

Creative Marketing

An Extended Metaphor for
Marketing in a New Age

Ian Fillis and Ruth Rentschler



Creative Marketing

Authored Research Monograph

Rentschler R. (2002). *The Entrepreneurial Arts Reader*, Brisbane: University of Queensland Press.

Edited Books

Rentschler R. (1999). *Innovative Arts Marketing*, Sydney: Allen & Unwin.

Rentschler R. (1998). *Shaping Culture*, Geelong: Deakin University Press.

Rentschler R. (1997). *Cultural and Entertainment Industries Handbook*, Centre for Professional Development, Melbourne, October.

Foreign Language Editions

Rentschler R. (2003). *Shaping Culture*, Chinese edition (Taiwan: Five Senses Arts Management).

Other Edited Works

Rentschler R. (1996) (with Katsonis, M.). *Leadership Challenges for the Cultural Industries*, AIAM: Melbourne.

Creative Marketing

**An Extended Metaphor for Marketing
in a New Age**

By Ian Fillis and Ruth Rentschler

palgrave
macmillan



© Ian Fillis and Ruth Rentschler 2006

Softcover reprint of the hardcover 1st edition 2006 978-1-4039-4190-9

All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.

No paragraph of this publication may be reproduced, copied or transmitted save with written permission or in accordance with the provisions of the Copyright, Designs and Patents Act 1988, or under the terms of any licence permitting limited copying issued by the Copyright Licensing Agency, 90 Tottenham Court Road, London W1T 4LP.

Any person who does any unauthorized act in relation to this publication may be liable to criminal prosecution and civil claims for damages.

The authors have asserted their rights to be identified as the authors of this work in accordance with the Copyright, Designs and Patents Act 1988.

First published 2006 by
PALGRAVE MACMILLAN

Houndmills, Basingstoke, Hampshire RG21 6XS and
175 Fifth Avenue, New York, N.Y. 10010

Companies and representatives throughout the world

PALGRAVE MACMILLAN is the global academic imprint of the Palgrave Macmillan division of St. Martin's Press, LLC and of Palgrave Macmillan Ltd. Macmillan® is a registered trademark in the United States, United Kingdom and other countries. Palgrave is a registered trademark in the European Union and other countries.

ISBN 978-1-349-52108-1 ISBN 978-0-230-50233-8 (eBook)

DOI 10.1057/9780230502338

This book is printed on paper suitable for recycling and made from fully managed and sustained forest sources.

A catalogue record for this book is available from the British Library.

Library of Congress Cataloging-in-Publication Data

Fillis, Ian.

Creative marketing : an extended metaphor for marketing in a new age / by Ian Fillis and Ruth Rentschler.

p. cm.

Includes bibliographical references and index.

ISBN 978-1-4039-4190-9

1. Marketing. 2. Creative ability in business. 3. Creative thinking.
4. Originality. 5. Entrepreneurship. I. Rentschler, Ruth, 1953– II. Title.

HF5415.123.F56 2005

658.8–dc22

2005049931

10 9 8 7 6 5 4 3 2 1
15 14 13 12 11 10 09 08 07 06

Transferred to digital printing in 2006

Contents

<i>List of Tables</i>	vii
<i>List of Figures</i>	viii
<i>The Authors</i>	ix
<i>Preface</i>	x
<i>Acknowledgements</i>	xi
Chapter 1 An Introduction to Creative Marketing	1
The study	5
Book outline	5
Chapter 2 The Emergence of Creative Marketing	7
Development of marketing theory and practice	8
Creative marketing	13
The creative industries and the value of creative knowledge	14
Elements of creative marketing	16
Six perspectives on creative marketing	17
The need for a shift in marketing thinking	23
Conclusions	23
Chapter 3 Eureka! Creativity Research Then and Now	26
Introduction	26
What is creativity?	26
How is creativity defined?	28
The six Ps of creativity	29
Creativity and business planning	44
Conclusions	46
Chapter 4 Artistic Biography as Insight into Creative Marketing	49
Development of the art metaphor	49
Researching art and creativity	54
The contribution of semiotics to understanding marketing in art	56
The artistic biography as insight into creative marketing	59
Biography one: Salvador Dali	60
Biography two: Vincent Van Gogh	61
Biography three: Andy Warhol	64

Biography four: Pablo Picasso	67
Conclusions	71
Chapter 5 Creativity, Measurement and Myth	72
The schools of marketing research	72
Complexity of measuring the intangible	79
Measuring and testing creativity	80
Why is creativity of interest to marketing management?	83
Truth is a number	84
Approaches to measuring and testing creativity	84
Conclusions	87
Chapter 6 Entrepreneurship and the Creation of New Marketing Metaphors	89
Historical roots of creativity in marketing	90
Marketing as passion	92
Marketing as jazz improvisation	94
Marketing as ideopolis	94
Advertising creativity	95
Creativity and product development	98
Creating an entrepreneurial future in marketing	103
Creativity, intuition and marketing segmentation	106
Creativity training and testing in marketing	107
Creativity and competitive advantage	108
Creative business: leadership and competencies	109
Creativity and intuition in business	110
Conclusions	111
Chapter 7 A Plea for the Diaghilev Principle in Marketing	112
The Diaghilev principle	112
The emergence of the creative marketing paradigm	113
Conceptualising the creative marketing paradigm	117
The ‘Kantian turn’	119
Re-modelling creativity	121
Beyond the 6Ps definitions of creativity: creativity as conceptual space	122
Creativity and the manifesto	124
The Creative Marketing Manifesto	127
Implementation of creative marketing	128
Concluding thoughts	129
<i>Notes</i>	132
<i>References</i>	141
<i>Index</i>	158

List of Tables

2.1	Emergence of creative marketing	16
2.2	Characteristics of academy marketing and creative marketing	22
2.3	Academy marketing focus versus creative marketing focus	24
3.1	Six definitions of creativity research	28
3.2	Comparison of two process theories of creativity	38
3.3	The process approach to creativity	39
3.4	Creative characteristics and competencies	47
4.1	Dimensions of metaphoric transfer	52
5.1	Characteristics of the main schools of marketing research	73
5.2	Comparative marketing approaches to research	75
5.3	Measurements of creativity	86
6.1	Contributing components of creative advertising	98
6.2	Two product development models	102

List of Figures

1.1	The nature of creative marketing	2
1.2	Comparison of three different potential product/market approaches	3
2.1	Development of marketing theory and practice	8
2.2	The variable nature of creativity	12
2.3	Dimensions of creative marketing	13
2.4	Six metaphors of creative marketing	17
2.5	Anatomy of the crafts cluster in England	21
3.1	The SCAMPER acronym	36
5.1	The diffusion of avant garde ideas into the mainstream	78
6.1	Factors affecting marketing programme creativity	99
7.1	Wallis' model of the creative process	122
7.2	Closed and open curves as conceptual spaces	123
7.3	Conceptual spaces of the marketing academy and the creative, entrepreneurial marketer	123
7.4	The creative marketing space	125
7.5	Conceptualisation of the Creative Marketing Paradigm	129

The Authors

Dr. Ian Fillis is Senior Lecturer in Marketing in the Department of Marketing at the University of Stirling, Scotland. He holds a BSc in Civil Engineering from the University of Glasgow, an MA in Marketing from the University of Ulster and a PhD on the internationalisation process of the smaller firm from the University of Stirling. His main research interests focus on the relationship between marketing, art and creativity, small business marketing, alternative research methodologies such as metaphor and biography, international and export marketing, e-business and supplier development. He has published widely in European, American and Asian journals and has contributed to a number of edited volumes including *Arts Marketing* by Finola Kerrigan, Peter Fraser, and Mustafa Ozbilgin and *Imagining Marketing* by Stephen Brown and Anthony Patterson. He is Chair of the Academy of Marketing Special Interest Group in Entrepreneurial and Small Business Marketing, member of the Academy of Marketing Special Interest Group in Arts and Heritage Marketing and a senior editor of the *Journal of Research in Marketing and Entrepreneurship*. He has given invited lectures and seminars at the University of Lund, Stockholm School of Business and Deakin University. Although he views art as an important contributor to marketing knowledge, he also enjoys visiting galleries to unwind from the pressures of academic life.

Associate Professor Ruth Rentschler (BA Hons Art History and Germanic Studies Melbourne; PhD, Monash) is the executive director of the Centre for Leisure Management Research at Deakin University. She is editor of a number of books and author of articles in the cultural field, including *Cultural and Entertainment Industries Handbook*, *Shaping Culture*, *Innovative Arts Marketing* and *The Entrepreneurial Arts Leader*. In 2000 she received the Best Paper Award for her paper entitled 'Entrepreneurship: From Denial to Discovery in Nonprofit Art Museums' delivered at the UIC/AMA Research Symposium in Newcastle, Australia. She coordinated the research symposium on entrepreneurship and the arts at Melbourne Museum on 5–6 April 2002. The outcome of the research symposium is a special issue of the *Journal of Arts Management, Law and Society* on 'Culture and Entrepreneurship', which she guest edited. She is on the editorial board of the *Australasian Journal of Arts and Culture* and the *International Journal of Nonprofit and Voluntary Sector Marketing*.

Preface

As marketing academics, the authors have been struggling for some time to come to terms with the worrying anomaly that, despite the often creative efforts of marketing practice, creativity in marketing theory is largely absent. There is a reasonably long history of pleas for new marketing, re-imagining marketing and other paradigm-like calls but, save for some creative efforts in consumption studies, very little has been written in marketing management about creativity. We live in a world where globalisation and technology effects make it more important than ever before to be able to think creatively in order to create competitive advantage. This book appeals to those of us who are prepared to think unconventionally, at least occasionally, so that our ideas are not merely repetitions and reworkings of pre-existing concepts.

The paucity of material on creative marketing and the highlighting of the need for creativity in marketing from the earliest academics revealed the need for a book such as this one. Creativity is needed not just in marketing practice but also within the academic community. Intelligence is undoubtedly an important characteristic, but this does not necessarily equate with creative thinking. To be truly creative in a marketing sense may mean actually listening to what practitioners have to say about marketing theory and to subsequently facilitate, if not derive, a form of marketing which can be used by both practitioner and academic alike.

With this in mind, the authors discussed their ideas with colleagues in the field and read widely in related and seemingly non-related fields. Marketing is ultimately socially, artistically, and scientifically influenced and therefore a disparate literature base was consulted in order to construct the arguments presented in the book. The authors are both experts in their fields, with a keen understanding of marketing and creativity, and write in a non-technical manner in order to make their contributions accessible to the widest possible audience. Our book places on record the importance of creativity to the marketing discipline and positions creative marketing at the forefront of discussion, in order to emphasise its global importance to economic and social debate. The book is the product of a creative partnership between Ian Fillis in Scotland and Ruth Rentschler in Australia: evidence in itself of the global, networked, information-based society in which we live making possible new connections and creative outcomes not imagined even a few decades ago.

Acknowledgements

We would like to thank Pia Smith for her sub-editing of the book and for constructive comments on an earlier draft of the book. We would also like to thank Michael Morris, Gus Geursen, Peter Fraser, Finola Kerrigan, Bill Forrest and Daragh O'Reilly for collaborations on other projects and for ideas that have stimulated some of the content of this book. We owe our gratitude to our editor, Jacky Kippenberger, of Palgrave Macmillan, for her intelligent advice, incisive comments and professional approach to editing the final manuscript. We must also thank the support of our universities, the University of Stirling, Scotland and Deakin University, Australia and especially Deakin University's Bowater Trust which provided financial support towards our truly international collaboration. Our greatest debt is to our colleagues in the marketing entrepreneurship interface whose openness to new ideas enabled us to be brought together, from other sides of the world, at a conference at which we could exchange ideas which eventually resulted in this book.

Finally, we would like to thank our families and partners who have had to put up with our creative outbursts. This book is dedicated to you, Adelina, and to Lewis, Anna and James.

1

An Introduction to Creative Marketing

Ah, but a man's reach should exceed his grasp, or what's a heaven for?

Robert Browning, *Andrea del Sarto*, called 'The Faultless Painter'

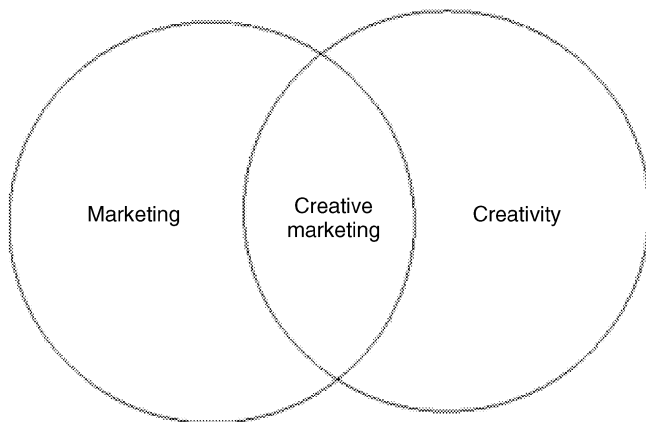
What is creative marketing? What are the links between the existing marketing literature and creativity? How can creative marketing help practitioners and enrich theory? These are the questions we set out to answer in *Creative Marketing*. We explore marketing from a creative standpoint. In order to do that, we take the simple premise that all theories of marketing are based on metaphor. Use of metaphor is a way of seeing and understanding in a distinctive way. Metaphor creates powerful insights as it gives a way of reconceptualising marketing on the understanding that no single theory will give us a perfect view of marketing. For these reasons, it seems a useful starting point as the term 'creative marketing' is a metaphorical extension of the notion of commodities between buyer and seller.

We recognise that the challenge to find fresh ways of seeing and understanding marketing will help us deliver better customer value. As Morgan found, some metaphors tap familiar ways of thinking; others develop new insights.¹ Collectively, metaphors generate a range of complementary and competing insights that build on the strengths of the different points of view. The feature of the metaphor is that it creates 'evocative images' that would not otherwise be apparent. Figure 1.1 illustrates the overlap between marketing and creativity as evoked by visual metaphor.

There are implicit and explicit indicators of creative marketing as metaphor. Implicit indicators are seen in changes to market, strategy, structure and needs. For example, Howkins states that copyright

2 Creative Marketing

Figure 1.1 The nature of creative marketing

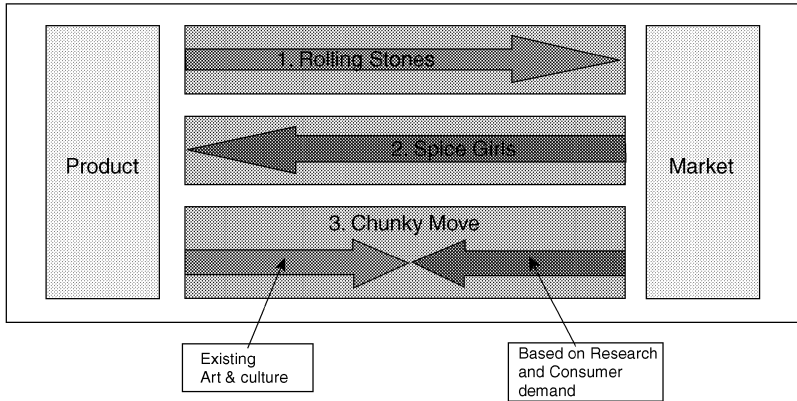


became the leading export in the United States in 1997, producing over \$414 billion worth of books, films, music, television programmes and other similar products.² Flew observes that it was in 1997 that the Spice Girls became Britain's leading export, through sales of their music, film attendances at *Spice World* and ancillary merchandising.³

In the same year, the Rolling Stones earned \$200 million from CD sales, merchandising and concerts. The Rolling Stones have perfected a business model that any executive would admire, the most successful and enduring brand in the music business. Four decades into the business and with the key singers into their seventh decade, the Rolling Stones have exploited globalisation and brand power. Using the Boston Consulting Group matrix, the Stones are a 'cash cow' business in a mature phase, no longer developing new product or investing in new businesses. However, they just as consistently bring in the money.⁴ The group's success is still due to a product that pulled them out of a crowded market. They have sustained the fundamental intellectual capital: the songs. Each unit of intellectual effort is sustained by recording, licensing, touring, royalties and merchandising. While the 'don't care, anti-establishment rock'n'roll' model sustains the brand, it does not sustain the business, which is built on a sound model of interlocking companies.

Explicit indicators are evident in comparisons of three different product/market approaches to launching the creative products of the Rolling Stones, Spice Girls and Australian contemporary dance com-

Figure 1.2 Comparison of three different potential product/market approaches



Source: Modified from Coulson 2003 unpublished paper

pany Chunky Move (Figure 1.2). Creativity as product, such as the development of the Rolling Stones songs in the 1960s, suggests implicit metaphors are evident in the way in which marketers think and conceive their ideas, such as how they develop and launch products into the marketplace. The way the Spice Girls were brought to market contrasts with the way the Rolling Stones product was brought to market. By combining product and market focus, extraordinary value and economic and social impacts are created. This is seen in the third way of marketing such as for Chunky Move.

These three different ways of thinking demonstrate complementary and competing insights which build on the strengths of different points of view. Creative marketing can mobilise the power of metaphor in a growth industry – music. Metaphor is relevant to digitisation, convergence, micro-enterprise start-ups and small to medium enterprises, especially those in the area of intellectual property, where it is seen that no single theory will give us an overall view of marketing. Different metaphors have far-reaching consequences for different areas of the music industry. Creative marketing allows us to recognise those differences and use formative experience to apply the appropriate metaphor to the business model at hand.

While analysed in this way, creative marketing is seen to be a part of organisational life, and yet the relationship between creativity and marketing remains almost invisible in the marketing textbooks. Here we attempt to loosen the strictures of organisational conformity that

have bound marketing thought for decades by using metaphor to link concepts to real world changes.

For the purposes of this book, creativity is defined as a way of achieving a balance between creating new ways of doing things and building on established tradition and generating new ideas and approaches to the reworking of existing ideas and concepts. Creativity has been researched in many disciplines, including psychology, psychotherapy, science, management, education and the arts, to name a few. Creativity is also fundamental to marketing. However, it has not been researched much at all in the marketing discipline.

Marketing is defined as a social and managerial process of interpersonal influence by individuals and groups to ensure that they obtain what they want by creating, offering and exchanging products of value with others. Writing in the first quarter of the twentieth century, the leading economist Schumpeter called attention to the great strength of entrepreneurs to revolutionise patterns of production and use creativity to overcome the stultifying effects of large organisations on creativity.⁵ Conversely, as discussed in this book, corporate entrepreneurship suggests that there is some sort of creativity evident in large organisations.

Marketing is in the middle, between the creativity that occurs in the field and the academic discipline that spawned it. Marketers are like midwives bringing ideas to birth. They are not only involved in the innovation, production and distribution of new product but also in creating a new kind of content and new kinds of customers. It is in this sense that marketing can benefit from creativity. Developing new product, content and customers requires people to use their imagination to exploit the economic and social impact of these things on society – this takes creativity.

This book is about more than creativity and economics. Both creativity and marketing are attempting to visualise and represent the needs and wants of people to create a new reality. They need to use the same thinking and creating processes. This has not been evident in the way marketing is presented to the world in books and articles. In summary, creativity can benefit from marketing and marketing from creativity. We examine the interface between creativity and marketing, so that each can benefit the other and the emerging discipline of marketing can be enriched by a widened application of thinking. The discussion in this book draws liberally on the authors' keen interest in the creative industries and the arts for examples and paradigms of use to marketers in the new economy. The creative industries are part of a new type of

small or micro-enterprise that is growing alongside larger firms. These firms have their own characteristics peculiar to them and in need of analysis.

We agree with Howkins⁶ that science, the arts, technology and intellectual property comprise the creative industries. We further agree that the arts have no monopoly on creativity. Creativity occurs across all industry sectors. It is not solely the preserve of the creative industries. However, successful creative marketing practice is identified within these 'creative' organisations. Some of these organisations suffer from severe resource constraints. Nevertheless, they have been able to grow successfully through entrepreneurial exploitation of their creative marketing competencies. The rationale for examining practice in the creative industries is that resource constraints are creatively overcome, despite the fact that these constraints are often greater than in other sectors. This being the case, firms in other sectors are viewed as equally capable of developing similar creative behavioural paths.

The study

We have used various methods of collecting data, including longitudinal, historical and contemporary methods, as well as the use of metaphor as the linking concept between all methods. While annual reports, biographies, interviews and case studies gave us rich and complex data on creativity in organisations, surveys and published statistics gave us cross-sectional information at particular points in time. For over ten years, we have studied a wide range of organisations and individuals in the for-profit and non-profit arts, and the high-technology industries in the United Kingdom, Republic of Ireland, Australia, New Zealand, United States and various regions in Asia. The results of these individual and joint projects are included in our discussion. In each research initiative, our intention has been to study which marketing practices have been linked to creativity and which have not. Textbook marketing has tended to focus on creativity in advertising, sales management and new product development. Marketing practice involves a much wider range of creative approaches, from short-term tactics to long-term marketing planning and strategy.

Book outline

Three things differentiate this book from similar titles. First, it is based on sound and extensive research into marketing and creativity over a

number of years. The wide range of research is cited at the end of the book. Second, it provides a more balanced approach to marketing than has previously been the case. Most publications on marketing focus on large firm needs, although this is beginning to change with the rise of small firm and entrepreneurship literature. Third, it differentiates the term by the use of 'creative marketing'. Marketing and creative marketing are not the same concept. In fact, by delineating the term as 'creative marketing' we seek to carve out a niche that defines what 'creativity' refers to and how it can be measured and used by marketers. While numerous commentators have picked on aspects of the themes in this book, there is still no adequate conceptual framework or working model of creative marketing. In this book, we offer such a framework.

Creative Marketing stands as a treatise to creative marketing as metaphor. The metaphors are selected to illustrate a broad range of ideas and perspectives. They are by no means meant to be all-inclusive, but rather to open debate in a field that has long been prescriptive in its approach. In this way, *Creative Marketing* is different from most marketing books. It has a clear point of view: that metaphor is central to the way we read marketing, but that no one perspective should dominate marketing. It offers a way of looking at marketing that is intended to be provocative while aiding understanding of marketing in a changing world. The marketing of an organisation's product is too important to its image and reputation to be left without analysis of what best meets its needs. Creativity is not a new concept; neither is marketing. What *is* new is the nature and extent of the evocative images suggested by the relationships between them. These relationships are explored in the book.

2

The Emergence of Creative Marketing

Erect no monument. But let the roses
Blossom every year for his memory's sake.
For it is Orpheus. His metamorphosis
Into this one and that.

R.M. Rilke (translation by C. F. MacIntyre) *Sonnets to Orpheus I, 5*

The purpose of this book is to examine the concept of creative marketing metaphorically and how it can enable the marketer to establish and maintain competitive advantage in the marketplace. Creative marketing is used as an umbrella term to capture concepts from marketing and creativity. Creative marketing is found in innovative, risk-taking and proactive small firms and micro-enterprises, but is also practised in larger organisations that embrace forward-thinking strategies rather than using formulaic past practices.

In this chapter, we identify and examine the six core dimensions of creative marketing. We also explain the advantages of creative marketing. This chapter synthesises insights from the literature on sociology, art, marketing, creativity, entrepreneurship, and leadership and change management. Linkages are established between creative marketing and these other literatures. We present a model that includes key factors in the concept of creative marketing.

Marketing has been called a number of things by various recent authors, including troubled, irrelevant, out of step with practice, over-reliant on rules and formula-based thinking, over-reliant on the whims of customers, imitative and focused on selling products rather than creating markets.⁷ To understand creative marketing, we first need to understand the meaning of the terms marketing, creativity and finally 'creative marketing'.

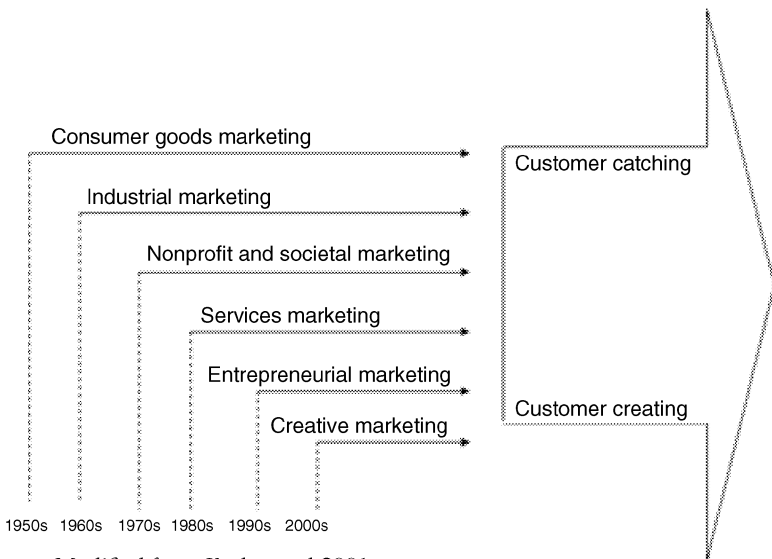
Development of marketing theory and practice

Marketing

Marketing is generally held to be a profitable exchange process that satisfies both individual and organisational needs and achieves value in a market setting. Marketing is a customer-oriented philosophy that guides all related activities from conception, pricing and promotion to distribution of ideas, goods and services. Due to increasing globalisation and technology that create turbulent, chaotic business environments, marketing needs to be reconceptualised in line with the realities of contemporary commercial practice. In order to do this, we turn to the background of the marketing concept by giving an overview of the development of marketing theory and practice (Figure 2.1). The authors' reservations about traditional marketing theory are mainly due to its stepwise, inflexible application of out-of-date principles. There is no doubt that marketing concepts have developed since the years of its inception in the 1950s. Figure 2.1 shows the developments in marketing since then.

