Finding Boundless Creativity Within the Boundaries of Authority: A Creational Leadership Model

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Abstract

Using both a religious and secular example, this article seeks to understand the intersection between authority and creativity in leadership. A hermeneutic of semantic theory guided the analysis of the early chapters of Genesis, supporting the use of these two attributes in effective leadership. By allowing the world to be very good and yet not perfect, God offers humanity the potential to use authority and creativity in a way that reflects His own character. The prohibition that God establishes enhances rather than hinders humanity's potential for authority and creativity by framing a context for these attributes to grow. Additionally, the contemporary leadership analysis suggests the importance of understanding how authority, power, creativity, and freedom are associated with both leadership and followership. Here, again, the literature suggests that a boundary marking authority is needed for the fullest expression of creativity to occur. The question naturally arises as to what occurs when there are varying levels of authority and creativity in an organizational context. These varying levels result in the development of a model of leadership that seeks to understand the dimensions of Order and Freedom in four typologies measuring the degree of authority and creativity in organizational contexts and recommends a greater balance between authority and creativity for both leadership and followership.

Keywords: Freedom; Order; Structure; Power

Introduction

Whether studying ancient artifacts or contemporary contexts, the tension between structure and freedom has been evident. Authority that does not hamper creativity that remains within appropriate boundaries has been sought. Part of this tension is simply the broken disharmony that too often exists between individuals. However, when those fragmented relationships are built on the affiliation that is supposed to exist within an organization, leaders can find the tension between authority and creativity overwhelming.

An example of an ancient source of evidence for this perennial strain on relationships can be seen in sacred texts. In the Roman god Janus' two faces, the unchangeable decisions of the past as well as the infinite opportunities of the future can both be seen (Bournois, Duval-Hamel, Roussillon, Scaringella, 2010:66). While Confucianism has no gods to set parameters

or develop creativity, its ethical codes set a parameter within which worshippers may creatively live their lives (Yao, 2000:30). The Lakotan gods of the Great Plains Native Americans had the resourcefulness to create yet had limitations that set boundaries on their power (Lynch & Roberts, 2010:113).

Similarly, it is expected that Jewish and Christian scriptures would provide insights into this age-old tension, which is exactly what occurs in the earliest chapters of Genesis. Both power and creativity are on display in both God and humanity. Irrespective of whether these texts are of divine design or part of the quirkiness of human storytelling, the underlying tension between authority and creativity can be seen. To the extent that humanity is supposed to portray the *imago Dei*, it would be expected that these two characteristics are visible in human endeavors even after the fall. Again, this seems to be the case, as will be seen throughout this article. Christian leaders might consider the manner in which power and creativity relate in organizational leadership since such biblical leadership models have a direct application in church leadership. Thus, understanding the proper intersection of power and creativity in organizational leadership based on the example of God and early humanity's use of these characteristics will assist church leaders in understanding how to wield these two traits in their own ecclesial leadership.

This leads to the research questions: How are power and creativity related in the first chapters of Genesis? How can these relationships be applied to leadership? A semantic theory analysis (Osborne, 2006: 93-107) that investigates meaning, sense/reference, structural linguistics, context, structure, syntax, connotative meaning, and ambiguity guided the research. The material that follows represents a summary of the results of that study.

Ancient Insights

The first chapter of Genesis is a primal account of the beginning of the world. The narrative, which is between 2500 and 3400 years old, represents God forming the earth, vegetation, animals and humanity (Calvin, 1992:13; Fritsch, 1959; Gibson, 1981). This process is expressed throughout the text by the formula of God creating, judging and naming the elements of the world. For example, God creates the light, pronounces the light to be good, and then names the light "day" (Gen 1:28). This formula, which is repeated for the other elements of creation as well, articulates two prominent characteristics of the God of Israel: creativity and authority.

That the first act of God in the Hebrew Scripture is the act of creation is theologically significant. The God of Genesis is an inherently creative force (Kaufman, 2000). This is evident in the text. Although perhaps more nuanced within the text, it is also clear that God acts out of his authority over that which he creates. The Hebrew word translated as "created" in this chapter is *bara*. Throughout the Tanakh, God is the only subject of this Hebrew verb. In other words, God alone has the power/authority to create (or *bara*) in this manner (Fritsch, 1959). This authority is also evident in the second and third components of the creative formula. God has the inherent authority to both pronounce judgment on and designate that which he has created.

