal with unusual situations and undefined problems, this is the reason why initial ideas need to be evaluated and modified (Catmull, 2014). Creative problems are ill-defined, multiple solutions might be generated, and development and implementation are iterative efforts (Mumford, 2002, in press). Creative process is an evolving process that goes from high levels of uncertainty to lower levels of uncertainty. Considering the time when constraints and opportunities occur, there is a time when uncertainty is too high to predict what might happens, and a time beyond which any intervention is too expensive to be implemented (see Figure 6.4). Leaders can act in the gap between these two extremes in two ways:

1. By lowering the level of uncertainty. Trying to predict all the possible events that may occur.
2. By reducing the cost and time for intervention. Trying to reach flexibility in the process.

Anticipation can be pursue, as PM’s principles teach:

- Thanks to the early involvement of project’s stakeholders
- By levering on knowledge
- With a structured project plan
Flexibility can be pursue:

- By acting on resources: skills and technologies
- By acting on the process: teamwork, subdivided tasks, activity overlapping
- Thanks to redundancy: resources’ overallotment, development of alternative solutions, testing
- Thanks to outputs’ architecture: modularity, scalability

Anticipation has a drawback because of the time that requires and the difficulties due to extreme uncertain context. On the other hand, flexibility has a drawback because of the high costs that requires. In the selected case studies directors used both anticipation and flexibility approaches, not only for Idea Generation, Idea Evaluation and Concept Definition stages, but also for Development, Test, and Release stages. For example, Lasseter at Pixar acts on flexibility by pursuing teamwork, subdivided tasks and testing, but also on anticipation thanks to acquired knowledge and experience. Tarantino and Linklater acts on anticipation by involving actors in a lot of rehearsal time or in “Cine-clubs”, as it was said in paragraph 5.1.3. Nolan also acts on flexibility by having redundancy in the scripts.

Figure 6.5 - Anticipation versus Flexibility
Finally, a stage of the process that does not need to be undervalued is the last one: the Learn stage. In this phase leaders should analyze what they have learned during the process, and try to identify errors and good choices made, with the goal of creating a sustainable creative culture. A creative culture is the thing that helps leaders and organizations preserving their successful position in long term (Catmull, 2014). The vision is the first element to reach success, farther the Learn stage can give leaders advices to improve the process, and build a culture that encourages innovation and creativity. This observation is in line with some theoretical studies which affirm that certain forms of knowledge may be especially beneficial for creative processes, for example knowledge acquired with expertise (Mumford et al. 2012, 2002). Amabile and Kramer (2011) also define “Learning from problems and successes” as one of the major catalyst for creativity, that “directly facilities the timely, creative, high-quality completion of the work”. This phase should thus be kept under control as it is crucial for the definition of a creative culture and for the improvement of future processes.

6.3 EXPLORING THE MANIFESTATIONS OF LEADERSHIP

In the previous paragraphs the context was studied, and it was seen that directive, facilitative and integrative leaders could be find in the same context. Then the process was studied, the process’ stages and structure were detected and described in detail. The next element of inquiry of this thesis is the coexistence of different leadership styles in the same process:

3a. May different leadership styles coexist in the creative process?

3b. Are there preferred leadership styles for specific process’ stages?

In particular, it was noticed that directive, facilitative and integrative leadership styles could coexist in Filmmaking Industry. Now it is important to understand if they could coexist also in the same process, to understand if leaders adopt a unique leadership style through the whole process, or they change their behaviour depending on process’ stages. Considering the six directors object of study, traits of Directive and Facilitative Leadership were detected (Figure 6.2).
Involve the team soon, encourage people, give positive feedbacks, show low need of control, and work with the same team seem to be typical trait of Facilitative Leadership.

On the other hand, involve the team late, shocking people, even mistreat them, show high need of control, and work with a new team seem to be typical trait of Directive Leadership.

From the analysis of the results it is possible to say that some directors act as directive or facilitative leaders since the beginning of the process to its end. Other directors shows different leadership styles through different process’ stages. For example in Idea Generation stage they act as directive leaders, while in Development stage they behave as facilitative leaders. If we consider Tarantino, he works alone on the script and involve the team only after Concept Definition, but during the Development stage he encourages the team and gives positive feedbacks. The fact that different leadership styles could be adopted through the process seems in line with some researches which affirm that different kind of support are needed in the different phases of the creative process (Mumford et al., 2002, Ekvall and Ryhammer, 1999).
Another issue that emerged is that directors adopt different leadership styles with different team-members. They behave differently with actors, producers, DPs, ADs, make-up artists, stuntmen, and other movie-troupe professionals. They can adopt a directive style with DP’s, a facilitative style with actors, and vice versa. For example, Nolan is very demanding and controlling with DPs, instead he leaves more freedom to actors. Leaders should mix task-oriented behaviours with empowering behaviours (Gupta and Singh, 2013). For some scholars in fact, leaders of creative people should transfer ownership: delegate challenges, not solutions; set up structures that encourage people to use their creativity (Basadur, 2004). Some creative individuals need to feel that they are working in a supportive work context (Shalley and Gilson, 2004). For other studies instead, leaders should use output expectations, process monitoring, methods for inducing structures (e.g. Farris, 1972; Ekvall and Ryhammer, 1999; Turkel, 1997; Kidder, 1981; Mumford et al., 2002). Creative outputs are more likely to be achieved when specific goals and goal attainment strategies are specified to the followers (Pelz and Andrews, 1976; Mumford et al., 2002).

With reference to preferred leadership styles for creative process’ stages no punctual statement can be made. All the selected directors have shown different behaviours through the process, but there is none behaviour that can be said to be preferred. The directors who used a directive approach during Idea Generation, Idea Evaluation, and Concept Definition, reach a creative successful outcome as the directors who use a facilitative approach. The same could be said for the others process’ stages. The leadership traits presented before, could have both positive and negative aspects. Working with the same team for example have different benefits: more stability, no need of recreating trust, common expectations, knowledge generated from repeated interactions. Changing team-members on the other hand can lead to new point of views, positive debates, and different perspectives. Furthermore, also some leadership trait that may seem discouraging and ineffective do not appear so in reality, for example actors and other movie-troupe members said they were totally available to work again with Lars von Trier despite his habit of shocking people and even mistreat them in some occasion. From data analysis it was not possible to say that some traits result more effective than others.
This is in line with theory, different scholars in fact assert that no one style of leadership is better than any other style of leadership when leading creativity (Lovelace and Hunter, 2013; Mumford, 2006; Mumford and Van Doorn, 2001).

Finally, the most important consideration that need to be made with reference to the manifestations of leadership is that Directive and Facilitative Leadership styles are not perfectly separated. Directive and Facilitative styles could be considered as two extremes of a scale, between these extremes there is a multitude of variable situations. Leaders can be placed in a specific position of this scale depending on their attitude and on their way to lead the creative process and their teams. The more leaders manifest need of control, centralize all the creative power in their hands, and live less space to teams’ creative contribution, the more they will be close to Directive Leadership style. The more leaders fosters creativity in their teams, welcome the creative contribution of their collaborators and lower their need of control, the more they can be considered close to Facilitative Leadership style. Integrative leaders could be considered in the middle of this scale, they demonstrate some need of control but they also accept and foster creative contribution of other professionals of their team. These considerations are in line with what is said by Mainemelis, Kark and Epitropaki (2015) about the Three Conceptualizations of Creative Leadership.

Figure 6.7 - Directive and Facilitative Leadership Distribution
Directive and facilitative styles thus can be considered as falling on a continuum from weakly to strongly in terms of how the control and the possibility for creative contribution are distributed among the members of the context of reference (Mainemelis, Kark and Epitropaki, 2015). There are different degrees between the two extremes, Linklater is a perfect facilitative example, Lasseter behaviour places him between facilitative and integrative style, Lucas, Nolan and Tarantino for some aspects could be placed between integrative and directive styles, von Trier shows most of the traits of a directive leader.

Considering all the observations made before it is now possible to answer to the third research question:

3a. Different leadership styles can coexist in the same process, leaders can adopt Directive, Integrative or Facilitative Leadership styles through different stages of the process, and with different team members.

3b. Preferred leadership styles were not identified in the process, directors show a frequent disposition both for Directive, Integrative and Facilitative styles.

6.4 THE ROLE OF SUCCESS

Finally, the last element of inquiry of this thesis regard the influence of success on creative leadership:

4a. Does the creative process change after the first success?

4b. How do leadership styles change after the first success?

All the selected directors achieve a great success in their field, they receive many awards, they have found their own production companies, they made billion dollars movies, and they are followed by loyal fans. However, the way they work and conduce the creative process seems to be the same. Amabile and Kramer (2011) define “Learning from problems and successes” as one of the major catalyst for creativity. In fact, some aspects of the process can be improved during years thanks to the observation made in the Learn stage.
For example in John Lasseter case, after several years from Pixar foundation, there was the spontaneous creation of the Braintrust team. The members of this group were proven problem solvers who worked magnificently together to dissect scenes that were falling flat. So different adjustment and improvement in the process can be made, the whole process can be executed with more efficiency and smartness thanks to practice and to the competence acquired through the years, but the sequence of stages seems to remain unchanged. Moreover, the selected directors did not change their leadership style because of success. These directors understand that creative work is uncertain and risky. As it was possible to see from theory, three sources of risk appear to influence creative work. First, the generation of a viable idea is not assured. Second, even if a viable idea can be generated, there is no assurance that the idea can be developed. Third, even when development is successful, there is no assurance that the product can be successfully implemented and will serve current market needs (Mumford, 2002, in press). The selected directors seem to understand the uncertainty of the creative process, as it is possible to see in different quotes, and they keep behave in the same way that they find successful once:

“I can have a big success with a movie and that’s all great, but now when I face all those blank pieces of paper, and I’ve got to write the new one, I’m right back at square one again. When I finish writing movies, I like them, but it’s all about doing the work...that keeps you humble.”

(Tarantino’s case)

“There are always new challenges to meet to make great movies...The test is to make both studios a big success, to make movies that are really fun and entertaining. And of course you want them to do well at the box office.” (Lasseter’s case)

Some scholars conjecture that certain styles of leadership might be perceived only in time of crisis (Murphy and Ensher, 2008), however it was not possible to reach this conclusion in the current effort. Considering the discussed insights from case studies it was just possible to join the following results:

4a. The creative process remains unchanged after success.

4b. Leaders do not change their behaviour after success.
6.5 CONCLUSIONS

The aim of this chapter was to explore the results from Chapter Five, in order to apply the framework and trying to answer to the research questions presented in Chapter Three. Concerning those research questions, the findings have highlighted that:

- Creative process looks more like a linear process. Different recycles occur within the process, and between the last stage and the first stage of the process
- Different manifestations of leadership can occur in the same context
- Different manifestations of leadership can occur also in the same process, although there is not a preferred style for a specific process stage
- The creative process and the way leaders behave seem to be unchanged after success

REFERENCES


CHAPTER SEVEN: CONCLUSION

INTRODUCTION

To conclude, this last chapter will summarize the importance of the results of this thesis for the field of Creative Leadership. Further, possible managerial implications will be highlighted, in order to support the management in the activity of leading creative people. Then, the limitations of the current study will be defined, and possible directions for future research will be proposed.

The chapter outline is thus the following one.

CHAPTER OUTLINE

7.1 Contribution of the Study
7.2 Implications for Practice
7.3 Limitations of the Study and Directions for Future Research

7.1 CONTRIBUTION OF THE STUDY

The results emerging from this research point to a number of noteworthy conclusions that allowed adding value to the field of Creative Leadership. To begin, this effort allows to focus the attention on a specific creative context, and favours the application of the recent theory of the Three Conceptualizations of Leadership (Mainemelis, Kark and Epitropaki, 2015) into real case studies.