When most people hear the word 'marketing' they still hear 'business structure'. Marketing developed from a *consumer goods* focus in the 1950s. Many of its principles today are embedded in those developed

Figure 2.1 Development of marketing theory and practice



Source: Modified from Kotler et al 2001

for consumer goods more than fifty years ago. It is no wonder, then, that some of the principles do not fit the small, service-oriented organisation that typifies business in the twenty-first century. Marketing can be defined as a social and managerial process by which individuals and groups obtain what they need and want through creating and exchanging products and value with others.⁸ This definition has certainly developed from the 1950s and 1960s where marketing was considered to be the process in society which determines the demand structure for economic goods and services through anticipation and enlargement and satisfaction through the conception, promotion, exchange and physical distribution of those goods and services.⁹

The *industrial marketing* model is grounded in language and metaphor suited to formal decision-making within a tightly structured hierarchy. This model is questionable today, as much creative activity takes place in small or micro-enterprises, with independent entrepreneurs or in cross-disciplinary teams pulled together for the explicit purpose of achieving a particular vision. An important theoretical development posed in this book is that creative spillovers may occur in a variety of units of observation – individuals, small or micro-enterprises and other areas of society – rather than only in large organisations.

Our definition of marketing relates to, yet differs from, the definition offered by Lovelock et al, for example, whose view of marketing as a service, especially for non-profit and societal marketing in the 1970s, led to the focus on *services marketing* in the 1980s.¹⁰ This focus provides an experience or a performance for the customer. A theatrical metaphor for service delivery could be the staging of a play, with service personnel as actors and customers as the audience. This definition is moving closer to the authors' thinking on marketing.

Marketing did not emerge in its present form until after the Second World War, so it too is a creature of the era of transformation. It was initially conceptualised as belonging to the needs of large business organisations. But it was soon realised by early adopters like Philip Kotler that marketing also applied to non-business organisations, through consideration of the broadening of the marketing concept. The business environment has changed, with factors such as globalisation and the increasing impact of technology resulting in a marketplace characterised by fragmentation, mass customisation, chaos and non-linear behaviour. However, these early realisations were put aside due to the dominant needs of the large-scale business organisation.

We now know that marketing can be applied to all sorts of organisations, from large-scale business to non-profit and government organisations to small-scale and micro-enterprises. However, what we do not

know is the form that marketing should take. Is marketing knowledge a generic function of all organisations, independent of size and type? Or does it need modification in the new world of transformation in which we live? There is evidence from marketing writers that there is also a transformation occurring in our understanding of the needs of marketing knowledge for the new organisation in the creative economy. The task of marketing now could be accurately defined as being responsible for the application and performance of new knowledge.

Key reasons for this belief can be gleaned from the experience of *entrepreneurial marketing* in small to medium enterprises in the knowledge economy of the 1990s. Entrepreneurship is a process that occurs in all types and sizes of organisations, from micro-enterprise to global firm. We define entrepreneurship as the process of creating value for the community by bringing together unique combinations of public and private resources to exploit economic, social or cultural opportunities in an environment of change.¹¹ Entrepreneurship has three underlying dimensions, noted by many contemporary authors on the topic: innovation, risk-taking and pro-activeness. Innovation is the manner in which the entrepreneur searches for new opportunities, or the way they bring ideas to fruition. The test of innovation lies in its success in the marketplace of ideas, rather than in its novelty alone. Risk-taking refers to the manner of carrying innovation to the (new) institution, society or community. It refers to the willingness of people to commit significant resources to opportunities that are calculated to succeed. Pro-activeness is concerned with making things happen by perseverance, adaptability and by breaking with the established ways of doing things. We have extended the definition of entrepreneurship from a for-profit focus to include Schumpeter's "creative-destructive" process of capitalism'.¹² The economists Jean-Baptiste Say and Joseph Schumpeter produced an interpretation of the term that identifies entrepreneurs as 'the catalysts and innovators', more appropriately describing their contemporary role.¹³ Relating entrepreneurial marketing to *creative marketing* is not altogether straightforward: while researchers in entrepreneurship make some mention of innovation, they do not usually mention creativity.

Creativity

Creativity is not a new term. There is no universally accepted definition of creativity. Dictionaries define creativity as showing imagination as well as skill. Creative activity is a balance between innovation – creating new forms – and adaptation – building on established ways of doing things. Creativity is an attribute of a process, product, place or

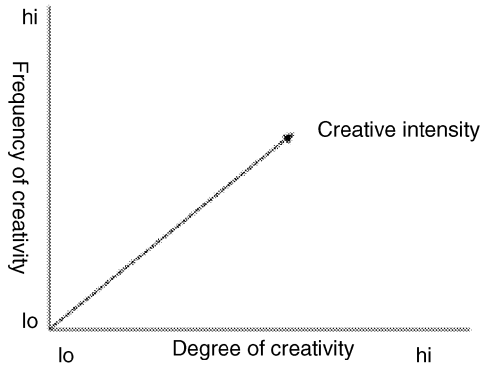
person. It needs to be understood as something *intrinsic*, not *opposed*, to the productive capacities of contemporary global, mediated, technology-driven economies.¹⁴ As a discipline, creativity provides the background to the marketing knowledge base that is critical to successful innovation. It is a source of insight into the consequences of moving to a knowledge-based economy. Creativity has become a contributor to a vast range of undertakings including marketing.

This book sources numerous creativity dimensions evident in the cross-disciplinary literature. For example, the early twentieth-century schools of psychology such as structuralism, functionalism and behaviourism ignored creativity, while popular creativity 'experts' promoted creative thinking without substantiation. However, there are now journals devoted to creativity research such as the *Journal of Creative Behaviour* and the *Creativity Research Journal*, as well as innovation-related publications such as the *International Journal of Innovation Management* and *Creativity and Innovation Management*. There is a lack of agreement regarding the location of creativity (in an individual, as a product or as a process) but there is acknowledgement that it occurs on different levels such as the personal (P-Creativity), the historical/ societal (H-Creativity), the organisational (O-Creativity) and even animal creativity (A-Creativity). Contemporary creativity research is found in fields not automatically considered to be creative, such as engineering and computer programming, where a number of tangible and intangible skills are required, such as synthesis of ideas, decision making in the face of a variety of factors and the application of scientific principles.¹⁵

In this book, creativity is defined as doing imaginative and non-routine things and also building on tradition to achieve profitable outcomes. In marketing, there seems to be an inevitable and continuing tension between the establishment and maintenance of tradition, and the interruption of achieved equilibrium in the interests of new possibilities of experience. The creative role in marketing most often applies to the owner/manager of the small or micro-enterprise (though it could also apply to the larger organisation via corporate entrepreneurship) and is a perceptual response to the environment, which may induce a high or low frequency or degree of creativity. Creativity is not an all or nothing concept. The variable nature of creativity is illustrated in Figure 2.2.

Following Morris, the term 'creative intensity' is used to illustrate the combined effects of the degree and frequency of creative behaviour at the individual, organisational or societal levels.¹⁶ In this sense, creativity is seen in two ways in relation to the marketing and entrepreneurship

Figure 2.2 The variable nature of creativity



Source: Modified from Morris et al 2003

interface. First, it is seen as part of marketing. Here the interface is concerned with the application of tools, concepts and theory in supporting innovation in the small to medium enterprise. Marketing management has been notorious in its resistance to change, even in the light of theory being increasingly out of step with practice. Second, marketing is seen as part of creativity and entrepreneurship. This dimension represents ways in which new attitudes and behaviours can be applied to the development of marketing programmes. There has been recent empirical work in this area linking marketing, entrepreneurship and creativity.¹⁷ It is possible that creativity, entrepreneurship and marketing are part of the same philosophy, integrating innovation, market leadership and new ways of thinking and acting.

Evidence of creativity is identified over millennia. Creativity is linked to magic, genius and psychology, to name but a few of its aspects. The creative psychology is most evident in science and art, where a number of individuals have attained heroic status through their creative philosophies, discoveries, practices and products. As well as a personality characteristic, creativity has been viewed as a process and a system and been grounded within sociological contexts. A number of attempts have been made at modelling, measuring and testing creativity, although it must be recognised that no single interpretation has been able to capture the essence of creativity. Creativity is viewed as a central element in problem solving and there are a number of ways in which creative thinking can facilitate decision making. There are clear links between creativity and innovation, with many viewing innovation as a necessary

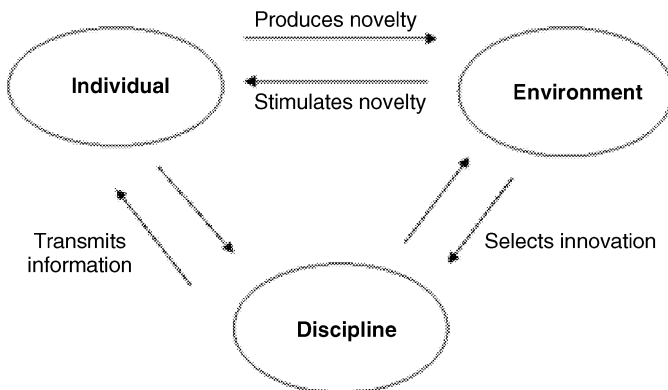
result of creative thinking. It has also been shown that creativity for creativity's sake can result in very profitable outcomes.

Creative marketing

Creative marketing has emerged in response to the need for marketing thinking to broaden so that it encompasses the realities of contemporary business practice. Creative marketing refers to the process of bringing new approaches and ideas to problem-solving to achieve results in pecuniary and non-pecuniary terms. In this sense, marketing relates to either profitable or social organisations as well as individuals. It links creativity to innovation: creativity being the development of new ideas; innovation being the application of those ideas to practical use. This new marketing needs to create the conditions, whether in large firms, small firms or micro-enterprises, that make it possible for people to solve problems and invent new strategies for achieving results. Creative marketing involves the intuitive juxtapositioning of existing useful ideas, frameworks, concepts and theories in an effort to close the theory/practice gap present within marketing as a discipline. It entails the construction of a new paradigm of thinking which has its grounding in areas outside what we call the 'marketing academy' or traditional marketers. The structure of the discussion is outlined in Figure 2.3.

Creative Marketing draws from a diverse range of disciplines in order to inspire entrepreneurial thinking and practice among those marketing academics who wish to push the boundaries of knowledge. Further,

Figure 2.3 Dimensions of creative marketing



Source: Modified from Seymour & Webster 2004

it attempts to relate and define how the entrepreneurial marketing practitioner gains competitive advantage through the use of creative thinking as a strategic weapon. Creative marketing practice offers an innovative, proactive and opportunistic approach to creating value for customers by bringing together unique combinations of public and private resources to exploit economic, social or cultural opportunities in an environment of change. Clearly, there are similarities to and extensions from the entrepreneurship concept.

Creativity is also linked with knowledge and thinking, and with moving from thinking to acting. Knowledge, rather than land, labour and capital, has become the quintessential resource which creates new dynamics and new ways of managing to meet the challenges presented by a changing world.¹⁸ This new view of creativity has enormous implications for marketing. Marketing is a repository of knowledge and seeks to communicate that knowledge to the public. It is undergoing significant change and is seeking new ways of doing things.

Creativity has been researched at three levels. First, it has been researched at the individual level of the creative genius, innovator or change agent. Second it has been researched at the social level,¹⁹ exploring aspects of creativity, recognising that creativity occurs within a particular culture field and domain. Third, it has been researched at the level of a particular discipline or field, such as culture, science or psychotherapy. Authors link the individual level with the environmental in the field of creative marketing. This third field of endeavour is new for the study of creativity. In other words, while creativity itself is not a new concept or field of research, creative marketing is a new domain of creativity research. We pull together a set of literature to develop the elements of creative marketing discussed below. Our approach leads to insights into the development of a new type of marketing with the opportunity to provide a road map for future marketing activity in theory and practice. Creative marketers can help individuals, organisations, cities, regions and society explore uncharted territories and move beyond the formulaic known realms and into a new realm. These possibilities are the subject of this book.

The creative industries and the value of creative knowledge

The theories of Richard Florida and John Howkins have exerted a powerful influence over the development of the concept of the creative industries.²⁰ While their theories are centred around finding new ways of developing the economic development opportunities of cities and

regions, they are also capable of being modified for use in the development of creative marketing theory. Florida asserts, for example, that the future economic prosperity of cities and regions depends on their ability to attract the 'creative class': those who add economic value through their creativity. Of particular interest are those people who provide the creative core: lawyers, information technology experts, architects, educators, artists, sports and media people. Interestingly, marketers are not mentioned, unless they are considered as part of educators in marketing. The premise of this book is that marketers should be part of the talent networks – but that this requires a paradigm shift in how marketers think and go about their work.

There is a cohort of countries that have experienced a significant shift in investment and employment away from manufacturing and towards services. England, Republic of Ireland, Scotland, Australia, New Zealand, the United States, Taiwan and Singapore are some of those examples. In addition, there has been a technological shift from labour intensive to capital intensive industries. Alongside this has gone a greater commitment to leisure and recreation fostering the growth and development of the creative industries. Accompanying these shifts in economic priority, has been the development of key international theoretical frameworks upon which the creative industries are based. The creative industries play a significant role in promoting interconnecting discourses, rationales, contradictions and consequences in key international influences and exchanges.²¹

Yet despite the growth and importance of the creative industries, there has been little investigation of them until recently. One important consequence of this change in the nature of industry is that the creative industries are emerging from the shadows of irrelevance to be recognised for their importance to the economy and to the emerging marketing theory offered in this book. Further, they are recognised for what they are: a fast-growing and significant aspect of the world economy.

A creative industries philosophy reconfigures various elements of existing industries. These developments have profound implications for creative marketing (see Table 2.1). The technological revolution affected arts and cultural creation and distribution. The role creativity plays has become a core issue for the new economy. Different types of people are seen to contribute to creative fields – from artists to architects to urban designers. They are seen as the source of innovative ideas, as 'knowledge workers', part of a creative class of individuals who generate new products, processes, places and people. These con-

Table 2.1 Emergence of creative marketing

Evolution of marketing	Product focus	Selling focus	Marketing Science Focus	Post-modern marketing focus
Product	Object-centred	Need effort to sell	Enhance with services	Differentiate audience segments
Marketing function	Data gathering	Sell benefits; build brand identity	Promote as means of communication	Shared service philosophy across the museum and with its people
Marketing position	Low resources; low status	Increased resources	Management status	Strategic integration
Market Knowledge	Irrelevant	Need to locate	Profile	Needs, wants, attitudes, behaviours
Segmentation	General, socio-demographic	Visitor studies	Geo-demographic	Attitudinal and behavioural change

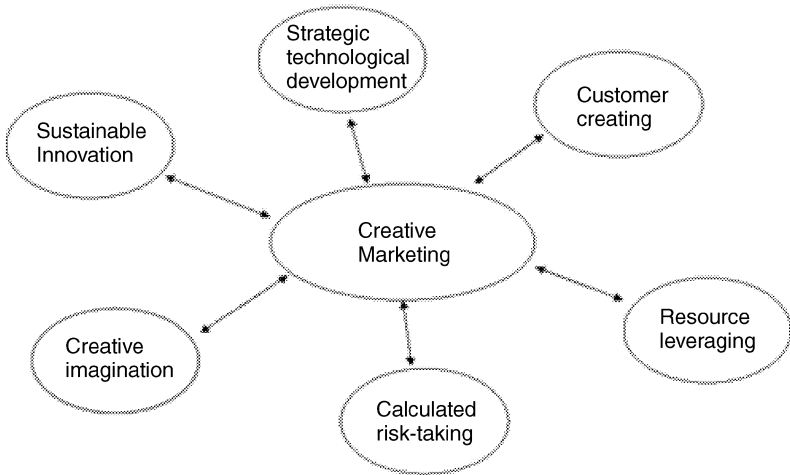
Source: cf Morris Hargreaves McIntyre 2002

cepts are part of the emerging creative industries, a broad cross-section of society which ranges from visual arts to computer games, fashion festivals to multimedia. The creative industry sector encapsulates all sizes of business, from the micro-organisation, to the small and medium sized enterprise, through to the trans-national corporation.

Elements of creative marketing

The UK Creative Industries Task Force (CITF) was formed to identify activities that intersect with wealth and job creation and that are grounded in individual talent, skill and creativity. Their perceived basis for success is the generation and exploitation of intellectual property within areas such as advertising, architecture, the art and antiques market, crafts, design, film and the performing arts (Cunningham, 2002). In Australia, the creative industries were recently estimated to be generating thirteen billion dollars per year and employing 336,000 people.²² In the United Kingdom, recent figures suggest that 1.4 million

Figure 2.4 Six metaphors of creative marketing



Source: Modified from Morris et al 2003

people are employed in the industry and that the economic contribution is more than 90 billion pounds sterling per year (Smith, 2001).²³

Six perspectives on creative marketing

This book's approach has led to the development of six perspectives of creative marketing. The perspectives share elements with both entrepreneurship theory²⁴ and creative industries theory.²⁵ (Figure 2.4)

Strategic technological development

Strategy theory is about how organisations innovate, drawing on certain elements of tradition, such as values and core mission, as well as creating services and products that are entirely new. Strategy is relevant to a discussion on creativity because it emphasises the theoretical underpinning of organisations and how they adapt in times of change. It emphasises the need to attend more to the external context, to be sensitive to customers and markets and recognises the increasing complexity and variety of organisational forms and alliances. Strategy theory is complemented by studies of organisations that discuss the need for strong leadership in order to create new customer bases and creativity in times of change.²⁶

Customer creating

All creative marketing strategies must exploit an innovation, achieving leadership within a given environment – otherwise they only create opportunities for the opposition.²⁷ Leadership is associated with change and creativity and has been recognised in the conceptual and empirical literature for some time. Leadership in marketing is not only about giving customers what they want but about creating new customers in new and existing markets. Change management is crucial to customer development. In twenty-first century marketing theory, individuals are the source of new ideas. Individuals develop creative responses to societal and organisational problems and can push for change before opportunities dry up or become obsolete. As Rosabeth Ross Kanter says in her outstanding book *The Change Masters*, ‘innovations, whether in products, strategies, technological processes, or work practices, are designed not by machines but by people’.²⁸ The marketing discipline needs to understand the social dimensions that impact upon it and on business in general, and the role of individual customers in creating new possibilities.

Resource leveraging

Resource leveraging is seen to impact on creativity, as acquiring funds is considered a creative venture that allows the organisational vision to be realised. An ability to do more with less implies that creative marketers are not constrained by the resources they have at their disposal. They leverage resources in various ways – stretching them, getting uses out of them that others are not able to, using others’ resources, raising funds and complementing resources so that the combined value is greater than the parts. Creativity here needs to be understood as something *intrinsic*, not *opposed*, to the productive capacities of contemporary global, mediated, technology-driven economies.²⁹

For example, in Australia the Indigenous art industry contributes \$100 million annually to the economy. However, grave concerns have been raised as to its resourcing, generating national discussion on its ethical framework. Leveraging resources for the Indigenous art market plays a significant role both in promoting appreciation for the accomplishments of Aboriginal culture and within broader concepts of the export of the creative industries.³⁰ New ways of managing resources in the Indigenous art market are needed to better support emerging and established artists in a globalised economy. There is a pressing need for future research to develop a new framework for the operation of this market.³¹

Creative marketing is essential for resource management in an emerging industry sector dominated by micro-enterprises and small business. One of the characteristics of small firm marketing is their limited resources, which in turn leads to the need to leverage resources. This view is consistent with resource dependency theory. Resource dependency theory suggests that organisations adjust in response to the amount and type of resources available, such as funding.³²

Calculated risk-taking

Risk-taking has been identified consistently as part of the entrepreneurial manager's toolkit. It involves pursuing opportunities as they arise. Creative marketers also take calculated risks in developing new products or processes, leading customers to new ways of using products or to new products themselves, borrowing or sharing resources or creating partnerships with suppliers, distributors or competitors. Calculated risk-taking has formed part of the practice of marketing in both profitable and social organisations for centuries and yet it is only now emerging as an avenue for investigation within the discipline of marketing itself. We need to risk creating conditions to make it possible for individuals and organisations to benefit from experimenting, creating, developing and testing ideas that require intellectual effort. The new marketing needs to create the conditions, whether in large or small or micro-enterprises, that make it possible for people to do things in unconventional ways. The workplace environment should encourage creativity, not compliance to and reliance on existing structures and thinking.

Creative imagination

The creative marketer knows that creative imagination plays an integral part in marketing success. Situations where only linear, algorithmic understandings are allowed limit creativity. Rather, creativity is best achieved when flexible, exploratory, non-predetermined paths are possible. There is an increasing call within academia for creativity, but it remains sadly lacking within traditional marketing.

Today's economy is predominantly a creative economy. Interestingly, this view is held by economists, urban innovators, geographers and management theorists, to name a few.³³ The increasing value of creative imagination is creating a greater emphasis on intellectual property, networks, brands and talent.

As discussed earlier, there has been a rapid spread of recognition of the breadth of the creative industries and their reliance on a new type of knowledge. Much of that new type of knowledge is based in the

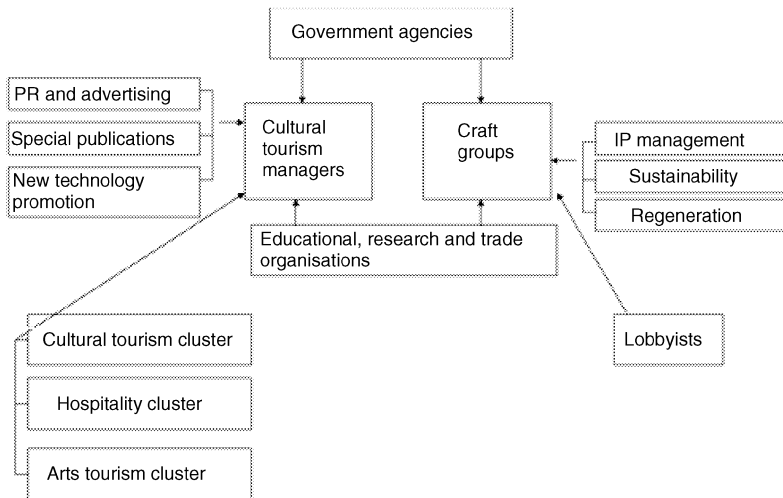
development and growth of intellectual property. Intellectual property is a legal term. It is defined as an intangible, artificial construct that came into being when legislators invented it for the purposes of prescribing an owner's rights. Many creative products, though not all, qualify as intellectual property. It includes the areas of patents, copyright, designs and trademarks. There is an excellent analysis of this growth market in Howkins' book *The Creative Economy: How People Make Money from Ideas*.³⁴ The important point here is that intellectual property has gained credence due to its reliance on preserving people's creative imagination so that they and/or society can benefit from it in the long-term. Achieving an appropriate balance between individual and societal benefit causes a tension in the law and people's response to it.

The creative industries and the creative economy are largely constituted of intellectual property. Like intellectual property, creative marketing is a cluster of intangible services consisting of transactions of creative products. As Howkins states, 'each transaction may have two complementary values: the value of the intangible, intellectual property and the value of the physical carrier or platform (if any)'.³⁵ Creative imagination, then, is linked to the new technologies, new businesses and non-profit enterprises (large and small), new wealth and other economic and social developments that flow from it. As a result, Florida argues, our lives have begun to resonate with a 'creative ethos'. Creative ethos is a fundamental spirit of imagination. This can be harnessed by marketers in that it provides the underlying infrastructure which facilitates the flow of knowledge and technology.

Sustainable innovation

While often discussed outside marketing theory, in the general management literature, sustainable innovation is about new knowledge development and the implementation of creative ideas. People can source knowledge and information from around the world by a click of a mouse, causing the way we operate to be turned on its head. This should lead to globalisation of markets and marketing as faster communications diminish the role of the local environment. However, today's world is dominated by creative 'clusters' of knowledge and technological advantage that are increasingly reliant on local things such as relationships, motivation and skills. These clusters place an emphasis on local geography in creative cities and regions.³⁶ Clusters are geographic concentrations of creative individuals and institutions such as government, universities and businesses that lead to specialised support, training, education, information and research for economic

Figure 2.5 Anatomy of the crafts cluster in England



and social growth. In the high technology sector, Silicon Valley in San Francisco, Hollywood in Los Angeles and the banking cluster in London are well known.