Genesis 1:27-28, often referred to as the Cultural Mandate, represents God investing humanity with hegemony over creation. At this point, it is no longer only God who is represented as demonstrating authority but humanity as well. In effect, the first chapter of Genesis is a depiction of God creating the raw materials of the world and then giving humanity stewardship of those materials. In this act, God is communicating the nature and purpose of humanity (Gibson, 1981).

The preponderance of biblical scholarship argues that according to this text, humanity possesses a specific and explicit role of leadership in relationship to creation (Calvin, 1992). In fact, there is a strong hermeneutical case to be made in that the ancient Hebrews understood themselves as being monarchs of the created order (Niehaus, 1995). As such, humanity, both male and female, existed to exert leadership in the world and establish an order that was consistent with the character of their God. However, the origin account goes further to describe the quality of that leadership. As this text is analyzed, it becomes clear that the picture of leadership represented in Genesis is one that is inherently tied to an expression of creativity. Leadership in Genesis is understood to involve the production of new elements within the created order. Humanity not only has authority over the raw materials of creation; there is also a requirement to use those materials to create something new and very good. Both the dynamics of creativity and authority are clearly represented in the Cultural Mandate.

The Cultural Mandate is comprised of two tasks: being fruitful and ruling. The first task is an articulation of the attribute of creativity, and the second is an articulation of the attribute of authority. This text is an ancient picture of humanity's ability to use both creativity and authority to establish social order and meaning. In the context of Genesis, this order is to be consistent with the character of God. This is achieved by a representation of him that articulates the same attributes he has exhibited: creativity and authority (Gen 1:26-27). As God has demonstrated these attributes through the three-part formula of creating, judging, and naming, so should humanity. This framework then establishes the definitions of creativity and authority: creativity is simply the ability to produce something that did not previously exist; authority is the ability to produce socially legitimate and accepted meaning through designating and/or classifying the created reality. When both of these attributes are balanced and used in a way that reflects the combined creativity and authority of God, it could be said that the leader is exhibiting creative authority.

Another key theme of the origin narrative, which further defines the role of leadership, is that of potential. The Genesis narrative does not represent God creating a perfect or complete world but one that is filled with potential. Perfection would not allow for the growth or development that is clearly expected by God (Gen 1:28). A further point of support is seen in the presence of the serpent (Gen 3:1). If the world were perfect, the forces of chaos could not be present. Therefore, humanity's leadership of the world was not simply an image of managing or protecting the world, ensuring that it remained just as God had made it. Rather, it is an image of humanity effectively expanding it. Leadership is thus framed using the constructs of creativity and authority with the particular goal of fulfilling inherent potential.

The first specific task given to humanity is an articulation of this framing. In chapter two, God brings all the animals to Adam "to see what he would name them" (v. 19, NIV). As many biblical scholars note, the act of naming is an act of authority (Fritsch, 1959; Gibson,

1981). The fact that Adam can name them demonstrates that the animals existed in a state of "obedience and subjection" to Adam (Calvin, 1992). In the ancient Near East, as in much of human history, naming was understood as more than providing a label. Naming emphasized the authority to designate character. An example of this dynamic, which occurs later in Genesis, is God changing Abram's name to Abraham because he will be a father of many nations (Gen 17:5). God is demonstrating his authority over the patriarch, but he is also reshaping his essence or character. Likewise, Adam's naming of the animals is a sign of humanity's leadership role, which includes the ability to "designate their character and define their relation to him" (Fritsch: 30). Thus, the final two components of the three-part formula are present in this prescribed action of naming. The fulcrum of the story, however, is that Adam names the animals amidst a search for a suitable companion. By naming all the animals, and thus designating their character, it becomes clear Adam does not have a suitable companion. This leads God to create Eve.

What is often absent in theological discussions of Adam's naming of the animals is the clear and significant presence of not only authority but creativity. In Adam's actions, creativity is clearly present and is so implicit as to perhaps be ignored. Within the confines of the narrative, there were presumably very little, if any, existing names or naming protocols upon which Adam could draw upon to produce names for the animals. Thus, the naming of all the animals would have required a very high degree of creativity.

Furthermore, this expression of leadership serves to bring potential to fruition. The text states that God brought the animals to Adam to "see what he would name them" (Gen 2:19). This is a potentially problematic translation based upon the Hebrew conception of an all-knowing God. An omniscient God would have presumably known what Adam would name all the animals, thus removing any sense of anticipation. The textual point, however, is that God is *excited* about humanity developing toward its fulfilled and destined state through an articulation of creative and authoritative leadership.