Furthermore, this research led to a better definition of the creative process. Many scholars ask for a deeper focus and a more precise identification of the process (Mumford et al., 2012), and question which are the effects of different leadership styles that co-exist in the creative process (Zhang et al., 2010). This thesis try to respond to this lacks, the creative process in fact was studied in detail and the coexistence of different leadership styles in the process was analysed, argued and outlined during the discussion.
In the end, in literature, it is enlightened the need of more longitudinal researches, many leadership studies are unable to examine the impact of the different leadership styles over a longer period of time (Lovelace and Hunter, 2013). In this thesis the selected directors were studied with reference to their whole carrier. These directors worked in Filmmaking Industry for several years, they direct dozens of movies, by studying the creative process that they have applied to produce all their movies it is possible to understand the dynamic of Creative Leadership over a longer period of time. This is an important value of this research that would not have been achieved by using other methods such as interviews or ethnography observational approaches.

The findings that emerge from this research help describing the creative process and the manifestations of leadership in creative context, they could be a useful help also in business contexts.

7.2 IMPLICATIONS FOR PRACTICE

The thesis’ results bring to some managerial implications that could be resumed in three fundamental issues. Firstly, considering the creative process, this research highlighted the importance of the first and the last stage of the process, the Vision Definition and the Learn stage. Managers of creative companies sometimes focus their attention on Idea Generation. Although Idea Generation is important, it may not be any more important than other stages. A consideration that emerged from this study is that there is no need to generate as many ideas as it is possible to be creative, having a strong vision, well defined and clear, is the real key to produce a creative outcome. The success of a product is directly connected to the vision that it embodies and the ideals that it represents. Leaders of creative companies should thus keep under control Vision Definition stage and remember the original vision at each step of the process. Moreover, a lot of attention should be put also in the last stage of the process, the Learn stage. In this phase leaders should analyze what they have learned during the process, and try to identify errors and good choices made, with the goal of creating a sustainable creative culture and fostering success in long term.
Secondly, it must be notice that there is not a preferred leadership style for leading creative people. Managers should adopt the style that they find more effective depending on followers, context and process’ stages characteristics. Directive, Integrative, and Facilitative Leadership can coexist in the same process and can all lead to the production of a successful creative outcome.

Finally, it is important to consider that creative problems are ill-defined, multiple solutions might be generated, development and implementation might be iterative efforts. The risk attached to creative work implies both a need to experiment and a need to tolerate failure. Dealing with creativity means dealing with the unknown, leaders of creative companies should accept failure as part of creativity, they should hold true to their ideals and act on flexibility and anticipation in order to make the process effective and successful.

7.3 LIMITATIONS OF THE STUDY AND DIRECTIONS FOR FUTURE RESEARCH

Before turning to the conclusions flowing from the present effort, certain limitations should be noted. To begin, the present effort, as it was already said in different chapters, focus its attention on a singular context. Study a specific context was the goal of this thesis, however the results that arise for Filmmaking Industry are not immediately generalizable for other contexts. Therefore, future researches can focus their attention on other creative contexts, exploring in depth other sectors, such as fashion and design industry for examples.

Secondly, this effort was based on a specific theory background, which not include to study the influence of all the leadership styles presented in literature on creative process, contexts and followers. Future researches can investigate the relationship between other leadership theories, as CL, TL, EL, and creative process.

Finally, this research was conducted on multiple-case studies, using grounded theory approaches and secondary sources, other methods to collect data could be selected. Future researches can choose to investigate primary sources and use different methods such as interviews or focus group.
Specifically suggestion for future research could be:

- Testing the Three Conceptualizations of Leadership in other creative context
- Studying the influence of other leadership styles on the creative process
- Going more in depth in the evolution of the theme:
  - Studying each process stage separately, in order to identify some more specific variables for each phase and to better understand the rational behind the recurrent configuration
  - Focusing on different follower perspective, for example analysing the reaction of different movie-troupe professionals to the three manifestations of leadership
  - Collecting different data by using primary sources, for example by the direct observation of directors on movie set
- Studying the retroaction that certain results can have on Creative Leadership

REFERENCES


In the following paragraph the thesis’ database will be reported. In the first column the stage of the creative process or the leadership style of reference are signalled. After, first, second and third order codes, the case of reference, the quote analysed and the quote’s source are enlightened.