There are three ways in which clusters generate competitive advantage. First, they generate productivity through access to specialist knowledge, labour and technology. Second, they promote sustained innovation as those in the region become quickly aware of new ways of doing things by their proximity to the cluster. Third, they promote new knowledge development in related sectors, leading to new opportunity developments, as there is access to labour, skills, knowledge, technology and capital. The craft sector in England is an example of a creative cluster. It includes festivals, education, intellectual property management and new technology promotions (Figure 2.5). An extensive complement of industries exists under its umbrella, which supports cultural activities, tourism, the environment and sustainable innovation. These include specialised publicity and marketing firms, universities and numerous publications, pamphlets and media promotional material aimed at consumer and trade audiences. There are special committees at local government level devoted to developing the sector's regional tourism. Academics research the subject for the betterment of their local community. The cluster also enjoys weaker linkages to other clusters, such as cultural tourism and hospitality.

Creative clusters contain hard and soft infrastructure. Hard infrastructure comprises buildings, institutions and such like in a region or city. Soft infrastructure comprises the social networks and human interactions that underpin and encourage the flow of ideas (sustainable innovation) between individuals and institutions. These concepts of infrastructure are a reminder of the importance of creativity in the development of new products and services as well as dynamic regions and cities. As regions and cities are increasingly sites of leisure, entertainment, hospitality and tourism sectors, such as is indicated by the case study of English crafts, such developments require innovative public policy which seeks and identifies new opportunities for creative development. Clusters enable creative growth as they stimulate competition for ideas and innovative solutions for bringing them to market. They drive the pace of innovation and they stimulate the formation of

Table 2.2 Characteristics of academy marketing and creative marketing

	Mass Marketing	Creative Marketing
Basis of competitiveness	Natural and physical resources	Knowledge and technology
Production system	Physical labour and separation of innovation and production	Continuous creation and synthesis of innovation and production
Marketing infrastructure	Arm's length supplier relations	Individual and firm networks as sources of innovation
Human infrastructure	Low-skill, low-cost labour, 'Taylorist' workforce	Knowledge workers, life-long learning
Physical and communication infrastructure	Domestically oriented physical infrastructure	Globally oriented physical and communication infrastructure and electronic data exchange
Industrial governance system	Adversarial relationships	Mutually dependent relationships
Organisational structure	Command and control framework	Network organisation
Marketing attitudes	'Selling the sizzle'	Gaining and retaining value

Source: Modified from Florida 1995

other new enterprises (for-profit and non-profit) as well as encouraging their institutional support services to thrive. A cluster allows each person in it to benefit as if it had greater scale or formality without it needing to sacrifice its flexibility.³⁷

In order to understand the various facets of creativity and how they interact, the link with sustainable innovation needs to be considered alongside culture, organisation and group.

The need for a shift in marketing thinking

The shift to knowledge- and technology-centred change goes beyond any particular marketing theory of the organisation. It involves the development of new inputs and a broader infrastructure at the individual, organisational and cluster levels. The nature of this transformation makes creative marketing a key unit in the economic and social economy. Creative marketing is part of the process of social transformation. Here, continuous improvement, new ideas, knowledge creation and individual development apply the same criteria that comprise organisational learning.³⁸ Marketing must adopt the principles of knowledge creation which can facilitate creative growth and learning. As seen in Table 2.2, creative marketing possesses a basic set of characteristics that constitute the infrastructure on which the creative economy is based.

Increasing numbers of organisations have intangible assets: knowledge, relationships, reputation and people. But their assets are only valuable if they are converted into intangible capital: intellectual property, networks, brand and talent.

Conclusions

The growth of interest in creativity and marketing can enhance the study of both disciplines and enrich our understanding of the contributions to be made by marketing to enterprises of varying sizes. However, little previous literature has addressed this interface. This chapter has sought to bring creative marketing under one umbrella to capture a school of thought that epitomises the need for innovation, risk-taking and pro-activeness in society, organisations and individuals. The chapter provided a metaphor for investigating creative marketing. Specifically, six dimensions of creative marketing were presented as a means of conceptualising the notion of creative marketing for a new age.

Table 2.3 Academy marketing focus versus creative marketing focus
 Academy marketing focus ← → Creative marketing focus

Focus	Characteristic	Pressures	Characteristic	Pressures
Strategic technological development	Driven by controlled resources	Social contracts Performance measurements criteria Planning systems and cycles	Driven by perception of opportunity	Diminishing opportunities Rapidly changing technology
Customer creating	Evolutionary, with long duration	Risk reduction Coordination of existing resource base	Customer leading and/or responding	Action orientation Acceptance of reasonable risk
Resource leveraging	A single stage, with complete commitment at point of decision	Need to reduce risk Formal planning systems	Staged, with minimal exposure at each stage	Lack of predictable resource needs Turbulent environment
Calculated risk-taking	Ownership or employment of required resources	Power, status and financial rewards Coordination of activity	Episodic use or rent of needed resources	Long resource life compared with need Risk of obsolescence
Creative imagination	Linear, programmed thinking	Efficiency measures Inertia and cost of change	Creative thinking 'outside the square'	Acceptance of reasonable risks Risk inherent in identified opportunity
Sustainable innovation	Hierarchy	Need for clearly defined authority and responsibility	Knowledge development and creative idea implementation	Narrow decision windows Rapidly changing social, political and commercial values

Source: Modified from Stevenson and Gumpert 1985

As we move through the twenty-first century we find academy marketing thinking coming under increased attack due to its rigidities and dysfunctional consequences. Table 2.3 illustrates the different focus characteristics and pressures as seen from the marketing academy and the creative marketing points of view. Creative marketing emphasises flexible, non-mechanistic ways of solving marketing problems. From a historical perspective, the academy marketing approach belongs to the age when marketing was developed: the 1950s, a period of stability, focus on large organisations and consumer goods marketing. Today we are entering an age with a completely different technological base drawing on new metaphors for organising enterprises and marketing anything from individuals to new organisational images. The following chapters give us a glimpse of what may be possible and appropriate for creative marketers in this new age.

3

Eureka! Creativity Research Then and Now

Introduction

The play's the thing

William Shakespeare *Hamlet* Act 2, Scene 2

This chapter examines the origins and growth of creativity as a research topic in a variety of disciplines which, until recently, was a neglected area of research. A number of factors have contributed to the neglect of creativity as a research topic. One of them is the belief that creativity is a mystical phenomenon or spiritual process that does not fit with academic scrutiny. The early twentieth century schools of psychology such as structuralism, functionalism and behaviourism ignored creativity; while populist creativity 'experts' promoted creative thinking without substantiation. However, there are now journals devoted to creativity research such as the *Journal of Creative Behavior* and the *Creativity Research Journal*, as well as innovation-related publications such as the *International Journal of Innovation Management* and *Creativity and Innovation Management*. There is a lack of agreement regarding the location of creativity (in an individual, as a product or as a process) but there is acknowledgement that it occurs on different levels such as the personal (P-Creativity), the historical/societal (H-Creativity), the organisational (O-Creativity) and even animal creativity (A-Creativity).

What is creativity?

Situations where only linear, algorithmic understandings are created do not permit meaningful creativity. Rather, creativity is best achieved when flexible, exploratory, non-predetermined paths are possible. Petrowski believes that there is an increasing call within academia to

embrace creativity.³⁹ However, this is sadly lacking within the marketing academy.

There has been a call for the establishment of a Creativity University, focusing on the teaching and nurturing of the art and skills of creativity.⁴⁰ A number of research centres have been formed, including the University of Colorado Center for Research on Creativity and Innovation, the Creative University Project on Fostering Creativity in Higher Education, and the International Center for Studies in Creativity at Buffalo State University. Research topics and programmes of study focus on a range of issues including: the interaction of creativity within innovation and entrepreneurship; how creativity can contribute to information system design; the development of knowledge through the implementation of creativity technique; an MSc in Creativity focusing on creative problem solving; the foundations of creativity; and research and development issues. The Edward de Bono Institute for the Design and Development of Thinking at the University of Malta offers an MA in Creativity and Innovation, covering topics such as lateral thinking, organisational creativity, foresight techniques, creative leadership, creativity and innovation in the media, literature, arts, science and technology.

Creativity is inherent in a number of disciplines and has become part of our everyday lives through the creation of innovative products as a response to insatiable consumer demand and in our individual creative thoughts. Creativity can be found in fields not automatically considered to be creative such as engineering and computer programming where it interacts with a number of tangible and intangible factors:

Engineering design ... involves the use of scientific principles, numeracy, synthesis, analysis, creativity, decision making, together with the timely consideration of human factors, technical information and market demand in the definition of a product...⁴¹

A central issue is whether or not the personality of the artistic and scientific creator is significantly different from that of other people.

Within the sciences, the same 'discovery' can be made simultaneously by more than one person. In the arts, the creative discovery can be at the individual or group level; for example, the painter Monet is acclaimed as the founder of Impressionism but examination of artistic practice shows that impressionistic paintings had been in existence for some time beforehand. Paintings by J.M.W. Turner and William Blake produced years before Monet's paintings convey natural impressions of light and weather conditions.

Meaningful creative ideas and products such as paintings, poems, music, theories and concepts are often derived from unusual juxtapositions. It is not simply a case of randomly selecting two seemingly unrelated ideas and then attempting to fit them together in order to derive a creative solution. There must be some sense in what is happening, together with the fact that this new combination could not, rather than did not, happen before. New ideas are considered by peer groups and the wider community in a subjective fashion and are really culture related value judgements.⁴² Therefore, what is deemed creative in one social group may be disregarded by another. A completely new idea is one that is not grounded or determined in any way from previous thinking; this compares to a novel idea which is shaped in part by previous rules and paradigm parameters.

How is creativity defined?

There are a wide variety of meanings of creativity. These meanings are clearly the result of its subjective nature, how we define it and the metaphors used to explain it. To assist in defining creativity, different authors emphasise one or more of the 'six Ps' of creativity in their writing. These are illustrated in Table 3.1. The sub-indicators and key authors who analyse each of the indicators are discussed in the following pages. These definitions have been summarised as place, people, property, process, practice and product. Definitions of creativity are thus influenced by the indicator or indicators emphasised by the researcher. Rhodes has identified over forty interpretations of creativity, so our classifications and definitions cannot be seen to be exhaustive.⁴³ With this in mind, each indicator is explained briefly. However, some attempt at ordering the field is necessary if any progress is to be made in analysing it. Finally, we present our own definition of creativity and our view of the indicators appropriate to illustrate its application.

Table 3.1 Six definitions of creativity research

Place	milieu to facilitate or inhibit creativity
People	creativity embodied in individual ability, trait or role
Property	creativity as conditions in organisations
Process	creativity as innovative steps in producing products
Practice	creativity in what is done
Product	creativity as outcomes

The six Ps of creativity

Place sees creativity as embedded in the milieu or the context so that an innovative approach is facilitated or inhibited. Evidence of the wide ranging nature of creativity can be identified in the building of the pyramids, the painting of the ceiling of the Sistine Chapel by Michelangelo, contemporary writings on the Renaissance art world by Vasari and the way in which small firms can gain instant international market access by exploiting their creative competencies. **People** focuses on creativity as embodied in the individual's ability, trait or role. Creative individuals tend to produce products which often clash with what others expect or want.⁴⁴ Rather than fitting in with existing ways of thinking, the majority of the best creative work is paradigm rejecting.⁴⁵ **Property** pertains to creativity within the confines of the organisation, so that it creates a 'brand' and an organisational culture of problem solving and motivation. The creative **process** involves individuals analysing ideas, attempting to persuade others to accept their thinking, taking calculated risks and looking for unconventional connections. Further, it involves the rejection of current ways of performing tasks so that the most effective one is selected. **Practice** relates to the ways of doing things in the organisation. **Product** refers to the output, whether tangible or intangible in form.

Place

Creativity has been investigated from a social environmental perspective – place. Place is considered as either a positive or negative influence by different authors. Amabile et al believe that, rather than having a positive impact on creativity, the presence of others can be detrimental to the process.⁴⁶ However, research on creative artists such as Salvador Dali, Pablo Picasso and Andy Warhol has shown that, although there is often a need for solitary thinking and space, creative people thrive on social interaction.⁴⁷ Peer group acceptance of creative ideas may be crucial to the sustaining of creative practice. In the component model of creativity,⁴⁸ consisting of domain- and creativity-relevant skills as well as intrinsic task motivation, it is the latter factor that can be most influenced by the immediate social environment. Individuals gathered together in a brainstorming group are socially influenced, with thinking being stimulated and a greater number of ideas generated than would have been possible had individual thinking been carried out.⁴⁹

Boden considers how creativity is initialised, noting that a new idea must be positively valued by a social group before recognition of its creative value.⁵⁰ Social conditioning shapes our thinking; in marketing,

this social impact contributes towards the perpetuation of the dominant quantitative marketing management paradigm. Some researchers, however, have been socially shaped to question the dominant paradigm and to investigate alternative explanations. A creative act or person is often socially sanctioned and yet there are examples of courageous creative acts where this sanctioning has not occurred until long after the individual's death (for instance Vincent Van Gogh).

The notion of fame is not ascribed solely by merit alone but is also socially ascribed and is therefore given a mutually agreed status by a number of people. The status of the famous scientist, for instance, as an intellectual hero can be compared to the famous entrepreneur and artist. Scientific discovery involves a large amount of hard work over a considerable period and this is carried out within a sophisticated social network. Intellectual discovery in marketing research and creative discovery in marketing practice are also socially shaped. Today's creative marketer achieves competitive advantage through successful exploitation of personal contact, business contact and knowledge networks. For a creative idea to be accepted, there must be agreement among a particular social group which shares similar values, attitudes, beliefs and culture.

Any paradigm is partly socially constructed. The act of recognition by an avant garde group or potential group members determines whether or not the current dominant paradigm is deemed no longer useful. As long as there are certain favourable environmental conditions, creative discovery will take place despite the 'strictures of authoritative personalities, restrictive methodologies and canons of rationality'.⁵¹ The Creative Marketing Paradigm has been constructed partly on the basis of social pressure – pressure stemming from place – to produce an alternative mode of understanding that closely matches the realities of actual business practice, rather than the prescriptions of the marketing textbook.

People

There has been a considerable amount of recent attention from within the psychology literature on researching creativity. Creativity consists of tangible and intangible elements, grounded in conscious and unconscious thought.⁵² Schredl, for example, investigates the relationship between creativity and dream recall,⁵³ while Schonbar views creative, introverted individuals as having a richer inner life.⁵⁴ Creativity theory has been grounded culturally, with linkages to ability, skills and motivation.⁵⁵ Each person is born with domain-specific abilities such as musical, analytical or artistic talent. If creativity is viewed as a skill,

then it is proposed that it can be taught. The link between creativity and intelligence has been both confirmed and disputed. Intelligence is viewed as a subset of creativity, since creativity also consists of thinking styles, motivation and cultural influences. Feist sees positive personality traits of creative individuals as including high levels of energy, attraction towards complex and novel phenomena, openness to ambiguity, willingness to be open-minded and being persistent in adverse conditions.⁵⁶ These traits can be found across a range of industry sectors, and across time, from the non-profit arts organisation to the entrepreneurial owner/manager of the small or medium enterprise.

Within psychology, creativity is mainly examined by looking at people's cognitive style, social psychology, personality and environmental perspectives.⁵⁷ In order to understand how creativity develops at the individual level, research has focused on understanding personality factors.

Creativity and personality

Studying the relationship between creativity and personality takes one of three routes: explaining creativity by utilising personality theories; examining the personality and biographical characteristics of well known creative individuals and their activities in different fields; and focusing on a small number of particular personality dimensions. Personality theory is adopted since it would be expected that this should account for creative behaviour along with other behaviour types. Psychoanalytical theorists view creativity as emerging from the unconscious or preconscious (as discussed by Freud) while humanistic theorists relate creativity to self-actualisation.⁵⁸ These positions are further indicators of the need to evaluate creatively from a qualitative perspective, as well as noting creativity's quantitative dimensions. By examining biographical information and identifying and comparing personality characteristics within the same field and across other disciplines, future creative behaviour can be predicted. Barron and Harrington identified the following personality factors following a 15-year-long research programme:

[A] fairly stable set of core characteristics (e.g. high valuation of aesthetic qualities in experience, broad interests, attraction to complexity, high energy, independence of judgement, autonomy, intuition, self-confidence, ability to resolve or accommodate apparently opposite or conflicting traits in one's self concept, and finally, a firm sense of self as 'creative') continued to emerge as correlates of creative achievement and activity in many domains.

Creativity and cognitive style

There has been a shift in emphasis in the psychology literature towards examining creativity from a cognitive style approach.⁵⁹ This relates to how we think, learn, form ideas, generate knowledge and ultimately manage our lives and our businesses. The focus is on understanding the mental processes that determine this learning. Relevant factors include creative thinking and problem-solving styles, divergent thinking, linking remote associations in order to derive creative solutions, ideational fluency (the ability to generate many different ideas) and imagery and verbal fluency.

Creativity, motivation and actualisation

Some believe that creativity is part of everyone's innate makeup but that only a small proportion of the population actualise this. This suggests that everyone is born with the ability and potential to be creative but it is the degree to which certain individuals are much more able to actualise this than others which is of interest here. Although talent plays a part in determining creativity development, intrinsic motivation and hard work also play a part.⁶⁰ Understanding how motivation and actualisation interact results in a clearer grasp of their linkage with creativity. Ultimately, marketers must also understand this if they want to attain competitive advantage in the marketplace. Amabile differentiates between essential and non-essential creative motivators:

People will be most creative when they are primarily intrinsically motivated, by the interest, enjoyment, satisfaction, and challenge of the work itself; this intrinsic motivation can be undermined by extrinsic motivators that lead people to feel externally controlled in their work...⁶¹

Entrepreneurial marketers are able to reach a heightened state of intrinsic motivation since, as owner/managers, they are in control of their work environment. Intrinsic motivation channels passion and interest in creative personnel who carry out a task because they enjoy the challenge of it. Individuals are extrinsically motivated when an additional goal is reached which is separate from the act of doing the work, or when a constraint imposed by an extrinsic source is overcome. One such example is when a small firm is able to overcome conventional barriers to internationalisation through successful exploitation of their creative competencies such as opportunity recog-

nition, networking and word of mouth marketing.⁶² Motivation is affected by factors such as evaluation expectation, actual performance feedback, expected reward, autonomy and the nature of the work itself.⁶³

Amabile's Intrinsic Motivation Principle of Creativity posits that intrinsic motivation is conducive to creativity, but extrinsic motivation is detrimental.⁶⁴ However, some external motivators such as reward and recognition for creative ideas can have a positive impact on creativity. According to Amabile, those individuals who are more inclined to be intrinsically motivated exhibit behaviour that is more deeply engaged in an activity because they are free of 'extraneous and irrelevant concerns about goals extrinsic to the activity itself.' This allows for playfulness with ideas and materials and the freedom to 'take risks, to explore new cognitive pathways, to engage in behaviours that might not be directly relevant to attaining a "solution"'.⁶⁵ They are less likely to be hindered by concern for the extrinsic goal. These orientations also relate to marketing theory and research where entrepreneurial researchers will be mainly intrinsically motivated and Marketing Academy researchers will be mainly extrinsically motivated in their perpetuation of well-worn cognitive pathways.

Creativity as a trait

Creativity as a trait focuses on issues such as locus of control, self-esteem, dogmatism and narcissism. Riquelme notes that specific cognitive styles and personality traits that directly impact upon creativity include being sensitive, open-minded, intellectually curious, having determination and perseverance and using the right side of the brain to process information.⁶⁶ The individual composition of creative characteristics will vary and so each creative individual will possess different sets of traits.

There are links between viewing creativity as a trait and the literature on entrepreneurial trait theory which relates to factors such as motives, temperament, style and ability, need for achievement and being in control rather than being controlled.⁶⁷ People latch onto and identify with certain traits and characteristics as descriptors of particular individuals and groups. However, this only tells part of the creativity story and a much fuller understanding is needed rather than this surface level description. Guilford examines creativity from the perspective of psychological trait theory:

I have often defined an individual's personality as his unique pattern of traits. A trait is any relatively enduring way in which persons differ from one another ... Behaviour traits come under the broad categories of aptitudes, interests, attitudes, and temperamental qualities...Creative personality is then a matter of those patterns of traits that are characteristics of creative persons...⁶⁸

Examining creativity from a trait perspective can have limited impact, given the impact of social surroundings (place) on creative behaviour. Identifying patterns is useful but a more in-depth appreciation is needed in terms of their consequences. The authors model creativity in a much more holistic way by integrating traits, characteristics, personalities, cognitive decision making, the life of the creative individual, group or organisation and any longitudinal social effects.

Creative genius

Historically, creativity has been linked to genius. One of the earliest works on hereditary genius by Francis Galton, *Hereditary Genius: An Inquiry into its Laws and Consequences*, attempted to measure mental capacity across different cultures and classes.⁶⁹ The central tenet of his thesis was that genius was an inherited trait. Genius is a combination of imagination and understanding, but its origins are difficult to identify:

[W]here an author owes a product to his genius he does not know how the ideas for it have entered into his head, nor has he it in his power to invent the like at pleasure or methodically.⁷⁰

Puccio identifies the work of William Duff (1767) as one of the earliest explorations of the relationship between genius and imagination.⁷¹ Judgement is used to assess the interplay between the diverse responses of divergent thinking and the consideration of the feasible possibilities of convergent thinking.

Recent work suggests that, rather than creativity being a rare characteristic found only in those attaining a genius status, it is much more common, occurring to varying degrees in everyone.⁷² There is a lack of an agreed definition of genius, but two categories of genius have been identified:

'Creators' – who make lasting contributions to human culture, whether as scientists, philosophers, writers, composers or artists – and 'leaders', who transform the world by their deeds rather than by their ideas or emotional expressions...⁷³

Genius has also been used synonymously with terms such as 'high ability' and 'giftedness'.⁷⁴ Biographical research provides wide-ranging evidence of the relationship between creativity and genius. Approaches used include the allotted space in biographical dictionaries for each individual, achievement and intelligence testing, the degree of socially recognised status and the statistical analysis of individual differences between groups. However, by focusing solely on biographical examination of individuals who had reached a heightened state of socially recognised eminence, data on future genius is overlooked.

Property

Creativity is seen by some as residing in a particular property, such as an organisation itself. Property is linked to the organisational culture that helps or hinders creative problem solving. Creative problem solving and innovation, as we have established, are central factors in establishing competitive advantage and flexibility in the marketplace. Creative problem solving can be visualised on a continuum of paradigms: paradigm preserving, paradigm stretching and paradigm breaking. The first is deemed the most comfortable but the least innovative and the last can result in true innovation:

Paradigm preserving techniques do not tend to change a participant's perspective ... no new elements or relationships are introduced into the problem space ... Examples of these techniques include Brainwriting and Brainstorming ... Paradigm stretching techniques encourage users to stretch the boundaries of the problem space. This is achieved by either introducing new elements or new relationships so that group members can consider something new ... Examples of these techniques include Object Stimulation and Metaphors ... Paradigm breaking techniques encourage participants to completely break down the boundaries of the problem space and to look at something entirely new. This occurs when both new elements and new relationships are introduced ... Examples of these techniques include wishful thinking and rich pictures...⁷⁵

Organisations must be prepared to adapt in order to keep their competitive edge. Re-engineering an organisation calls for the dissolution of existing paradigms and the breaking of new ground, rather than a continued reliance on existing prevalent thinking. Creativity can improve communication and facilitate learning and idea exploration, as well as aid in the development of new ideas or solutions.⁷⁶ When creativity is employed in group problem solving, participants are able to use one

another to stimulate their thinking, shape their perceptions and question their assumptions.⁷⁷

A further benefit of creative problem solving is that the process should have a fun element, thereby leading to the motivation of those involved and the creation of energy for solving the problem. Creative problem solving can also result in opportunities for exploration and learning, with information being communicated and shared understanding being realised. For all of this to happen, organisational culture must be conducive to facilitating such thinking. Employees are free to challenge existing practices and assumptions. Another way of developing creative thinking is to employ people who do not conform to the organisation's current thinking, so that challenging the status quo results in new perspectives.

The majority of problem-solving techniques in marketing texts focus on a linear, rational approach and yet the realities of the business environment are somewhat different. The chief paradigm of creative problem solving is the humanistic paradigm and not the positivist approach.⁷⁸ We often solve problems intuitively, rather than following a prescribed problem-solving path. Techniques originally developed for developing creativity in children can also be incorporated into strat-

Figure 3.1 The SCAMPER acronym

Substitute	S	What could you substitute? What might you do instead? What could you do as well or better?
Combine	C	What could you combine? What might work well together? What could be added together?
Adapt	A	What could be adjusted to suit a purpose or condition? How could you make it fit?
Modify	M	What would happen if you changed form or quality?
Magnify		Could you make it larger, greater, stronger? Could you make it smaller, lighter, slower?
Minify		
Put to other uses	P	How could you use it for a different purpose? What are some new ways to apply it?
Eliminate	E	What could you subtract or take away? What could you do without?
Reverse	R	What could you have if you reversed it, or turned it around? Could you change the parts, order, layout, or sequence?

egies in the wider learning environment. Ford and Harris describe the SCAMPER acronym as a mechanism for extending the boundaries of conventional thinking.⁷⁹ (Figure 3.1)

Organisational creativity

Alongside creative problem solving, creative thinking is viewed as a critical success factor for organisations. The understanding of attitudes towards creative thinking within the organisation are pre-requisites to facilitating creativity in all employees. Organisational creativity results in higher levels of quality, customer satisfaction and improved costs. In today's business environment, turbulent conditions are becoming the norm and decision making is being carried out in less traditional ways. Given these circumstances, creative leadership is deemed more appropriate than conventional managerial methods. Brownlie views creative managerial judgement as being as relevant to decision-making competency as conventional managerial skills.⁸⁰ Intuitive decision-making is an appropriate response to the contemporary business environment, where the generation of a range of options can be constructed through appropriate visionary leadership and entrepreneurial behaviour.