In addition to the task that God gave humanity, he also provided a prohibition against eating from the tree of knowledge of good and evil (Gen 2:17). This prohibition was not provided to restrain humanity's inherent creativity and authority but rather to produce a stage at which these characteristics might be fully expressed. Within the cultic frames of Judaism as well as other monotheistic belief systems, the enemy of God opposes humanity and seeks to restrain his creation from fulfilling its potential (Gen 3:1-5). In the orthodox belief systems of Judaism, Christianity and Islam, the enemy does not challenge God because God is unassailable. Therefore, within the ancient mythic structures, the enemy seeks to express his hatred for God by destroying his creation.

Hebrew Scripture represents the cosmic battle in terms of the enemy versus humanity (Gen 3:15). God has chosen humanity to articulate its leadership position by destroying the one who would destroy creation (Gen 3:15). The key theological issue at stake in this segment of the narrative is the destiny of the world. Humanity was given the role of leadership not to be overlords who do whatever they want to creation. Rather, it was given so that humanity could defeat an enemy who sought to destroy creation. In other words, leadership was a tool that was to be used to effect liberation from this threat and allow for the realization of potential for themselves, others, and their culture.

The first three chapters of Genesis provide an enlightening glimpse into an ancient image of leadership. It is clear that this image is inconsistent with the despotic models of leadership expressed in historical examples of ancient leadership.   Although the ancient Near East was historically dominated by despotic and totalitarian rule, the ideal of a leadership model that valued creativity, liberation, and realized potential was certainly present in this ancient text.

Authority

Since the concepts of dominion, subduing, and rule are explicit in the first chapter of Genesis, the preponderance of commentaries includes discussions on the topic of authority. Although these discussions do not generally offer an explicit analysis of the quality of that authority or resulting leadership, some presumptions can be made about how leadership is conceptualized based upon the specific themes presented. In fact, it can be argued through these discussions of authority that biblical scholars have for centuries, perhaps unknowingly, commented on the nature and character of leadership. Is authority something that is articulated for the fundamental purpose of self-fulfillment? Or is it articulated for the protection and care of others and the earth? These questions are often answered through the discussions of the purpose of authority.

This discourse tends to focus on the character and meaning of "subdue the earth" and "rule over all living creatures" (Gen 1:28). As Morris (1976) noted, the Hebrew terms that are often translated as subdue and rule are militaristic terms. Thus, these terms can be associated with violent means and authority established through conquest. This serves to produce an autocratic model of leadership that is at least implied in some commentaries, especially older publications. Calvin (1992), writing in the middle of the 16th century, claimed humanity had been given authority because God, "certainly did not intend that man (sic) should be slenderly and sparingly sustained…He promises a liberal abundance" (100). In other words, Calvin was suggesting that God ordained the leadership position of humanity for the benefit of humanity.

This perspective, however, has come under significant critique in recent decades. Many scholars have sought to frame authority in far less oppressive or self-serving frames. In these approaches, leadership does not view dominion as its end. These frames have initiated a discourse that seeks to articulate a model of leadership that is liberating and potentially redemptive.

This enterprise often begins with an investigation of the nature of this potentially abusive and dictatorial language. Gibson, for example, compared the language used in chapter one and two and finds that the "abrasive tone of chapter 1" (particularly, Gen 1:28) has been replaced with images of "tranquility, trust and harmony" in chapter 2 (Gibson, 1981:117). He concluded that "it is a great pity that in our dealings with fellow creatures we have taken our cue from Gen. 1's harsh verbs far more often than we have modeled ourselves on this gentle scene" (117). Clearly, Gibson was arguing for a leadership model that does not seek dominion or personal advancement. Rather, his ideal leadership model was one that seeks the benefit of all parties involved.

This theme is found in a burgeoning field of literature that identifies the "cultural mandate" not as license for dominion but a call to service. Crouch framed the authority given to humanity as a tool that is to be used to create cultures that express themes of equality and liberation (Crouch, 2008). In doing this, Crouch articulated the intrinsic connection between the biblical notions of authority and creativity: humanity is given authority so that it might create.

Creativity

There is a dearth of biblical scholarship on the construct of creativity. It is presumably assumed that God is *creative* because he creates. What is generally not present is an investigation on how creativity is to be understood or how it operates. In relation to human creativity as expressed in the early chapters of Genesis, the remarks are often limited to procreation. This tends to move the discussion away from the topic of creativity and on to the topic of marriage.

