_Frédéric Dufays_
_University of Liege – HEC Management School – Centre for Social Economy_

Our contemporary society is in need of creativity and entrepreneurship for producing economic as well as social value. Observing that bridging arts and sciences both within the academy and with external partners is among the best ways to foster creativity and entrepreneurship, Lynn Book and David Phillips compile a series contributions that analyse, share experiences, model such (cross-sector) partnerships. Indeed, two conferences organised by Book concluded on the necessity to reframe creativity as inherently interdisciplinary and to consciously address this gap both in theory and practice. With this book, the editors want to contribute filling this gap in triggering transdisciplinary efforts to teach creativity. All in all, Book and Phillips' aims are to provide resources for and stimulate discussion about creativity, innovation and social entrepreneurship development.

The book is structured in three parts, each of which deals with a particular theme of creativity development. The first part explores how creativity and entrepreneurship can be integrated into higher education curricula. It focuses on the role of the academic world in shaping new collaborations and fostering action for the common good. The second part deals with the development of creativity and innovation in contexts outside higher education. Finally, the third part examines the institutional structures in which creativity and social entrepreneurship is favoured or hindered.

In Chapter 1, Lynn Book discusses how creativity, paired with entrepreneurship, can be taught in higher education to lead to transformative practices – i.e. social entrepreneurship. She introduces the concepts of critical creativity and creative engagement to account for the complexity of the creative behaviour. Following a critical analysis of her own teaching practices in liberal arts, she calls for multimodal, transdisciplinary and multicultural platforms. These should allow critical examination of the socio-cultural context as well as develop entrepreneurial innovation, which would ultimately foster critical creativity.

Liora Bresler describes Academic Intellectual Entrepreneurs (AIEs) in chapter 2. According to her, AIEs are "creative university faculty who cross intellectual and often organizational boundaries to create a product broadly conceived: high-impact research, teaching and service" (p. 18). She identifies several characteristics of these AIEs: they are passion-driven, learn experientially, generally collaborate, and have often developed innovative interdisciplinary programmes, courses, or textbooks.

Chapter 3, by Heidi LaMoreaux, provides an example of combining ideas from different disciplines to achieve something new. Indeed, she applies a model coming from natural sciences for identifying soil-forming factors to the analysis of personal history. She believes that such a scientific way of viewing the world may stimulate personal expression, help to objectivise one's beliefs and to understand identity formation.

In chapter 4, David P. Phillips calls for interdisciplinarity and describes ways to approach it to foster social entrepreneurship. He stresses the need to interact between different academic communities

for creativity as well as the need of public engagement for academic results to benefit the whole society.

The second part of the book, devoted to 'disciplinary immigrants', begins with chapter 5 by Michele Root-Bernstein, who introduces worldplay as a teaching method that stimulates creative practice. Indeed, imaginary worlds have been shown to play an important role in developing new knowledge in humanities, social sciences and natural sciences. Through examples, she shows that bringing worldplay into the classroom can strengthen creative skills.

Next, Glenna Blatson, Professor of Physical therapy, puts forward in chapter 6 the role of the mirror neuron system in creativity and explains the embodiment process using the example of dance. According to the results of her experiments, dance through group movement leads to a sense of accomplishment, identity and readiness for change. These are good conditions for neurorehabilitation, but also for creative behaviour.

In chapter 7, Carolyn D. Roark, Kevin Daum and Mary Abrahams share suggestions on how to teach the creative process and to develop an entrepreneur using insights from creative cognition research. They stress the importance of collective dynamics, deadlines, good information, openness to new ideas, articulation and connection of individual perspectives, and practice flexibility in the development of entrepreneurial and creative skills.

Beth Altringer offers in chapter 8 a typology of teams and their likely success if the team is engaged in innovative projects. She distinguishes four types along two axes, i.e. engagement and anxiety. She identifies high level of trust and cooperation (or high engagement) and open and constructive communication among team members (or low anxiety) as critical factors of success. As a fifth type, teams involved in empathizing dynamics are said to be successful. Indeed, they may turn the unsuccessful types of teams' more productive and their outcomes more acceptable.

Chapter 9 by Andrew S. Yang describes how art can contribute to natural sciences. In that context, he pleads for transdisciplinarity as a source of creativity because it allows to go beyond the borders of disciplinary identity and paradigms. With help of case studies, he shows how arts may contribute to what science studies and how, among others by facilitating cooperation and public diffusion.

To start the third and last part of the book that deals with public engagement and long-term collaborations, Marylin S. Sarow and Bonnye E. Stuart reflexively analyse in chapter 10 the process they have gone through in developing a textbook with a global mindset. They focus on the collaborative process that has lead them to a cognitive shift, both at the personal and the collective levels, which ultimately leads to innovative outcomes through creativity.

In chapter 11, Dwayne W. Goodwin and his colleagues use the small-world concept from social network analysis to identify creativity and innovation emerging from intersections of disciplines and connections between academic clusters. They conclude that fostering innovation requires collaborative behaviour beyond the administrative organization, and strong links between isolated entities when they are spread geographically.

Chapter 12, by Musetta Durkee, describes the use of ICT to foster creative citizenry. Collective engagement, participatory problem-solving and decision-making, information sharing, interactive

creation, and bottom-up collaborations characterize this citizens' use of ICTs for democracy and community building.

Resonating Altringer's conclusions, Lyndon Rego and Philipp Essl call for empathy development in chapter 13. According to them, empathy encourages mutual connection and positive emotion, enhances collective work, and supports commitment to social change. They develop a model for increasing empathic behaviour, which comprises actions at the individual, group and system levels.

Finally, in chapter 14, Scott Sherman offers an example of social entrepreneurship course aiming at developing creative behaviour by students. He discusses the concept of transformative action how he puts it in practice in teaching.

Overall, this book gives welcome refreshing perspectives and both theoretical and practical suggestions for teaching creativity. Because of the much diversified contributions, transitions between chapters and/or between parts could have eased the reader to grasp the overarching consistency of the book. This lack of fluency is unfortunately likely to push the reader to select only those chapters with a title close to his or her own interests, although he or she would probably find even more interesting insights triggering his or her own creativity in the other chapters. Another suggestion to make the argument of creativity for (social) entrepreneurship even more convincing – as the title suggests – would have been to add a chapter broadly reviewing the literature on the topic[1]. This would have usefully complemented the path-breaking chapters of this book by contextualising the debate.

Lynn Book and David Phillips meet their objective of challenging our traditional ways of teaching, not only creativity and entrepreneurship topics. Their book also triggers us to be more attentive to what happens in other disciplines. In that sense, some contributors come as pioneers who share their experience or case studies. This may set the ground for an education that would be better aligned with society's needs of creativity and stimulate students to embrace social entrepreneurship careers to make of our world a better place to live in.

---

[1] Even though one may already find some in the literature, for example: Fillis, I. & Rentschler, R. (2010), "The role of creativity in entrepreneurship", *Journal of Enterprising Culture*, Vol. 18 No. 1, pp. 49-81.