

Changing Other People's Mind: Creative Entrepreneurs

Abstract

Creative entrepreneurs, the business executives who operate in the creative industries sector of economy, possess distinctive characteristics that influence people around them due to the nature of creative industries, their position in the society and their relations with people within their business operation. While there is a large amount of research focusing on industry development; the research on creative entrepreneurs as a group is much less, let alone their influence on people associated with them. Through exploring literatures on entrepreneurship in creative industries, leadership with particular focus on charismatic and shared leadership, cognitive psychology and the psychology of entrepreneurship, this study integrates seemingly remote notions from different disciplines and concludes that creative entrepreneurs as a special group of entrepreneurs influence other people in their operational settings. These settings are culturally stimulating and provocative. Creative entrepreneurs change people's way of thinking through their intrinsic attributes and nature of the creative industries.

Linda Watterson

Faculty of Creative Industries
Queensland University of Technology

Introduction

Creative industries, also sometimes referred to broadly as the creative economy, have been the focus of research by an increasing number of academics, industry experts and policy-makers (including all levels of government) for over a decade, with significance to the local, regional and global economy (Howkins 2001, p122; Henry 2007; Hartley 2005). Entrepreneurs, as one physical human factor, also a form of critical labour force in the economy, have been the centre of attention for the study of entrepreneurship dated as far back as mid eighteenth century by Cantillon (Murphy, Liao and Welsch 2006), an Irish banker working in France. Defined simply by combining the two concepts of creative industries and entrepreneurs, creative entrepreneurs, for the purpose of this paper, are the business owners/executives who operate their ventures/companies in the creative industries. They have been setting-up, surviving and managing their business ventures, just as any other entrepreneurs, for a long time without being initially categorized as one subjective group. Some of the creative entrepreneurs themselves would not be even aware that they belong to this distinctive group of people who are worth a lot more attention than already applied to, from which the scarcity of the research on creative entrepreneurs is evident.

Although the research on entrepreneurship is claimed by some academics as fragmented, diverse and contradicting (Murphy et al. 2006), even to some extent, miscategorised (Vecchio 2003) due to its unpredicted turns and dramatic outpacing of the growth of other related domains, the importance of entrepreneurship has been discussed and endorsed by many academics and practitioners (Aldrich 2001; Audretsch 2002; Leadbeater and Oakley 2001; Praag and Versloot 2007). Entrepreneurship creates employment opportunities, market innovation, social and economical well-being, and much more. It is particularly true in the modern economy when technology and all forms of knowledge become the essence of most types of enterprising.

In the field of psychology, even though entrepreneurship has been examined and analysed abundantly by being placed in such domains as finance, institutions, organization, operation, and even culture, the literature on the subject of interaction between entrepreneurs and the people around them on the even ground are profoundly inadequate. Even within the limited amount of research, such as research on the effect of entrepreneurial behaviours on subordinates, the conclusion is limited in scope to the concept that entrepreneurial behaviours will have a positive impact on subordinates' satisfaction level (Pearce, Kramer and Robbins 1997). As far as whether this

type of behaviour actually changes people's way of thinking, judging, behaving is concerned, there is nearly no sign. This issue is at the core of the question this paper will attempt to answer.

This paper attempts to make inferences as to whether creative entrepreneurs, as a uniquely defined group of entrepreneurs, change other people's mind, especially at the time when creative industries is considered the most hopeful sector of new century. This will be achieved by drawing theories from different disciplines. With these in mind, the current paper will be organized in the following pattern: firstly, it discusses the characteristics of creative entrepreneurs, particularly involving the interaction between the creative entrepreneurs and people around them, with notions that 1) creative industries involve the process of cultural diffusion (Rae 2007; 2005), and 2) the entrepreneurship is also leadership. There will be discussion about the asymmetry of leaders and followers in the business setup; secondly, there will be an outline of the cognitive psychological approach on human intelligence and the forms of mind changing; last and most importantly, the above schemes are to be integrated in a logical fashion to reach a conclusion on creative entrepreneurs' influence on people around them in mind-changing aspects.