There is, however, some literature that does address the topic explicitly (Crouch). Creativity in this context is a necessary ideal pursuit for humanity. It is a central human characteristic that must be nurtured through cultural expression. Whereas Crouch emphasized the necessity of human expressions of creativity, Kaufman argued for a divine character of creativity (2000). For Kaufman, creativity was more than simply an expression of God. He proposed a vision of God not as "Creator" but as *creativity*. In doing this, he hoped to produce a space that would initiate profound discussions on the character of God and creativity (two topics that are often taken for granted).

Contemporary Insights

The aseity of God (i.e., God's absolute independence and self-existence) makes the act of creation described in the first chapters of Genesis perhaps the greatest act of leadership ever portrayed in the literature. God did not *need* to create — and yet He did. Extending the role of leader to humanity through Adam and Eve not only sets a precedent for human leadership but also suggests that one way that humanity can fulfill the *imago Dei* is by leading well. While this undoubtedly includes other characteristics of God, Genesis 1 and 2 suggest, as shown, that at least two characteristics of proper leadership are authority and creativity. The extent to which these are recognized in contemporary leadership and the manner in which they have been shown to intersect is the next step of this analysis.

Powerful Authority

To a sensitive culture, authority in leadership may sound like authoritarianism. Nothing could be further from the truth. Authority has been defined as the driving force behind either consent or dissent from the expectations of others (Vargish, 2014:2). Thus, in reality, authority touches upon many relationships beyond simply leadership. However, to the extent that one is in a leadership role, authority becomes an integral factor in its effectiveness.

Still, anytime one has influence over the motivations of another, there is rightly a concern about the proper use of that influence. Thus, authority is wedded to the proper use of

power. It is the possible abuse of power by anyone in authority that suggests a dark side to authority that must be examined (Carter, 2009:186). At the same time, authority is a right that is either personally or culturally granted by followers who have submitted themselves to a leader. Therefore, the person in authority can expect that compliance to requests as a component of the leader's authority (Carter:192). Rather than clearing the field, this creates innumerable nuances since power (the ability to influence others) and authority (the right to influence others) create a bevy of different effects upon followers (Carter:188).

This, of course, opens the field to a whole taxonomy of power, including coercive, reward, legitimate, expert, referent, or informational power (Carter, 2009:188). Since leaders and followers are relational, these various uses of power result in a response including resistance, compliance, and commitment (Carter:192). Thus, the outcome of the use of authority and power does not necessarily lead to a dominant, self-aggrandizing manipulator (Ogereau, 2009:223). Rather, authority and power can be used in balance for edification. Of course, crossing the wires of authority and power can lead to the sudden emergence of abusive leadership (Ogereau:211). However, when properly balanced, authority and power can be expressed in a wide array of beneficial leadership roles, including judges, spiritual representatives, community elders, government agents, and courtiers (Saperstein, 2013:50).

Perhaps an illustration of the proper use of power in authority will help. Take an egg. A child, an infant, and even the basest animal lacking perspicacity can break the egg. In its rawest form, this is power. However, leadership would suggest something more than raw power. In actuality, the ability to handle the egg without breaking it might suggest a greater form of power. Coupled with the implied concession that the egg is able to follow the expectation of the one in power — in other words, power coupled with authority — the type of relationship that can effectively relate leaders with followers exists. This is perhaps what the passage from Isaiah 42:3 is suggesting. The Lord's chosen servant clearly has authority that He has been granted by God (Is 42:1) and yet there is a clear mixture of handling the people of God gently with this authority (v. 3). This seems obvious to Christians only because the example of Christ so clearly exhibits this characteristic. The examples from history provide a stark contrast.

If Jesus is to be the model to be followed, the shell of a follower that must be handled with care is the follower's values. A certain degree of leadership authority is perceptual and values-driven (Zhang, 2015:62). Thus, when there is a change in values either for the leader or the follower, it will necessarily alter the nature and practice of authority (Vargish, 2014:2). This gentle authority can be seen in the response of Jesus when His disciples fall short of His expectations (Mt 6:30; 8:26; 16:8; Lk 12:28). While clearly challenging followers from an authoritative position, Jesus does not seek to quash them. When followers perceive that either the leader does not possess the shared values or is not transitioning to a set of new values, leadership loses its authority and the ability to move followers in any given direction (Jn 6:66; Zhang:77). This loss in authority results in a decreasing credibility that allows other voices to take on the role of leadership authority (Einwohner, 2007:1308).