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<thead>
<tr>
<th>LABEL</th>
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<tr>
<td>Creative Process: Vision</td>
<td>FOLLOW YOUR PASSION [1]</td>
<td>CINEMA LOVERS [1.1]</td>
<td>WATCH HUNDREDS OF MOVIES</td>
<td>Tarantino</td>
<td>From 17 to 22 I used to make a list of every movie I saw in a given year in the theaters, including revival theaters. If it was a new release I circled the number. And I would pick my favorite movies and give out my little awards. It was always the same amount back then, it was 197 or 202. And that’s when I was broke and I was paying for these movies myself. Back at my most voracious moviegoing, 200 was the average.</td>
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<tr>
<td>FOLLOW YOUR PASSION [1]</td>
<td>CINEMA LOVERS [1.1]</td>
<td>LIVE LIFE AS A MOVIE</td>
<td>Tarantino</td>
<td>I really love movies. I'll walk outside and if it's raining, if I just fell in love with a girl, I might go do the Gene Kelly dance in the rain. When I was a little kid, I'd see a Charles Bronson movie and I'd stand in the mirror and, like, pretend I was Charles Bronson talking down the bully. If I see an action movie and the guy's wearing a cool jacket or something in it, I want to buy that jacket.</td>
<td>ARTICLE 2</td>
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<td>FOLLOW YOUR PASSION [1]</td>
<td>CINEMA LOVERS [1.1]</td>
<td>WATCH HUNDREDS OF MOVIES</td>
<td>Linkater</td>
<td>He never returned to school. Instead, for the next two and a half years, whenever he came back to the mainland, in Houston, he would watch movies: first two a day, then three, then four. By his early twenties, he was seeing six hundred films a year. “I just felt I’d discovered something, like this whole world had opened up,” he says. “I was greedy for it.”</td>
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<tr>
<td>FOLLOW YOUR PASSION [1]</td>
<td>CINEMA LOVERS [1.1]</td>
<td>QUIT EVERYTHING TO BECOME A MOVIE DIRECTOR</td>
<td>Linklater</td>
<td>In 1983, he quit his oil job, took eighteen thousand dollars that he’d saved, bought some film equipment, and moved to Austin. Often, he would write, shoot, edit, and watch film eighteen hours a day, to the exclusion of most other things. “I would tell girlfriends, ‘Hey, I’m already married—to this.’ Kind of smart-assy, but kind of true,” he says. “A real job? A house? A mortgage? Kids? It was like, Ugh, gosh, what’s the point? I just wanted to live in some cinematic parallel universe.”</td>
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<tr>
<td>FOLLOW YOUR PASSION [1]</td>
<td>CINEMA LOVERS [1.1]</td>
<td>LIVE LIFE AS A MOVIE</td>
<td>Nolan</td>
<td>In my mind, it’s all one big continuum of filmmaking and I’ve never changed. I used to noodle around with the camera but I didn’t go to film school.</td>
<td>ARTICLE 3</td>
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<tr>
<td>FOLLOW YOUR PASSION [1]</td>
<td>CINEMA LOVERS [1.1]</td>
<td>PURSUE A CHILDHOOD DREAM</td>
<td>Lasseter</td>
<td>At High School. I found this book, 'The Art of Animation' by Bob Thomas (...) And I was amazed. Around the same time, I saw The Sword In the Stone and was just blown away because all this animation stuff was in my head. My mum picked me up from the movie theatre and I said, “I wanna work for Walt Disney Studios.”</td>
<td>ARTICLE 1</td>
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<td>FOLLOW YOUR PASSION [1]</td>
<td>NOT THE FIRST DREAM [1.2]</td>
<td>Lucas</td>
<td>Weren't you always interested in filmmaking? George Lucas: Well, I grew up in a small town in Central California; it was a farming community. We had a couple of movie theaters, and you'd go to the movies once in a while. I didn't get a television until I was 10 or 11 years old. I had lots of interests. I liked woodworking, I liked to build things. I liked cars. I liked art. I really wanted to be an illustrator, and I liked photography. I didn't really discover any interest in film until I was a junior in college.</td>
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<td>FOLLOW YOUR PASSION [1]</td>
<td>NOT THE FIRST DREAM [1.2]</td>
<td>Lucas</td>
<td>It ultimately is simply a way of expressing ideas. I am more of a visual person than a verbal person. For me, I think, the excitement is the fact that I found a way of telling the story as I want to tell it, in a medium that I could master. Although I write screenplays, I don't think I'm a very good writer. I'm very interested in studying cultures and social issues, but as an academic I don't think I would have been too successful</td>
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<td>FOLLOW YOUR PASSION [1]</td>
<td>NOT THE FIRST DREAM [1.2]</td>
<td>Lucas</td>
<td>Before, when I was in high school, I just sort of wandered around. I wanted to be a car mechanic and I wanted to race cars and the idea of trying to make something out of my life wasn't really a priority. But the accident allowed me to apply myself at school. I got great grades. Eventually I got very excited about anthropology and about social sciences and psychology, and I was able to push my photography even further and eventually discovered film and film schools.</td>
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<td>FOLLOW YOUR PASSION [1]</td>
<td>CINEMA LOVERS [1.1]</td>
<td>Lucas</td>
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<td>I think one of the reasons that Steven (Spielberg) and I have been as successful as we have is because we like the movies. We like to go to the movies. We enjoy movies and we want to make movies like the ones we enjoy. We want to be able to entertain the audience. We want to be able to startle the audience. We want to be able to blow the audience away and say -- have them walk out of the theater saying, &quot;Whoa, that was fantastic, I was really moved by that.&quot; That's where part of the fun of it is. And, you know, you want people to think. You want people to be emotionally moved.</td>
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<td>My integrity will always be the same. I mean, I might fail. But I find it almost impossible to believe that I'll ever do a movie for the wrong reasons because - it's just too hard to make a movie! It takes too long! It's a year of your life! And I can't believe I'll ever do something completely for money because I'm making enough money now. I never want my overhead to get so big that I gotta do stuff I don't care about.</td>
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<tr>
<th>HOLDING TRUE TO YOUR IDEALS [2]</th>
<th>MAKE A MOVIE THAT YOU WANT TO SEE [2.1]</th>
<th>DO A MOVIE YOU CARE ABOUT</th>
<th>Tarantino</th>
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<td>In a way, doing a movie you didn't care about would be worse than working behind a counter. It would be a death! When I was working behind a counter, I was going forward. Making a bad movie would be going backward.</td>
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<p>| VIDEO 1 | ARTICLE 2 |</p>
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<tr>
<th>Holding True to Your Ideals [2]</th>
<th>Make a Movie That You Want to See [2.1]</th>
<th>Do Not Accept Compromise</th>
<th>Tarantino</th>
<th>“I wasn’t be cavalier when I said I wouldn’t make it, this movie meant everything to me, but there is also something very liberating about knowing you wanna do it exactly the way it had to be and you wouldn’t walk away from it rather than make a compromise.”</th>
<th>Video 2</th>
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<tr>
<td>Holding True to Your Ideals [2]</td>
<td>Write a Script About What You Believe [2.2]</td>
<td></td>
<td>Tarantino</td>
<td>The problem with scripts now is people who have no business at all are writing scripts. And they’re not writing what they have inside that they want out. They’re writing what they think a movie should be, their version of “Romancing the Stone.”</td>
<td>Article 10</td>
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<td>Holding True to Your Ideals [2]</td>
<td>Make a Movie That You Want to See [2.1]</td>
<td></td>
<td>Lasseter</td>
<td>We had put our faith in a simple idea: If we made something that we wanted to see, others would want to see it, too.</td>
<td>Book: Creativity, Inc. Ed Catmull</td>
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<tr>
<td>Holding True to Your Ideals [2]</td>
<td>Make a Movie That You Want to See [2.1]</td>
<td></td>
<td>Lasseter</td>
<td>The team’s goal, this day, was to rough out a movie they could imagine paying to see.</td>
<td>Book: Creativity, Inc. Ed Catmull</td>
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<tr>
<td>Holding True to Your Ideals [2]</td>
<td>Make a Movie That You Want to See [2.1]</td>
<td>Follow Your Instinct</td>
<td>Lasseter</td>
<td>For five straight years, we’d fought to do Toy Story our way. We’d resisted the advice of Disney executives who believed that since they’d had such success with musicals, we too should fill our movie with songs.</td>
<td>Book: Creativity, Inc. Ed Catmull</td>
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<tr>
<td>Holding True to Your Ideals [2]</td>
<td>Make a Movie That You Want to See [2.1]</td>
<td>Do a Movie You Care About</td>
<td>Lasseter</td>
<td>With few exceptions, our directors make movies that they have conceived of and are burning to make. Then, because we know that this passion will at some point blind them to their movie’s inevitable problems, we offer them the counsel of the Braintrust</td>
<td>Book: Creativity, Inc. Ed Catmull</td>
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<tr>
<td>HOLDING TRUE TO YOUR IDEALS [2]</td>
<td></td>
<td>Lasseter</td>
<td>We had succeeded by holding true to our ideals; nothing could be better than that.</td>
<td>Book: Creativity, Inc. Ed Catmull</td>
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<tr>
<td>HOLDING TRUE TO YOUR IDEALS [2]</td>
<td>LOSING CREATIVE CONTROL [2.2]</td>
<td>Nolan</td>
<td>“What he realised very early on was that the moment you give the studios an excuse to come in, you’ve lost it,” said Emma Thomas, Nolan’s wife and co-producer “We watched it happen,” Thomas said. “The moment you go over budget, you’ve lost the creative control that an obsessive director like Chris needs. He’s always been extremely strategic about it.”</td>
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<td>HOLDING TRUE TO YOUR IDEALS [2]</td>
<td></td>
<td>Lars von Trier</td>
<td>For someone who thinks in the way that Lars von Trier thinks, the idea of saying &quot;sorry&quot; was not a simple one. &quot;I don’t think there is a right or wrong thing to say. I think that anything can be said. That is very much me. The same with film—anything can be done in a film. If it can be thought in the human mind, then it could be said and it could be seen on a film. Of course you get troubles for it afterwards, that’s for sure, but that doesn’t make it wrong. To say I’m sorry for what I said is to say I’m sorry for what kind of a person I am, I’m sorry for my morals, and that would destroy me as a person. It’s not true. I’m not sorry. I am not sorry for what I said. I’m sorry that it didn’t come out more clearly. I’m not sorry that I made a joke, but I’m sorry that I didn’t make it clear that it was a joke. But I can’t be sorry for what I said—it’s against my nature.”</td>
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<tr>
<td>HOLDING TRUE TO YOUR IDEALS [2]</td>
<td>MAKE A MOVIE THAT YOU WANT TO SEE [2.1]</td>
<td>DO A MOVIE YOU CARE ABOUT</td>
<td>Lucas</td>
<td>And so I had to constantly turn down vast sums of money while I was starving, writing a screenplay for free that I didn’t like to write because I hated writing. But, I did finish it. I did write the screenplay and eventually I got a deal to make the movie. And then after I finally got that, then my friends came back in and did a rewrite on it, but it was a very dark period, and I could have very easily just taken the money and gone off and done one of these really terrible movies. I don’t know what that would have done for my career, but you know, when the times are hard like that you simply have to say, “This is what I want to do. I want to make my movie. I don’t want to take the money.” And you just walk forward, step by step and get through it somehow.</td>
<td>VIDEO 1</td>
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But, it comes out of film school, I think, where the primacy of the creative process in terms of making a film, is what you live for. It’s not a business. It’s trying to create something interesting that you’re proud of, and try out creative ideas that may seem really off the wall, may work or may not work.
<p>| Creative process: Share&amp;Rework | AT FIRST THE STORY ISN'T GOOD [1] | DIRECTORS DO NOT KNOW THE ENTIRE STORY AT THE BEGINNING [1.1] | DO NOT KNOW THE END OF THE STORY | Tarantino | I never know the absolute ending. I think I know. I mean, like on Kill Bill, I thought it was pretty safe to assume that at the end, she might kill Bill, but how exactly that was going to happen, that I didn't know. | ARTICLE 3 |
| --- | --- | --- | --- | --- | --- | |
| AT FIRST THE STORY ISN'T GOOD [1] | DIRECTORS DO NOT KNOW THE ENTIRE STORY AT THE BEGINNING [1.1] | WRITING THE STORY IS A PROCESS OF DISCOVERING | Tarantino | I always want to write some stuff that I don't have a clue how I'm gonna do it. And then part of the process is figuring it out. You know? And maybe I don't know at the very beginning, but I figure it out at some point from doing it. And that makes me a better filmmaker. | ARTICLE 15 |
| AT FIRST THE STORY ISN'T GOOD [1] | WRITING THE SCRIPT AS A WRITER, NOT AS A DIRECTOR [1.2] | Tarantino | When I'm writing, the director is not really there. He is there, and he is there for, like, I come up with some idea for some maybe cool cinematic set piece or something I could do particularly in an action set piece moment. The director is there a little bit. But even under that circumstance, I'm still a writer trying to make a good page. I'm trying to put the words together in a way that's both clever and talented. And it works like literature | ARTICLE 15 |</p>
<table>
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<tr>
<th>AT FIRST THE STORY ISN'T GOOD [1]</th>
<th>SOME DIRECTORS DO NOT TRUST THEIR STORY [1.3]</th>
<th>NEED OF OTHER FEEDBACKS</th>
<th>Linklater</th>
<th>Linklater doesn’t trust the precision of his writing enough to insist on its verbatim rehearsal, and he’s suspicious of other writers who demand that kind of deference. As a result, his work in progress is extremely hard to track. Sometimes executives will express enthusiasm about producing a Linklater project, so he will send in a screenplay he plans to film. The response is predictable. “They’re, like, ‘We love your other films, but this isn’t for us,’ ” Linklater says. “I’m, like, ‘Well, if you saw my other scripts . . .”</th>
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<td>AT FIRST THE STORY ISN'T GOOD [1]</td>
<td>SOME DIRECTORS DO NOT TRUST THEIR STORY [1.3]</td>
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<td>Lucas</td>
<td>Whenever you’re making a movie, especially when you’re writing, you always have self-doubts. I did the first location shooting in Tunisia. I didn’t get everything shot, but I had to get out of there in ten days regardless. What I had shot was the very beginning of the movie, and I was very worried about the creative quality of it. I just didn’t know.</td>
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<td>AT FIRST THE STORY ISN'T GOOD [1]</td>
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<td></td>
<td>Lasseter</td>
<td>We’d rebooted the story completely, more than once, to make sure it rang true. Book: Creativity, Inc. Ed Catmull</td>
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<tr>
<td>AT FIRST THE STORY ISN'T GOOD [1]</td>
<td></td>
<td></td>
<td>Lasseter</td>
<td>Pixar films are not good at first, and our job is to make them so—to go, as I say, “from suck to not-suck”. Book: Creativity, Inc. Ed Catmull</td>
</tr>
<tr>
<td>AT FIRST THE STORY ISN'T GOOD [1]</td>
<td>DIRECTORS GET LOST IN THE STORY [1.4]</td>
<td>BECOME THE PROJECT</td>
<td>Lasseter</td>
<td>It is the nature of things—in order to create, you must internalize and almost become the project for a while, and that near-fusing with the project is an essential part of its emergence. But it is also confusing.</td>
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<tr>
<td>AT FIRST THE STORY ISN'T GOOD [1]</td>
<td>DIRECTORS GET LOST IN THE STORY [1.4]</td>
<td>NEED OF OTHER FEEDBACKS</td>
<td>Lasseter</td>
<td>With few exceptions, our directors make movies that they have conceived of and are burning to make. Then, because we know that this passion will at some point blind them to their movie’s inevitable problems, we offer them the counsel of the Braintrust</td>
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<tr>
<td>AT FIRST THE STORY ISN'T GOOD [1]</td>
<td>DIRECTORS GET LOST IN THE STORY [1.4]</td>
<td></td>
<td>Tarantino</td>
<td>But you know, you make your movie and you get it to a certain point where we’ve seen it ourselves enough -- now we have to see it with an audience. And this movie has to work -- all my movies have to work this way --</td>
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<tr>
<td>AT FIRST THE STORY ISN’T GOOD [1]</td>
<td>DIRECTORS GET LOST IN THE STORY [1.4]</td>
<td>Tarantino</td>
<td>Before watching with an audience you know that [the movie] is too long but you can’t imagine taking anything out, so than you watch it with an audience and they say ‘oh wow it’s kinda boring right now’ (...) you can’t go so far on your own in an edit room, you simply watch it with an audience.</td>
<td>VIDEO 3</td>
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<tr>
<td>AT FIRST THE STORY ISN’T GOOD [1]</td>
<td>FAIL AS FAST AS YOU CAN [1.5]</td>
<td>Lasseter</td>
<td>“be wrong as fast as you can”</td>
<td>Book: Creativity, Inc. Ed Catmull</td>
</tr>
<tr>
<td>AT FIRST THE STORY ISN’T GOOD [1]</td>
<td>FAIL AS FAST AS YOU CAN [1.5]</td>
<td>Lasseter</td>
<td>The key point here is that even if you decide you’re in the wrong place, there is still time to head toward the right place</td>
<td>Book: Creativity, Inc. Ed Catmull</td>
</tr>
<tr>
<td>AT FIRST THE STORY ISN'T GOOD [1]</td>
<td>THINK EVERYTHING THROUGH [1.6]</td>
<td>Lasseter</td>
<td>There is an alternative approach to being wrong as fast as you can. It is the notion that if you carefully think everything through, if you are meticulous and plan well and consider all possible outcomes, you are more likely to create a lasting product. (...) But I should caution that if you seek to plot out all your moves before you make them—if you put your faith in slow, deliberative planning in the hopes it will spare you failure down the line—well, you’re deluding yourself. For one thing, it’s easier to plan derivative work—things that copy or repeat something already out there</td>
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<tr>
<td>AT FIRST THE STORY ISN'T GOOD [1]</td>
<td>THINK EVERYTHING THROUGH [1.6]</td>
<td>Lasseter</td>
<td>So if your primary goal is to have a fully worked out, set-in-stone plan, you are only upping your chances of being unoriginal. Moreover, you cannot plan your way out of problems. While planning is very important, and we do a lot of it, there is only so much you can control in a creative environment.</td>
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<td>AT FIRST THE STORY ISN'T GOOD [1]</td>
<td>THINK EVERYTHING THROUGH [1.6]</td>
<td>Lasseter</td>
<td>In general, I have found that people who pour their energy into thinking about an approach and insisting that it is too early to act are wrong just as often as people who dive in and work quickly (...) The overplanners just take longer to be wrong</td>
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<tr>
<td>AT FIRST THE STORY ISN'T GOOD [1]</td>
<td>THINK EVERYTHING THROUGH [1.6]</td>
<td>Lasseter</td>
<td>The more time you spend mapping out an approach, the more likely you are to get attached to it.</td>
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Book: Creativity, Inc. Ed Catmull
### AT FIRST THE STORY ISN'T GOOD

**CREATIVE INSPIRATION [1.7]**

Lars von Trier

The filmmaker wrote all of his films on a bottle of vodka a day combined with an unspecified drug. The level of intoxication allowed him to enter a "parallel world," where ideas arose, creativity flourished and doubts vanished. He wrote "Dogville" on a 12-day high, while the script to "Nymphomaniac," the only film he's written while sober, took him a year and a half to complete. Though he stops short of recommending intoxicants to other filmmakers, he claims it was the key to his creativity – just like it was for David Bowie, The Rolling Stones and Jimi Hendrix. "If I've drunk a bottle of vodka or taken a gram of drugs too little in terms of optimizing my creativity, it was a crime," he said. "To myself and the work. Because then I haven't done my utmost."