Discussions on creativity and its impact on entrepreneurship and the organisation have been carried out by Kao,⁸¹ who analysed how creativity can be managed and developed as a competitive strength, Carson et al,⁸² who identified creativity as a key competency in small and medium enterprises and Bridge et al,⁸³ who saw it as an entrepreneurial attribute.

Creative individuals can often be perceived as organisational anarchists who try to resist conformity. As a result, managers often act to quell those who show any individual initiative, confining them to using tried and tested methods. Amabile believes that management can influence organisational creativity by providing an environment in which creative individuals function.⁸⁴ A workplace environment favourably disposed to creative thinking will have a much better chance of fostering creative outcomes than an environment which acts to prevent or slow down creative thinking. Creative individuals within an organisation exhibit either an adaptive or innovative style of creativity.⁸⁵ With the former, the individual is content to operate within an existing system or paradigm in order to improve upon it while the latter challenges existing thinking in order to change the situation. Creative ability alone is not sufficient in determining organisational success. It must also be assessed in conjunction with strong leadership skills and visionary ability.

Process

The creative act does not happen at one particular point in time but occurs as an extended, variable process.⁸⁶ The creative process can be visualised in four stages, although it is recognised that individuals do not necessarily follow this set sequence:

The first stage is *problem identification*, during which the problem solvers recognise, define, and attempt to understand the problem or the opportunity facing them. The second is *preparation*, during which the problem-solvers gather information and other resources necessary to tackle the problem or pursue the opportunity. The third stage is *response generation*, during which various ideas for solving the problem or pursuing the opportunity are designed. The fourth stage, *validation and communication*, involves the consideration of the ideas generated, selection among them, and formalisation or communication of the selected approach...⁸⁷

Wallas⁸⁸ and Motamedi⁸⁹ both construct a seven-stage process of creativity which helps to explain how the individual, group and organisation can develop a creative place. This process can be seen in Table 3.2.

Table 3.2 Comparison of two process theories of creativity

Wallas (1926)	Motamedi (1982)
Encounter	Framing
Preparation	Probing
Concentration	Exploring
Incubation	Revelation
Illumination	Affirming
Verification	Reframing
Persuasion	Realising

Kao constructs a stage-based approach to creative development based on Wallas.⁹⁰ The psychological stages indicate the degree of creative free-thinking compared to more controlled rational behaviour (Table 3.3).

Table 3.3 The process approach to creativity

Creativity stage	Activity	Psychological stage
Interest	Environmental scanning	Intuition/emotion
Preparation	Preparing the expedition	Details/planning
Incubation	'Mulling things over'	Intuition
Illumination	'Eureka' experience	Intuition
Verification	Market research	Details/rationality
Exploitation	Captain of industry	Details/rationality

Although viewing creativity as a process grounded in stage by stage development is useful, there are limitations to this approach. It has been demonstrated elsewhere that owner/managers and their organisations rarely behave in this way; for example, in small and medium enterprise internationalisation and e-business development.⁹¹ Rather, a non-linear explanation is a better match to the realities of today's business environment.

The systems approach to creativity

When viewed as a system, creativity can be seen in nature, in the mind of an inventor and as social processes that result in complex languages. Each of these systems is capable of producing novel and adaptive outputs as a result of searching throughout a space of possibilities. Csikszentmihalyi views creativity as a systemic process consisting of individuals, gatekeepers who represent the field or society, and the culture or domain.⁹² These factors interact in order to filter and validate new ideas.

The systems approach was developed as a response to stagnation in the creativity debate. By viewing creativity as a system, factors such as organisational theories, creativity-enhancing methods and theories of group facilitation can be viewed together.⁹³ A product is only deemed creative if the innovation is accepted by a field of experts and the cultural system is subsequently changed by this new discovery or way of thinking. Individual creative elements cannot be isolated since they are deemed part of a larger social system.

Gruber and Wallace use the evolving systems approach to investigate creativity due to the lack of research focusing on how a creative individual actually carries out the creative work.⁹⁴ The focus is on longitudinal examinations of individuals and the evolution of their creative work. Creativity is identified through the various interacting elements

such as family, professional life and the socio-cultural environment and is developmental rather than static.

The evolving systems approach uses direct measures of creative work, rather than indirect psychometric measures. The researcher must understand the creative work and the domain in which it is based. There must be sufficient data available to reconstruct development of the creativity. Although problem solving, use of metaphors and imagery are incorporated, these need to be understood in terms of how they mutually interact. Instead of identifying specific traits, this approach unveils the characteristics of the creative individual. It endeavours to make generalisations from a number of cases rather than focusing on a small number of examples.

The 'network of enterprises' concept is utilised in order to identify the variety of endeavours with which the creative individual has been engaged over time so that a more holistic perspective can be formed. This permits the identification of specific times when ideas emerge and allows for both active and dormant enterprises to be represented. At any point in time, enterprises will be at different stages of development. It is important to realise that 'process' does not automatically suggest a linear sequence but can also refer to a progressive cycle. This has specific implications for modelling creativity.

Practice

Artistic practice is inherently creative and therefore serves as an extremely valuable data source. Artists show strong corollaries with the owner/manager in business, where a set of creative entrepreneurial marketing competencies gives the individual the opportunity to establish a tailor-made mode of marketing. Many of the most successful artists have also been identified as successful business people. For example, Pablo Picasso, Salvador Dali and the Australian artist Marian Ellis Rowan developed their particular brands of art and artistic philosophies, which they then used to create a profitable relationship with their patrons as customers.

Mace investigates the activities of visual artists using a qualitative approach in order to understand the interactive and mutually dependent nature of the influencing factors of creativity.⁹⁵ This multivariate approach is in contrast with the majority of creativity research, which focuses on specific factors such as the qualities of the creative person, the creative product or process or the creative environment. This wider philosophy has been adopted by the authors in the modelling and

investigation of creativity as an entrepreneurial marketing competency. The rationale for investigating a specific area, such as the art world, is driven by a lack of in-depth understanding of specific issues. As Mace states:

If we are effectively to understand creativity we must enlarge our conception of where its determinants lie and develop methods for identifying how those determinants interact and give rise to creative behaviour and production ... The field of creativity research is typified by multiple theoretical and methodological approaches that provide alternative insights into the nature of creativity. Although creativity research has undergone a recent explosion, there is little research into the details of the creative process based on the observation of creative production by those involved in a particular field of creative endeavour...⁹⁶

Mace also discusses the methodological benefits of this holistic perspective, grounded in a qualitative approach that permits an in-depth appraisal of the determinants of creativity and allows the perspectives of the participant to emerge. By adopting this approach, the researcher can identify a variety of self-constructed meanings of creativity that would otherwise remain undiscovered by following the scientific method alone. In this social constructivist approach, meanings and knowledge are formed by individuals within cultural, historical and social contexts. Any questionnaires used are open-ended and allow the researcher to react to the dialogue of the respondent.

A further rationale for investigating creativity in art is that artists spend long periods of time engaged in creative problem-solving strategies. Ecker views the process of making art as a problem solution problem continuum.⁹⁷ Even though the creative process is complex, decision making is common to all types of creative performance. Hence, investigation of the artistic decision-making process can provide insight into creative decision making generally:

In art making this involves decisions about the materials to be used, the initial concept, making changes to the concept, discontinuing the artwork, and building on current artworks ... exploring the development of artworks through an investigation of the process of art making might reveal something about the artists' decision-making processes, thus illuminating any critical variables involved in creative performance...⁹⁸

Research by Getzels and Csikszentmihalyi focused on the problem-finding dimension among fine arts students.⁹⁹ They noted that problem formulation came before problem solving and they distinguished between a discovered problem and a presented problem:

A presented problem is a problem with a predetermined formulation and customer method of solution (e.g. the solving of algebraic equations). In contrast, a discovered problem situation has no known formulation or method of solution; even the problem itself is yet to be identified...¹⁰⁰

In art making, problem solving involves construction of a concept together with a critique of the impact of adopting particular materials. Instead of distinct stages of problem identification, formulation and solving, a simultaneous discovery and solution finding occurs.

This simultaneous discovery and solution finding again reflects that which occurs with the small and medium enterprise environment. Information gathering and problem finding are also commonplace within business. Making tangible the previously intangible is one of the main functions of successful marketing. Problem manipulation occurs throughout the production process. Artists may not necessarily know what the final product will look like when they begin the process and their ideas may change as the artwork progresses. Problem solving often comes about through communicating with the work instead of applying a tried and tested solution.

Creative artists exhibit self-confidence, independence, energy and risk-taking behaviour, in similar fashion to the business entrepreneur. Becker believes that changes in art occur as a consequence of changes in the world; in other words, there are much larger, macro-level societal factors which impinge directly on the ability to create new ideas and produce new products.¹⁰¹ This innovation incorporates changes in an artistic vision or idea.

The use of analogical thinking has been adopted in the arts for some considerable time; for example, in surrealism, the juxtapositioning of words, objects, theories and other entities resulted in the creation of a new artistic movement which challenged the conventions of the art establishment. The most effective analogies in art and science are surprising and extremely counterintuitive, and do not rely on being reminded of a familiar idea by relating to an element of it. The authors continually make use of analogical thinking in this book in order to stimulate creative thinking generally, as well as encouraging the researcher and practitioner to draw inspiration from unconventional data sources.

Product

Creativity within products ultimately rests on outcomes, such as innovations in products and services or new products and services. Much of the marketing literature is devoted to product design, launch, distribution and success or failure. With a seventy per cent failure rate of new products, better ways of assessing their likelihood of success are needed.

There are two perspectives linking product with creativity and innovation. The first perspective focuses on the need to operationalise creative thinking by turning an idea into an innovative process or product. The second accepts that there may well be linkages between creativity and innovation, but creativity for creativity's sake can also result in useful outcomes. Kuczmariski believes that innovation should be the driving force behind successful business performance, and that it should be viewed as an investment rather than an unwanted cost. He promotes the need for an innovation-based organisational philosophy:

An innovation mindset is an attitude that should be adopted throughout an organisation by virtually every employee, from the CEO to hourly workers. It is a pervasive spirit that stimulates individuals, as well as teams, to endorse holistically a belief in creating newness across all dimensions of the company...¹⁰²

A combination of factors such as skills, passion, creativity, insights and values contribute collectively towards innovative thought and practice. Amabile et al distinguish between creativity and innovation, in that innovation is not just affected by creative inputs:

We define creativity as the production of novel and useful ideas in any domain. We define innovation as the successful implementation of creative ideas within an organisation ... creativity by individuals and teams is a starting point for innovation; the first is a necessary but not sufficient condition for the second. Successful innovation depends on other factors as well, and it can stem not only from creative ideas that originate within an organisation but also from ideas that originate elsewhere (as in technology transfer)...¹⁰³

The term innovation can be used in several ways. The innovation process results in an innovation that may be a new product or service or it can involve new organisational processes that impact significantly upon individuals, groups and organisations. The 'innovation equation' describes how creativity and organisational culture interact to develop the innovation ($C + OC = I$). Creativity dimensions relate to personal

and group issues as well as creativity processes and techniques. Innovation relates to product issues where marketing and management factors have an impact.

Gurteen makes a number of fundamental errors when discussing creativity.¹⁰⁴ He believes that creativity must lead to innovation in order to be successful; however, there are numerous examples from the art world where creativity for creativity's sake has resulted in success. For instance, in Andy Warhol's Factory a 'creativity for creativity's sake' philosophy was encouraged.¹⁰⁵ Transmutation of thought rather than conforming behaviour resulted in much more interesting and profitable outcomes than would normally be the case. Gurteen also believes that we are all naturally creative; this would mean that creativity is an inherent trait in all individuals. If this is the case, there would be a much higher percentage of individuals who want to counteract the linear/rational model of existing, thinking, behaving and working than are currently so doing.

Rampley believes that, although there is a relationship between creativity and innovation, this connection is only marginal.¹⁰⁶ Using the example of the artistic school of Purism and the artists Amedée Ozenfant and Pierre Jeanneret, he notes that, although their output was viewed as innovative, it could not be seen as creative due to the framework of restrictive and repetitive formulae they adopted in their work. Simonton believes that true innovation results from a trial and error process of mental reasoning.¹⁰⁷ This results in the construction of new mental models by the individual, rather than simultaneous discovery by several people at any one time.

Creativity and business planning

The formal, linear, prescriptive approach of strategic planning fails to deal adequately with an uncertain view of the future. Managerial judgement and creativity are more appropriate and actionable responses. The majority of plans are routine in nature; any notion of innovation is lost. A creative alternative is often preferable to avoid a 'more of the same' or 'business as usual' approach, especially if these approaches hinder competitiveness.¹⁰⁸

Creativity can impact positively in the planning process by contributing to product development, new market opportunities, creative constructions of future views and the ability to visualise alternative resources. Rickards has identified ways in which creativity can be utilised in SWOT analysis by encouraging weaknesses to be converted

into strengths and threats into opportunities.¹⁰⁹ So there is often no need to create a new framework for planning and strategy; rather, working creatively within the existing boundaries may be sufficient. By considering creative characteristics such as extraversion, intuition, open-mindedness and imagination, employers are able to recruit individuals who can bring innovative thinking to the strategic planning process.

Creativity and managerial decision making

Ford and Gioia investigate the role of creative factors in managerial decision making, drawing on the literature on creativity, strategy formulation and organisational decision processes.¹¹⁰ Alexander examines the managerial decision-making process and distinguishes between a search process concerned with discovering existing solutions and a process that focuses on generating solutions that do not pre-exist.¹¹¹ A more collaborative arrangement for finding solutions is proposed involving a balance of search and creativity. However, this is not typical of the managerial decision-making process and usually first interpretations are rarely critiqued since they tend to result in some form of action.¹¹² Worryingly, in the majority of cases, no creative alternatives are ever considered:

Perhaps of more ominous import with respect to alternative generation processes is Nutt's (1984) finding that no alternative generation activities occurred in 85 per cent of the managerial decisions he studied. Instead of generating potentially creative alternatives, managers usually adopt well-understood, previously successful options. This empirical evidence suggests that managers rarely concern themselves with creativity during their day to day decision-making activities. These findings also suggest that this domain is quite different from those commonly investigated by creativity researchers where creativity is a primary concern guiding actors' choices...¹¹³

The authors, however, have found that creativity is very much in evidence in decision making in the smaller firm, given the limited resources under which they must operate on a daily basis. Creativity should be encouraged, rather than the uncreative method of adopting 'off-the-shelf' solutions that have been shown to inhibit creativity, where existing 'solutions' are seen as non-threatening to the status quo.

Rationality must be part of the creative process, since some degree of order needs to give shape to the process.¹¹⁴ Rationality is viewed as being able to produce an exhaustive number of alternatives, each of which are evaluated. The managerial decision-making process often tends to be non-linear and so flexibility must be introduced to account for this. Flexibility and creativity relate to the degree to which unusual ideas are generated, the reconsideration of the various stages of the decision-making process and the degree to which individuals make a contribution that is outside the defined terms of their job.¹¹⁵

Sternberg et al identify the need for exploiting uncertainty,¹¹⁶ and indeed managers should encourage uncertainty to continue in order to facilitate creative thinking. The most useful areas in managerial decision making deemed appropriate for creativity are situations where there is a large degree of uncertainty, there is no meaningful preceding framework, the impacting variables cannot be predicted scientifically, examination of the facts does not make it clear which direction to take, the situation is entirely new with no historical trend evaluation possible, there are several potential directions to take and where time is a limiting factor.¹¹⁷

Conclusions

This chapter examined the origins and growth of creativity, its varied aspects and their relationship to both academy and creative marketing thinking. Intellectual discovery in marketing research and creative discovery in marketing practice are shaped by place, people, property, process, product and practice. However, these 'six Ps' were seen to be insufficient for today's creative marketer. The creative marketer also achieves competitive advantage through successful exploitation of personal contact, business contact and knowledge networks thinking. Reviewing the creativity literature, a series of overlapping creative characteristics and competencies can be identified. Table 3.4 shows how science, computing, marketing, entrepreneurship and art produce similar creative needs and skills.

Table 3.4 Creative characteristics and competencies

Roe (1963) in study of creativity in science	Raudsepp (1983) in study of creativity in computing	Carson et al (1995) in commentary on creativity within marketing and entrepreneurship in SMEs	Bridge et al (1998) in commentary on creativity as part of entrepreneurship and small business	Fillis (2000a) in study of creativity at art and marketing interface	Fillis (2000d) in study of creativity in small Scottish firms	Rentschler (2002) in study of creativity in art museums
Openness to experience	Sensitivity to problems	Opportunity-focused	Achievement motivation	Self belief	Creativity as freedom	Unwilling to be controlled
Observance – seeing things in unusual ways	Fluency – ability to generate large number of ideas	Highly informal Limited planning Low-risk levels	Risk-taking propensity Locus of control	Innovative thought Initiation of ideas Work with change Creativity as vision of the future	Self-belief and ambition Utilisation of creative business network	Spirit of freedom and reputation Creativity feeding self-esteem and actualisation
Curiosity	Flexibility	Limited resources	Need for autonomy	Creativity as school of thought Creativity as strategic weapon	High motivational levels Intuitive marketing	Non-standard solutions
Accepting and reconciling apparent opposites	Originality	Simple structure	Determination	Rejection of established practices	Good communication skills	Levels of creativity
Tolerance of ambiguity	Responsiveness to feelings	Reflects entrepreneur's personality	Creativity	Creativity as eccentricity	Visualisation	Creative diagnostics
Independence in judgement, thought and action	Openness to unconscious phenomena Motivation	Entrepreneurial marketing networks Analytical skills	Self confidence and trust Dedication Goal seeking Innovation	Rejection of established practices Creativity as mystique	Intuitive marketing Good communication skills Visualisation	problem solving Non-standard solutions Levels of creativity Creative diagnostics
Needing and assuming autonomy	Freedom from fear of failure	Knowledge	Networking and contacts			

Table 3.4 Creative characteristics and competencies – *continued*

Roe (1963) in study of creativity in science	Raudsepp (1983) in study of creativity in computing	Carson et al (1995) in commentary on creativity within marketing and entrepreneurship in SMEs	Bridge et al (1998) in commentary on creativity as part of entrepreneurship and small business	Fillis (2000a) in study of creativity at art and marketing interface	Fillis (2000d) in study of creativity in small Scottish firms	Rentschler (2002) in study of creativity in art museums
Self-reliance	Ability to concentrate	Experience	Developing relationships	Creativity as mystique	Pre-pubescent creativity	Creativity as part of leadership function
Not being subject to group standards and control	Thinking in images	Intuition	Diligence and perseverance	Unrestrained thinking	Social and business interaction	Creative programming
Willingness to take calculated risks	Selectivity	Judgement	Independence	Creative controlling	Ability to cut through barriers and fight convention	Funding diversity
Persistence	Creativity	Information gathering	Positive outlook	Kinetic and dynamic creativity	Creativity for creativity's sake	
				Transmutation of ideas		

4

Artistic Biography as Insight into Creative Marketing

We make our destinies by our choice of gods...

Virgil

The opening chapters of this book contain a detailed justification of the adoption of a creative approach to marketing research. This chapter develops these notions in more detail whereby practitioners and theorists within marketing and the arts can learn from each other's disciplines in order to form more appropriate understanding of marketing phenomena.

Art and creativity are often viewed as the ultimate expression of human achievement and yet there is little mention of this connection in the marketing literature. Being creative can serve as a catalyst to achieving self-esteem and self-actualisation. Inspiration can be drawn from the examination of artistic practice and, through the use of metaphor and evidence of marketing in art, a more meaningful form of marketing is developed.

Development of the art metaphor

The word 'metaphor' is derived from the Greek *metapherein*, where meaning is carried over, or transferred, from one concept to another. The use of metaphors in marketing is not a new phenomenon; for example, it has been used to create the notion of brand community, brand personality and relationship marketing.¹¹⁸ Since marketing is dominated by the empiricist worldview and the logical empiricist paradigm, understanding can be enriched by investigating alternative paradigms that focus on subjective experiences. This understanding

can be achieved through the application of metaphor and the examination of ways in which symbols can be used to make concrete the intangible.¹¹⁹

Metaphors have an epistemological role within marketing, as they can result in the generation of new knowledge. Meaning is constructed through application of different language, symbols and myths in a process that is highly subjective but can result in a way of objectifying the world:

Words, names, and ideas are used not so much to denote external things but as tools for understanding what is out there in ways that may be shared with others. Like other individuals, scientists draw on symbolic constructs to make concrete the relationships between the subjective and objective worlds ... scientific activity involves viewing the world metaphorically through concepts, language, and images which focus, structure and filter the perceptions of the aspect studied. The metaphors often produce their effects by the crossing of images.¹²⁰

Metaphors can be used as creative devices capable of suggesting research directions and contributing towards new methodologies. The incorporation of metaphors in marketing can make a useful contribution towards developing competitive strategy theory, research and practice but the full potential for their incorporation is yet to be realised. Rather than interpreting metaphors in the literal sense, it is more useful to view them from a theoretical perspective, whereby they can stimulate 'the kinds of creativity that will lead to long-term, systematic, programmatic research'.¹²¹

However, many existing marketing metaphors are superficial literal metaphors rather than theoretically grounded forms that encourage the reader to investigate a particular area of literature. The philosophy of this book is based, in part, on encouraging the reader to investigate the myriad of marketing phenomena contained within art history and art theory literatures. There is a danger of seeing metaphors everywhere so that their use becomes over inflated and their impact devalued.¹²² As long as there is a degree of theoretical grounding, then their adoption can make a useful contribution to the generation of new marketing theory development. All knowledge claims are metaphorical in any case and, according to Zaltman et al, a theory is a metaphor used for viewing a phenomenon.¹²³

Metaphors stimulate creativity and result in new discoveries by:

[Bringing] together two separate, apparently anomalous domains into cognitive and emotive association by using information that is directly appropriate to one as a framework of associated implications for understanding the other. These implications, suggestions, and supporting connotations, by interacting with the literal meaning of the metaphorical expression, create both cognitive and emotive tensions. Translation efforts to reduce these tensions through seeking similarities between the two domains result in comprehension and ... permit us to view a subject matter ... in an entirely new and fresh perspective ... Thus, metaphors can lead to discovery through 'metaphoric transfers'¹²⁴

Creativity is stimulated by encouraging the reader to consider a metaphoric transfer of theoretical structures between the adopting discipline and the source discipline. The following table is adapted from Hunt and Menon (Table 4.1)¹²⁵ to incorporate the authors' creative marketing paradigm, heavily influenced by the art metaphor:

The ontological aspect refers to the elements that exist within the metaphorical structure, while the concepts are the main organising ideas that are borrowed in a metaphoric transfer. In order to be successful, a metaphor needs to be 'rich', to have a high heuristic value. This is largely determined by the substantive concepts that can be translated into marketing concepts.¹²⁶

Richness results from the source discipline having a large body of theory that can be made relevant to marketing, and this is certainly the case in art. The value system of a metaphor refers to the underlying goals, motivations, objectives, ideals and aspirations. Given that there is an abundance of metaphorical usage in marketing, an unusual association or connection needs to be made in order to stand out and be differentiated in the metaphor marketplace. Therefore, the artist-as-marketer metaphor provides a useful contribution to marketing theory and moves beyond the marketing as art discussion. Hunt and Menon call for widespread diffusion of a particular metaphor throughout the marketing discipline. This book is based on diffusing the notion of the creative, artistic metaphor throughout marketing, as well as uncovering actual evidence of creative marketing practice in art.