Artist Leaders

If authority emphasizes the power to structure and restrict the activities and expressions of followers, creativity emphasizes freedom. This should not be surprising because the very act of leadership requires creative activity (Stough, 2010:613). However, when one considers the leader, followers, stakeholders, and the context of the situation in which leaders find themselves, one quickly realizes that creativity is not to be relegated to the Trait Leadership theory[1] but is rather an integral part of the whole universe of those who contribute to the outcome (Stough:613). This is to be expected both within and outside the organization as creativity has a habit of blooming in the unlikeliest of places (Hyypiä & Parjanen, 2013:23). Still, this does not mean that leadership cannot influence its cultivation.

One might suggest that creativity is the development of novel, useful, flexible and imaginative ideas to confront problems (Choi, Hanh Tran, & Park, 2015:935-6). Thus, the creativity that is applicable in organizational leadership contexts is pertinent, functional and resolves inconsistencies or hindrances that exist in methods, techniques, or procedures (Zubair & Kamal, 2015:151). All of this indicates that creativity is deeply rooted in not only the person but also the process and outcome (Kandiko, 2012:191). This leads to a definition of a person's creativity as "someone whose thoughts or actions change a domain or establish a new one" (Csikszentmihalyi, 1997:28). Undoubtedly, this creates distinctions between creativity and innovation, novelty, imagination, and genius (Kandiko:192). Additionally, the speed of creativity can be considered on a spectrum of revolutionary to incremental (Kandiko:192). All of this suggests, per Kandiko, that creativity can be considered both 'Creativity' (exceptional innovations) and 'creativity' (incremental innovations). Furthermore, differentiation can be made between leadership of singular creativity, leadership in a creative environment, and leadership that promotes creativity in others (Kandiko:197). Thus, the painter who creates a non-existent landscape in a photorealistic style is creating. The painter who uses a photorealistic style of painting and develops that style into a completely new style is innovating. While the two undoubtedly overlap, the emphasis of this research leans more toward understanding creativity in leadership rather than innovation.

As might be expected, openness to creativity in leadership — either emulated or encouraged — has repercussions in followers. Positive repercussions include inclusiveness, problem solving, expertise, cognitive thinking, anxiety toleration, engagement, enthusiasm, motivation, follower creativity, and work engagement, not to mention leader recognition (Choi, Hanh Tran, & Park, 2015:934-6). This would all suggest that the combination of expertise, the ability to think creatively, and the motivation towards creativity all contribute to a follower's engagement with creative thinking (Hyypiä & Parjanen, 2013:26). However, creativity may be viewed by others as a speculative investment.

> The crowd does not maliciously or willfully reject creative notions. Rather, it does not realize, and often does not want to realize, that the proposed idea represents a valid and advanced way of thinking. Society generally perceives opposition to the

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[1] Trait Leadership Theory seeks to identify specific characteristics that are consistently present across leaders in varying contexts (Northouse, 2013).

status quo as annoying, offensive, and reason enough to ignore innovative ideas. (Sternberg, 2005:228)

A creative idea is similar to a speculative, undervalued stock in which others see no reason to invest (Sternberg:228). However, creative ideas do not sell themselves. For creative ideas to go beyond the abstract, they must be able to be communicated in practical terms, which places value on the idea if it is recognized as such by others (Sternberg:229).

This level of creativity in leaders may be contextually driven. When individuals are able to freely disagree, think differently, or give recommendations that go against the 'way it's always been done' without fear of direct or indirect punishment, then a creative environment can be cultivated (Jung, 2001:186). As might be expected, a context alone is insufficient. Research suggests that a creative environment that encourages the time to increase creative perspectives and the attendant activities accompanying that perspective is needed (Jung:193). Organizations that invest in such an environment will likely increase creative output.

As with most of life, there are ethical elements to creative leadership that must be considered. Creative leaders and followers will necessarily cross boundaries that have already been set: will the organizational environment allow for the risks, conflicts and difficulties that arise (Tu & Lu, 2013:441)? Additionally, leaders ethically impact creativity. Ethical leaders who create an ambiance of safety, engagement, encouragement, and respect naturally motivate creative contexts in their sphere of leadership (Ma, Cheng, Ribbens, & Zhou, 2013:1411).

