Redefining Creativity and Creative Leadership for Effective Business Execution

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ABSTRACT
Drawing on and extending prototype theories of creativity and leadership, we theorize that the expression of creative ideas may diminish judgments of leadership potential unless the charismatic leadership prototype is activated in the minds of social perceivers. Not long ago, strategy was king. Forecasting, planning, and placing smart bets created the power sources within organizations. The future of a business (or a career) could fit into an established framework or system. If managed well, success would follow. Today, uncertainty is palpable. Planning for next quarter is a challenge. Even more difficult is committing to decisions that will play out in one to five years. What is the new process, the innovative product, the game-changing service, or the compelling vision? Hence creativity and creative leadership formulation, adaption and execution by traditional leaders with destroying old leadership pattern/style are the solution to problem discussed in this paper.

Keywords-- Business Leadership Style, Creativity, Creative Leadership

I. INTRODUCTION

Creativity
Developing creativity
Defining creativity isn’t easy, primarily because it depends on the context and the form or forms of creativity being enacted or represented. Assess something we intrinsically experience or respond to, any attempt at a definition will be inadequate. Creativity evokes an emotional response in those who experience it or engage in it. Therefore we tend to know it when we see or feel it. Creativity is unlikely to be captured or evaluated through checklists or tick boxes. It is contextually located and will be judged differently by different people. What you see is inevitably depends on where you stand. One person’s creativity can be viewed by another as foolishness, recklessness or insanity. How you judge creativity depends on your particular and unique perspective on the world. Although defining creativity may be a challenge there are identifiable dimensions of creative practice. John West Burnham (2008)suggests that it might be appropriate to define creativity in terms of:

- the use of imagination, insight and originality;
- the development of a different product, process or outcome;

...
• the addition of value to an existing product or process;
• the use of higher order skills, knowledge and qualities;
• the potential to make a difference, to improve, enhance or enrich. However, creativity is defined or understood, the need to develop creative leaders is more pressing than ever before.

Let us see some below coordinates diagram on plane to get clear picture how creativity can be define as "creativity is a knowledge which apply with experience to form intelligence "in below scattered coordinates several complex familiar unfamiliar geometries, shapes, faces or objects possible to create with applying knowledge with experience and link coordinates with each other as shown in figures. Matter is not every create something with link coordinates and form something but matter is what with link what really useful with utilizing all point some one form call idea with perception."
One of the essential ingredients of high-performing individuals, teams, and organizations is creativity (Basadur, 2004). To be creative means releasing talent and imagination. It also means the ability to take risks and, in some cases, necessitates standing outside the usual or accepted frames of reference. Creative people push the boundaries; they seek new ways of seeing, interpreting, understanding, and questioning. They can accept the ambiguity of contradiction and uncertainty. They can tolerate disorder and unpredictability. In fact, they thrive in circumstances which others might see as chaotic and disorderly (Montuori & Purser, 1999). But creativity is not a set of skills, traits, or narrow competencies to be learned, taught, or tested (Stoll, 2007: 8). Creativity comes from a deep-rooted passion and urge to act and think differently, to try things out, to make mistakes, and to see the potential and possibility of innovation both at the micro and the macro level. Creativity does not always mean huge leaps forward or great changes that reshape and redefine thinking. Instead in classrooms, businesses, architects’ offices, music studios, theatres, and art galleries around the globe, marginal, incremental creativity is the daily norm. While some creative ideas have a huge impact others simply modify, refine and improve existing practices. This creative stance is the ‘mindset’ of the individual and the organization. On a daily basis, it contributes to the creative flow and energy of the individual, the team, and the organization (Rickards & Moger, 2000).

Below figure gives enhanced attention on creative leaders and creative leadership with two parameters effective strategy and effective solution on x and y axis respectively with four different types of leaders and there effect on parameters effective strategy and effective solution either outcomes are low or high. In first case former leader both effective strategy and effective solution are low where as in case of strategy low sometime solution high and contrast in third case, but in case of creative leader both parameter effective strategy and effective solution are high which desired and expected from creative leaders and creative leadership style.

II. CREATIVE LEADERSHIP IN ACTION

Leadership is primarily about influence and change. Creative leaders recognize the need to influence others so that talent can be released and maximized. This cannot be done in a manipulative way, as creativity can only really flourish where the formal leadership authentically and genuinely reflects a desire for the many rather than the few to excel. Such leaders have a strong set of core values which are non-negotiable. They have a vision for their work or their organization that is premised upon a clear and consistent moral, social or ethical purpose (West-Burnham, 2008). Creative leaders set the tone, climate, and conditions where creativity can thrive (Stoll, 2007, 2008). This means removing structural and cultural barriers that actively prevent people from working together, learning from each other and equipping each other to be creative through interaction and dialogue. This means that leadership can emanate from those without formal title or role and that creativity is a by-product of professional collaboration, dialogue, and disagreement. Those in formal leadership can release or suppress creativity. Organizational cultures, structures, and climates vary. Those in formal leadership roles influence and shape school cultures, structures, and climates for good or ill. Not everyone wants to encourage creativity. Creativity can be seen as a distraction, an irritation, a detour from a well
thought-out and carefully conceived plan. One of the greatest threats to creativity is conformist leadership practice in our schools. Another threat to creative thought, action and practice is selfish individualism where exceptional individual performance is rewarded. You only have to watch one episode of the Apprentice to know that selfish individualism is alive and well. Yet ironically, it is this selfish individualism that is least likely to be needed or rewarded in the future. Recent research highlighted that the most important leadership skills for organizational success in the next few decades include ‘collaboration across boundaries’ and the ability to ‘build effective teams’ (Martin, 2007). So here we have the paradox. If creativity is a by-product of interaction, inter-dependence and dissonance, many of our contemporary organisations are simply not fit for purpose. They function on position rather than process, competition rather than collaboration and independencerather than interdependence. Many of our organisations, including schools, are future proofed to resist rather than to embrace creative thinking and are unconsciously crushing creative potential. But we can’t just dismantle organisations and disband structures in the hope that this alone will release creativity. It is not that simple. Instead we need to find new ways of reshaping or redesigning organisations from within so they can release creative potential. This means distributing leadership more widely and deeply and encouraging broad-based involvement in leadership practice (Harris et al., 2007; Harris, 2008).

Formal leaders have a key role to play in orchestrating the conditions where creativity is fostered or negated. They need to have the imagination, versatility and tenacity to purposefully establish ways of working that are most likely to result in creative output. They will need to construct opportunities for dialogue, discussion and open debate among different groups of people. They will need to actively remove some of the barriers that stand in the way of people learning most effectively from each other. If we believe that every person has some talent, the task of those in formal leadership positions is to find ways of releasing it.

### III. CONCLUSION

The main contribution of this study was its impact on our understanding of the concept of creative leadership. In the business environment, the practical implications of this can help leaders and employees become more aware of the characteristics of the people who surround them. Organizations include a variety of behavioral, situational and external factors that require flexibility from leaders and employees. Therefore, it is necessary to research creativity, because the diversity of ideas, if properly analyzed, can have a major positive impact for the development of business organizations. When it comes to creativity in the context of the organization, managers can show by example how creativity is valued and thus encourage employees to use their potentials. Managers who encourage and value the creativity of their employees will always get new, better and more original ideas. Creative organizations are characterized by the willingness to change and continuously improve, as well as the willingness to take risks and experiment with new ideas when encouraging diversity.

### REFERENCES