Table 4.1 Dimensions of metaphoric transfer

Metaphor	Source	Ontology	Concepts	Theories	Values
War	Military science	Nations, armies, divisions, combatants, allies, military academies	Strategy, tactics, mission, intelligence, espionage, preemption	Theory of absolute war, theory of cold war	Victory, defence, retaliation, conquest, economic gain
Game	Sports	Teams, players, referees, scorers audience, sponsors	Offence, defence, co-operation, team spirit, score	Zero-sum game theory, finite game theory, infinite game theory	Competition, pleasure, relaxation, release of energy, physical fitness
Organism	Biology	Cells, humans, plants, animals, ecosystem, genes	Life cycle, growth, adaptation, environment, progress	Evolutionary theory, natural selection, adaptation theory	Life, growth, survival
Marriage	Sociology, home economics	Spouses, family, households, relatives, sister, brother, marriage	Relationship, trust, reproduction, partners, divorce	Marital theory	Commitment, love, harmony, financial security, procreation
Artist	Visual arts	Artist as creator, owner/manager, problem solver, strategy formulator, paradigm creator, challenging convention, creating new knowledge	Strategic weapon, manifesto, proclamation, competitive advantage, problem creating and solving, art for art's sake, manager as artist	Art history, art history methodologies, experimental marketing, creative biographical theory	Imagination, opportunity creating, juxtapositioning, risk taking, independent thinking, creativity as core competence, creative philosophy

Source: Adapted from Hunt and Menon

Marketing has been heavily reliant on the use of metaphors but this high incidence does not appear to have been questioned. Perhaps heavy use of the metaphor is indicative of the fact that existing marketing theory has poor levels of explanatory power and that alternative avenues such as the art metaphor are needed. The metaphor can reinvigorate the marketing discipline by providing additional explanatory power. There is, however, a lack of theoretical justification and foundation for the use of metaphor in marketing.¹²⁷ This is where the authors of this book make a creative contribution to this area. The embracing of art as creative marketing metaphor, as actual data and as an heuristic device, is generally new within the realms of marketing management particularly with small and medium enterprise marketing.

The way in which metaphor association works involves a large amount of intangible associative thinking. In essence, one (primary) concept is claimed to be another (secondary) concept in a literally false declarative assertion of existential evidence.¹²⁸

The metaphor is utilised as a non-stringent comparison between two factors, resulting in a new, perhaps abstract, meaning that did not previously exist.¹²⁹ It implies a 'statement of similarity as well as a hypothesis of comparison between disparate concepts'.¹³⁰

Very little work has been carried out on the implementation of metaphor. It is the imagery contained in the metaphor that takes it beyond the literal connection and makes it so effective in generating new research questions. Art imagery offers a very clear understanding of how metaphor operates, since the discipline is already concerned with interpretation of image and use of metaphor. The use of metaphor is part of our everyday language and appears a ready made tool that can easily be embraced in marketing.

Interest in the use of the metaphor has been seen across most academic disciplines concerned with language and meaning. There has been a growth in the number of articles, books, conferences and journals concerned with the nature and meaning of metaphor. Given this healthy level of engagement, it would seem remiss for marketing not to be engaged in its use since marketers are ultimately concerned with communicating meaning. The way in which metaphors are constructed, communicated and subsequently understood can be visualised on a continuum from the point of initial comprehension, through to recognition, interpretation and appreciation. These phases are not necessarily discrete but can occur simultaneously. Sometimes, understanding is reached unconsciously, further reflecting the intangible, qualitative nature of metaphor. Given the pervasiveness of metaphor, for marketers to ignore it would be tantamount to academic and practitioner suicide.

Researching art and creativity

There is a long history of the investigation of artists and the art-making process, mainly from the perspective of the psychologist, historian and art critic.¹³¹ Freud described the work of Leonardo da Vinci in psycho-analytical terms, and there has also been a focus on interpreting the symbols and meanings contained in the artwork.¹³² A more holistic approach is adopted by understanding creativity in art from a humanistic perspective.¹³³ Understanding influential factors from cognitive and developmental perspectives is gained by focusing on skills, attitudes, beliefs and values of creative individuals. The authors have also absorbed this approach in order to reach a more holistic understanding of the creative marketer.

A deep insight into how artists manage their lives can be gained by reading their biographical material, either written by themselves in the form of journals, diaries and correspondence or in the form of biographies written by others. These factors can be grouped into internal and external dimensions such as potential influences on the life of the artist, the process of making art and the outcome or art work itself. By taking a longitudinal, biographical perspective, social factors such as childhood experiences, relationships with family members as well as physical and perceptual barriers that may or may not have been overcome, can be integrated into a holistic perspective of understanding.¹³⁴ External factors such as the impact of the political environment, travel and wider environmental influences have also been found to be relevant. Several biographical profiles of artists are included later in this chapter.

Derrida discusses how truth is at the centre of painting, and Heidegger reinforces this:

Art is the becoming and happening of truth ... Truth does not exist in itself beforehand, somewhere in the stars ... it is after all only the openness of beings that first affords the possibility of a somewhere and of a place filled by present beings ... The happening of truth ... is historical in many ways ... Art is historical, and as historical it is the creative preserving of truth in the work¹³⁵

Jones feels that the spectator, or consumer, has largely been ignored in relation to art.¹³⁶ In response to this, a belief has emerged that the spectator plays a role in the creation of the art, while the art has an aesthetic influence on the spectator. This mutual interaction is also seen in the interplay between the marketer and the consumer who assigns meanings to products. Postmodern art, according to Jones, is

attuned to the rhythms of natural change. Joseph Beuys saw the highly influential impact of art through its creativity, an impact that marketers can only imagine:

I have come to the conclusion that there is no other possibility to do something for man other than through art ... only the creative man can change history, can utilise his creativity in a revolutionary way ... art equals creativity equals human freedom.¹³⁷

The extensive body of literature on art and its history has been described as the language of criticism.¹³⁸ There have been long-term connections between art and economics, politics, philosophy, religion, science, sociology and technology. Therefore, the art/marketing interface should be viewed as a logical extension of the exploration of associated disciplines. Individual works of art, and the artists who make them, can then be interpreted in a variety of ways using different forms of knowledge.

Gluck et al investigate how artists, designers and students differ in their ability to be creative, believing that constraints such as limited financial resources, technical capabilities and external demands can impact on the form of creativity being practised.¹³⁹ However, the authors argue that having limited resources can act as a catalyst to fostering creativity. This has certainly been the case in small and medium enterprises managed by creative marketers. It is the nature of the constraint which may vary by sector, but each situation will always incur problems that must be overcome. External pressures can actually facilitate creativity; for example, time pressure actually has a positive effect by forcing individuals to work harder.

Art professors rate imagination, originality and risk-taking as key elements of creativity, while physics professors see problem solving as central to the creative process.¹⁴⁰ Emotion is also an important artistic characteristic.¹⁴¹ The creative marketer also needs a degree of emotion and impulse to complement other necessary competencies such as imagination, judgement and intuition. Falk et al carry out research into overexcitability, or heightened mental functioning, in artists.¹⁴² These dimensions include imagination, intuition and emotion as necessary conditions of artists' creative work. Imaginational overexcitability may be demonstrated by 'rich and unusual associations, a creative imagination and a penchant for inventiveness. Use of metaphors, animistic and magical thinking are also expressions'.¹⁴³ There are close analogies between what is happening in marketing and the contrast in situation for Western artists, who are free to experiment with different styles,

materials and boundaries and the traditional Asian artist, who must conform to certain stringent guidelines on acceptability.¹⁴⁴ Of course, until Impressionism, Western art also conformed to similar stringent boundaries, but the creativity of *avant garde* artists broke through these barriers. Li makes a fundamental point: that creativity can only be explained if the creator's mind and personal traits are also understood. This is relevant both in art and in marketing.

In Western art, the artist is free to use a wide variety of marks which each represent something. An idea may be represented in the shapes of Mondrian or the colours of Rothko. There is no unified visual language to which all painters must adhere.¹⁴⁵ Clear lessons can be drawn here in marketing terms where creative marketers should be free to choose their own markets, or ways of producing marketing plans, marketing strategies, developing new products and conducting marketing research. Although there are basic artistic rules, grounded in the historical art academies of the past, today's Western artist is under no obligation to abide by these rules. In fact, great artists have often become so by breaking the rules.

Artists may copy other artists' work in order to gain experience and grow their creative competencies but ultimately the end result is their own, individual work. Creative marketers are capable of absorbing rules and regulations, analysing the inadequacies contained within, and forming alternative approaches grounded in their creative thinking.

Creativity in the arts has also been viewed as incongruent and irregular. Some artists may exhibit varying degrees of deviation or disequilibrium in their personal lives, which is then transferred to their artistic output.¹⁴⁶

The art world and the business world may appear to be distinctly separate entities but there are similarities. We should not limit either the world of creativity or the world of business – or those who people them – by prescribing qualities to them, whether of flights of fancy or concrete actions.¹⁴⁷

The contribution of semiotics to understanding marketing in art

In marketing, semiotic theory has been used by researchers in consumer behaviour and advertising research, but little semiotic theory has been used to examine the firm and the owner/manager. Semiotics has been defined as the capacity for containing, replicating and extracting messages and of extracting their significance.¹⁴⁸ Investigating the link between marketing, communications and semiotics reveals that marketing messages are composed of strings of signs. These sign

strings then constitute messages whose promotional success depends on how meaningful they are to the targeted consumer. The degree of meaning contains an element of subjective evaluation and is open to interpretation. Deleuze and Guattari call for the joining together of key thinkers from across disciplines in their treatise on the creation of concepts as philosophy.¹⁴⁹

Creative media such as language, art, music and film are composed of signs, embedded within the culture from which they are derived. Each sign has a meaning beyond its literal self. Structural semiotics attempts to identify universal mental structures found in social structures, literature, philosophy and mathematics, and in unconscious psychological patterns that motivate human behaviour.¹⁵⁰ It is perhaps this last element that is of prime interest when researching the motivations of the smaller firm and its owner/manager with respect to growth. There are, of course, conflicts in such thinking, with the 'death of the author' notion, placing less importance on the individual artist in giving meaning to a text or image.¹⁵¹

Saussure believed that language was a closed system whose main purpose was the communication of ideas.¹⁵² Language is viewed as the grammatical structure of verbal and written communication agreed jointly by a particular culture. Speech, however, is individual and variable. Translating this into the realms of art, popular art as a language is determined socially, but individual, creative, avant garde art is then a form of speech, with the creative, entrepreneurial artist speaking via the picture.

In semiotics, the signifier is the sounded or written element of a word, while the signified is the word's conceptual element; so for example, with the word Surrealism, it contains both a sounded signifier element and a signified meaning. In Pierce's semiotics, the sign is constructed of an icon, an index and a symbol.¹⁵³ The icon relates the sign to something we recognise, the index can relate to something from within a wider range of possibilities; for example, the social, political and economic contexts of a work of art. The symbol depends on conventional, agreed meanings. Translating semiotics visually, the syntagm is a combination of signs on a linear plane, such as a sentence (the x-axis). The y-axis visualises the associated relationships, with words related to each other by a principle beyond the literal context.

The subject matter of semiotics involves the communication of the message, or the exchange of messages. It also involves the system of signs that underlies them. Metonymy and metaphor are identified as important semiotic ingredients. Metonymy applies to narratives set in linear time while metaphor relates to associated substitutions. In paint-

ing, metonymy is the formal arrangement of its elements, and metaphor is the content and its associative allusions to what is outside the painting itself. Jakobson also applied the semiotic system to music, film, dreams and language in order to feed into the language of the artist's paintings. He also called for the fostering of inter-disciplinary semiologies.

Merleau-Ponty remarks that change within systems such as painting should be viewed as dynamic, rather than as an exact point in time. The language of painting occurs on several levels, with the first or empirical level concerning the actual words, creative act and gesture. The second level relates to the sign structure. So, for example the first level might relate to the painter Jackson Pollock and his paintings, while the second level could concern the drips of paint as signs of his artistic presence, with painting as a language.¹⁵⁴ The work of art can thus be seen as a visual system of signs, with art being constructed of cultural signs. When these are decoded, they unveil the level of art's role in the wider society. This decoding offers the marketer an endless supply of data within a single painting, with messages and implications for consumer researchers and researchers of the firm. The way a work of art interacts with or draws from signs from the wider cultural environment facilitates the connection between art and other disciplines.

There are criticisms of the use of semiotics. Barthes originally believed that semiology could not impact meaningfully on art since he felt that artistic creation could not be reduced ultimately to a system.¹⁵⁵ He later relents somewhat with the example of photography, where he identifies the operator as the person who frames reality and takes the photograph, the spectator who observes the picture, and the spectrum as the subject of the picture.¹⁵⁶ This can be compared similarly to the painter who paints the picture, the viewer who consumes the painting and the spectrum as the subject of the painting.

Heidegger and Derrida suggest that semiotics should be viewed dynamically rather than with a closed system, giving further weight to the applicability of semiotics to other areas of enquiry.¹⁵⁷ Derrida believed that meanings are not fixed but instead vary depending on the context. In *The Truth in Painting* (1987), the title of the first chapter, 'Passe Partout', or masterkey, is a metaphor for opening up the boundaries of thought, again promoting the extension of semiotics to other disciplines. Semiotic interpretation allows for a variety of representations. Picasso has said that he didn't paint symbols, he only painted what he saw and that it was up to others to seek meaning.¹⁵⁸ This serves as a challenge to researchers across disciplines to use semi-

otics and other methodologies to elicit meaning from his paintings. Semiotics allows for the 'parasitising' of systems that interact with each other.

The artistic biography as insight into creative marketing

Biography is the narrative of an individual's life. Biographical study allows the researcher to develop a closeness with other human subjects. In marketing research, it could be the story of the firm, the manager and the consumer in which researchers are interested. Biography can be used to study creativity.

Works of art serve as a biography of an artist's life, providing the viewer with insight into their personality. In the same fashion that products are given meaning by the way in which they are positioned in the marketplace, the artist gives meaning to the artwork. In both cases, there are also social and economic forces which impact. Understanding the artistic intuition process assists in developing a creative, entrepreneurial marketing paradigm of understanding.

There are strong lessons from art that can be absorbed by the creative marketer, such as the need to be prepared to challenge convention or sometimes being spontaneous rather than having a planned approach. If a prescribed marketing system, such as that found in stepwise planning and strategy, does not work, the creative marketer develops a customised approach which better serves the purpose of the business. There are endless examples within the literature on the artist as entrepreneur. We extend this further in Chapter 7 by identifying examples of creative marketing and subsequently formulating a series of strategies using the language of the artistic manifesto or proclamation.

The central idea in presenting the following biographies is to construct case study – like interpretations of the creative individual, while at the same time facilitating the creativity metaphor as the linkage between the world of marketing and the world of art. By examining the contribution of creative artists, overlapping characteristics and behaviour can be identified in entrepreneurial and small business marketing research. The subsequent data can be utilised in constructing sets of desirable competencies that are realistically achievable and enable the organisation to grow. This also serves to encourage the researcher to adapt a more creative stance when designing and implementing research methodology.

Biography one: Salvador Dali

At the age of six I wanted to be a cook. At seven I wanted to be Napoleon.

And my ambition has been growing steadily ever since

Salvador Dali

The above quotation illustrates the self-belief, confidence and arrogance of Salvador Dali that contributed to his success as artist, designer and author. On close examination of Dali's output over time, he emerges as very shrewd in evaluating market conditions. For example, he moved through a number of genres from Impressionism to Surrealism to Religious art.¹⁵⁹ Dali was perhaps the best known of the Surrealists, deliberately interpreting reality and dreams in a way never seen before in order to court controversy and then revel in the publicity received. Graham summarises Dali's approach:

Dali creates an alternative experience rather than capturing the visual in our normal experience, and at the same time his creations can be seen to be explorations of that experience¹⁶⁰

Dali was careful to build up a network of shrewd patrons throughout his life to ensure a steady income. He developed a creative mystique that he promoted to great effect to the artistic, business and wider community. He was able and willing to use technological inventions of the twentieth century, such as film and television, in order to market his work. *Un Chien Andalou*, Dali's joint work with surrealist filmmaker Louis Bunuel, is still viewed by many today as groundbreaking and challenging to existing thought and practice.¹⁶¹

Dali was an expert in identifying opportunities to promote his work and himself as celebrity, to the extent that it was sometimes difficult to differentiate between Dali the artist and his creative output. His wider competencies outside painting included the creation of the dream sequence in Hitchcock's film *Spellbound*, jewellery and furniture design and his famous lobster-shaped telephone. Another example of Dali the self-publicist and commodifier was demonstrated when he set up the Dali Museum in Figueres, with members of his own Dali Foundation employed to manage it.

The Surrealist movement, of which Dali was one of the main protagonists, was formed and given momentum following a performance of a play by Guillaume Apollinaire in Paris in the summer of 1917.¹⁶² The

play, *Les Mamelles de Tiresias*, was interrupted by an apparent attempt by Jacques Vache to fire his revolver into the audience.¹⁶³ After the performance, his friend Andre Breton defined the simplest surrealist act as 'going into the street, revolver in hand, and shooting at random into the crowd',¹⁶⁴ suggesting that disregard for convention and the use of a powerful weapon can result in creative, groundbreaking action. Edwards describes surrealism as:

Not a new means of expression, nor an easier one, nor even a metaphysics of poetry. It is a means of total liberation of the mind and of all that resembles it.¹⁶⁵

Revolution was therefore a key theme, as was disinterest and detachment from current practices. This philosophy was grounded in the belief that existing thought had inadequate foundations. Throughout his life, Dali achieved a reputation as a radical entrepreneur, consuming knowledge about existing industry practices while also being prepared to develop his own system, when needed.

Biography two: Vincent Van Gogh

One must seek a way to express what one feels and venture a little outside the ordinary rules in order to render them exactly as one wants.

Vincent Van Gogh¹⁶⁶

It has been suggested that only two data sources from the nineteenth century can give a clear indication of what it was like to be an artist in those times: the journal of Eugene Delacroix and the letters of Vincent Van Gogh.¹⁶⁷ Van Gogh's letters are essentially an autobiographical account of his entire creative philosophy. They provide insight into the impact of his social environment, from the influence of his family to his circle of friends and business acquaintances. In total, there are around six hundred and seventy surviving letters from Van Gogh to his brother Theo, with some forty letters from Theo to Vincent. Reading the letters provides insight into the kind of person Van Gogh was as well as an understanding of the way his ideas were formed and subsequently developed.

There were a number of creative entrepreneurial factors in Van Gogh's life, one of which was his never-ceasing drive and self-belief despite his lack of success in his lifetime. Vincent's father Theodorus

Van Gogh, came from a family of twelve children fathered by Pastor Vincent Van Gogh. This Protestant background may help to explain Van Gogh's willingness to suffer through his dedication for a cause many others would have happily surrendered. An early artistic influence must have been his mother who was a reasonably accomplished amateur artist, although there tended to be an ever present desire that Vincent should become part of the solid Dutch bourgeois Van Gogh family through the pursuit of a respectable trade.

As Van Gogh developed his interest in painting, initially through working for his Uncle Cent and then under the artist Anton Mauve, he became aware of an avant garde movement of artists working in the Barbizon community outside Paris.¹⁶⁸ They had a particular fascination for nature and painting outdoors, and this proved a particularly inviting prospect for Van Gogh, as Sweetman notes:

What all the different groups of nature painters had in common was a rejection of the tired classical and religious subjects perpetuated by the academies and displayed in the various annual salons.¹⁶⁹

What differentiated Van Gogh from his contemporaries was his ability to handle colours in order to develop dramatic tension.¹⁷⁰ His use of strong brushstrokes also differentiated his work from others by indicating his desire, motivation and ambition. Van Gogh not only produced unique pieces of artwork but also re-interpreted existing masterpieces such as Rembrandt's *The Raising of Lazarus* in his own style. He was adept at translating the ideas and theories of others into more workable, personal terms.

Van Gogh had an extremely enquiring mind and was instinctively able to develop what Roskill calls a 'self-extending pattern', which resulted in the identification of a true and permanent source of creative energy. Rather than being content with following in the lower risk path of his predecessors, Van Gogh wanted to work out his own direction in life, taking risks where necessary. Roskill describes this creative impulse and power as 'inexhaustible'. Van Gogh refused to work for the market. Instead, he preferred to develop his own system. Rather than following a planned approach to his art, he promoted a more direct approach that was at odds with his contemporaries:

If we follow our conscience – conscience is for me the highest reason – we are tempted to think that we have acted wrongly or foolishly; we are especially upset when more superficial people jeer at us, because they are so much wiser and have so much success.¹⁷¹

Said with a touch of irony, this could reflect a tension between the establishment and the creative marketing community. Van Gogh took inspiration from Eugene Delacroix who had seventeen paintings refused at an exhibition at the same time. Despite this setback, the artist continued to paint, driven by self-belief. Rather than having the perfect strategy, following everything to the letter, a more lasting outcome can be achieved using unconventional means.

Van Gogh describes his despair at the uncreative philosophy at the Academy in Antwerp where he studied for a while. He found that everything looked similar and insipid, with no life. Instead, he called for the need to find a better system. Clear comparisons can be made between art and marketing here with respect to marketing research methodologies, marketing theory and in the products and services created in industry. Van Gogh was unafraid of making mistakes, because often a final creative product would be the chance result of a mistake. He also felt that a quick result should be avoided in order to reach quality outcomes over time:

It is the experience and the meagre work of everyday which alone ripens in the long run and allows one to do things that are more complete and more true. This slow work is the only way ... for you must spoil as many canvases when you return to the onslaught every morning, as you succeed with.¹⁷²

There are clear messages here for the creative marketer who must not be demotivated if things don't always work out. As long as a creative philosophy perpetuates, then success should result. It is important to add some qualifiers to this biography. Van Gogh only sold one painting in his lifetime, and that was to his brother, Theo. He lived a very fraught existence at times. This biography paints a simple picture, and emphasises what could be a key creative strength – a depiction of the advantages of perseverance and faith in one's vision. Hence, we present in conclusion a rounded, uncomplicated picture of Van Gogh: his was at times quite a miserable life of abject poverty and ultimately a tragic end. However, the key lessons for creative marketers is that self-belief, perseverance and confidence in one's own abilities can hold sway over external influences. If Van Gogh were alive today he would no doubt be courted by global media corporations seeking to gain from his creative stance.

Given that Van Gogh did make many mistakes and was unsuccessful within his own lifetime, some may argue that meaningful lessons cannot possibly be extracted from his life. We argue otherwise in that

many talented contemporary inventors, creators and potential marketers exist today but are not given the correct type and level of support in order to become successful. More encouragement and mentoring of creative individuals are needed. This encouragement can be facilitated in a social sense, with personal and business contact networks and relationships being used to instil a spirit of creative marketing. As the entrepreneurial marketer rebels against convention, so Van Gogh felt that he was continually being pushed into situations which were not of his own volition. This gave him the necessary momentum to pursue his alternative, and ultimately more creative, approach to art making.

Biography three: Andy Warhol

Business art is the step that comes after art. I started as a commercial artist, and I want to finish as a business artist ... Being good in business is the most fascinating kind of art ... making money is art and working is art and good business is the best art.

Andy Warhol: *The Philosophy of Andy Warhol*
(From *A to B and Back Again*)

As a young commercial artist in the 1950s, Andy Warhol was making in the region of US\$65,000 per annum. When he died, he left behind an estate estimated to be worth around \$600m. However, his initial steps into fine art from commercial art were not smooth. Initially, people could not see the connection between fine art and commerce within the imagery and topics he adopted. His really creative step was to embrace iconic consumer products, which were already part of American culture, and incorporate them into his art. In 1962, artists of the declining Abstract Expressionist movement such as Jackson Pollock and Willem de Kooning were involved in a philosophical battle with Pop artists such as Warhol and Roy Lichtenstein. The Abstract Expressionists held contempt for commercialisation, while the Pop artists celebrated the imagery of the growing consumerist society and its associated popular culture.

Binstock et al describe Warhol as a social phenomenon who was never far removed from the attention of the media and as someone who was an expert at manipulating his celebrity status.¹⁷³ By adopting an element of commercialism in his art, Warhol was able to develop a wide-ranging output that defined him as the pre-eminent artist of late capitalism. He had an all-encompassing belief system, meaning that no ideas were discarded as being unachievable, and he

was a passionate social observer. This observation often resulted in profitable opportunities:

For Warhol, social observation was a complex system of relationships: a way to mediate his interactions with the world, exploit the social matrix, discover what people want, and, no less important, how to make them pay for it ... Throughout his career, Warhol adroitly exploited the consumerist system that he so cleverly made the linchpin in his art. His strategies for fame and the circumstances that bolstered his efforts continue to this day.¹⁷⁴

Warhol pre-empted our current obsession with the lives of so-called media celebrities when he launched his magazine *Interview*. Screen icons gradually replaced consumer products as the topic for his screen prints. Warhol used mass production imagery as a device for questioning the consumer's devotion to mass-produced goods. He made continual references to the connection between art and business and marketing. He saw connections between money, business and the multiple object and his paintings were viewed as products. He believed that business art was the step that came after art. He even called his studio The Factory, and employed a number of other artists and assistants.

As well as screen-printing, Warhol began to experiment with filmmaking and in 1963 produced his first movie, *Sleep*, which lasted five hours. A later film, *Chelsea Girls*, was shown commercially across the USA, making it onto the *Variety* charts. The unconventional lengths and topics of the films guaranteed maximum publicity.