Lest creativity become just another Great Man Leadership theory driven by one great leader, it is important to understand the communal nature of creativity. Interaction between creative individuals is the spark that sets the greatest innovations on fire. However, these individuals may or may not be in the same organizational team, department, or division — in reality, they may not even be in the same organization or field. "Creativity is often associated with diversity of knowledge, skills, experiences, and perspectives. Collaboration between diverse actors thus triggers creativity" (Hyypiä & Parjanen, 2013:24-5). Those who seem to be outsiders, the least preferred coworkers, or the greatest nuisance may sometimes be the greatest sources of creativity (Hyypiä & Parjanen:36). However, such an environment requires the support of leadership. Access to resources — financial, intellectual, or contextual — is required by leaders (Hyypiä & Parjanen:36). The latter — contextual resources — seems to be especially emphasized in the research. Creativity can overcome financial and intellectual hurdles; however, if the context does not allow for creative thinking, it is unlikely that creative ideas will take root.

The intersection of authority and creativity

A fence may suffice as a proper analogy of where authority and creativity intersect in leadership. When considering play — an important form of creativity — fences are often chosen by children as an attribute that enhances the play (Nasar & Holloman, 2013:1205). One might

think that being fenceless suggests ultimate freedom for creativity. However, the boundless-ness can also lead to a sense of being overwhelmed. Additionally, the lack of a fence means that everything 'out there' has unfettered access. Fences, on the other hand, provide structure and safety. Within the boundaries of the fences, there is freedom to be creative. In many ways, this becomes the point of intersection for authority (fence making) and creativity (free-dom). For organizational leaders, this can be in the form of task structure, organizational climate, and interpersonal norms (Carmeli, Gelbard & Reiter-Palmon, 2013:22).

It is in this intersection that we find that creativity contributes to authority and authority contributes to creativity. For instance, creativity contributes to authority, especially in the context of organizational change. Persuasion, improvisation, considering new leadership models in the midst of growth — all of these contribute to the establishment of new structures that authority necessarily creates to delineate the boundaries of a changing organization (Vargish, 2014:22). Still, authority contributes to creativity. For instance, Zeller provided an example of the creativity used by ultra-Orthodox teenage girls who willingly submit to the traditions of their context, allowing the boundaries of their beliefs to structure their freedom (Taragin-Zeller, 2014:75-96).

It should be clear, however, that such a leadership approach is both dangerous and powerful. The new knowledge and thinking that is a natural outcome of creativity suggests a change for those in power, though not necessarily a shift in authority (Yau Fai Ho & Tin Hung Ho, 2008:68). As power shifts to those with creational leverage, will those in authority allow this power shift, or will it feel as though they are losing their authority? Interestingly, this question of power between creativity and authority leads to potentially opposing responses (Yau Fai Ho & Tin Hung Ho:83). To retain power, those who are creative may advocate for less organizational authority that threatens freedom. Meanwhile, to retain power, those who are in authority may advocate for less organizational creativity to minimize the change that threatens authority. All of this suggests a leadership model that explains the interaction between authority and creativity.
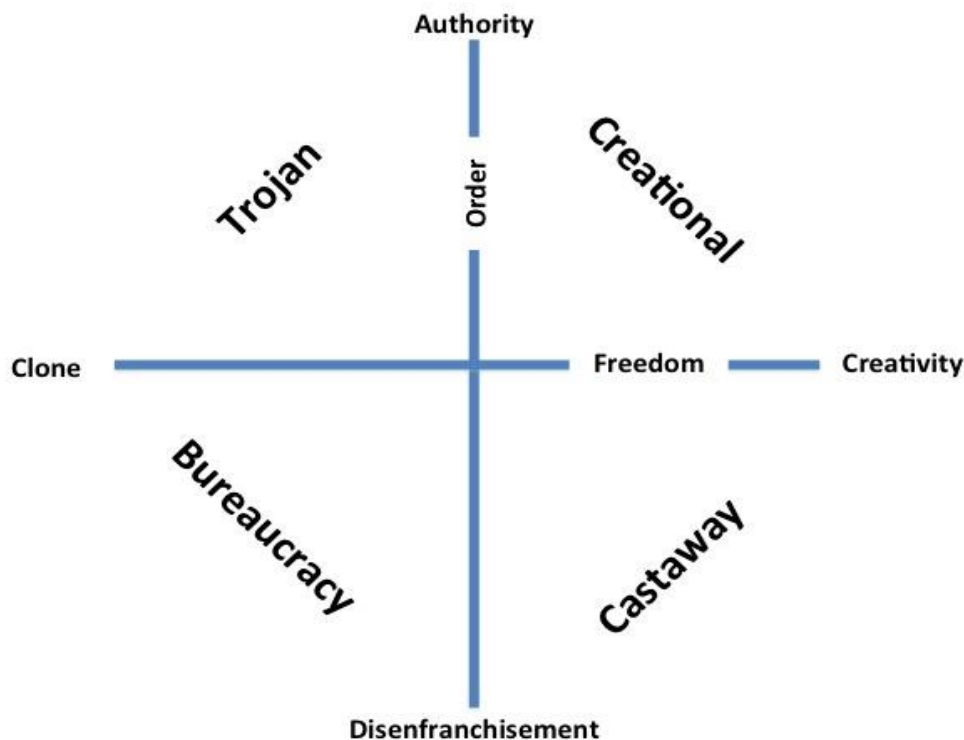
A Creational Leadership Model