Creative Entrepreneurs

Risk in Creative Industries

The nature of entrepreneurship is a very colourful and dynamic tapestry. According to Allen Scott (1999), entrepreneurs in general are individuals who are willing to take risks, possess animal spirit, with an urge for quest of self-realization, independence and prosperity. They show "remarkable skills and cognitive capacity" (p4) and hold great strength to handle the pressure. For an ordinary individual, to possess even a single one of these characteristics could be measured as critical personal strength in career or professional success. To be a successful entrepreneur, one has to hold multiple traits, as above, in the more-often-than-not cruel commercial world of the current global economic situation.

Risk-taking, among many other things, is the most talked-about character of entrepreneurship. It is distinctive because risk is the most common connection with failures; it is destructive if not dealt with properly, and fatal in many cases. Even though it is widely regarded that there is greater chance to fail at the start-up of a business (Casson 2003), the scale of risk associated with the operation exists throughout every stage of business progress. In

creative industries, the acceptance of the production is closely related to the "taste" of the customers (Scott 2008; Caves 2000), which is the most irrational factor in the array of customer behaviours. Therefore, the risk in operating the business as a creative venture to maintain a sustainable operation by obtaining the recognition of the market, in addition to all the other risks associated with enterprising in general industry, is even higher.

Characteristics of creative entrepreneurs

In discussion about managing creativity, Howkins outlines five distinctive characteristics of creative entrepreneurs: vision, focus, financial acumen, pride and urgency (Howkins 2001). Creative entrepreneurs are resolute in their "single-minded" ideas that cannot be wiped out of their mind until they make it reality or accept it is impossible on the way to reach the goal (probably with more than one attempt). Their financial acumen is manifested in the realization in their mind that only the financial numbers speak well for them, and they don't easily give up on the idea they are so proud of. Most importantly, the fixation of their "single-mindedness" facilitates their urgency because they "cannot be bothered to think of anything else (p131). According to Howkins, "the instinct and freedom to respond rapidly to new ideas and changes in the market" is the reason why most creative entrepreneurs "work on their own or in small groups" (p131).

Behind and in accordance with all these attributes and strengths, there are three main aspects of drivers (Nijkamp 2003) that push an entrepreneurial spirit out of an ordinary person:

- *Personal motivation* which includes the need for achievement, locus of control and risk taking;
- *Social environment* including displacement of employment, disposition to act (desire for independence), credibility and availability of resources such as tax exemptions;
- *External business culture* including level of recognition of entrepreneurship in the society, technical change, structural changes in industrial composition and organization, shifts in the labour market, changes in institutional and governmental structures or socio-demographic changes

Some of the factors are encouragement for the entrepreneurship that give entrepreneurs the object to pursue, while some of the factors are negative forces that place the person in adversity, causing them to fight for better status in a passive way.

Four ingredients of cultural/creative entrepreneurs

Like entrepreneurs in general, creative/cultural entrepreneurs favour independence so that they could fully utilize their capacity whether it is commercial or creative, without the restrictions normally natural to larger organizations (Leadbeater and Oakley 1999). Apart from possessing general characteristics of entrepreneurs as highly motivated, long-term committed, with firm sense of purpose, and capable of focus on specific goals; cultural entrepreneurs have this distinctive attribute of being highly competitive with their peers because in this particularly section of the economy, "fashion and technologies can change very rapidly" (p24). According to Leadbeater and Oakley, cultural entrepreneurs' approach to work is based on the following four ingredients:

- 1) There is no clear division between consumption and production: creativity is a non-stop and ever increasing process; to be an active consumer will provide valuable feedback for one's own work
- 2) There is no clear cut between work and non-work: downtime- leisure, relaxation and entertainment, for a cultural entrepreneur will be as important as work time, because the best ideas that many cultural entrepreneurs have, often emerge when they are not working.
- 3) They integrate individuality with collaboration: cultural entrepreneurs recognize the importance of individuality as well as collaboration; due to the nature of most of their work, "they collaborate to compete" (p25)
- 4) They are part of a broader creative community: Being part of a creative community which is normally situated in cities around such hubs as education institutions, art centers or a media centre, give cultural entrepreneurs access to creative ideas, contacts, and knowledge and skills as well as induced rivalry and collaboration.