Warhol also had a fascination with newspaper images of death. For example, he produced screen prints of the assassinated President Kennedy, the electric chair and fatal car crashes. His interpretation was that newspapers were treating death as a commodity and so he willingly embraced the imagery. Another associated interpretation is that producing screen prints of dead people signifies the death of painting. Warhol and his Factory members adopted a proactive approach to the collection of these images:

Rather than wait passively for the right images of death and disaster to cross his line of sight, he and his assistants sought out the most gruesome unpublished examples from press agencies and other resources typically reserved for journalists.¹⁷⁵

However, some of the images adopted by Warhol were affected by personal circumstances. As well as symbolising mass consumption, the

Campbell's soup tin also served as a reminder to Warhol of his childhood poverty and the fact that he was never sure where he would get his next meal.

There is a strong corollary here between the need for creative marketing stemming from avant garde thinking and the call for the end of establishment, mainstream marketing as we know it. Although he deliberately made a connection between consumerism and his art, he also promoted the dark side of consumption, appealing to our hidden tastes relating to pain and humiliation:

What may in some cases seem to be benign memorials and in others manifestations of our admiration become, more clearly, representations of our society's darker side, where death and violence fan consumerist desires.¹⁷⁶

Warhol always went to the boundaries of a concept where no one had been before. He never began at the obvious place. He deliberately encouraged a mix of people from a variety of backgrounds to attend The Factory. He provided some interesting insight into the type of person who could work within his enterprise when he wrote that ideally the individual should exhibit some degree of misunderstanding of his (Warhol's) philosophy.¹⁷⁷ He felt that, during the communication process, the ideas expressed by the other individual sometimes interacted with his own in order to create a unique solution to the problem so that 'when working with people who misunderstand you, instead of getting transmissions, you get transmutations, and that's much more interesting in the long run'.¹⁷⁸ This is similar to Arthur Koestler's notion of 'bisociation', involving the putting together of two unrelated facts or ideas to form a single identity. Warhol created an open situation without boundaries, permitting people to behave as they liked. Examining his early paintings, it is clear that even then he strove to push cultural and art-historical conventions to the boundaries of bourgeois acceptability and beyond by striving to disconnect the viewer from normative thinking. As Binstock wrote, Warhol's greatest political legacy was his 'uncanny ability to transport his various audiences to the precipitous margins of the forbidden and the repressed'.¹⁷⁹

Warhol seemed not to mind too much being labelled as a 'loner' as this served to differentiate him from others and then seemed to pull certain individuals towards him and his philosophies – in other words, to give him his following. This loner status can be compared to the dis-

coverer of a new theory, a new practice, who then attracts a following as this method becomes established. Warhol's marketing philosophy is derived from his apparent distaste for the avant garde one-off pieces produced for the connoisseur. He comments that given the result of popular taste, there are particular instances of bad taste found among the leftovers. The trick is then to utilise this bad taste in order to turn the work into something interesting.

Warhol practised a form of inverse marketing in New York where he was based. He believed that living in such a large place leads people to desire objects that nobody else wants, to crave after the leftovers. So much competition with associated changing tastes means that, in order to survive, you should realise that 'changing your tastes to what other people don't want is your only hope of getting anything'.¹⁸⁰

In 1994, the Andy Warhol Museum opened in Pittsburgh. Warhol had immense amounts of creative energy that he used to redefine the meaning of modern art, placing it within the wider industrial arena. Due to his interest in contemporary consumer culture, Warhol became one of its greatest influences, despite his outspoken stance against the mainstream and support of the counter culture. He developed and exploited the link between the artwork, the consumer and marketing by displacing the concept of the one-off artistic piece and replacing it with mass-production.

Biography four: Pablo Picasso

Painting is freedom. If you jump, you might fall on the wrong side of the rope.

But if you are not willing to take the risk of breaking your neck, what good is it?

You don't jump at all. You have to wake people up.

To revolutionise their way of identifying things. You've got to create images they won't accept

Pablo Picasso in *Creating Minds*

Describing Pablo Picasso as having impeccable technique, Richardson believes he had more fame than any other artist that ever lived.¹⁸¹ Born in Malaga in 1881, Picasso's father taught him the fundamental techniques of drawing. As Picasso grew up, he spent time with travelling gypsies and circus performers, subjects often seen in his paintings. This social mix hinted at the ability of the artist to investigate and feel comfortable with those outside his accepted social and business circles. By

doing so, he exposed himself to alternative modes of thinking and behaviour, something that the entrepreneurial marketer also considers important.

Picasso's family moved to Barcelona in 1895, where his father taught at the art school and Picasso was apprenticed to a religious painter. Intent on discussing art and related matters with like-minded individuals, he was frequently seen holding court at the café bar Els Quatre Gats. Picasso then moved to Paris, where he shared living and working facilities with his friends in a tightly knit network. This close proximity to other creative people allowed for intimate discussion of innovative topics and stimulation of interest in new directions for art.

Never content with one particular style or place of residence, Picasso moved around Spain and France in order to refresh his creative thinking, although during the Second World War he chose to remain in Paris where he focused on still-life painting. At this time, Picasso drew on unconventional sources to feed his creativity through his early interest in the painter El Greco, who was unpopular at the time. Fighting against public convention, Picasso drew inspiration from El Greco in his groundbreaking painting *Les Demoiselles d'Avignon* – the painting that signalled the beginning of Cubism.

Evidence of Picasso's desire to experiment through the drawings and annotations can be found in his notebooks, thereby serving as a form of biographical data. As well as being talented in a creative sense, Picasso also had to work very hard to be successful. This is also the case in marketing where luck and persistence interplay with creative competencies to give the creative marketer a competitive advantage. Throughout his life, Picasso developed and successfully exploited a number of different networks that crossed between business and social spheres. In order to gain inspiration for his work, Picasso was prepared to look to the past, as well as draw on current avant garde thinking; for example, he drew inspiration from Edouard Manet, Gustave Courbet, El Greco, Delacroix and Velasquez.

There is also much merit on examining past successes in the business world; for example, Fillis finds evidence of the development of marketing long before that discussed in mainstream textbooks.¹⁸² Picasso demonstrated deep insight into particular situations and showed leadership among his peer group. The creative marketer is also able to identify opportunities as the result of their heightened levels of awareness and insight.

Many artists do not receive the acclaim they deserve until after their death but Picasso fast became the most celebrated artist of all time,

years before the current fashion of short-term celebrity status that appears to hold sway in the media. Due to his high creative levels, he attracted an entourage or network of fellow creative individuals in fine art, poetry and other intellectuals, such as Guillaume Apollinaire and Max Jacob. They all shared immense energy and ambition, factors also shared by creative marketers within their personal and business contact networks. Picasso was able to access the network for inspiration when his own thoughts became temporarily staid.

Rather than being content with maintaining one particular successful style, Picasso sought to develop new and increasingly creative combinations and juxtapositions in his quest for his own style of artistic 'management':

It could have been extremely tempting to remain in the same style, to cultivate a following, to ride the wheels of success in the direction that they were already spinning, but there was something in Picasso ... that prevented him from ever resting on his laurels; instead, he felt compelled perpetually to face new challenges and scale new heights – as well as risk unprecedented depths – professionally and personally.¹⁸³

The creative marketer is also not content with maintaining the status quo and instead, continually seeks to improve their competitive position by developing different programmes of action based on their creative insight. In order to seek further inspiration, Picasso analysed his old sketchbooks and paintings so that new forms of creativity could be derived from those from the past. Picasso has said that his work is like a diary and so by examining his creative output over time this becomes a form of self-biographical research.

Perhaps his most creative risk was in painting *Les Femmes d'Alger (O. J. R. M.)*. So great was the leap forward that his contemporaries initially seemed afraid to follow, but inevitably this did happen over time. This demonstrates that certain creative individuals are prepared to take greater risk than others in order to achieve success.

When Picasso worked together with his fellow cubist Georges Braque for a seven-year period, their joint creativity was seen as a process of discovery. Initially seen as avant garde, on the periphery of artistic schools of thought, Cubism soon became part of the accepted mainstream, much like its predecessor, Impressionism. The collaboration between Picasso and Braque resulted in a form of creativity never seen before:

In a word, Picasso and Braque, working together, invented and then probed the artistic style called Cubism. Perhaps neither of them, working alone, might have continued the process begun by Cézanne, decomposing figurative painting into its component lines, forms, and planes, anticipating future, more abstract trends. But without question, the particular form cubism took and its speed in transforming the artistic world resulted from the unusually intense and productive collaboration between these two artists.¹⁸⁴

The new cubist art resulting from their collaboration had a new sign system with associated meanings. This can be compared to the particular language of the creative marketer in the small or medium enterprise, where formal marketing language is rendered redundant and a more informal, intuitive, direct language of business takes its place. Picasso saw cubism as an unplanned progression through the voyage of self-expression, rather than a planned, strategic effort. Analogies can be made here with the creative marketer who often intuitively develops the business.

Picasso's reputation grew as his career progressed and he continued to attract not only a following among his artist contemporaries but also a number of wealthy patrons. It is the reputation of the creative marketer that differentiates the business in the marketplace. In the small or medium enterprise, branding relates equally if not more so to the owner/manager than to specific products and services. In many cases, the owner/manager *is* the company, and this is continually borne out in business statistics showing that small firms dominate over their larger counterparts and that the micro-enterprise is the most common size of firm.

Further evidence of Picasso's searching for inspiration from the past can be seen in his interest in Greek and Roman form. In further search of ideas, he forged creative links with contemporaries in other art forms such as the impresario Diaghilev and the composer Satie. This suggests that the best way to be creative is to be prepared to seek inspiration from a variety of sources from the past, present and future:

Don't expect me to repeat myself. My past does not interest me any more. Rather than recopy myself, I would prefer to recopy others. At least I would bring something new to them. I like discovery too much.¹⁸⁵

Drawing mainly from one of his most famous works, *Guernica*, Picasso believed that the purpose of painting should go far beyond the superficial decorative nature of the majority of output. Instead, it should serve as an instrument for attack and defence against the enemy. There are clear analogies here with marketing, paralleling the marketing-as-warfare metaphor.

Rather than having a pre-planned approach, Picasso's philosophy focused on discovery. Instead of agreeing with the increasing levels of theoretical interpretations of his work, he deemed this unnecessary, believing that enthusiasm and self-expression was all that mattered. He also provides insight into the new product development process, where a kind of iterative approach is preferred over a prescribed, sequential path. Initial ideas may appear attractive but a deeper analysis is needed.

There are clear connections here with the specific skills needed in marketing planning and strategy in today's turbulent business environment. Throughout his career, Picasso excelled in experimentation. This compares favourably to the creative marketer who thrives on experimenting, linking to Brownlie's call for experimental forms of marketing. Picasso often incorporated the use of the metaphor in his own work alongside other unconventional approaches such as distortion and fragmentation of form and scale, using caricatures and juxtapositions and using visual puns.¹⁸⁶

Conclusions

This chapter developed the notions of learning from other disciplines in order to inform the marketing phenomena. In particular, artistic biography is cited as a creative expression of human achievement. Yet it is rarely mentioned in the marketing literature. It is argued in this chapter that inspiration can be drawn from artistic practice, so that it informs marketing theory and practice, developing a more robust result for marketers.

5

Creativity, Measurement and Myth

In the creative act, the artist goes from intention to realization through a chain of totally subjective reactions (Marcel Duchamp).

The measurement of creativity has been the subject of long debate and little consensus, leading to dissatisfaction and disagreement among the cohort of researchers from a variety of disciplines interested in the field. Some have proposed that creativity be measured according to process improvement or features of the person or product. Others have suggested that creativity be measured by the quality of the response to the product by the user. There are also those who suggest that creativity cannot be measured. This school is often in the arts where creativity is seen as cerebral, unknowable and fleeting in nature. Overall, hundreds of studies have been conducted into creativity research.

In this chapter we investigate the ways in which information on creativity is collected and used. We begin with a discussion of different schools of marketing thought. We investigate how the varying schools use available information on creativity to inform marketing research. While reporting primarily on creative marketing measurement methods, we recognise that marketing practitioners use information collected informally too. The purpose of this chapter is to reflect on a variety of measurement concerns and theoretical approaches. The authors do not propose a mutually harmonious account of measurement methods, but instead an array of options from which to choose.

The schools of marketing research

It is possible to conceptualise the different characteristics of marketing schools and their research approaches as four phases that coincide with

Table 5.1 Characteristics of the main schools of marketing research

Phases	Marketing Academy	Avant Garde Reaction	Creative, Marketing Incorporation
Dominant discourse	Positivist idealism Commercialism	Humanistic Cultural welfarism	Multi-method Consumerism
Principal beneficiaries	Marketing researchers	Peer group outsiders	Marketing practitioners and marketing researchers
Primary strategy	Linear, stepwise approach to understanding	Critiquing of existing marketing theory and call for new theory construction	Use of research imagination to construct new theory
Key values	Market research is for large businesses	Market research is for self-realisation	Market research is for practitioner and researcher application and use

the historical moments in the development of management thought. These historical phases mark discernible shifts in style, genre, epistemology, aesthetics and social organisation. In each of these phases a different dominant discourse is evident and the principal beneficiaries also vary. While there is some overlap between phases, and some can be simultaneously found today, a dominant style is nonetheless present at each time. The principal marketing approaches to research discourse can be identified as marketing academy, avant garde and creative marketing (Table 5.1).

These suggested phases require some explanation. The first phase is the traditional phase, during which 'objective' reports represented the positivist scientific paradigm. In this first phase, the researcher sees the 'creative other' as opportunity for enriching marketing research, but they soon become an object to be archived. The second phase, called the humanistic phase, is grounded in the human relations school of thought. Researchers here attempt to ground work in the social setting, using qualitative methods. The third phase is a reaction to the dominant positivist school. It employs a variety of paradigms, methods, and strategies and uses theories ranging from positivist to critical theory, feminist theory, ethnography, biography, content analysis and so on. As this third phase matures, its separation between the social sciences and the scientific school blurs. This is a fourth phase of experimentation.

There are many researchers today who still follow the rationale of positivism. These are the majority of marketing researchers. This approach perpetuates linear, prescriptive approaches to understanding, with the focus on study replications rather than theory construction. This general school of thought has been referred to as Establishment Marketers, with strong analogies being made to other academies of thought outside of marketing. Here it is called the marketing academy.

The body of marketing researchers focusing on the humanistic, mainly qualitative dimensions of research is smaller but growing. This school is intent on theory construction and generation of new knowledge rather than replication. The third group embraces less conventional methods such as postmodernism and critical theory in order to provide additional understanding to contemporary marketing phenomena. Fillis has referred to this group in previous papers as the Avant Garde, much in the same way as other, sometimes controversial individuals and groups outside the marketing academy.¹⁸⁷

The marketing researchers belonging to the fourth and final group have identified the merits of the various schools of thought and have adopted a pluralistic, sometimes multi-method approach to marketing research. They believe that by being able to triangulate data that has been constructed from a scientific, positivistic perspective, and by having the opportunity to generate new theory from a more humanistic orientation, the strengths of both schools of thought can interact in a meaningful way. The marketing researcher is at liberty to 'dip into' any of these approaches at any time. When the opportunity arises to be able to combine approaches, then the emerging data tends to be much richer, more interesting and much more relevant to marketing practice.

The principal marketing approaches to research discourse can be identified as marketing academy, avant-garde and creative marketing. Each approach can be distinguished in terms of mode of representation, appraisal criteria, focus, generalisation, role, licence, prediction, data sources, basis of knowledge and ultimate aims. The criteria are summarised in Table 5.2.

Brownlie believes that any marketing practice must be socially located and, as such, multiple rationalities are possible.¹⁸⁹ Piercy argues that despite widespread usage of rational methods, there is lack of evidence that such approaches produce better results than creative, judgemental approaches.¹⁹⁰ If there are problems with larger firm marketing, then the situation is compounded when examining the smaller firm with fewer resources at its disposal, and where higher levels of uncertainty are expected. Brownlie views the creative, judgemental response

Table 5.2 Comparative marketing approaches to research

Criteria	Marketing Academy	Avant Garde, Artistic Marketing	Creative, Entrepreneurial Marketing
Mode of representation	Formal statements; literal language	Non-literal language, evocative statements	Use of evocative statements or manifestos to promote the entrepreneurial marketing paradigm
Appraisal Criteria	Validity paramount; unbiased methods of data collection and analysis; conclusions supported by evidence	Persuasiveness paramount; seek illumination; penetration and insight; arguments supported by success in shaping concepts	Validity secured by data triangulation; insight generated using researcher imagination, intuition and creativity
Focus	Concentrates on overt or expressed behaviour (which can be recorded, counted and analysed)	Concentrates on experiences and meanings (observed behaviour provides springboard to understandings)	Concentrates on both overt behaviour and hidden, unconscious factors constructed socially
Generalisation	Extrapolates from particular to general; randomly drawn sample is deemed representative of universal and statistically significant inferences drawn about latter from former	Studies single cases, presupposes that generalisations reside in the particular, that broad lessons can be learnt from the unique	Generalisations possible since data is triangulated from a number of single data sources, together with large scale representative samples
Role	Results reported in neutral, unblemished manner, according to a standard format (problem, literature review, sample, analysis, implications)	Avoidance of standardisation; form and content interact; meaning of content determined by form in which it is expressed	Researcher creativity used to report findings in usable, creative forms; presentation of mutually supportive quantitative and qualitative data

Table 5.2 Comparative marketing approaches to research – *continued*

Criteria	Marketing Academy	Avant Garde, Artistic Marketing	Creative, Entrepreneurial Marketing
Licence	Factual emphasis; little scope for personal expression or flights of imaginative fancy	Subjective orientation, imaginative self-expression both permitted and expected	Models the creativity of the marketing practitioner in expressing imagination and creativity within theory construction
Prediction and Control	Aims to anticipate the future accurately, thus enabling or facilitating its control	Aims to explicate, thereby increasing understanding, less algorithmic than heuristic	Realisation that the future is uncertain and uses judgement and imagination to minimise unsureness
Data Sources	Standardised instruments, such as questionnaire surveys or observation schedules, used to collect data	The investigator is the principal research instrument and his or her experiences the major source of data	Adopts a wide range of data sources from within and outside marketing, including ethnographic, socio-logical, business and psychological areas
Knowledge base	Methodological monism; only formal propositions provide knowledge (affect and cognition separate)	Methodological pluralism; knowledge conveyed by successful evocation of experience in question (affect and cognition combined)	Methodological triangulation; experience and competence of the practitioner reflected in the research process as a way of knowing
Ultimate Aims	Discovery of truth and laws of nature; propositions taken to be true when they correspond with the reality they seek to explain	Creation of meaning and generation of understanding; statements seek to alter extant perceptions about the world	Construction of marketing theory which can be adopted by the profit and non-profit firm; theory closely mirrors multiple realities of business practice

Source: Modified from Eisner and Brown.¹⁸⁸

as the result of the managerial blindness experienced from continued loyalty to the linear-rational process and that managerial creativity can be seen as an act of theory construction.

Brown discusses the need for imagination in the research process and in marketing in business:

Imagination, sadly, is something that most modern marketers lack, need, or just don't have enough of ... This shortfall, apparently, is particularly strongly marked amongst practising managers, who are regularly urged to kick start their seized or stalled imaginations ... to break out of the red tape tied box of bureaucratic convention ... and to imagine their future the way good novelists imagine their stories ... Nowadays, imagination is widely regarded as a good thing, a universal verity, something that everyone has or ought to develop, nourish, improve, extend.¹⁹¹

Brown notes that 'in recent years, marketing and consumer research has been enlivened by the advent of perspectives predicated on the liberal arts in general and literary theory in particular' although so far this has been mainly at the consumer level rather than at the firm level.¹⁹²

There is a long history of interest in measuring creativity as well as an intellectual acceptance of the need to broaden the marketing concept, which goes back to Kotler and Levy in 1969. In marketing, the interest in types of measures varies from one marketing sector to another. For example, in marketing management, the salience of the positivist school overrides the interest in ethnographic measurement that is gaining currency among consumer marketers.¹⁹³ While the value of creativity for thinking and self-expression has been recognised in past research, the chief purpose of this chapter is to determine how to measure creativity in order to benefit marketers. Creative marketing measurement uses both quantitative data, allowing for comparisons to be made between different products, processes and consumers, and qualitative data, based on more detailed information gathered locally.

Theories of marketing focus narrowly on quantitative methodologies. Problems arise in the application of traditional marketing research methodologies to creative types of products. Hirschman¹⁹⁴ identifies four difficulties in measuring these creative products:

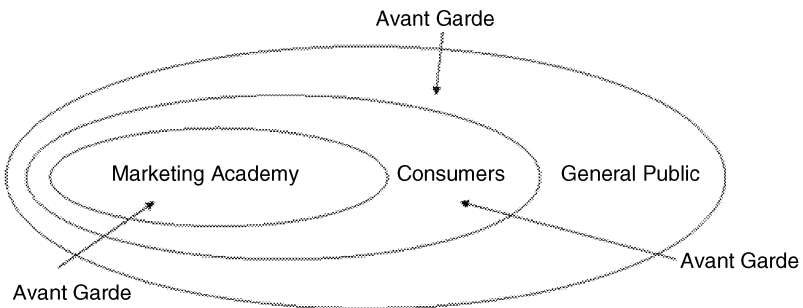
- Consumers are presented with them in their entirety
- Consumers are not required to provide a logical rationale for their choices

- Researchers recognise the limitations of verbal reports by consumers in describing their responses to aesthetic or ideological products; words are inadequate
- Art cannot be judged objectively as better or worse than another. It is subject only to personal assessments of its worth

Hence, novel methodologies are required for measuring consumer reactions to such products, argues Hirschman. Hirschman's thesis is that new ways of looking at marketing's application provide new metaphors for seeing concepts and theories, and lead to new knowledge development. The related point is important: that new ways of looking at things provides an opportunity for discovery. Discovery is often made by those on the 'outside'. In marketing terms, it is often the avant garde who discover things of use to the marketing academy. Commercialisation follows once acceptance of the idea is entrenched in the general community of marketers, purchasers or the public. This takes time, often as long as thirty years. Broad acceptance takes time. This diffusion of ideas can be modelled conceptually as seen in Figure 5.1.

The figure shows the avant garde as outsiders seeking to gain entry to the marketing academy and the influence of the consumers and general public. In other words, the avant garde seek to influence the core establishment, the buying public and the general public through acceptance of their ideas. If they achieve acceptance of their ideas by these groups, then they become *ipso facto* part of the establishment themselves and a new avant garde will eventually emerge to take their place. How do we measure acceptance of creative ideas or readiness for

Figure 5.1 The diffusion of avant garde ideas into the mainstream



Source: Hirschman 1983

new ideas? New tools of experimentation and behavioural inference are being used for this purpose.

Complexity of measuring the intangible

Measuring the value of creativity is seen as the holy grail of marketing, if not other disciplines that also investigate creativity. Money, products and sales are worth more to organisations than intangible assets. But unlike tangible assets, intangible assets are hard for competitors to imitate, which makes them a 'powerful source of sustainable competitive advantage'.¹⁹⁵ If marketers could find a way of estimating the value of creativity in marketing, they could measure and market their products and services more competitively and easily.

As the turbulence of the world increases, leading to greater uncertainty and complexity in the external environment, marketers and practitioners need information that is broader in scope and uses new methods of analysis than currently provided by traditional statistical techniques. Much of this information is non-statistical and comes from informal sources – through personal interaction between people. It comes from interaction at trade fairs, conferences, product launches and special events. It is clear from this changing environment and new ways of doing business interpersonally that measurement will be diverse but variable in complexity.

Can creativity be measured? There are those who argue that it cannot, just as there are those who think that anything is measurable. If it can be measured, how can it be measured? As these questions have been asked by many thinkers from Plato to Freud, it is hardly surprising that there are different answers to the questions. The measurement of intangibles such as creativity is hard to quantify and needs careful interpretation. Because creativity provides new ideas and innovation in products, process and place of origination, as well as for customers, it provides enduring competitive advantage. However, creativity is troublesome because it is hard to measure. So how can creativity be measured?

The answer lies in its alignment with strategy. The authors' approach to measuring intangibles such as creativity is furthered by the use of four of the 'Six Ps' of creativity discussed in Chapter 3: person, place, product, and process. These four perspectives are linked to marketing and customer needs and are integrated through strategy. This requires a holistic approach to measurement not always found in the marketing literature.