### CREATIVE PROCESS: Share&Rework

**REWORKING THE STORY [2]**

NEED OF OTHER FEEDBACKS

Lasseter

First we draw storyboards of the script and then edit them together with temporary voices and music to make a crude mock-up of the film, known as reels. Then the Braintrust watches this version of the movie and discusses what’s not ringing true, what could be better, what’s not working at all. Notably, they do not prescribe how to fix the problems they diagnose. They test weak points, they make suggestions, but it is up to the director to settle on a path forward. First reels are a very rough approximation of what the final product will be; they’re flawed and messy, no matter how good the team is that’s making them. But looking at them is the only way to see what needs fixing. You cannot judge a team by the early reels. You do hope, however, that over time, the reels get better.

### ARTICLE 2

**Book: Creativity, Inc.**

Ed Catmull
I come up with the initial concepts. We bounce the idea around with the crew we have. Most of them have computer backgrounds, but over the years they’ve become quite savvy with animation and stories. So we usually develop the stories together, and I’ll do the storyboard. From the storyboard we define what needs to be modeled. We generally divide up the modeling task between the crew. I’ll do some modeling, and then I’ll do all the animation, generally.

He schedules a lot of rehearsal time—two solid weeks or so before production starts—and goes through each scene in an open-ended way, talking about character motivations and getting actors to riff. Most of the rehearsal time is spent rewriting the screenplay, line by line, drawing out and molding his work against performers’ strengths and styles. “Often what I write is incredibly ‘written,’ pretentious, whatever,” he says. “Then it’s, like, How do we undercut this?” The original ideas work their way into the scene, but the language changes. By the time the cameras start rolling, the screenplay is halfway between the voice of the writer-director and the voices of his actors.

I do like moving fast, and I can be quite impatient in that way, but I think the energy helps the project. I don’t like days on set where you don’t have enough to do. I’ve never done a re-shoot, knock on wood. It all comes down to editing, just craft, just hammering it with my editor every day,
trying radical cuts, pulling things out, abandoning bits of exposition, saying, ‘OK, does the audience really need to understand this? What if they don’t?’ I always overwrite the exposition in my scripts so that I’ve got multiple ways to get a point across. If you tell the audience something three times they won’t understand it, but if you tell them only once, they will. It’s an odd thing. So a lot of cutting for time is, for me, cutting for clarity. It’s finding where you can just pull dialogue out that you have overwritten, so you can find that one simple way an audience can get the right point.

Creative process: Develop&Test REWORKING THE MOVIE [2] FLEXIBILITY Lars von Trier Do you spend a lot of time in the editing room? Oh yeah. When we shoot the film we are simply collecting enough material to be able to play around with in the editing phase. We shoot quite a lot—and since it all is video, you can do that with no limits. I do 50-minute shots sometimes.

Creative process: Develop&Test REWORKING THE MOVIE [2] FLEXIBILITY Linklater Producer: [6:13] “We knew we accept this challenge, we are gonna make this movie in 15 days and we kind do like a puzzle, try to put all together, but generally in a typical Hollywood’s film you have to plan things much more than that… we had sort to be planning for things not to be planed, to be able to change things quickly and adapt as we went along.”

VIDEO 1
| Creative process: Share&Rework | REWORKING THE STORY [2] | Tarantino | In late 1992, Quentin Tarantino left Amsterdam, where he had spent three months, off and on, in a one-room apartment with no phone or fax, writing the script that would become Pulp Fiction, about a community of criminals on the fringe of Los Angeles. Written in a dozen school notebooks, which the 30-year-old Tarantino took on the plane to Los Angeles, the screenplay was a mess—hundreds of pages of indecipherable handwriting. “It was about going over it one last time and then giving it to the typist, Linda Chen, who was a really good friend of mine,” Tarantino tells me. “She really helped me.” |
| REWORKING THE STORY [2] | | Tarantino | “It began with calls where he was just reading pages to me,” she [Linda Chen] continues. Then came more urgent calls, asking her to join him for midnight dinners. Chen always had to pick him up, since he couldn’t drive as a result of unpaid parking tickets. She knew Tarantino was a “mad genius.” He has said that his first drafts look like “the diaries of a madman,” but Chen says they’re even worse. “His handwriting is atrocious. He’s a functional illiterate. I was averaging about 9,000 grammatical errors per page. After I would correct them, he would try to put back the errors, because he liked them.” |
| Creative process: Learn | ENCORAGE UNHINDERED COMUNICATION [1] | Nolan | Nolan: “We’ll grow up reading the stories about Hitchcock making actors do whatever, people screaming and actors getting to cry, or lie to them to get them to do the things... when you find great actors, and I always work with some really great actors, they are human lie detectors and |
they are students of human behaviour and you cannot lie, they’ll see it absolutely immediately, so you have to be completely honest with these people, you have to include them in your creative process. I find intelligent actors are very defensive because they’re often treated like idiots, they’re treated as ‘you just stay out of the camera, and we will figure out what is really good back here’ and they get very resentful about that process…once I realize that actually I was quite happy to explain to them why I think it will be better to play the scene by the window because we don’t have time to light it and I can get two more set-ups, so they can find a reason to work there, if you place them by the window saying ‘I think your character would get up, look out the window and think about whatever, they’ll call you immediately…so I find myself have good relationship with actors trough honesty.”

<table>
<thead>
<tr>
<th>Lasseter</th>
<th>When it comes to creative inspiration, job titles and hierarchy are meaningless.</th>
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<tr>
<td>ENCOURAGE UNHINDERED COMUNICATION [1]</td>
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<tr>
<th>Lasseter</th>
<th>Every person there, no matter their job title, felt free to speak up. This was not only what we wanted, it was a fundamental Pixar belief: Unhindered communication was key, no matter what your position.</th>
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<tr>
<td>ENCOURAGE UNHINDERED COMUNICATION [1]</td>
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<tr>
<td>Lasseter</td>
<td>Because making a movie involves hundreds of people, a chain of command is essential. But in this case, we had made the mistake of confusing the communication structure with the organizational structure. Of course an animator should be able to talk to a modeler directly, without first talking with his or her manager. So we gathered the company together and said: Going forward, anyone should be able to talk to anyone else, at any level, at any time, without fear of reprimand.</td>
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<tr>
<td>Lasseter</td>
<td>Communication would no longer have to go through hierarchical channels. The exchange of information was key to our business, of course, but I believed that it could— and frequently should— happen out of order, without people getting bent out of shape. People talking directly to one another, then letting the manager find out later, was more efficient than trying to make sure that everything happened in the “right” order and through the “proper” channels.</td>
</tr>
<tr>
<td>Lasseter</td>
<td>If there was one thing we prided ourselves on at Pixar, it was making sure that Pixar’s artists and technical people treated each other as equals</td>
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Nolan: “We’ll grow up reading the stories about Hitchcock making actors do whatever, people screaming and actors getting to cry, or lie to them to get them to do the things... when you find great actors, and I always work with some really great actors, they are human lie detectors and they are students of human behaviour and you cannot lie, they’ll see it absolutely immediately, so you have to be completely honest with these people, you have to include them in your creative process. I find intelligent actors are very defensive because they’re often treated like idiots, they’re treated as ‘you just stay out of the camera, and we will figure out what is really good back here’ and they get very resentful about that process...once I realize that actually I was quite happy to explain to them why I think it will be better to play the scene by the window because we don’t have time to light it and I can get two more set-ups, so they can find a reason to work there, if you place them by the window saying ‘I think your character would get up, look out the window and think about whatever, they’ll call you immediately...so I find myself have good relationship with actors trough honesty.”
Nolan

I'm very straight with them[the team]. And if I were to get involved in a project and feel that we weren't seeing the same film, I would run a mile. You can't win at that game - that's when you really butt heads, that's when things get nasty.

Nolan

I learned lots of things on Memento, but one thing I've always adhered to since then is letting actors perform as many takes as they want. I've come to realize that the lighting and camera setups, the technical things, take all the time, but running another take generally only adds a couple of minutes. I was shooting a very important scene with Guy Pearce in which his character is extremely upset, and it's the lead-in to where Carrie-Anne Moss’ character takes Pearce’s shirt off and sees all the tattoos on his chest. That day, the financier of the film just happened to be visiting the set and was literally standing right behind me. We did a take that I thought was very good, and I knew we were out of time. So I asked Guy if he felt he’d gotten it, and he said, ‘No, we should do it again.’ I remember having a ‘What do I do?’ moment. Do I let him do it and risk running over? Or do I insist that we move on, which Guy would have done, because he’s flexible and professional? But I let him do another take, and that’s the one used in the film. It was very special, beyond what he had done previously, and way beyond what I had imagined was even possible for the scene. I've carried that with me ever since: If an actor tells me they can do something more with a scene, I give them the chance,
because it’s not going to cost that much time. It can’t all be about the technical issues.

<table>
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<tr>
<th>TRUST THE TEAM [2]</th>
<th>Lasseter</th>
<th>We start from the presumption that our people are talented and want to contribute. We accept that, without meaning to, our company is stifling that talent in myriad unseen ways.</th>
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<tr>
<td>TRUST THE TEAM [2]</td>
<td>Lasseter</td>
<td>Getting the team right is the necessary precursor to getting the ideas right.</td>
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<tr>
<td>TRUST THE TEAM [2]</td>
<td>Lasseter</td>
<td>If you give a good idea to a mediocre team, they will screw it up. If you give a mediocre idea to a brilliant team, they will either fix it or throw it away and come up with something better.</td>
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<tr>
<td>Creative process: Learn</td>
<td>Lasseter</td>
<td>I should say here that even as I rail against “Trust the Process” as a flawed motivational tool, I still understand the need for faith in a creative context. Because we are often working to invent something that doesn’t yet exist, it can be scary to come to work. Early on in the production of a film, chaos reigns. The bulk of what the directors and their teams are doing is not cohering, and the responsibilities, pressures, and expectations are intense. How, then, do you move forward when so little is visible and so much is unknown?</td>
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Book: Creativity, Inc. Ed Catmull
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<tr>
<th>TRUST THE PROCESS [3]</th>
<th>WHEN YOU ARE STUCK YOU NEED TO TRUST THE PROCESS[3.2]</th>
<th>Lasseter</th>
<th>I have seen directors and writers who were stuck and could not get unstuck, because they couldn’t see where to go next. It is here that some of my colleagues have insisted that I am wrong, that “Trust the Process” has meaning—they see it as code for “Keep on going, even when things look bleak.”</th>
<th>Book: Creativity, Inc. Ed Catmull</th>
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<td>TRUST THE PROCESS [3]</td>
<td></td>
<td>Lasseter</td>
<td>When we trust the process, they argue, we can relax, let go, take a flyer on something radical. We can accept that any given idea may not work and yet minimize our fear of failure because we believe we will get there in the end. When we trust the process, we remember that we are resilient, that we’ve experienced discouragement before, only to come out the other side.</td>
<td>Book: Creativity, Inc. Ed Catmull</td>
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<tr>
<td>TRUST THE PROCESS [3]</td>
<td></td>
<td>Lasseter</td>
<td>When we trust the process—or perhaps more accurately, when we trust the people who use the process—we are optimistic but also realistic. The trust comes from knowing that we are safe, that our colleagues will not judge us for failures but will encourage us to keep pushing the boundaries.</td>
<td>Book: Creativity, Inc. Ed Catmull</td>
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<tr>
<td>Trust the Process [3]</td>
<td>Linklater</td>
<td>When the first take of the next shot ended, Hawke looked fretful. “O.K., that was a warmup,” he said. “I fucked up a million things.” Linklater nodded patiently; it was Hawke’s last scene after twelve years of shooting, and he wanted to nail it. The second take ran well, but Linklater was unhappy with the way Coltrane sat in the visual frame. Hawke called “Cut” in the middle of the third. “I got screwed up,” he said, shaking his head. On the fourth, Linklater began to sway with excitement. He ran five more, and, with each one, the script seemed to inch further toward reality.</td>
<td>Article 1</td>
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| Trust the Process [3] | Lucas | I’ve had this quite a bit in my career actually. You simply have to put one foot in front of the other and keep going. Put blinders on and plow right ahead. | Article 1 |