There is an important notion inferred from these factors that creative entrepreneurs' operational settings extend to other sessions of their life rather than just in "office hours" as in general industries. In this sense, almost every hour of their waking times or every setting they have built up is for a business or operational purpose. Therefore all aspects of creative entrepreneurs, not only commercial, organizational, but social and personal should be taken account of, in any study of creative entrepreneurship.

Cultural Diffusion and Leadership

In studying creative entrepreneurs, entrepreneurship, and enterprise, two aspects are strongly related to the interaction between creative entrepreneurs, as people motivating, influential, or inspirational, and those around them. They are:

Cultural Diffusion as process

In mainstream general industries, only the enterprising process itself, in most of cases, is about ideas, such as how to develop and market a certain product based on the product characteristics, targeted customers 'taste' and aptitudes, seasonal or temporal requirements. In the creative industries, it is quite a different scene.

According to the United Kingdom definition of creative industries compiled in the Creative Industries Mapping Document in 2001, creative industries are creativity oriented, knowledge intensified, and intellect/talent harnessed (DCMS 2001). This paramount attribute underpins the nature of production of creative industries as primarily non-utilitarian (Aggestam 2007). Also, there are interactions and liveliness on the emotional side of the workforce shared through the making of the output in the creative business (Rae 2007), which is distinctive to creative industries as well as beyond rationality.

This shared mentality "is produced in the language, practices and repertoire of creative enterprises, as people express their identities, channelling their emotional energy and their creative abilities through their work." (p68). From this notion, it is easily concluded that unlike the general industries, not only the business adventure process is about the idea, the products of most of creative industries are ideas, experiences, culture or combinations of any of these. Therefore, through utilizing creative workers' own creative capacity, or experiencing emotional engagement through a production process, the outcome of this process, the creative product, offers a certain social model, cultural measure and meaning which influence the lives of customers (Rae 2007; Aggestam 2007).

This type of interaction is part of the process termed by Rae as Cultural Diffusion (Rae 2007; 2005), which coincides with the notion of creative workers' four ingredients argued by Leadbeater and Oak as above. Cultural Diffusion is developed from "the static and limited notions of 'cultural production and consumption' by exploring the social and creative processes through which symbolic and commercial value is created through interaction between the audience and the creative enterprise." (p63). It even evolves to the process that, thanks to the new technology and new concept, the used-to-

be passive audiences, through the involvement in the cultural and symbolic discourse, are expected to “shape the story” (p64). This reflexivity of cultural diffusion is essential in the operation of some creative business. This distinctive characteristic of creative business in the interaction between the creative entrepreneurs and their clients/audiences/customers through the consumption of their product offers a sound and direct pathway to the notion that the creative entrepreneurs, who manage this creative process, have significant influence on customers as a group.

Entrepreneurship as Leadership

As discussed before, entrepreneurship has been examined historically on the individual dimension. While individual entrepreneurs' behaviour and their psychological being are significant and vital to the survival and sustainability of a venture, as Antonakis and Autio point out, to convince others not only themselves is equally fundamental, if not more when, for example, they set up a new business (2006):

“Perhaps even more importantly, they need to convince their customers, external resource holders, and their employees of the viability, worthiness, and value of their vision. Entrepreneurs need to paint a vision that is uplifting, convincing, and resonates with the desires of those who need to comply with their vision. Entrepreneurs need to use this vision to inspire internal and external followers. Entrepreneurs need to project and inspire confidence that the vision is achievable. Finally, entrepreneurs need to manage the process of organizational emergence in such way as to achieve the transfer from a vision to an ongoing, institutionalized mode of transacting within a given social and economic context.” (p189)

Therefore to achieve all these goals, entrepreneurs have to possess the quality of leadership that is manifested through everyday dealing with people around them. The leadership perspective adds a new dimension to entrepreneurship by (1) providing more matured concepts, theories and models in leadership to the study of entrepreneurship; (2) expanding the objects of research from a single-player domain to multi-player.