Measuring and testing creativity

A number of attempts have been made to measure and test creativity, with varying degrees of success. Quantitative approaches are often based on the scientific interpretation of creativity and therefore fail to consider the qualitative dimensions and the subjectivity often associated with its development. Boden suggests that creativity can be measured using a numerical scale.¹⁹⁶ Relative measures of creativity can be developed, with judgements made on the degree of creative merit. However, the subjective, creative differences in paintings such as the *Demoiselles d'Avignon* by Pablo Picasso and the *Mona Lisa* by Leonardo da Vinci cannot be captured using linear, scalar, metric or other quantitative measures alone. A similar conclusion can be drawn with respect to measuring marketing and entrepreneurial orientation, where a large body of research focuses on the application of quantitatively designed scales but fails to consider the subjectivity of marketing and entrepreneurial practice.¹⁹⁷

The psychometric approach to creativity assumes that creativity is a measurable mental trait, in similar fashion to intelligence. The focus is on testing and measuring divergent thinking, as discussed by Petrowski:

Divergent thinking instruments measure such things as ideational fluency ('List all the things that are white and edible'); divergent production ('What are the consequences of people having six fingers instead of five?'); expressional fluency ('Write as many sentences as you can using the words desert, food, and army'); and word association ('rat-blue-cottage'). Scores are based on originality (statistical rarity of given responses), fluency (total number of relevant responses), flexibility (number of different categories represented by relevant responses), and elaboration (amount of detail in responses).¹⁹⁸

Due to its subjective and intangible nature, meaningful scientific testing of creativity is difficult to achieve and so generalisations and replication are open to debate.¹⁹⁹ When attempting to measure creativity it must be recognised that, although there are links with intelligence²⁰⁰ and genius,²⁰¹ they should be differentiated. Eysenck uncovers four dimensions of creativity that assist in its measurement: first as a process involving the production of new and original content; secondly as a creative product which can involve more than just creative character-

istics; thirdly through the individual exhibiting creativity; and finally the creative situation.²⁰² Spearman measured creativity as a trait using the 'fluency' construct, consisting of verbal and imaginative dimensions.²⁰³

Alternatively, creativity can be measured as a trait involving a number of dimensions.²⁰⁴ These include: tests of divergent thinking; attitude and interest inventories; personality inventories; biographical inventories; ratings by teachers, peers and supervisors; judgement of products; the study of eminent people; and self-reported creative activities and achievements.

Measuring creativity as intuition involves testing individual ability to derive conclusions on the basis of using fewer clues than the average respondent.²⁰⁵ The clues are offered in series and the respondent is permitted to guess the answer at any stage. This results in the identification of four groups of respondents based around concepts of intuitives and non-intuitives according to who gave correct or incorrect responses. However, since creativity has been measured as many things – the production of ideas, a personality attribute, the ability to solve problems, the ability to achieve, the ability to recognise social and professional creative output – it has been difficult to compare and contrast results in a meaningful way.

There is a long history of creativity testing. Buddhists have used creativity tests to identify appropriate apprentice monks for centuries and genius was assessed in ancient China and Japan through the writing of poetry.²⁰⁶ Skills in fluency of thought and expression, originality, abstraction, elaboration and resistance to closure can shape creative thinking (Torrance constructs a creativity index to measure this).²⁰⁷

As we have pointed out, there is no commonly agreed test of creativity. Treffinger, for example, notes over 60 methods of identifying creativity.²⁰⁸ Creativity may be culture specific; what is deemed creative in one culture may not be in another.²⁰⁹ A society's creativity can be measured by applying a creativity index but this approach also has its flaws:

Martindale (1994) uses very simple measures of 'primary process' thinking, such as concrete versus abstract vocabulary. These measures are intuitively plausible to the extent that one believes irrational, primary process thought to characterise creativity...They are intuitively implausible, however, to the extent that they ignore what seems to be the most important thing of all: what is being thought.²¹⁰

The notion of vocabulary also relates to marketing. The marketing academy tends to adopt a rational vocabulary grounded in positivism while creative entrepreneurial marketers bridge the gap between theory and practice by developing a practitioner-based language that often has abstract derivations.

Howard Gardner's biographical method can also be used to measure creativity through close examinations of unique human beings, or heroes, and subsequent attempts to elicit generalisations.²¹¹ The outputs of creativity can easily be measured, but measuring creativity itself is a somewhat more intricate matter. Creativity tests are used to identify creative ideas and these can then be used as a benchmark in constructing additional connections between factors. The problem is that creativity often involves the juxtaposing of previously untried combinations of factors, so prediction of these events is extremely difficult. It is highly debatable that quantitative methods such as factor analysis, structural equation modelling, correlation and regression techniques are really capable, on their own, of identifying the essence of creativity.

The most appropriate forms of creativity measurement in the sciences and related disciplines are the biographical inventory and the personality profile.²¹² These approaches are deemed to be more accurate predictors of creative achievement than cognitive measures of divergent thinking. The scores from biographical inventories and personality profiles can be added up to indicate creativity levels, but these scores really only measure a one-dimensional characteristic. A biographical inventory may consist of several personality scales relating to certain personality traits; for example, leadership factors such as dominance, emotional stability, need for achievement, self-confidence and sociability. Creativity is measured by independence, the extent of participation in self-initiated activities and interest in thinking up and trying new ideas.

The creativity measure assesses independence, self-initiated learning activities, past accomplishments and initiatives. A personality profile identifies factors such as idiosyncrasy and conscientiousness, which are related to different personality traits. These approaches have their weaknesses – for example, they cannot tell whether creativity varies along a single dimension. They can only indicate whether or not individuals have directed their cognitive resources in a certain area.

Creativity consists of a number of multi-dimensional factors that can be understood using case study analysis. Gardner adopts a case study approach to understanding individual creativity.²¹³ Most case studies on creativity have focused on a social-scientific approach rather than a

humanistic approach to understanding.²¹⁴ Research in the social sciences on creativity has, until recently, drawn heavily from psychology; for example, psychometrics measures creative processes in contrasting cases of 'talented' and 'normal' individuals.²¹⁵ This approach relies on the use of instruments based on intelligence tests that have been criticised for their lack of validity. The psychological trait approach to measuring creative individuals has involved both empirical research²¹⁶ and a psychoanalytical approach that focuses on the impact of neurotic and sublimatory effects on creative efforts.²¹⁷ Gardner's holistic approach includes influences from cognitive and developmental psychology, motivational aspects of creation and other factors from the human sciences.²¹⁸

The creative individual solves problems, fashions products and poses new questions within a domain in a way that is initially considered unusual but is eventually accepted within at least one cultural group. In order to understand and measure creativity, a cross-disciplinary approach needs to be adopted that takes into account wider macro-level forces such as the social environment. The organisational dimensions surrounding the creative act and shaping the creative individual must also be investigated, as well as the procedures that shape creative judgements. The creative, entrepreneurial characteristics such as selfishness, self-centredness, intolerance, stubbornness, ignoring convention and asking questions are shaped for the most part in childhood. Therefore, measuring and testing creativity should follow a longitudinal approach, adopting a biographical, life history path of enquiry.

Why is creativity of interest to marketing management?

Creativity is a legitimate concern for those interested in marketing measurement. Although 'marketing' is commonly treated as a term of trade in the *Oxford English Dictionary*, academic marketers define their work quite differently. Research is central to academic marketing. If research is an attitude of enquiry, then its measurement is a matter of judgement as to which mode is appropriate to solve the problem at hand. Debates about what constitutes marketing measurement are robust and there is continual jockeying for position over the nature and role of marketing measurement.

Creative measurement systems should support and guide the marketing vision. These matters are discussed next, by referring to the schools of marketing research and their preferred measurement systems.

Truth is a number

In times when market research and opinion polls affect almost every aspect of our lives, two Russian artists asked two questions about art for the masses:

- What would art look like if it were to please the greatest number of people?
- What kind of culture is produced by a society that lives and governs itself by opinion polls?

In 1995, Vitaly Komar and Alex Melamid, two Russian émigré artists now based in the US, reflected their interpretation of a professional market research firm's survey about aesthetic preferences and taste in painting. Their intention was to discover 'people's art' by conducting the first poll of people's opinions on art and taste. In 1994, they began the process that resulted in America's Most Wanted and America's Least Wanted paintings, which were exhibited at the Alternative Museum under the title 'People's Choice'.

After the success of this project – offered with a wry sense of humour and irony – further surveys were conducted in countries including China, Russia, Germany, Finland, Denmark and France. The American and Russian results offer uncanny similarities: both groups surveyed wanted tranquil landscapes around a lake with a group of figures relaxing in the foreground or a portrait of a historical figure (such as George Washington or Jesus). The favourite colour of both groups surveyed was blue. The most unwanted type of painting was a garish abstraction featuring triangles and reds.²¹⁹

Using this data, Koam and Melamid painted a pair of composite canvasses called the Most Wanted and the Most Unwanted for each country. Of course the 'People's Choice' is not just an attempt to produce populist art. It is first and foremost an attempt to create a dialogue around the banal conclusions of the public polls and the insipid art resulting from it. The actual result – provocative art from dialogue with insight – was the opposite of the apparent aim. And yet, where public opinion and popular taste are manufactured by a vast machinery of statistical analysis, this is a possible outcome. It has happened before.

Approaches to measuring and testing creativity

This book investigates the art and marketing interface in order to draw inferences, make comparisons and promote the worth of establishing a

climate of creative, entrepreneurial marketing research and practice. Stern and Schroeder draw on art and literary criticism in order to reach an improved understanding on advertising imagery:

The argument for turning to art criticism to augment literary analysis lies in the synergistic capacity of a binocular approach to identify and explain patterns in advertising text on the basis of resemblance to patterns previously found in literature and art. That is, the art lens combined with the literary lens can detect elements such as genre patterns, thematic congruence, and historical antecedents that might otherwise go undetected.²²⁰

There are also patterns within artistic practice that relate to creative, entrepreneurial marketing practice and that can be utilised to construct new marketing theory. The work of Tarkovsky serves as a focal point in promoting the merits of understanding the artistic process and linking this to more truthful marketing theory:

It is perfectly clear that the goal for all art ... is to explain to the artist himself and to those around him what man lives for, what is the meaning of existence ... art like science, is a means of assimilating the world, an instrument for knowing it in the course of man's journey towards what is called 'absolute truth'.²²¹

Gummesson encourages the adoption of intuitive qualitative methods in order to achieve a better degree of truthfulness:

When complex and ambiguous social phenomena like marketing are studied, completely explicit and systematic analysis is usually not feasible. Intuition is also required as it is often impossible to know exactly how to process data and how one arrives at conclusions ... Intuition is often called non-scientific and irrational, but philosophers define intuition as 'complete knowledge of reality', 'ability to quickly draw conclusions' and 'the instantaneous perception of logical connections and truths' ... Genuine intuition is not a whim of the moment but an elaborate synthesis of huge amounts of data, processed in a nanosecond.²²²

Due to its subjective and intangible nature, scientific testing of creativity is difficult to achieve.²²³ Therefore, generalisations and replication are open to debate. Problems stemming from the measurement of creativity can also be found in disciplines other than psychology, such as

science, particularly in the founding years of an emerging discipline. However, there are merits in attempting to measure creativity factors – Clerk Maxwell felt that knowledge advancement can only be achieved after quantifying the relevant factors.²²⁴

In order to facilitate the measurement of creativity, Barron devised a study (summarised in Table 5.3) that appears to support the existence of a trait identified as ‘great productivity of ideas’, linked to the set of personality traits.

Measuring creativity as a trait has been identified as involving eight dimensions: tests of divergent thinking, attitude and interest inventories, personality inventories, biographical inventories, ratings by teachers, peers and supervisors, judgement of products, the study of eminent people and self-reported creative activities and achievements.²²⁶

Despite all this, creativity still lacks a general consensus definition. The existing research is as diverse a construct as it is highly complex. Creativity has been measured as the production of ideas, as a personality attribute, as an ability to solve problems and as being able to make achievements; consequently it has been difficult to compare and contrast results in a meaningful way. Creative achievement tends to be measured in terms of how innovative products are produced and recognised as having the required amount of quality and worth. Professional and social recognition of creative output are other measures used.

Table 5.3 Measurements of creativity

-
1. Unusual uses: this test asks the subject to list six uses to which each of several common objects can be put.
 2. Consequences B: the subject is asked to list what would occur if certain changes were to take place. The idea is to list as many consequences or results of the changes as possible.
 3. Plot Titles B: two story plots are shown and the subject is requested to write as many titles as he/she can think of for each plot. The titles are rated on a scale of cleverness from 0 to 5.
 4. Rorschach 0+: this measures the number of original responses to ten Rorschach blots, assessed separately by two scores on good versus poor forms.
 5. Word rearrangement test: originality rating. The subject is given 50 words randomly selected from a list of common nouns, adjectives and adverbs, and is then told to construct a story which contains as many as possible of the listed words.
-

Source: Adapted from Barron²²⁵

Eysenck compiles a set of variables that he believes impact upon creativity as an achievement.²²⁷ These are cognitive variables (intelligence, knowledge, technical skills and special talents), environmental variables (political-religious factors, cultural factors, socio-economic factors and educational factors), and personality variables (internal motivation, confidence, non-conformity and creativity as a trait). There is a caveat: although there appears to be agreement that creativity appears as a universal construct, creative achievement may depend on the situation. Both artists and physicists may be creative, but measures of achievement both within their own community and in society at large can differ.

Conclusions

This chapter has drawn together a neglected source of new ideas: the holistic approach to measuring creativity for marketers. The basic tenet for the chapter is the thesis that discovery comes first and justification second, and acceptance in terms of the marketing academy, the consumer and the public sees the *avant garde* move gradually to a position of joining the establishment.

Numerous marketing researchers have focused on mechanical, routine research methods with little interest in sociologists, creativity researchers or philosophers. Gigerenzer calls this approach the 'ritual of justification' as it forges one methodological imperative to the exclusion of all others.²²⁸ Statistical tools are recommended universally and without question as to their applicability. The 'statistics-is-all' approach leads to a view that tools override theories rather than the other way around. Theories become compelling when they are modelled after methods and practices that are sacrosanct to the audience being addressed. But ideas are derived first and methods of justifying ideas come second. Hence, theory building requires a variety of research methods and theory testing requires statistical methods for justification. Both sides of the debate claim superiority on this issue, but we argue here that discovery comes first through creative application of ideas, skills, motivation and knowledge. Methods of justification come second. The context of discovery precedes the context of justification.

It is inaccurate to say that we know little about measuring creativity for marketing purposes. The traditional path for the creation of new products is linear: producers gain knowledge of consumers' needs and then create products to fulfil those needs. As early as 1983 Hirschman developed an antithetical argument concerning artists and ideologues.

An artist and an ideologue may first create a product from their own internal desires and needs and then present this product to different marketplaces for acceptance – the artist alone, peers and commercialised creativity. Formal measurement systems used by marketers differ according to what audience is sought for the product developed. Some researchers have tried to analyse products. Others have relied on the subjective analysis of products or people as creative. Most have used creativity tests that are similar to intelligence tests. Finally, biographical analysis is increasingly used to measure creativity.

Creativity is essentially an interdisciplinary study. One-dimensional measures of creativity, such as scales, are inadequate. Others support this view, such as Amabile. Amabile suggests that creative performance emerges from three necessary components: innate skills or motivation; learned abilities; and task attitudes.²²⁹ She argues that it is unlikely that a single test will tap all elements of the three components. Hence, it is important to specify which aspect of creativity is being measured and by what means.

It is clear that developing creativity in measurement is an integrating but demanding task. It requires balance between longitudinal, cross-sectional case study, biographical and other qualitative approaches. Well-developed, comprehensive measurement systems are the exception rather than the rule in marketing journals. It seems that initiatives in developing holistic measurement systems will be assisted by clarifying strategic approaches to marketing practice and asking researchers to track real firm performance in a variety of ways.

6

Entrepreneurship and the Creation of New Marketing Metaphors

All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances:
And one man in his time plays many parts

Shakespeare *As You Like It*

As demonstrated in earlier chapters, marketing has been dominated by the logical positivist school of thought that stressed objectivity, rationality and measurement. However, there are other traditions that can be traced back to a pioneering article by Kotler and Levy in 1969. These traditions broaden the marketing concept and establish criteria for knowledge in the discipline.

Following our own paradigm of using metaphors for marketing, this thread of thinking allows us to apply metaphor to marketing knowledge. Zaltman believes that without metaphor we would be unable to imagine, and therefore it is central to the creative process and the communication of creative ideas.²³⁰ As discussed in chapter 4, metaphor serves to describe something in terms of something else, thus generating a new way of interpreting things.

Our discussion has shown that there are gaps in the literature and on creativity and marketing. For example, there is an absence of discussion of how creativity can contribute to the more contemporary interpretation of the marketing concept in order to deal with turbulent changes in the environment as a result of globalisation and technology. This means that there is little visualising how creativity can impact on international marketing. There is no appreciation of how creativity can increase understanding of the consumer and the decisions they make. Creativity is absent from discussions on business-to-

business marketing. There is little appreciation of how creativity can assist in the development of services marketing, distribution channels and channel management, retail marketing and pricing. We need to view creativity and marketing holistically in order to promote creativity and marketing as philosophy. It is our intent to use creativity and marketing sources from widely divergent fields in order to recognise that creativity and marketing have existed for centuries in a variety of forms.

Historical roots of creativity in marketing

Creativity and marketing can be traced to Pre-Hellenistic Greece, the Italian Renaissance and nineteenth-century Australia.²³¹ Although creativity is mentioned in entrepreneurship texts, much of it is fairly recent and, in some cases, only linked to innovation or not at all. Despite such early references, there is insufficient treatment of creativity in marketing.

However, there is a small but passionate and important body of work, grounded in research, which examines creativity from an entrepreneurial marketing perspective. This chapter extends the earlier discussion of the literature on creativity in marketing and analyses its main themes. These themes have been grouped metaphorically as marketing as *passion*, marketing as *jazz improvisation* and marketing as *ideopolis*. These will be discussed later in this chapter.

The marketing/entrepreneurship interface provides research that helps us understand creativity by offering opportunities for its investigation through a variety of methodologies.²³² This is in contrast to textbook analysis of marketing and creativity, which is silent on the topic of entrepreneurship. Lancaster and Massingham²³³ link creativity to communication; Kotler²³⁴ links creativity to advertising message, the research process and idea generation for new product development; Baker²³⁵ aligns creativity within planning and in the promotional message; Blois²³⁶ provides some linkage with strategy decisions while Dibb et al.²³⁷ only discuss it in terms of the selling process.

Creativity has a history within psychological research that focuses on individual input into group processes.²³⁸ This has also been the case within the limited amount of research in marketing, where creativity is modelled as being derived from individuals.²³⁹ Creative marketing action can be visualised from the perspective of the psychology of expertise where individuals can become experts within a specific domain through their experience and knowledge.²⁴⁰

Many firms carry out business via highly informal, unstructured, reactive mechanisms while others develop, over time, a proactive and skilled approach where innovation and identification of opportunities give the firm a competitive edge. At the two ends of the continuum, formal marketing involves highly structured, sequential decision making while entrepreneurial decisions tend to be haphazard and opportunistic. The marketing/entrepreneurship interface deals with the overlap, or areas of commonality, such as analytical skills, judgement, positive thinking, innovation and creativity.²⁴¹

Innovative product design and originality in business through creative problem solving gives the firm a competitive advantage in domestic and overseas markets. This view is echoed in the following quotation:

Marketing and entrepreneurship share common conceptual and practical ground and that this commonality can be made sense of in the context of a conceptual framework that emphasises the applied creative problem-solving dimension of each field. Thus to the extent that creative (or innovative) behaviour is a significant feature of radical marketing success, it might also be said to lie at the heart of much successful entrepreneurial endeavour.²⁴²

Morris and Lewis note the increasing interest and application of the Marketing/Entrepreneurship interface, with the establishment of a special interest group by the American Marketing Association and the Academy of Marketing tackling both theoretical and practical perspectives.²⁴³ They identify the three key characteristics of entrepreneurial activity that can be regarded also as integral to the successful marketing oriented firm: innovation, risk-taking and pro-activeness.

In terms of the environment or property, marketing managers can stimulate alternative thinking by creating a climate that encourages freedom of thought. Mechanisms such as rewards directed at intrinsic and extrinsic motivation can affect creative marketing performance. Appreciation by marketing information managers of the creative process can improve employee productivity as well as the quality of work.

Existing data sets, phenomena and assumptions can be re-examined and re-interpreted so that new patterns can be identified and optional courses of action followed. The adoption of creativity in marketing research is in response to the linear approaches that dominate marketing thinking. Traditional linear approaches follow a pattern or sequence of steps. A more intuitive approach may skip steps or rearrange the sequence.²⁴⁴

Marketing as passion

Boden identifies creative characteristics such as self-confidence, stubbornness, energy, commitment, egotism, selfishness and exploitation as well as hard work which are needed in order to hone any new insight generated.²⁴⁵ These are similar characteristics to those identified by the authors in our studies of creative entrepreneurial marketing. A creative individual faces two directional choices: to either question every assumption and reject current thinking or to exhaust one particular avenue or domain of thought by exploring it more systematically and deeper than anyone else has done.

Transferring this to marketing, the entrepreneurial marketer recognises that the frameworks and domain of the marketing academy, although providing a useful conceptual overview, largely fail to fit with the realities of today's business environment. They are unafraid of questioning the assumptions contained within the marketing academy frameworks and have produced their own effective ways of marketing, often focusing on more creative, softer, qualitative approaches.

Boden notes that the way in which we tend to think involves having a large number of interacting changes. These changes are derived from the equally large number of ideas contained within the mind. A series of conscious and unconscious thoughts impinge on decision-making. The unconscious thought process results in the construction of conceptual associations that then influence conscious thought. A useful hypothesis, for example, might relate to entrepreneurial owner/managers having more ideas than their conservative counterparts.

Schaffer believes that a creative discovery is essentially a mental process carried out by someone possessing a superior power.²⁴⁶ Ryle believes that a discovery is a specific achievement grounded within a particular timeframe that relies on a priori sets of activities.²⁴⁷ Creativity cannot be understood by adopting the tools of psychology alone and that 'what is really needed is a systematic study carried out by one of those rare individuals who himself happens to possess this peculiar gift of creativity'.²⁴⁸

This position then gives further emphasis to the alternative, more creative path of developing business from an entrepreneurial marketing perspective. The entrepreneurial researcher exhibits a degree of creativity, from the identification of the research opportunity to the way in which the data is collected and reported. The scientist Thomas Alva Edison discussed how intuition and luck interact with the more tangible dimensions within the scientific process and the commercialisation of the discovery:

[T]ime, hard work and some good luck are necessary too. It has been just so in all my inventions. The first step is an intuition, and comes with a burst, then difficulties arise ... little faults and difficulties ... show themselves and months of intense watching, study and labour are requisite before commercial success ... is reached.²⁴⁹

Entrepreneurial creativity exists throughout the lifetime of the business, and requires passion to be sustained. Amabile believes that:

Entrepreneurial creativity requires a combination of intrinsic motivation and certain kinds of extrinsic motivation – a motivational synergy that results when strong levels of personal interest and involvement are combined with the promise of rewards that confirm competence, support skill development and enable future achievement.²⁵⁰

In line with the work of the authors, Amabile identifies passion as a key intrinsic factor in determining successful entrepreneurial behaviour. One problem with Amabile's stance on entrepreneurial creativity is that she believes that the successful implementation of creative ideas requires the input of a range of individuals working in teams. However, much of the work of Fillis and Rentschler identifies how the entrepreneurial micro-enterprise, consisting of one or two people, can use limited resources creatively in order to bring competitive advantage to the firm. Those organisations prepared to recognise creative achievement are subsequently likely to promote further creative, entrepreneurial behaviour. In environments where creativity is not rewarded or is undesirable, it will not happen. However, with creative, entrepreneurial behaviour may come the possibility of spiralling, uncontrollable, even sociopathic behaviour. Successful organisations seek to stimulate creativity and produce innovations, but do so within a controlled (albeit loosely at times) system.

Hackley and Mumby-Croft²⁵¹ identify creativity as a self-reflexive, life-changing force in terms of a socio-psychological phenomenon if viewed from a humanistic/experiential point of view. Entrepreneurial marketing activity is seen as an applied form of creativity and is grounded via experience within a specific form of problem solving:

This aspect of creative entrepreneurship can be conceived as a manifestation of expertise with all the determinist, realist and cognitivist assumptions usually entailed in such a view. So the marketing entrepreneur is on the one hand an agent for social change employing personal reflexivity in making existential choices, and on the other

he or she is a socially determined expert who, finding him or herself in a particular set of circumstances responds by looking inward to expertise deriving from personal experience and applies this to economic activity in a creative way.²⁵²

Marketing as jazz improvisation

Dennis and Macauley use the jazz improvisation metaphor in order to better understand how creativity can make a useful contribution to marketing planning.²⁵³ Mintzberg's key argument on crafting strategy – a metaphor in itself – is a case in point.²⁵⁴ Mintzberg sees the dance of strategy as a craft, exemplified in the two well known but competing interpretations of how strategic planning develops and the element of creativity it requires:

The rational school is founded on the core belief that a specialised group or top management deliberately formulates strategy plans, whereas the incremental school argues that strategy plans emerge within the organisation.²⁵⁵

The jazz metaphor is used to demonstrate that improvisation techniques can be used around a flexible, creative core of strategic activities. The intrinsic qualities of jazz, such as structured creativity, improvisation and self-direction also have direct implications for marketing planning. MacDonald views marketing planning as a logical stepwise process²⁵⁶ but the realities of the business world mean that stepwise behaviour is often the exception and not the norm. Therefore, creative ways of developing and implementing marketing planning are needed. Marketing planning can be carried out informally, especially within the smaller organisation. The larger the organisation, the more structured the process becomes. Jazz is a particular way of playing music that involves feeling and improvisation. It is often unique, with improvised solos never played the same way twice. It involves an underlying theme but there can be a high degree of complexity and variation.