<p>| Creative process: Vision and Learn | REACH SUCCESS [1] | Linklater | As a young director, he would stay up the night before filming a scene, planning out shots, but now he mostly operates by instinct, and his allotments of attention, which favor rehearsal, tend to run against the norms of his craft. “The problem with a lot of directors is that they don’t know how to rehearse, and they’re a little bit afraid of the actors,” Tarantino says. “He does real rehearsal.” | Article 1 |</p>
<table>
<thead>
<tr>
<th>REACH SUCCESS [1]</th>
<th>REACTION TO SUCCESS [1.1]</th>
<th>Tarantino</th>
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<td>SE: You are riding a wave of success. How do you stop that from getting to your head? How do you keep your sense of self-criticism, of humility, actually? QT: Well, that’s actually a good question, actually. But the thing is, it’s kind of easy to get back to being humble a little bit. Part of the reason people respond to me is because I do the work and the work keeps you humble. And what I mean by that is, it would be easy to give somebody else the script and develop it and do this and do that, but I don’t do that. I write from scratch. And so, I can have a big success with Basterds and that’s all great, but now when I face all those blank pieces of paper, and I’ve got to write the new one, I’m right back at square one again. When I finish writing them, I like them, but it’s all about doing the work. When I am making the movie, I am going to get what I want, and I’m going to do all that. But there are only so many hours in the day and there are all these things, and that keeps you humble.</td>
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<td>Nolan was the picture of the hopeful young film-maker, genuinely pleased to have someone to talk to about his film. He seemed a little nervous about Memento’s reception, and most relaxed when talking about the technicalities of its backwards-running time scheme.</td>
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ARTICLE 1

ARTICLE 3
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<th>REACH SUCCESS [1]</th>
<th>REACTION TO SUCCESS [1.1]</th>
<th>Lasseter</th>
<th>After so much success, and with your responsibilities continuing to grow, is it easy to maintain your drive? It is, because there are always new challenges to meet to make great movies, and it’s fun and I adore the people I work with – they’re like best friends. We’re so lucky to be able to control our own destiny. Ed and I both say, the test is to make both studios a big success - to make movies that are really, really fun and entertaining. And emotional. And of course you want them to do well at the box office. You wanna make sure they are profitable so you can carry on doing what you want to do and make sure everyone is creatively inspired and fairly compensated. We don’t want people leaving our studios...</th>
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<tr>
<td>REACH SUCCESS [1]</td>
<td>SEQUELS [1.3]</td>
<td>Lasseter</td>
<td>At Pixar, Toy Story 2 taught us this lesson, begun as a direct-to-video sequel, the project proved not only that it was important to everyone that we weren’t tolerating second-class films but also that everything we did—everything associated with our name—needed to be good.</td>
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Book: Creativity, Inc. Ed Catmull
It's hard to explain what happens psychologically, because a lot of the constraints that you've had are now gone. Instead of scrambling to find one opportunity somewhere to do something, you suddenly have an endless supply of opportunities to do anything. So instead of trying to coerce somebody into saying yes, you are suddenly desperate to learn how to say no. I've seen it with a lot of people, the first thing you do is say yes to everything because they're all wonderful, wonderful things that are offered to you.

I've made it a habit. When a movie comes out, I always go off on a beach so I miss all the craziness that goes on, all the hoopla, and the hype and the success, and how much it's making, or whether it's doing good or whether it's doing bad. I just miss it all. I don't talk to anybody, and a couple weeks later I come back and it's all over with. So I hear the results but I didn't have to live through them. I think it's a healthy way to handle success. Don't wallow in it. Keep it at arm's length.
| REACH SUCCESS [1] | Lucas | I have a lot of ideas and I want to be able to work. To me, it’s like one of these contests where you get five minutes in a supermarket to take anything off the shelves you want and try to fill your cart up as much as you can. That’s the way I look at my work. I have a supermarket full of ideas and the challenge is how many ideas can I get in my cart before I’m gone. When you’re doing it, you’re not focused on success. It’s not a matter of modesty. You’re simply trying to get all the things done that you want to get done in your life. |
| RESULT | ARTICLE 1 |

| REACH SUCCESS [1] | Lucas | No matter how easy it looks on the outside, it’s a very, very difficult struggle. You don’t see the struggle part of a person’s life. You only see the success they have. But I haven’t met anybody here at the Academy or anywhere else that hasn’t been able to describe years and years and years of very, very difficult struggle through the whole process of achieving anything whatsoever. And there’s no way to sort of get around that. The secret is just not to give up hope. It’s very hard not to because if you’re really doing something worthwhile, I think you will be pushed to the brink of hopelessness before you come through the other side. You just have to hang in through that. |
| VIDEO1 |
REACH SUCCESS [1]  Lucas  My first six years in the business was hopeless. There's lot of times when you sit and you say, "Why am I doing this? I'll never make it. It's just not going to happen. I should really go out and get a real job, and try to survive," because I'd borrowed money from my parents. I'd borrowed money from my friends. You know, it didn't look like I was ever going to actually be able to pay anybody back. This is part of living. You do have to eat, pay rent and pay back your friends who are supporting you. I mean, it took me years to get my first film off the ground. As I talk to film students now especially, I say, "The easiest job you'll ever get is to try to make your first film." That's the easy one to get, is the first film because nobody knows whether you can make a film or not. You've made a bunch of little projects, you've shown off you have talent, and you talk real fast, and you convince somebody that you should be doing a feature. And, they let you do a feature. After you've done that feature, then you have heck of a difficult time getting your second film off the ground. They look at your first film and they say, "Oh well, we don't want you anymore."  VIDEO1
Lucas

It took me three, four years, to get from my first film to my second film, banging on doors, trying to get people to give me a chance. Writing, struggling, with no money in the bank, working as an editor on the side. Working as a cameraman on the side. Getting little jobs, eking out a living. Trying to stay alive, and pushing a script that nobody wanted.