Leaders and followers are two ends of the leadership study, and in the context of this paper, it is vital to look at the two ends of the leadership concept instead of only the leader. There are various systems in a leadership study when focusing on leaders, but for the purpose of this paper the point of applying leadership theories in the creative industries, the “charismatic leadership” and “shared leadership” are regarded as more relevant than others.

Charismatic leadership

Charismatic leadership is originally related to religious figures, and it was developed into a more conceptualized framework to organizations by such renowned researchers as Weber and House (Murphy and Ensher 2008). In modelling the study of the behaviour of charismatic leaders, Conger and Kanungo (1994) concentrate on six behavioural factors by charismatic leaders with all the attributes examined for measurement. The list of behaviour factors and their respective behaviour are as follows:

- Inspirational vision and communication: motivating, inspiring, exciting speaking, vision providing, new ideas generating for the future of the organization
- Sensitive to environment: readily recognizing the constraints in social, cultural and physical environment of the organization, obstacles within the organization, and the abilities, skills or the limits of the members. Also recognizing the opportunity to achieve organizational or personal objectives;
- Unconventional behaviours: unconventional or unique ways or means to achieve organizational goals;
- Personal risk: activities involving personal risk and personal sacrifice, or incurring high personal cost to achieve organizational goals;
- Sensitive to members' needs: showing sensitivity or personal concern to members' needs or feelings;
- Optimize the *Status Quo*: maintaining Status Quo or following non-risky, well-established courses of action to achieve an organizational goal.

From the discussion of the characteristics of creative entrepreneurs, these attributes fit the characteristic of entrepreneurship in the creative industries and enable success with survival, maintenance and expansion of the business under the distinctive environment of creative economy.

Regarding the influence or impact of the leaders in leadership domain, the more relevance of the charismatic leadership could be revealed by focusing on the behaviour or state of mind of the followers. By utilizing the psychoanalytic approach from the followers' perspective, who are at the receiving end of the influence or impact of these charismatic leader's personal traits or behaviour, Gabriel (1997) draws attention to two important processes in followers' psychological state of mind when encountering the leaders: idealization and identification.

Idealization occurs when the follower encounters the leader in a physical pattern, such as a long-awaited meeting. Without sometimes even realizing it themselves, the followers idealize the leader by considering that “banalities can sound extraordinary and clichés can appear like wisdom” (p321). This state of mind provides a psychological mechanism for the mind-changing process.

Identification also occurs when the follower has personal contact with a leader who shows his/her interest and personal concern toward followers' emotion, concerns, worries or ideas. Followers identify the leader as a role model, someone he/she would emulate, to one day become a person like the leader and, as the identification serves as a promise, ultimately as also a leader. Again, this state of mind provides psychological conditions to change the mind of the followers.

Shared Leadership

Shared leadership is a reasonably new concept derived from the notion that it is possible that even followers can lead themselves in a team environment through peer-to-peer influence (Cox, Pearce and Sims 2003). “Shared leadership involves mutual influence processes between members of teams where the agent and target of influence changes depending on the nature of the specific task of the teams, and the knowledge, skills and ability of the teams' members” (p171). Shared leadership is not the replacement of the traditional vertical leadership; it is a supplement of the vertical leadership. It is particularly relevant in the discussion of leadership for creative teams where most members of the team have a particular field of expertise due to the nature of creative works (Murphy and Ensher 2008). Shared capacity leadership is important in modern organizational teams because it facilitates a more satisfied state of mind for the subordinates by their being given a sense of ownership through taking a leading role in the project involved. This state of mind makes mind-changing possible or more accessible.

It is worth noting that there is fundamental asymmetry in most leader-follower relationships (Gabriel 1997). In the domain of charismatic leadership, the impact or influence almost one-directional, from leader to follower; while in the domain of shared leadership, the impact or influence of the leader, through leadership in the daily operations, is still domineering. Vertical leadership is the main theme between these overlapping integrated leaderships due to the principal function of the vertical leadership, while the peer-based shared relationship is still underpinned by the vision of the top leader of the whole team. This notion grants a foundation for mind-changing empowerment on the part of the leadership.