Two related dimensions seem to develop out of this sacred text and theoretical review. One dimension is that of Order. This dimension is measured across a spectrum that includes the power and right to influence (Authority). The conjunction is important. Both the power and the right to influence must be present, as indicated in the review. The right to influence is given by followers rather than mandated by the leader (Huebert Hecht, 1999:53). This dimension is not intended to measure abusive authority (power with no rights) nor empty authority (rights with no power). On the opposite side of the spectrum is the lack of influence (disenfranchisement). This end of the spectrum indicates those who have neither power nor the right (given by others) to influence. The degree to which Order can be established in ways that lead to Creativity is directly impacted by either end of this dimension: Authority allows the leader to establish appropriate Order; Disenfranchisement results in a lack of ability to establish appropriate Order. This lack of Order establishment that Disenfranchisement causes is not to suggest that Disenfranchisement necessarily leads to chaos. In fact, in Disenfranchisement

contexts, there can be a very high rigidity of order, albeit, by its very nature, inappropriate order (order that imposes control rather than allowing freedom). Rather, the lack of Order establishment suggests that those who are disenfranchised are unable to set Order for themselves or the context around them due to a lack of Authority that has been extended to them.

The second dimension that seems to develop from the review is that of Freedom. This spectrum moves from Creativity to Clone. Creativity can be defined as the changing or developing of something into a new expression (Harding, 2010:51). As Harding indicated, this requires both thinking and acting creatively. Cloning, on the other hand, would be defined as replicating what exists. As with Order, both ends of the spectrum would have a direct impact on Freedom with creativity increasing the expression of freedom and cloning decreasing the expression of freedom.

Order without Freedom leads to obsolescence. The world is a changing world, and whatever Order is developed today will need to be adjusted by tomorrow, or, to follow our earlier metaphor, what will occur when the pressures of change push against the shell of the egg. Such scenarios require Freedom to protect the egg. However, Freedom without Order leads to uncertainty and insecurity, much like a playground without fences. Freedom requires the shape that Order gives it. Thus, the two dimensions intersect, creating the model and typologies indicated in Figure 1.

Figure 1: Creational Leadership Model

Order/Freedom Typologies

The typologies in Figure 1 have a tension of trust. Since Authority requires the trust of its followers to properly set boundaries, and since followers require the trust of their leaders to properly express Creativity, the two dimensions are intrinsically connected (Heifetz, 2016). To the extent that Order distrusts Freedom, it leads to Disenfranchisement since Order seeks to limit the establishment of Order by others. To the extent that Freedom distrusts Order, it leads to Cloning since the lack of parameters leads to a lack of Creativity (Nasar & Holloman, 2013:1205). When Order and Freedom trust each other, it leads to Creational Leadership. Of course, since both Order and Freedom are on continuums, each quadrant is not monolithic. Rather, each leader and organization will have a unique placement in each quadrant based on their results on each continuum. These differences are dependent on, among other characteristics, contextual, historical, cultural, (both organizational and societal), and external factors. Given these foundations, four typologies emerge.

Authority/Clone – Trojan Context
The Trojan Context exists when the establishment of Order is high, but the expression of Freedom is low. An example of this in academic research is Helmstadter (2008:4-13). This research focused on the authority of 19th century nurses and their lack of access to resources to perform their duties. While nurses in this context held an established authority in the medical field, their ability to draw upon unique resources to meet the demands of their field was limited. These limitations included the complexity of class, gender, and private and public spheres (Helmstadter:11). It was only with the disguised effort of their medical authority that they were able to introduce creative solutions (Helmstadter:5-11).