Lucas

After I did *American Graffiti*, and it was successful, it was a big moment for me because I really did sit down with myself and say, "Okay, now I am a director. Now I know I can get a job. I can work in this industry, and apply my trade, and express my ideas on things and be creative in a way that I enjoy. Even if I end up doing TV commercials or something, or I fall back into what I really love is documentaries. I'll be able to do it. I know I can get a job somewhere. I know I can raise money somewhere. I know I can do what I want to do." That was a very good feeling. At that point, I'd made it. There wasn't anything in my life that was going to stop me from making movies.
<p>| REACH SUCCESS [1] | Lucas | Success is a very difficult thing. It’s much more difficult than one might think. And when I first had a successful movie, which was <em>American Graffiti</em>, fortunately it was huge, but it wasn’t so huge in terms of monetary things. And it came so slowly that I was able to assimilate it a little bit. <em>Star Wars</em> was much more difficult, and I had a lot of friends who had become very successful and they said, “Boy! Watch out, boy. When that one hits you’re really going to be thrown for a loop.” I said, “Oh no, no. I went through <em>American Graffiti</em>. I can handle this. I know, you know—” But when <em>Star Wars</em> finally -- you know, the reality of it hit and all of the attendant things that go on around it hit, psychologically it’s a very, very difficult thing to cope with. And you really need time after an event like that in your life, especially if it comes very fast, to assimilate what it is that has happened to you and how everybody relates to you and how your life is. |
| Lone Genius | INVOLVE THE TEAM LATE [1] | Tarantino | The script was sent out to actors with the warning “If you show this to anybody, two guys from Jersey [Films] will come and break your legs.” | VIDEO 1 |
| ARTICLE 6 |</p>
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<tr>
<th>Lone Genius</th>
<th>INVOLVE THE TEAM LATE [1]</th>
<th>ACTORS CAN'T CHANGE THE SCRIPT [1.1]</th>
<th>Tarantino</th>
<th>No, no, no. Actors aren't there to riff. They're there to say the dialogue. If their riffing is genius, I will take credit for it.</th>
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<td>Lone Genius</td>
<td>INVOLVE THE TEAM LATE [1]</td>
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<td>Nolan</td>
<td>Secrecy is less of a fact on a Christopher Nolan production than it is a working method. Caine was allowed to keep his script for Interstellar, but each page of every copy of the script bore his name, so it could be traced back were it to go missing. Caine, were quickly deleted.</td>
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**ARTICLE 15**
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<th>Lone Genius</th>
<th>SHOCKING PEOPLE [2]</th>
<th>Lars von Trier</th>
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<td>There's more. &quot;I met Björk one day and instead of saying hello she spat on the ground,&quot; he says. She refused to speak to him. Later, her assistant came and said that she was now ready to talk. When Trier went in to see her, he found himself suddenly overcome by how humiliating this all was. &quot;I took a chair and there was a big monitor right beside her and I just smashed it. For no reason, or for the reason of the whole thing. And I walked out. What was so strange is that she came to me and for the first time in our whole relationship she was nice to me, and—you won’t believe this—she said 'I want to ask you something—is it OK that I write a song about how much you've given me?' And I didn’t even answer, I remember. Because it was so absurd, because of the violent hostility that we had been through. It was so completely crazy.&quot;</td>
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<td>For Ms. Kidman, star of “Dogville,” a different von Trier film drew her in. “The reason I wanted to work with Lars was because I had such a visceral reaction to ‘Breaking the Waves,’ ” she wrote in an email from Morocco, where she is shooting a Werner Herzog movie. “I walked out of seeing the film and was meant to go to dinner and instead had to go to bed in a fetal position crying. That is when I knew I had to work with him.”</td>
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<td>Lars von Trier</td>
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<td>one of von Trier's singular gifts is that he can convince actors to do things they would never dream of doing for anyone else</td>
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<td>There is a scene in <em>Melancholia</em> in which Trier's lead actress is stretched out naked. &quot;I remember with Kirsten Dunst I only mentioned it as 'the beaver shot.' You know, where she was lying. And I always made jokes that there were other beavers in the river blah blah blah blah blah.&quot; How did she react? &quot;She reacted OK. She thought that I was strange and European. But, to a certain point, I come in their direction and they come in my direction, I think.&quot;</td>
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<td>his statement about actors when he was being interviewed by fellow director Paul Thomas Anderson some years ago: &quot;They are the only thing that stands between you and a good film&quot;</td>
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<td>Lone Genius</td>
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<td>Lars von Trier</td>
<td>Von Trier, a self-described control freak, goes on to say in that BBC interview that he and his leading ladies must share a goal — but that ultimately they must rely on him. “Yeah they submit,” he says. “I don’t think I’ve misused anybody, but I could, of course.” He giggles. “And I could be tempted to. But I don’t think I have.” It’s clear he just can’t resist the opportunity to make a joke of what others might take seriously, which is a continuing source of amusement and trouble to him.</td>
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<td>Lone Genius</td>
<td>SHOCKING PEOPLE [2]</td>
<td>Lars von Trier</td>
<td>“Every film, I try to irritate her (his mother), even though she’s dead, so she’s still having a lot of influence. But every film is basically to irritate her and provoke her,” he said with a combination of resignation and glee.</td>
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<td>Lone Genius</td>
<td>HIGH NEED OF CONTROL [3]</td>
<td>Lars von Trier</td>
<td>Is it true that you keep telling your performers to cut away 90 percent of their acting? You always go for understatement? Difficult question. It is pretty simply always about being able to accept a performance—or having to reject it. To overact a scene is actually very good for understanding intention and character. If you do not understand that, it is impossible to overact. So it’s great to start with overacting and then tone down, but to still keep the essence. That takes time.</td>
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<td>Lone Genius</td>
<td>HIGH NEED OF CONTROL [3]</td>
<td>Lars von Trier</td>
<td>You often operate the camera yourself. In Manderlay you are credited together with your DP, Anthony Dod Mantle. Are most of the shots in Manderlay yours? Almost all of them, actually. Anthony did one scene, I think. On this little comedy of mine called Direktoren for det hele that I will be directing very soon, before I start work on Washington, I will do all camera work myself. And I needed training for that, because I'll be shooting that on 35mm. When we did Dogme we had long discussions about my rule that even 35 always had to be handheld. The others claimed that it couldn't be done, that it was too heavy. So now I am proving that it is possible.</td>
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<td>Lone Genius</td>
<td>HIGH NEED OF CONTROL [3]</td>
<td>Lars von Trier</td>
<td>&quot;I like that you're at the mercy of the director and don't know where you're going. You just decide that fly-fishing is interesting. And almost everything you dive into becomes exciting. Digressions are wonderful.&quot;</td>
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<td>Lone Genius</td>
<td>SECRECY [3.1]</td>
<td>Tarantino</td>
<td>Brad Pitt: [5:56] “no one has seen the film yet, because Quentin kept it under wraps, so it could be very nice for us tonight to see all it together, because all we know is we wrap three months ago and we shot our respective parts and suddenly here we are”</td>
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<td>Nolan</td>
<td>“Everything in front of him is always under the microscope,” said Nolan’s brother Jonah, with whom he has co-written many of his films, including Interstellar. “He has what Hemingway called sort of a built-in shockproof bullshit detector – that’s very helpful, and it’s also very frustrating sometimes. I can always tell when my brother is excited by something you’re talking about because he goes very quiet. When I pitched him Memento when we were driving cross-country, he got very quiet. I knew I had him.”</td>
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<td>Lone Genius</td>
<td>HIGH NEED OF CONTROL [3]</td>
<td>Nolan</td>
<td>Q: Why do you prefer shooting with one camera? A: I use multi-camera for stunts; for all the dramatic action, I use single-camera. Shooting single-camera means I’ve already seen every frame as it’s gone through the gate because my attention isn’t divided to multi-cameras. So I see it all and I watch dailies every night. If you’re always shooting multi-camera, you shoot an enormous amount of footage, and then you have to go in and start from scratch, which is tricky time-wise.</td>
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| Lone Genius | HIGH NEED OF CONTROL [3] | Nolan | Q: Without shot lists or storyboards, how do you keep track of everything?  
A: In my head. I've always been able to visualize what I want mentally, and I can lie there at night and cut the film in my head, one shot at a time, all the way through the whole thing. Watching dailies, which everybody used to have to do but now seems to be much more of an option, is an important process for memorizing the material. After memorizing it, you can then cut it in your head as you proceed, and when you get into the edit suite you know exactly where to find things. I can say to my editor, 'You know, we shot a different angle on this' or whatever, and tell him where to find it. | ARTICLE 3 |
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<td>Q: Another thing that’s unique about your style, especially for such big films, is that you choose to work without a second unit. Why is that? A: Let me put it this way: If I don’t need to be directing the shots that go in the movie, why do I need to be there at all? The screen is the same size for every shot. The little shot of, say, a watch on someone’s wrist, will occupy the same screen size as the shot of a thousand people running down the street. Everything is equally weighted and needs to be considered with equal care, I really do believe that. I don’t understand the criteria for parceling things off. Many action films embrace a second unit taking on all of the action. For me, that’s odd because then why did you want to do an action film? Having said that, there are fantastic filmmakers who use second and third units successfully. So it all comes back to the question of defining what a director does. Each of us works in different ways. It’s really helped me keep more of my personality in these big films. There’s a danger with big-action fare that the presence of the filmmaker is watered down, it can become very neutral, so I’ve tried to keep my point of view in every aspect of these films.</td>
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“Is that a flare?” Nolan asked as another sequence came up, this one showing Hathaway on an alien planet at sunset, a halo of light briefly visible at her shoulder. “We can take that out,” offered Walter Volpatto, the digital colourist who was overseeing the work. “It’s in-camera,” Nolan declared. “Put your can of bleach away. Can you go back to the hospital scene and do a split screen for the whole sequence? To my eyes it all looks a point brighter.” Volpatto called up the images, showing McConaughey again, this time entering a hospital room. “It’s pretty good, I think,” he said. “That’s always what we strive for in the movie business – pretty good,” Nolan said sarcastically, squinting at the two sets of images. “We lowered it [the brightness] a whole point the other day, so something is drifting. We’re repeating ourselves.” “I put them in,” Volpatto reassured him, referring to the changes. “In my experience, a flipped screen will always reveal new differences. Your eye adjusts. You clear away the moss and then you start to see a whole new level.” The implication seemed to be that we were caught in the visual equivalent of Zeno’s paradox: clearing away blemishes only to reveal still more, and so forever on, until such time as you made peace with imperfection. “In my experience,” Nolan replied, motioning toward the bank of computers that separated his production team from the digital colourists, “people behind this line are full of shit.” “This is why I prefer film to digital,” Nolan said, turning to me. “It’s a physical object that you create, that you
agree upon. The print that I have approved when I take it from here to New York and I put it on a different projector in New York, if it looks too blue, I know the projector has a problem with its mirror or its ball or whatever. Those kind of controls aren’t really possible in the digital realm.” To the untrained eye there seemed to be no difference between the two images. “I have no reason to lie to you,” Volpatto said, sounding a little miserable. The atmosphere in the suite rather resembled the air of mistrust that envelops Nolan’s films, epistemological thrillers whose protagonists, gripped by the desire for definitive answers, must negotiate mazy environments in which the truth is always beyond their reach. “How can you not know?” the magician played by Hugh Jackman in The Prestige demands of his rival, after a magic trick has left his wife dead. But this could be the cry of any of Nolan’s heroes – driven by the need for absolute certainty in worlds where certainty is impossible: Guy Pearce’s amnesia victim in Memento, struggling to remember the clues that will lead him to his wife’s killer, or Leonardo DiCaprio’s dream thief in Inception, attempting to disentangle five levels of dreams from reality. Nolan has something of the same mixture of obsessiveness and scepticism; his handsome features always appear slightly scrunched, as if by some internal calculus that nags at him until it is resolved. “You know, when you left yesterday, I felt like I had maybe been a little rude to Walter,” Nolan told me the next day. “I haven’t worked with him before. He doesn’t know
my sense of humour yet. He was trying to please me and I was like, yeah, you’re lying to me. That is my sense of humour. But I went in this morning to finish up, and he said to me, ‘Oh, I looked at the projector, and it was brighter.’ When he analysed it in terms of light output – because he is a very sharp man, Walter – it was exactly one point.” In other words, Nolan was right.
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<td>I was working with an editor I hadn’t worked with before -- I started out as an editor -- I was working with a British editor and the scenes would come back, and I’d go on the weekends and look at the scenes with the editor, and they just weren’t working. And I was very down about the whole situation. So I went in myself on Sundays and started re-cutting the movie. The editing wasn’t obviously bad but it just wasn’t working. I couldn’t quite figure out what was going on. I mean it was either I was doing a terrible job directing this thing, or something else. As I started to cut the film together, I realized that I was making cuts that were, you know, a foot away from where the editor had been making them. And I had been using the same takes that I’d given him, but I was just slightly moving it ever so slightly in one direction, and it suddenly clicked and it started working, which was a great relief to me because up to that point I was feeling very desperate about the whole situation.</td>
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<td>I made a pact with myself that I was going to make all three <em>Star Wars</em> movies, and in order to do that, as I stated to make my deal with 20th Century Fox, I acquired the sequel rights, because I didn’t want them to bury the sequel. I wanted to make these movies and I was determined to make these movies regardless of whether they wanted to, or the movie made any money or not. And then I got the merchandising rights, which weren’t anything at the time because there was no such thing as merchandising on movies. Some TV stuff, but not movies. Their life span is just too short. But I figured I could make posters. I could make t-shirts and, you know, I could publicize the movie and, hopefully, people would go see it. And because the studio -- everything is sort of a struggle again to survive, which is -- the studio won't put enough money into your movie to get it into the theaters, to do the advertising. So I said, &quot;Well, I can't. I don't have any money. I don't have any money, but I can maybe make a t-shirt deal and I can maybe make a poster deal, and I can maybe get these out at science fiction conventions and things before the movie comes out, and promote the movie.&quot; So I did it as sort of self-preservation.</td>
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<td>Lone Genius</td>
<td>HIGH NEED OF CONTROL [3]</td>
<td>Lucas</td>
<td>I think for most creative people they don't like others looking over their shoulder saying, &quot;Why don't you make that green? Why don't you make that blue? Why are you doing this? Why are you doing that? I don't like that. Don't put that in there.&quot; It's sort of like Michelangelo and the Pope in terms of doing the Sistine Chapel. It is a very irritating thing, and I'm sure Michelangelo was very irritated with the Pope. So you try to get yourself into a situation where you only have to answer to yourself, where you can ask advice of people and work with your peers and mentors and things to try to do the best job that you can possibly do. There's nothing worse than the frustration of having somebody who you feel doesn't get what you're doing, trying to turn it into something else. It's a very, very annoying and sort of frustrating thing and I just never wanted to go through it. I was very fortunate as I came up through the film business that I was able to insulate myself from that. Occasionally I get a studio re-cutting my movie at the very end, but I'd always fight and get it, eventually, even if years later, get it cut back.</td>
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Tarantino remained in Amsterdam, doing what he’d always done with Avary’s scripts: embellishing, adding dialogue. “He didn’t write the script,” Tarantino says today. Yes, Avary contributed the story about the boxer, which is the centerpiece of the movie, and Tarantino reportedly paid him $25,000 for it. But that was only a launching pad, around which Tarantino created the script. After production on the movie began, Avary reportedly received a call from Tarantino’s attorney, demanding that he accept a “story by” instead of a co-writer credit, so that Tarantino could say, “Written and directed by Quentin Tarantino.”