Human intelligence and forms of mind-changing

Mind is what a person thinks or feels; it is the way of thinking, feeling and even wishing; it is conscious thoughts, opinion, intention, and purpose; it is mental ability, intellect (Hornby 1993). In another word, mind is a person's consciousness based on intellect, no matter how little, like those of new-born infants, or how complex it is within one person as an adult. In order to find out how mind could be changed, it is crucial to understand what intelligences we, as equal human being, possess, and the forms of mind activities regardless of roles in an organization, whether it is as an employer or an employee, whether it is as a leader or a follower.

Eight and half intelligences and the relevance to entrepreneurship

According to MacArthur Prize winner professor Howard Gardner, who developed Multiple Intelligences Theory in his best-known publication, *Frame of Mind* in 1983, there are eight and half forms of intelligence categorized in four groups (Gardner 2004).

The first group is the Intelligences of Symbol Analyst, which includes linguistic intelligence and logical-mathematical intelligence. These are the basic intelligences that facilitate a person's ability in languages and, as the name suggests, in logical and mathematical representation, which are fundamental for anyone to live and survive, let alone be entrepreneurs.

The second group of intelligences is claimed by Gardner as "Non-canonical" Intelligences which comprise four types of intelligence: musical intelligence, spatial intelligence, bodily-kinaesthetic intelligence and naturalist intelligence.

Naturalist intelligence, while the other three explain themselves by names, refers to the ability to “make consequential discriminations in the natural world” (p36), to differentiate one item, such as a tree, poultry, rock or machine from others. It is worth noting that the naturalist intelligence, according to Gardner, is heavily involved in the whole world of tangible products, whether it is about which raw material to buy, or how to assemble components or in which way to consume the products. In Gardner's point of view, the relevance of these intelligences in the business world differs. In other words, in some businesses, one doesn't have to be non-canonically intelligent to lead a venture. But the inference from creative industries literature shows otherwise. To be musically, spatially intelligent, and to have a good sense of bodily kinaesthesia and naturalism are fundamental for operating a creative business. As an owner of a creative business, even if one doesn't particularly possess strength of any of this type of intelligence; at

least, to be able to understand, to identify, to approach, to maintain, to utilize, to integrate and to nurture these intelligences is essential.

More relevant to the business domain is the third group of intelligences named Personal Intelligences which consist of two kinds - interpersonal intelligence and intrapersonal intelligence. While the interpersonal intelligence sounds more critical than the intrapersonal because it deals with discrimination among persons, the intrapersonal intelligence weighs more with the consideration that "those with keen understanding of their strengths and needs are in much better position than those with limited or faulty self-knowledge" (p40). In the business sense, especially when it is the discourse about entrepreneurs, these two types of intelligences are quintessential for successful enterprising, which is also the basis of the mechanism for the current paper's agenda – changing other people's mind.

Considering entrepreneurship from leadership's point of view (Pearce et al. 1997; Vecchio 2003; Gabriel 1997; Murphy and Ensher 2008; Antonakis and Autio 2006), the fourth group of intelligence that Gardner labelled as Existential Intelligence imposes substantial relevance to mind-changing. Although only claimed as half-intelligence by its creator due to the lack of physical evidence in neurology, existential intelligence necessitates the human aptitude to consider and contemplate the biggest questions of life, such as: "Who are we? Why are we here? What is going to happen to us? Why do we die? What is it all about, in the end?" Even though operating a business as an entrepreneur do doesn't trigger the notion of pondering such spiritual or religious enquiries in every ordinary moments of a business life, the meaningful and fulfilled work lives of both employers and employees as human beings are crucial in the business environment, in regards to their performance and satisfaction in their positions.

Levers of mind changing

Mind is all sorts of mental representation formed upon the outcomes of one or a few forms of the application of intelligence. Mind changing is manifested by the representation shift through different forms of process (Gardner 2004). Gardner proposed seven forms of mind changing before moving on to analysing the changes of mind in six different realms, ranging from as board as a nation to as "micro" as one's own mind.