In the Trojan context, Order is high, but Freedom is low. To introduce creative ideas, leaders and followers mask themselves within culturally authoritative 'horses' only to later introduce a different set of values and intentions. When the leadership environment is a Trojan context, the manner in which the Order/Freedom spectrums are ultimately shifted to a Creational context requires authorities to recognize the need for Freedom to develop and empower its expression. Alternatively, this quadrant can move towards a Creational context when followers 'sneak' expressions of Freedom in through acceptable Order structures in a way that ultimately leads to a balance in Order and Freedom (Helmstadter, 2008:12).

Disenfranchisement/Clone – Bureaucracy Context
The Bureaucracy context exists when Order and Freedom are both low. A culturally relevant example of one trying to fight this context is given in the *Incredibles* movie (Walker, 2004). There is a point in the movie where Mr. Incredible is trying to fight the bureaucracy of the insurance industry. An old woman requires an obvious resolution that the bureaucracy will not allow. Mr. Incredible walks her through the loopholes of the insurance policies so that she might receive her proper due.

While the example itself represents a break from the Bureaucracy context and a move towards the Creational context, it also provides a picture of Bureaucracy. In this context, organizational members are focused on following, without any creativity, the authority that has

been passed along to them by the established powers. Thus, the Bureaucracy follower has neither the ability within their role to establish authority or express creativity. To move towards a Creational context, the leadership needs to trust the extension of authority and creativity to its followers so they can take the appropriate action. Otherwise, followers such as Mr. Incredible need to express creativity that set and extend new parameters of authority.

Disenfranchisement/Creativity – Castaway Context
This context recognizes a high degree of creativity while fighting an authority that mitigates creativity. Thus, this context is similar to a castaway in the currents of the ocean. While the castaway is able to creatively develop methods of survival, ultimate survival is dependent on the flow/authority of the tides, which are outside the control of the individual.

An example of this type of context is provided by D'Orsie (2004:32-5). This research analyzed an industry leader who was able to creatively implement change without authority. This change was primarily through competence, expressing a vision of what could be, aligning herself with those who could initiate change, and motivating people to change (D'Orsie:33-35). Each of these elements, of course, is specifically addressed against Order elements. When leadership roles can express trust where Freedom elements have greater competence, a more intriguing vision, greater alignment with those who usher in necessary change, or the ability to motivate the community to change, then the Castaway context can be discarded and the Creational context adopted. On the other hand, when followers are able to use their creativity to establish new Authority (for instance, the castaway who uses Creativity to develop a rudder or motor that offsets the Authority of the tide), then the Creational context can become a reality.

Creativity/Authority – Creational Context
This context properly balances both Authority and Creativity. An example of this in the research literature is Huebert Hecht (1999:52-74). While respect for the established authority of the church was recognized, the radical reformation rejected the traditional hierarchy and instead sought the gifting of God upon individuals (Huebert Hecht:67). This resulted in women having an opportunity to share authority with men in the church in a way that had not been possible earlier (Huebert Hecht:66). This model then provides creative freedom in the way in which authority was understood while still recognizing the need for an authoritative structure that placed limits on creativity.

Ultimately, then, this is the typology that ought to be sought based on the Genesis text and the contemporary research. The intersection of Creativity and Authority properly aligns with the creativity and authority that are introduced in Genesis 1-3. This typology also properly balances both the Authority of leadership and the Creativity of followership, as indicated in the analysis of leadership. Both seem to suggest that organizational effectiveness cannot be attained without one or the other.

Conclusion

Perhaps one final metaphor is appropriate – that of the symphony conductor (Nitsun, 2009:326). On the one hand, the conductor sets the boundaries of safety and integrity for all the individual contributions in the parts for the symphony. On the other hand, the beauty of the symphony is deeply dependent on the contribution of the individuals. This, according to Creational Leadership, mirrors what occurs in many leadership scenarios. This perspective requires leaders to recognize their role in the development of authority — but authority that is used to establish a freedom for creativity. Followers also understand their need to respect the boundaries of authority, which allow for a boundless freedom within its borders. For an organization, perhaps no better metaphor exists…the leader directs followers to the mutual development of Order and Creativity, recognizing that an emphasis on either will ultimately limit its effectiveness.

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