According to *Down and Dirty Pictures*, by Peter Biskind, Avary was insulted and refused to sign away his co-writing credit. Tarantino told him that if he didn’t accept the “story by” credit, Tarantino would write his section out of the script and Avary would get nothing. Eventually Avary signed for a share of the film’s profits, though he was quoted in Biskind’s book as saying that he felt betrayed. Today Avary says he doesn’t recall any of this.
| Lone Genius | **EVEN MISTREATMENT [4]** | Lars von Trier | The accusations of misogyny began in earnest with Dancer in the Dark (2000), a warped musical that starred Björk as a blind simpleton-come-saint. During filming, she was reportedly driven to the edge of her sanity by von Trier’s bullying, and, at one point attempted to eat her costume in protest - which, ironically, is exactly the kind of overwrought scene one might see in a von Trier film. Björk later accused him of "emotional pornography". He giggles when I remind him. | ARTICLE 3 |
| Lone Genius | **EVEN MISTREATMENT [4]** | Lars von Trier | After working with Trier, Björk declared that she would never make another movie. "Fundamentally," says Trier, "It was a problem that both of us, normally with things, we got it our way, where we decided as a dictator over a product. She was used to doing that and I was used to doing that..." Things started off badly. | ARTICLE 6 |
I honestly don't know. Björk kept saying that she did not want to do the film, right from the beginning. It was ridiculous. I wanted to fire her. She screamed, "You can't fire me"—it was all completely crazy. But somehow, this last scene when she is hung, I remember that very clearly, she didn't want to see the gallows before at all and then she played the scene extremely well. After that I said to her, when she was lying there, hyperventilating: could you maybe take out the second line of the dialogue and replace a certain word with another? Everybody thought, okay, now she will explode and die for real. But she didn't say anything, we filmed it again and she did it. Exactly right. She was really far out then, that wasn't acting or feeling or whatever, but she was still, as a musician, completely in control.

No. There was one scene where I simply couldn't take it anymore. I was literally running away. She shouted, "How can you leave me when I have to commit this murder—" we were just doing that in close-up. Then she said, "You can't leave me alone in this suffering." It was wild. But you know, Iceland and Denmark have a troubled history, so maybe that's also to blame. And people from Iceland are just plain crazy. All of them. That's a fact.
| Lone Genius | EVEN MISTREATMENT [4] | DESPITE OF MISTREATMENT PEOPLE WOULD WORK FOR THEM [4.1] | Lars von Trier | In a recent BBC interview the filmmaker gave — just before swearing off interviews last month — he marveled that the troubles did not deter Kidman from starring in the film that followed, “even though Bjork sent her a letter saying she should not take the part because I would eat her soul.” | ARTICLE 7 |
Lars von Trier

It is Ms. Gainsbourg’s third film with Mr. von Trier, sharing the role with the newcomer Stacy Martin, who plays Joe as a young adult. But despite the rigors of the work, Ms. Gainsbourg is unhesitating in her praise for the filmmaker, who has maintained a vow of silence to the press in the aftermath of jokingly declaring, “I am a Nazi” at the Cannes Film Festival in 2011.

Whatever his public provocative statements, Mr. von Trier was, for Ms. Gainsbourg, a stimulating creative partner with an unwavering focus on the veracity of the moment. “It’s as if he understood everything about me,” she said in a telephone interview. “He reads me like an open book. The only dialogue that we have about the acting is whether he believes in what I’ve done or not. And very often, he’ll tell me, ‘I don’t believe you when you say this.’”

Ms. Watson, who was shooting the movie “Everest,” was unavailable to comment. But in an interview recorded for a coming Criterion Collection DVD edition of the film, she recounts a similar actor-director connection. “I found him incredibly sensitive,” she says, adding that Mr. von Trier’s artistic experimentation in the film came out of a sense of personal renewal.

The first thing he said to her when she arrived on the set, Ms. Watson says, was that he had fallen in love for the first time and that he wanted to change everything about what he did. The film’s hand-held camerawork and raw intimacy came out of his urge to “learn to touch people.”
<p>| Lone Genius | DIVERSITY IN THE TEAM [5] | Nolan | With Insomnia, Al Pacino liked to rehearse very, very carefully, block things out, and do a lot of takes. His first take would be perfect, but he really wanted to talk about things, whereas Hilary Swank didn’t want to rehearse too much. She wanted to save it, then do what she was going to do in one or two takes and no more. As a director, you have to figure out how to balance those things, because you want them both to feel that they’re being given the floor in the way they need for what they’re doing. What I love about great actors is that you then get them in a two-shot where you think their differences will be difficult, but it isn’t, because they accommodate each other’s process, they feel each other out and listen to each other. | ARTICLE 3 |
| Lone Genius | DIVERSITY IN THE TEAM [5] | Lars von Trier | As for Ms. Gainsbourg, who was fresh from filming a Wim Wenders project in Montreal, she said she would gladly work with Mr. von Trier again. Her only hesitation spoke perhaps to the inherent attraction of the outer limits reached by his movies. “I would love to, but I’m not sure that he would ask me again,” she said. “I think he’s seen it all. I’ve gone as far as I could each time.” | ARTICLE 8 |
| Lone Genius | CHANGE TEAM MEMBERS [6] | Lars von Trier | As a director, he’s been accused of sadism too, for putting his actresses and characters through the mill – Emily Watson in ‘Breaking the Waves’ and Nicole Kidman in ‘Dogville’ come to mind. But it looks like an empty accusation when you consider the many actors who come back for more. Charlotte Gainsbourg returned to make ‘Melancholia’ after ‘Antichrist’, and Von Trier tells me that Kirsten Dunst – who sat wincing to his left throughout that disastrous press conference – wrote to him the other week to say she’d love to do another film with him. Mindful of how extreme ‘Nymphomaniac’ will be, he turned her down. ‘I wrote back to her saying, “No you don’t! You don’t know what you’re saying!”’ | ARTICLE 4 |
| Lone Genius | CHANGE TEAM MEMBERS [6] | Lars von Trier | As for Ms. Gainsbourg, who was fresh from filming a Wim Wenders project in Montreal, she said she would gladly work with Mr. von Trier again. Her only hesitation spoke perhaps to the inherent attraction of the outer limits reached by his movies. “I would love to, but I’m not sure that he would ask me again,” she said. “I think he’s seen it all. I’ve gone as far as I could each time.” | ARTICLE 8 |
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| Lone Genius | WORK ALONE [7] | Lucas | I was working with an editor I hadn't worked with before -- I started out as an editor -- I was working with a British editor and the scenes would come back, and I'd go on the weekends and look at the scenes with the editor, and they just weren't working. And I was very down about the whole situation. So I went in myself on Sundays and started re-cutting the movie. The editing wasn't obviously bad but it just wasn't working. I couldn't quite figure out what was going on. I mean it was either I was doing a terrible job directing this thing, or something else. As I started to cut the film together, I realized that I was making cuts that were, you know, a foot away from where the editor had been making them. And I had been using the same takes that I'd given him, but I was just slightly moving it ever so slightly in one direction, and it suddenly clicked and it started working, which was a great relief to me because up to that point I was feeling very desperate about the whole situation. | VIDEO 1 |</p>
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<th>Lone Genius</th>
<th>WORK ALONE [7]</th>
<th>Lucas</th>
<th>VIDEO1</th>
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<td>I made a pact with myself that I was going to make all three <em>Star Wars</em> movies, and in order to do that, as I stated to make my deal with 20th Century Fox, I acquired the sequel rights, because I didn’t want them to bury the sequel. I wanted to make these movies and I was determined to make these movies regardless of whether they wanted to, or the movie made any money or not. And then I got the merchandising rights, which weren’t anything at the time because there was no such thing as merchandising on movies. Some TV stuff, but not movies. Their life span is just too short. But I figured I could make posters. I could make t-shirts and, you know, I could publicize the movie and, hopefully, people would go see it. And because the studio -- everything is sort of a struggle again to survive, which is -- the studio won’t put enough money into your movie to get it into the theaters, to do the advertising. So I said, &quot;Well, I can’t. I don’t have any money. I don’t have any money, but I can maybe make a t-shirt deal and I can maybe make a poster deal, and I can maybe get these out at science fiction conventions and things before the movie comes out, and promote the movie.&quot; So I did it as sort of self-preservation.</td>
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<td>Lone Genius</td>
<td>WORK ALONE [7]</td>
<td>Lucas</td>
<td>I think for most creative people they don't like others looking over their shoulder saying, &quot;Why don't you make that green? Why don't you make that blue? Why are you doing this? Why are you doing that? I don't like that. Don't put that in there.&quot; It's sort of like Michelangelo and the Pope in terms of doing the Sistine Chapel. It is a very irritating thing, and I'm sure Michelangelo was very irritated with the Pope. So you try to get yourself into a situation where you only have to answer to yourself, where you can ask advice of people and work with your peers and mentors and things to try to do the best job that you can possibly do. There's nothing worse than the frustration of having somebody who you feel doesn't get what you're doing, trying to turn it into something else. It's a very, very annoying and sort of frustrating thing and I just never wanted to go through it. I was very fortunate as I came up through the film business that I was able to insulate myself from that. Occasionally I get a studio re-cutting my movie at the very end, but I'd always fight and get it, eventually, even if years later, get it cut back.</td>
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<td>Lone Genius</td>
<td>WORK ALONE [7]</td>
<td>Lars von Trier</td>
<td>I do not think I work for an audience in that sense. You can only work for yourself—and maybe see yourself as an audience.</td>
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<td>Loving Mother</td>
<td>INVOLVE THE TEAM EARLY [1]</td>
<td>INVOLVE THE TEAM FROM THE CONCEPT STAGE [1.1]</td>
<td>Lasseter</td>
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<td>Loving Mother</td>
<td>INVOLVE THE TEAM EARLY [1]</td>
<td>WRITING THE SCRIPT WITH THE TEAM [1.2]</td>
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<td>Loving Mother</td>
<td>INVOLVE THE TEAM EARLY [1]</td>
<td>LOOKING FOR THE SETS WITH TEAM [1.3]</td>
<td>Linklater</td>
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<td>Loving Mother</td>
<td>ENCOURAGE PEOPLE [2]</td>
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<td>Tarantino</td>
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<td>ENCOURAGE PEOPLE [2]</td>
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<td><strong>Tarantino</strong></td>
<td>Mélanie Laurent: [17:46] “There is something which is quite incredible, Quentin organized a Cineclub every week, we saw lots of films from that period...”</td>
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<td><strong>Loving Mother</strong></td>
<td>ENCOURAGE PEOPLE [2]</td>
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<td><strong>Tarantino</strong></td>
<td>Actor: [16:33] we have a second hand, there is almost no dialogue needed, I finish a take and I'll look at Quentin and he'll give me some sort of hand signal, and he looks like one of those navy signal men, and I know exactly what he means but I don't know how I know it.</td>
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<td><strong>Loving Mother</strong></td>
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<td><strong>Nolan</strong></td>
<td>Wally Pfister (DP): [9:50] We shot 360°, it was basically one lighting set-up and four characters and I thought there was wonderful energy and spirit the way that we shot and it was probably my favourite day on the picture, and the lighting I think was fine but is the most extraordinary academy award lighting? No! Is it the most spirited kinda of loose form, capture the energy of the actor’s performance? Yes! And that's what Chris was looking for this film.</td>
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<td>Loving Mother</td>
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<td>Nolan</td>
<td>What I try to do is give them whatever process they need. It may not be what they think they need, and indeed it may be counter to that, but I really try to be different [and adapt] for every actor, I try to make them comfortable, I try to get the best out of them. You hear stories of directors deliberately making actors uncomfortable, but I always make the actor feel that they have what they need to explore a scene. My uncle [John Nolan] is an actor and he’s been in several of my films. When I came to make Following, he was teaching acting so I asked him what I would need to know. He gave me a couple of Stanislavski books—An Actor Prepares was one—and said they would give me the basics. He also talked me through a few things and gave me an understanding of the craft.</td>
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<tr>
<th>Loving Mother</th>
<th>LOW NEED OF CONTROL [3]</th>
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<td>Linklater</td>
<td>He soon realised there were problems in his ambitious approach. ‘We filmmakers are control freaks,’ he says, smiling. ‘For us, it’s about bending the elements of a story into existence. But in this case you had to give up full control, and admit you have a major collaborator sitting with you at all times. And that’s the unknown, the future. You’re counting on it being there, but you don’t know what it is yet.’</td>
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ARTICLE 3