1. Reason: this process involves recognizing and assessing the features, and making an overall judgement by applying logic, analogies and taxonomies;

2. Research: this process entails the different ways of collection of relevant data and the judgements generated from the data collected which affirm the change of mind;
3. Resonance: resonance indicates the sentimental side of mind. "A view, idea, or perspective resonates to the extent that it feels right to an individual, seems to fit the current situation, and convinces the person that further considerations are superfluous" (p15)
4. Redescription: redescription is the process that mind changing represented in various different forms which strengthen each other.
5. Resource and rewards: in psychological perspectives, resource or rewards make the mind-changing more likely for they facilitate the "positive reinforcement" (p16)
6. Real World Events: this refers to the events that bring significant change to the people in the broader society including persons who are pondering a mind change, such as natural disaster, war, terrorist attack or economic depression, or some not-so-negative ones such as eras of peace and prosperity, invention of life-lengthening medicine, or dramatic change of a national leadership or political party;
7. Resistances: this is a non-facilitating lever in the process of mind changing. The paradox of mind-changing as a natural phenomenon make it a reality that mind-changing doesn't just happen as anyone would wish, "any effort to understand the changing of minds must take into account the power of various resistances" (p18)

By analysing the mind-changing processes in different settings from large scale change involving the heterogeneous population such as a nation, to small-scale forms of changes involving two people or within a family, to the changes within one's own mind, Gardner points out that most of the time, apart from when minds seem to change on their own when we are young, the mind-changing is the result of effort of change agents or institutions -- and there are similarities and differences among the factors that facilitate the mind-changing process.

In cases at national and corporation level, leaders are the "most recognized agents" (p63); some political leaders' force of change is so powerful that they have even changed the process of human history, whether it is for a just or an evil cause. Related to the purpose of this paper, the leaders of an organization are the change agents for the mind-changing process within a business. Even though it seems easy for the leader of a business to change people's mind, the challenges exist when "members of the group have

developed ideas that differ significantly from those of the designated leaders” (p64).

It should be pointed out that it is well proved that late or young adolescents are particularly in possession of this irrational connection to leader figure and easier to be influenced by them as well (Gardner 2004; Gabriel 1997) which provides another useful dimension of our study in the domain of creative industries due to the fact that the age range in creative workforce is younger than general industries (Leadbeater and Oakley 1999).

Mind-changing process by creative entrepreneurs

Notions behind the mind-changing process

Based on the discussions above, there are three key notions that assist in threading the mind-changing process in our research:

1) As a vital human force in creative industries, which are closely related to cultural and spiritual facets of consumers by their nature, creative entrepreneurs possess within themselves or have the ability to manage human intelligences as resources that can be utilized in the business operation, whether it is internal among their employees, or external among business partners, or even customers. This is the basis for the whole mind-changing process to become reality.

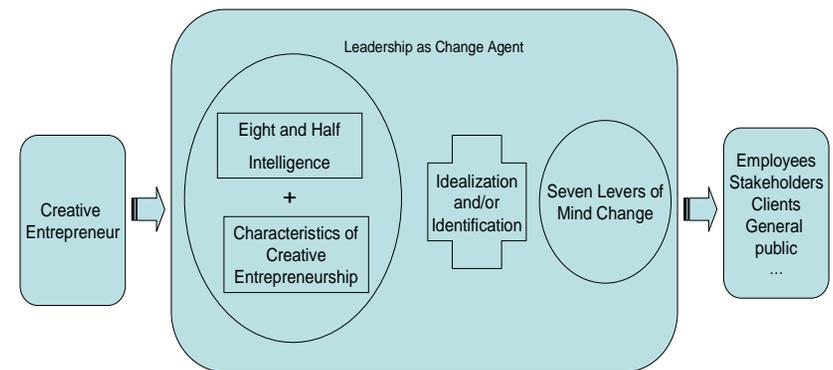
2) Entrepreneurs act as the leaders of venturing entities they set up or operate (Antonakis and Autio 2006; Gabriel 1997; Gardner 2004; Murphy and Ensher 2008; Vecchio 2003); this notion extends entrepreneurship to facilitate the angle of research on interaction between two parties, entrepreneurs and the people around them as leaders and followers; rather than just examining actions of entrepreneurs alone -- as most entrepreneurship research will do.

3) The leader is the change agent in the process of the mind-changing in the arena of a corporation (Gardner 2004). This notion bridges the field of cognitive psychology and leadership, enabling a cross-disciplinary approach to the process of mind-changing by creative entrepreneurs.

The mind-changing process

The mind-changing process in this study is a multi-factor, multi-facet working process. Although the possibility of the combination of different factors, levers, and characteristics of creative entrepreneurs is enormous, the

principal perception in this diagram is that: creative entrepreneurs, operating in the cultural diffused commercial environment, employ their leadership quality, utilize their intrinsic intelligences, trigger the idealization or identification of the followers (employees, stakeholders who have the same vision as the leaders), through one or a few of the seven levers of mind-changing. They change the mind of followers as shown in the following diagram.



Creative Entrepreneurs' Mind Changing Mechanism

The usefulness of this diagram lies in the collective effect of the creative entrepreneurs as a group in the community. Every single creative business owner possesses at least a few distinctive characteristics of the creative entrepreneur, and is cumulatively strong on, at least, a number of aspects of human intelligence or the ability of dealing with these intelligence. They set up their businesses in aspects of entrepreneurship with key elements such as corporate culture, or operational vision which are socially, politically appropriate and inspirational, technologically-oriented and economically sound. With leadership quality and effect, creative entrepreneurship engenders either idealization, identification or both among followers, such as

employees or business partners of the entrepreneurs. Through one or a few of the seven levers, the affected employees or the business partners, or anyone within the operational settings, will change their mind on certain aspects such as being more open-minded towards new concepts, or more customer-oriented in daily duty. The collectivity of these individual impacts forms the overall effect of creative entrepreneurs as a group in the community who are changing minds.

It should be emphasized that the nature of creative enterprise as a process of, for example, cultural diffusion, facilitates personal expression and realization through creative working progress -- based on the notion that creative workers care about their product (Caves 2000). From a sociological point of view, creative enterprise, cultural diffusion, personal feelings, clients' consumption and other aspects in this mind-changing process are all cognitively or psychologically related, whether it is close or remote, whether it is direct or indirect.

Conclusion

The research on creative industries, as newly focused territory, has limited findings on micro level of domains. Creative entrepreneurs as a group hasn't drawn enough attention in academic circles even though there are distinctive characteristics either in the creative entrepreneurs themselves or creative entrepreneurship. This paper attempts to integrate seemingly remote disciplinary approaches to draw a conclusion that creative entrepreneurs do have the mechanisms to facilitate a mind-changing process among the people around them. The position of creative entrepreneurs in this research is merely sociological. It doesn't involve any approach from an organizational, institutional or economic domain of entrepreneurship. In another word, in creative industries, as an industry is purely a background setting, only the distinguishable sociological characters are involved in discussion.

This paper compiles the characteristics of creative entrepreneurship and creative entrepreneurs, utilizes mutual findings in leadership studies, particularly the charismatic and shared leadership in followers' points of view, outlines the human intelligences and the levers of human mind-changing, and formulates the process of mind-changing in a creative business setting, by integrating these concepts and findings together. It comes to the conclusion that, in the culturally strong environments of creative industries, entrepreneurs impact people on their mind, purposely, sometimes, unintentionally at other times, in the business settings that they provide.

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Linda Watterson studies the creative entrepreneurs in Chaoyang District in Beijing, in regard to the creativity of the community and creative entrepreneurs' social, political and cultural habitats. Linda Watterson has obtained a wide range of experiences through employment in different roles in a range of industries from entertainment, consulting, engineering and IT, after graduating from Northern Jiaotong University in Beijing with a Bachelor of Engineering. She heads an engineering consultancy and commenced her PhD studies in July 2006.