ARTICLE 4
<p>| Loving Mother | LOW NEED OF CONTROL [3] | Linklater | Working with a team of actors, a few funders, and his own production lot, he operates more like the leader of a repertory theatre than like an industry director, turning out films that find broad national audiences across a vast stylistic range. |
| Loving Mother | LOW NEED OF CONTROL [3] | Linklater | “Almost every other director I’ve worked with hides behind the monitor—they love to huddle up with the director of photography and talk about ‘the light’ or ‘the frame,’ “ Ethan Hawke, who has appeared in eight of Linklater’s films, says. “Directors are interested in ‘If you turn a little to the left, your nose catches a light in a great way.’ Rick would puke if anybody said that on his set. Like, ‘What are we doing, an ad?’ We’re playing human beings here.” |
| Loving Mother | LOW NEED OF CONTROL [3] | Linklater | As a young director, he would stay up the night before filming a scene, planning out shots, but now he mostly operates by instinct, and his allotments of attention, which favor rehearsal, tend to run against the norms of his craft. “The problem with a lot of directors is that they don’t know how to rehearse, and they’re a little bit afraid of the actors,” Tarantino says. “He does real rehearsal.” |
| Loving Mother | LOW NEED OF CONTROL [3] | NO SECRECY [3.1] | Linklater | ‘I loved the fact of my character ageing, and, seeing the film for the first time, watching myself age,’ Arquette says. Back in 2007 Linklater had shown her a rough cut of the first five years’ footage, but she chose to see no more until it was complete. She finally watched its world premiere with an audience of 1,200 at the Sundance Film Festival in January | ARTICLE 4 |
| Loving Mother | POSITIVE FEEDBACKS [4] | | Tarantino | Actor: [16:33] we have a second hand, there is almost no dialogue needed, I finish a take and I’ll look at Quentin and he’ll give me some sort of hand signal, and he looks like one of those navy signal men, and I know exactly what he means but I don’t know how I know it. | VIDEO 1 |
| Loving Mother | POSITIVE FEEDBACKS [4] | GOOD NOTES [4.1] | Lasseter | A good note says what is wrong, what is missing, what isn’t clear, what makes no sense. A good note is offered at a timely moment, not too late to fix the problem. | Book: Creativity, Inc. Ed Catmull |
| Loving Mother | POSITIVE FEEDBACKS [4] | Tarantino | The telling of the story, dealing with the actors, dealing with the cameramen, to me that's the easy part, that's where I'm thinking I was meant to do this (...) it's the shouldering of the entire production, and leading the army, and inspiring everybody everyday, you have to keep inspiring everybody, you know you want say from time to time 'what a fucking head' but you can't say that because everybody is counting on you to get them up that hill so you have to keep it for you...so to me the directing part is the easy one, it's just not compromising on your art, keeping the discipline thought in your head the hardest part. | VIDEO 3: The Directors: Full Uncensored Interview (2:14) |
| Loving Mother | SIMILARITIES IN THE TEAM [5] | Linklater | Ethan and July brought much of themselves to that work, a lot of their ideas and story and they're finding their way into the film so when the three of them decided to make the second one they wanna to come as writers. | VIDEO1 |
| Loving Mother | SIMILARITIES IN THE TEAM [5] | Nolan | I'm very straight with them[the team]. And if I were to get involved in a project and feel that we weren't seeing the same film, I would run a mile. You can't win at that game - that's when you really butt heads, that's when things get nasty. | ARTICLE 2 |</p>
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<tr>
<th>Loving Mother</th>
<th>WORK WITH THE SAME TEAM [6]</th>
<th>WORK WITH SAME ACTORS [6.1]</th>
<th>WRITING THE SCRIPT THINKING ABOUT A SPECIFIC ACTOR FOR A SPECIFIC ROLE</th>
<th>Tarantino</th>
<th>“I had the same problem with Sam for about a decade... it’s hard not to write for these guys, they say my dialogues so well... for seven months of the year and an half that I was writing Kill Bill, Bill just sounded like Sam, they say my dialogue so well, the way I write my dialogue is always kind of poetry and they are the ones who make it poetry when they say it, they come out of my pen, and sometimes it is not even appropriate, but I can’t shut it off, I’ve been want to do this story for a long time, there never been some German dentist bounty hunter in the story but I set down and wrote that opening scene and he just flow right out of the pen.”</th>
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<td>Loving Mother</td>
<td>WORK WITH THE SAME TEAM [6]</td>
<td>WORK WITH SAME ACTORS [6.1]</td>
<td>Tarantino</td>
<td>I spent about a year and a half writing “Kill Bill.” I think for the first six months, even though I didn’t want Bill to be black, I was writing for Sam Jackson. I wasn't trying to write it for Sam Jackson. I could not write for Sam Jackson. If I had a cool male character who's gonna take a lot of [stuff], go figure, he sounded like Sam Jackson. When I was writing for Warren Beatty, and I go, &quot;I'm writing Warren Beatty to be Sam Jackson? Why not cast Sam Jackson?&quot; But then I ended it with this blonde girl killing a black man would be this thing that you’d be cheering for. All right. Which is a problem for Sam. That's one's of the things is actually really kind of cool about how fantastic his performance is as Stephen [in &quot;Django Unchained&quot;]). And I think Stephen is actually one of the best characters I've ever written</td>
<td>ARTICLE 15</td>
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<td>VIDEO 1</td>
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Loving Mother

| WORK WITH THE SAME TEAM [6] | WORK WITH SAME ACTORS [6.1] | Linklater Sought out young actors who, in many cases, weren't career actors. “I like the street artists,” Linklater says. “This is almost a Warholian notion, but there’s an interesting kind of performer in the world who doesn’t have the qualities to want to pursue that as a profession, you know? To want to be a professional actor is like wanting to be a professional athlete. You’ve got to want that so bad. And a lot of the people I wanted weren’t like that.” |

| WORK WITH THE SAME TEAM [6] | WORK WITH SAME ACTORS [6.1] | Ethan and July brought much of themselves to that work, a lot of their ideas and story and they’re finding their way into the film so when the three of them decided to make the second one they wanna to come as writers. |

| WORK WITH THE SAME TEAM [6] | WORK WITH SAME AD [6.2] | You’ve worked with the same directorial team—1st AD Nilo Otero, 2nd AD Brandon Lambdin, and 2nd 2nd Greg Pawlik—on several of your films. What do you expect from them? Nolan: I’m looking to the ADs to bring everything to set in a timely fashion, and make sure all the different pieces of the puzzle work. I almost never get to leave the set. I have to go pee sometimes, of course, but otherwise I’m there by the camera the whole time, and so I really rely on the AD to wheel in all the different elements. Because I also like to work very fast and work single-camera, I have to keep things moving very smoothly. I rely on Nilo to keep a quiet set with no cell phones, and hopefully without making things too tense. He does a good job making people feel at ease, while also making it clear that we’re going to be |
Some directors are tyrants, driving their actors with lengthy, chaotic shifts; abusing their crews; and running through assistants like silk stockings in a berry patch. This isn’t Linklater’s style. His shoots rarely run very late or involve a crazy range of takes. When he’s annoyed, it’s mostly visible in a slight tightness at his jaw. Perhaps as a result, his collaborators often stay with him (…) His assistant and office manager Kirsten McMurray answered an ad for part-time work as a college student, ten years ago, and never left. Vince Palmo has been the assistant director on almost all his features over the past decade.

I don’t ever see movies by myself. I always see them with other people because I want to know what works. I want to know where they laugh. I want to know where they don’t laugh. I want to know what they think about it afterwards because in the end that’s what the art that I’m working with is. You know? Trying to communicate in a way that is effective and people react to. So I can’t ignore the people I’m telling the story to.

With few exceptions, our directors make movies that they have conceived of and are burning to make. Then, because we know that this passion will at some point blind them to their movie’s inevitable problems, we offer them the counsel of the Braintrust Book: Creativity, Inc. Ed Catmull
<p>| Loving Mother | NEED OF OTHER FEEDBACKS [7] | Linklater | Linklater doesn’t trust the precision of his writing enough to insist on its verbatim rehearsal, and he’s suspicious of other writers who demand that kind of deference. As a result, his work in progress is extremely hard to track. Sometimes executives will express enthusiasm about producing a Linklater project, so he will send in a screenplay he plans to film. The response is predictable. “They’re, like, ‘We love your other films, but this isn’t for us,’ ” Linklater says. “I’m, like, ‘Well, if you saw my other scripts . . .” | ARTICLE 1 |
| Leadership | COMUNICATION STYLE [1] | Tarantino | The point is, Tarantino is always loudly explaining a theory. He talks so much, he’d be a bore if he weren’t so interesting. | ARTICLE 1 |
| | COMUNICATION STYLE [1] | Nolan | It’s how Nolan talks about a lot of things: with the calm certainty of things he has known his entire life | ARTICLE 1 |
| | COMUNICATION STYLE [1] | Nolan | Despite an intense deadline to pull all the myriad pieces together and complete his director’s cut, Nolan was the picture of Zen-like calm, speaking softly and deliberately about his work. | ARTICLE 3 |
| | COMUNICATION STYLE [1] | Lasseter | John was an effusive presence with a knack for bringing out the best in others(...)His energy would enliven the film. | Book: Creativity, Inc. - Ed Catmull |
| | COMUNICATION STYLE [1] | Lars von Trier | “I know that I cannot be with a person for three hours,” he says, “without saying at least ten things that would kill me.” | ARTICLE 1 |</p>
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<tr>
<th>Leadership</th>
<th>TEMPERAMENT [2]</th>
<th>Lars von Trier</th>
<th>Have you never done anything in your life that you’re genuinely sorry for? &quot;No.&quot; Really? &quot;No.&quot; That’s astonishingly unusual. &quot;Maybe, but that’s maybe where I’m really sick in my mind. You can’t be sorry about something that’s fundamentally you. Maybe I’m a freak in that sense.&quot;</th>
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<tr>
<td>TEMPERAMENT [2]</td>
<td>Lars von Trier</td>
<td>&quot;I am in a Nazi uniform, I am a transvestite, I am killing a pigeon, it’s misogynist as hell—it’s a caricature of a Strindbergian character running around raping children. Every scene in the film is politically so incorrect.&quot; He remembers that when it was shown to a university audience there was only one question asked afterward: Why? &quot;When I was younger,&quot; he says, &quot;even more than today, I needed to show the dark sides very much.&quot;</td>
<td>ARTICLE 1</td>
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<td>TEMPERAMENT [2]</td>
<td>Tarantino</td>
<td>“So I have my own project and say, if you want to do it, then let’s do it. If you don’t like it, then I’ll go somewhere else.”</td>
<td>ARTICLE 6</td>
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<tr>
<td>TEMPERAMENT [2]</td>
<td>Tarantino</td>
<td>“Quentin was a man of his word,” says Simpson. “So he gave Matt the script, and he read it and said, ‘I love it. Let me sleep on it.’ Quentin then called me and said, ‘He’s out. If he can’t tell me face-to-face that he wants to be in the movie—after he read the script—he’s out.’”</td>
<td>ARTICLE 6</td>
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