Marketing as ideopolis

The metaphor of marketing as ideopolis encourages a reconceptualisation of what is occurring in a wider reality covered by marketing. For example, creativity is not only used in advertising, product development and segmentation, but also at a macro level within cities. Gilmore's

recent work on city perception sets the scene for our metaphor of marketing as ideopolis:

How a city is perceived, the image it creates of its physical and environmental desirability, affects not only the levels of investment by property developers and companies, but also the decisions of employers and employees to work there. Intuitive marketers recognise the importance of creating the vista at the earliest opportunity.²⁵⁷

As well as the traditional notions on which business has been grounded, the economic prosperity of a city now depends on the knowledge, imagination and creativity of those working there. Business is inextricably linked to the arts and other areas of culture and so creative marketing must embrace this notion. As Gilmore says: 'the impact of a vibrant cultural scene within the knowledge economy cannot be underestimated ... A rich arts and cultural scene creates a buzz towards which the greatest minds gravitate'.²⁵⁸

The use of metaphor in product development, segmentation and testing differentiates an understanding of brand in marketing. This is important, as new product failure rates are as high as 70 per cent, suggesting that there is a need for a broader understanding of these aspects of marketing and their relation to creativity. New product failure has been identified as being due to incomplete new product innovation processes that do not account for contemporary developments in the business environment.²⁵⁹ This discussion looks at ways of overcoming these shortfalls in advertising, product development and segmentation, but also at a macro level within cities. They are considered together for two reasons. First, they all impact on the ideopolis in one way or another: by targeting consumers, products, programmes or cities through research, development and testing. Second, they are the aspects of marketing in which creativity is seen to be important. Hence, they give a lie of the land in relation to the investigation of our topic.

The notion of the metropolis is now being replaced by the ideopolis, where making things is no longer as important as the generation of profitable ideas and where insight and innovation are deemed more important than actual wealth and infrastructure.²⁶⁰ At the city level, the challenge is to be able to harness the innate creativity of the population.

Advertising creativity

Now let us deal with creative advertising. It is seen early on as:

The art of establishing new and meaningful relationships between previously unrelated things in a manner that is relevant, believable and in good taste, but which somehow presents the product in a fresh, new light.²⁶¹

More recently, creative advertising is seen as 'original and imaginative thought designed to produce goal-directed and problem solving advertisements and commercials'.²⁶² Creativity impacts on advertising as a means of establishing competitive advantage and as a mechanism for differentiation amongst media clutter, often manifesting itself as the unique 'selling proposition' or 'big idea'.²⁶³ In other words, advertisers are required to use creativity as a catalyst to imagine and conjure new ways of communicating a product message to consumers.

Novelty, meaning and emotional content are seen as the main creative dimensions in advertising. Novelty relates to how the advertisement varies from normal expectations, meaning refers to the relevance of the advertisement ingredients to the message being promoted and emotional content relates to the generation of feeling through experiencing the advertisement.

Creativity contributes towards advertising effectiveness as it enables the message to be pushed into the viewers' minds. New ways of getting the message across involve a degree of risk since the outcome is always uncertain. In advertising, many creative opportunities are lost due to the risk-averse nature of those working in the industry:

Advertisers ... may tend towards caution since they are responsible for spending large sums of other people's money ... This cautious, or risk-averse, approach may result in missed opportunities: a potentially significant loss in an era of intense market competition, where every potential advantage can be easily copied in most markets.²⁶⁴

Account planners are responsible for ensuring that creativity has a strategic purpose in advertising through research-derived consumer insight. The account planner integrates advertising consumer research, strategic planning and creativity in an attempt to understand the consumer's reaction to a potential campaign. Any insight gained is best achieved through qualitative research that integrates creativity research with other research. There are fears, however, among advertising personnel, that too much research can hinder meaningful creativity.²⁶⁵

Despite the importance placed on creativity in advertising by both practitioners and academics, there has been a lack of research on defining

advertising creativity and how this relates to advertising effectiveness. There has been a long relationship between creativity and advertising, with some advertising textbooks devoting several chapters to creative strategy and tactics. Despite the acknowledged relationship, there is a lack of relevant research in the marketing and advertising literatures. Zinkhan, for example, found that in a fifteen-year publication period, the *Journal of Advertising* only published five papers specifically on creativity.²⁶⁶

There are three different aspects of creativity in advertising. The first relates to the creative team behind the creation and implementation of the advertisement. The second is the amount of creativity the advertisement is perceived to contain by the target market. Finally, there is also the creativity within the target market, or audience that views the advertisement. The most creative advertisements are seen to be the most divergent from standard practice and the most relevant to the viewing public:

The ad must contain elements which are novel, different or unusual in some way ... must also be meaningful, appropriate or valuable to the audience ... Normally, relevance would be expected to be related to the brand/informational properties of the ad ... However, relevance can also be produced by execution elements such as music ... creative ads are defined by some researchers as ones that are effective at achieving their goals.²⁶⁷

Divergent thinking within marketing, and in advertising specifically, is related to how fluent, flexible and original an individual is, how able they are to elaborate, to have unusual perspectives and synthesise seemingly unrelated factors. In order to understand how a theory of creative advertising can be constructed, it is useful to visualise it, as seen in Table 6.1.

Despite creativity being the least scientific element of advertising, it is the most important. El-Murad and West carried out a literature search for articles with the terms creativity and marketing in the title, from 1985 to 2001, using the ABI/Inform database (they did not specifically measure titles with both words included).²⁶⁹ In 1985 there were 18 mentions of creativity and this had risen to 85 by 1995. Marketing mentions, meanwhile, had increased from 174 to 399. There has been a slight decline in the inclusion of both terms since 1995. Comparisons are made between creativity in the arts and creativity in advertising, indicating that the function of creativity in each case may be different but its overriding nature is the same.

Table 6.1 Contributing components of creative advertising

<p>Creativity in the communication process:</p> <ul style="list-style-type: none"> • Using creativity to position company image • Introduction of new products and brand extensions • Derivation of new uses for existing products • Persuading consumers to participate in promotions • Understanding when consumers prefer creative and non-creative advertisements 	<p>Creativity in management:</p> <ul style="list-style-type: none"> • Human resource factors and creative personnel • Understanding and stimulating the creative process • Developing creative strategy and tactics • Determining when creative goals have been achieved • Planning creative advertising campaigns • Fostering a creative organisational philosophy
<p>Creativity as a social process:</p> <ul style="list-style-type: none"> • creativity and popular culture • advertising as commercial art • possible cultural differences and potential for mistakes • using creative advertisements to educate and inform on social issues • advertising as source of consumer growth 	<p>Creativity as a group process:</p> <ul style="list-style-type: none"> • impact of the majority and minority within a group • factors which enhance or prevent group members from producing creative ideas • impact of rewards, promotion and mood on the production of creative ideas

Source: Adapted from Smith and Yang.²⁶⁸

Creativity in advertising differs from creativity in the arts mainly in its purpose. Advertising creativity must achieve objectives set by others – this is not usually the case in the arts. Success in the arts is achieved when the creative products are deemed ‘pleasing’ in some way whereas in advertising it is not sufficient to ‘please’ or always necessary to do so. To be successful, creative advertising must first be noticed and then have a specified effect on the viewer ... Architects and designers of all kinds ‘create’ by applying their originality and imagination to solve problems and achieve goals that are set, usually, by others. An artist may paint for the purpose of self-expression, but she or he may also do it for critical recognition, fame and fortune.²⁷⁰

Creativity and product development

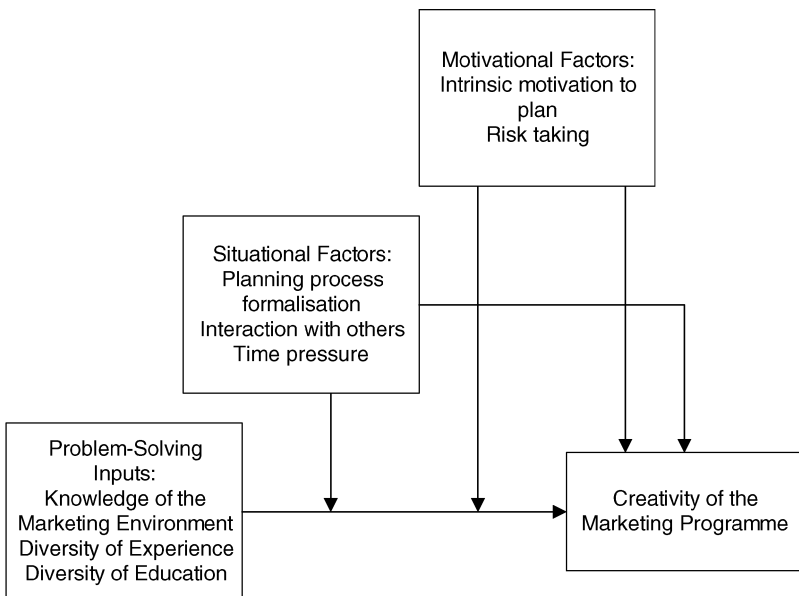
A product manager’s ability to develop a creative programme is determined in part by problem-solving ability and the motivation to spend sufficient time on the creative task. Established products often need

some means of further differentiation in the marketplace.²⁷¹ This differentiation can be achieved through creative marketing activities focusing on product modifications, changes to packaging, labelling, positioning and promotion. The requisite knowledge is concerned with trends and other forces that impact on the current and other product categories. There is, however, a lack of actual creative practice in this area and this has meant that price wars, rather than creative input, tend to dominate.

Reaching a creative solution depends on whether the manager utilises a routine or non-routine/heuristic approach to problem solving. Relevant factors include the degree of formalisation of the planning process, the degree of interaction with other functional areas and the amount of time pressure experienced. Andrews and Smith develop a model of the factors that contribute to the degree of creativity in the marketing programme (Figure 6.1).

Improved knowledge of the marketing environment influences the ability to analyse data, make informed decisions and ask the correct questions. It reduces the time needed to extract the relevant information and ultimately enhances a product manager's ability to recognise opportunities and identify any problems. Intrinsic motivation can lead a product manager to devote more time and energy to a specific task

Figure 6.1 Factors affecting marketing programme creativity



through conscious and unconscious efforts. This results in a number of possible alternative, non-routine solutions to a problem. Positive attitude towards risk taking also influences the degree of creativity in product decisions. As we have discussed, being open to risk means that new ideas that conflict with the current comfort zone of acceptability are more likely to be considered.

The majority of people working in organisations tend to prefer order, rules and routine rather than chaos and anarchy. Chaos and anarchy feed only one side of the creative experience. Many artists are not chaotic, but see routine as a large part of the actual lived creative practice. The need to be creative, then, suggests that there is a need to be anti-organisational as well as organisational. If the marketing associated with product management is highly formalised, it could be assumed that this then serves to prevent some forms of creativity, as ritualised thinking is commonplace. However, there needs to be some degree of formality in order to give shape to planning with creativity. The relationship between creativity and the degree of formality has been viewed as an inverse 'U' shape. Beyond a moderate level, there are diminishing returns on endeavouring to formalise the process. Also, interacting with personnel outside the marketing area allows for exposure to alternative perspectives and ideas.

Im and Workman investigate the relationship between market orientation, creativity and new product performance in high-technology firms.²⁷² They believe that being able to derive and subsequently market new products and related marketing programmes using creative ideas is central to success in a changing marketplace. Interestingly, and perhaps worryingly, they also believe that market orientation is an antecedent of creativity at all times. If this were the case, then the customer would always be correct and most of the new innovations and creative acts throughout the history of business would never have taken place.

Innovation in product development

There has been some attempt at examining innovation as the connection between market orientation and performance but this is still unclear.²⁷³ Im and Workman believe that creativity is a more concrete construct than innovation.²⁷⁴ However, the literature shows that creativity is anything but a concrete entity and involves a large degree of qualitative dimensions that, therefore, must be measured using qualitative means. Any investigation of creativity within the new product development process should partly embrace some qualitative dimensions.

As well as having some unique properties set against their competitors' offerings, the new products must have associative meanings with the customer base, or at least be capable of developing these associations through appropriate marketing programmes. The creation and development of creative ideas and then making them tangible through new products and marketing programmes are the central parts of an innovation strategy. Creativity results in product differentiation and the subsequent derivation of competitive advantage and firm performance through customer loyalty and satisfaction. Product differentiation can be defined as the degree of a new product's superiority relative to competitive products with respect to uniqueness, quality, cost effectiveness and technical performance.²⁷⁵ Despite Im and Workman's attempts to quantitatively measure creativity, they note that:

The resource-based theory of the firm suggests that creativity, which is an intangible resource embedded within the firm, can provide a competitive advantage (Barney 1991; Hunt and Morgan 1995). Creativity renders a sustainable competitive advantage to a firm because it is a strategic resource that is valuable, flexible, rare and less vulnerable to imitation or substitution.²⁷⁶

A number of different models of product development have been constructed, with varying degrees of overlap between theoretical foundations and actual industry practice. Pina e Cunha and Gomes identify a shift from a planned, mechanistic interpretation to more emergent, organic interpretations. This is outlined in Table 6.2. This shift in product development models also echoes the shift in the organisational paradigm, which is yet to transcend marketing management theorising. The engineering-based interpretation sees organisation as order while the complexity-based interpretation views organising with a partially disordered process.

In order to adapt and renew within a changing environment, new product development can result in maintaining customer closeness,²⁷⁸ counteract organisational inertia²⁷⁹ and achieve competitive advantage through innovation.²⁸⁰ Over time, there is a gradual shift from viewing product development as a functional activity to a knowledge-based activity that impacts across the organisation. There is no general model of applicability; rather, situation specific solutions are needed where structure and disorder are combined.

There have been a number of models developed that seek to understand how product innovation occurs, with most of these following a

Table 6.2 Two product development models

Organisation as order	Organisation as disorder
<ul style="list-style-type: none"> • Organisations should buffer themselves from external influences while maintaining a controlled degree of porosity to the environment • Homeostasis achieved by introduction of slight, incremental innovations • Top management team presumed to act as driver of innovation and renewal • Strategic decision making based on rationality • Organisations expected to change voluntarily and consciously • Cause-effect relationships taken as known • Organisation pursues clear and shared goals set by managers who can transform divergent and often ambiguous information into convergent solutions • Rationalised perspective follows an organisational archetype based on control and rationality, from which chaos has been removed 	<ul style="list-style-type: none"> • Organisations portrayed as messy and partly disorganised systems • Should be viewed as systems of inter-related, complex and not fully predictable behaviours • Management by synthesis, intuition and analogy, as well as logic and analysis • Change and innovation involve a parcel of emergence and improvisation as well as a sequence of planned activities • New organisational architectures are becoming more dynamic and less mechanical • Focus on disorder and ambiguity • People as information-creators • Discovery-led rather than plan-led approach

Source: Adapted from Pina e Cunha and Gomes.²⁷⁷

logical, linear sequence. Buijjs, however, proposes an alternative, circular, chaotic interpretation that is more representative of industry practice.²⁸² Under this alternative perspective, there is no single correct order of events. Buijjs states that 'every stage can be the starting point of an innovation process and every stage can be followed by any other stage. Chaos from practice is now made visible'.²⁸³

Worryingly, Buijjs seems concerned that any such new model grounded in a chaotic and non-linear perspective cannot be taught to students, whereas the conventional, linear approach can be. Granted, it is easier to remember sequential models than more qualitative interpretations, but the perpetuation of this type of thinking which fails to mirror successful industry practice is problematic. Should we continue

to teach approaches that are easy to understand rather than encourage students to develop independent, creative, critical marketing skills relating directly to innovative industry practice?

Creating an entrepreneurial future in marketing

Alexander²⁸⁴ promotes the joint application of marketing research and product design from an early stage in the new product development process to ensure higher-level creative outcomes. Rather than viewing design as part of the marketing process, it is too often seen only as a tool of manufacturing where imagination and creativity are often lacking:

This management perception of market research as an activity carried out within marketing and sales departments, and therefore distinct from the designing of products, is reflected in an extensive conventional marketing literature. Research work in this area has been concerned with market performance evaluation models, and with market research methods and techniques which attempt to measure current consumer attitudes to existing products or to examine previous patterns of consumer behaviour for future prediction purposes...More recently, however, some market researchers involved in new product development programmes have questioned the uncritical use of unimaginative, quantitative consumer surveys that seek to find 'everything there is to know'.²⁸⁵

In order to overcome the problems with market research simply responding to existing customer wishes, there must be an integration of a design and marketing strategy from the outset, involving data collection. This suggests that there should be an integration of product and market-centred marketing.

Gilbert et al identify the need for domain-relevant skills in creative thinking, so that, for example, new product development would require particular marketing skills.²⁸⁶ However, there are various examples of new product development that do not necessarily follow conventional marketing wisdom. Instead, belief in an idea and product-centred marketing are utilised to achieve competitive advantage. Gilbert et al feel that creative thinking is laborious and must be disciplined but this is not always the case. Creativity in marketing has resulted from free-thinking where the constraints of conventional marketing frameworks have been removed and entrepreneurial marketing thinking is facilitated.

The main focus between creativity and business could be identified as the entrepreneurial business personality, where innovation and change are central ingredients. Amabile views entrepreneurial creativity as:

[T]he generation and implementation of novel, appropriate ideas to establish a new venture (a new business or new programme to deliver products or services). The primary novel, useful ideas have to do with: (a) the products or services themselves, (b) identifying a market for the product or services, (c) ways of producing or delivering the products or services, or (d) ways of obtaining resources to produce or deliver the products or services²⁸⁷

This runs in parallel with much entrepreneurial literature that focuses on new venture formation but also needs to follow the growth of business over time.

Creative entrepreneurial marketing within problem finding and problem solving cannot be explained by adopting the conventions of what Hackley and Mumby-Croft call 'normal' marketing science which is dominated by positivism. Hackley and Kitchen discuss how novelty can contribute to marketing, in that it can provide paradigm-breaking interludes in otherwise technical marketing activity.²⁸⁸ Only a small percentage of people are capable of managing in an entrepreneurial marketing sense by producing novel actions that are socially grounded. Successful marketing action consists of applied creative skill:

Success in the field is derived from constructions of knowledge held in long-term memory and which are derived from very specific experience. On the other hand, these fuzzy experientially mediated knowledge constructions seem to go beyond the knowledge required for routine, technical action in that they facilitate creativity. That is, they afford actors' insights into problem areas that lead to the combination of concepts in a manner that is novel in the sense of being socially constituted as meaningful. This novelty might include the possibly life-changing act of having a novel commercial idea and putting it into practice.²⁸⁹

Bhide notes that entrepreneurship is a consequence of being able to generate and implement innovative ideas.²⁹⁰ Being taught how to be creative can link to heightened levels of innovation.

To re-emphasise: formal business methods must be adjusted to suit the needs of the small and medium enterprise manager. The degree of formality and the extent of the process vary depending on the size of the firm and the characteristics of the key decision-makers.²⁹¹ The entrepreneurial marketer allows a certain degree of free-flowing creativity within the enterprise. The controlling manager can cause motivational problems and underachieving performance.²⁹²

Studies on creativity in the sciences,²⁹³ computing,²⁹⁴ marketing and entrepreneurship in small and medium enterprises²⁹⁵ and the link between the arts and marketing²⁹⁶ identify a number of common characteristics. The characteristics uncovered describe the creative behaviour of the entrepreneurial marketer by using creative metaphors and through examination of successful creative practice from a range of fields.

Common themes emerge between recently identified entrepreneurial marketing attributes and their forerunners in scientific creativity. Risk-taking behaviour, being able to control rather than be controlled, being independent, not being afraid to fail and having the perseverance to succeed all feed into creative output. Creativity is identified as a competitive strength,²⁹⁷ a key competency²⁹⁸ and an entrepreneurial attribute.²⁹⁹

One of the key outcomes is how creativity can be managed within the firm. In academia, intelligence is certainly not always to be taken as a signifier of creativity since many researchers follow familiar procedures throughout their career without challenging or questioning why they do so. The inability of managers to manage creativity within the firm is also identified as a key issue that needs to be addressed.³⁰⁰ Creative individuals can often be perceived as anarchists within the system who try to resist any attempts at conformation. As a result, managers often act to quell those who show any individual initiative, confining them to utilising tried and tested methods. Subsequently, any chance of developing competitive advantage disappears.

Where a problem is initially vaguely defined, this often means that the problem must subsequently be redefined. To be creative in marketing does not necessarily entail the discovery of new ideas but could also relate to alternative uses of existing ideas. In tracking customers, for example, creative methods can be used to identify new sources or ways of examining these sources. A creative solution must also have value, and in marketing research this value is especially pertinent in building competitive advantage. The 6Ps model of creativity, discussed

in chapter 4, can be applied to marketing information management, as well as to specific departments across the organisation.

Creativity, intuition and marketing segmentation

Segmentation is an area of marketing ripe for further analysis. The act of segmentation has been criticised for being far too mechanistic and quantitative. In industrial markets, for example, business tends to be concentrated rather than spread and so the theoretical models fail to account for this.³⁰¹ The linear segmentation models that exist do not represent the realities of business practice. As in marketing planning and marketing strategy, marketing segmentation approaches suggest that all the relevant variables are known, but the reality is somewhat different.

Within industrial markets, the environment is typified by uncertainty, change and unreliable data, none of which fit with rigorous, formal methods of segmentation. Faced with these problems, industrial marketers often use their intuition, and subsequently, have been criticised for their lack of quantitative grounding in decision making:

When we try to understand why industrial marketers seem to be frightened by methods of segmentation, they declare that they feel they are losing contact with reality ... As they have not much confidence in mathematical tools (too complex), as they do not read a lot (not enough time), most of them use their experience, the 'muddling through', the 'trial and error', or still worse, their intuition ... But why are intuition and reason so rarely used together? ... Equations, charts and matrices will alas never make management decisions perfectly reliable, certain, and completely rational ... there will always remain this slight uncertainty due to the fact that we can never be sure we know all the conditions of the experience. We can never be sure to have collected all pieces of information necessary to make the decision.³⁰²

Similar issues have already been identified in relation to marketing planning and strategy. Rather than dismissing the contribution of intuition that is already in place at the practitioner level, it should also be embraced when considering segmentation at the theoretical level. By accepting this, adjusted theoretical models can then assist in the professionalisation of intuitive segmentation practices. Millier suggests that intuition should only be incorporated on the basis of sufficient industry experience but the entrepreneurial literature suggests that any

individual with entrepreneurial ability, or potential, is capable of making profitable, intuitive decisions.

Creativity training and testing in marketing

Marketing educators are well positioned to provide creativity-building exercises in many aspects of existing courses...Creativity-building exercises should appear in every marketing course (Gilbert et al 1996: 52–3)

Gilbert et al reported on research carried out on marketing students that focuses on creativity training.³⁰³ Creative personnel are viewed as valuable assets within a business that is open to change:

Creativity in marketing means the creative application of vital new ideas to every area of the marketing process. It implies the need for innovistic thinking in product research and development, in consumer and market research, in production, packaging, pricing, advertising, promotion, publicity, selling and merchandising ... our economic future hangs in the balance between the ability or inability of ... business to exercise creativity in marketing its products and services.³⁰⁴

The above quotation is from over forty years ago, some time before Kotler included a chapter on creativity in his first textbook on marketing management. Since then, industry practice has embraced creativity from time to time but, as McIntyre notes, there is a severe lack of this in the way in which marketing students are taught, trained and tested. In today's climate of mass higher education, students and educators alike seem content to function within an environment that provides facts, concepts and principles but is lacking in creative thinking. The literature supports the merits of creativity training, which is enabled through supportive environments, use of domain-specific skills, and appropriate use of techniques.³⁰⁵

A safe and barrier-free environment is crucial for the promotion of teaching creative thinking.³⁰⁶ This does have its merits but, in reality, creative thinking is often the result of having to think within a short space of time, with limited resources and within an environment where the individuals involved do not necessarily feel safe and risk free. Entrepreneurial creative thinking is such an example. McIntyre et al used the Torrance tests of creative thinking to assess the creative ability of marketing students, and finding that MBA student creativity

was much lower than that of undergraduates.³⁰⁷ This is no great surprise, given the way in which business students tend to be taught using linear and rational models, which avoid any creative content whatsoever and fail to reflect the creative realities of the business world.

Research has shown that creativity can diminish with higher levels of education.³⁰⁸ Again, this should not be surprising due to the pressure to conform and fit with the dominant paradigm or way of thinking in each discipline. However, students with creative abilities are very much in demand in business.³⁰⁹ Over 80 per cent of chief executives see innovation and creativity as crucial success factors,³¹⁰ while creativity is viewed as the most critical competency for leadership in an increasingly global marketplace.³¹¹ There is, therefore, a greater need than ever before for facilitating creative marketing pedagogy. The challenge is immense, since many marketing educators are still teaching in a most uncreative fashion. Creativity can be seen as the ultimate source of intellectual property and, therefore, as a marketing commodity it is extremely valuable. If creativity is not developed in business, then the competitive position of the organisation can be at risk. Despite the fact that there have been increasing calls for the development of creative thinking skills in the classroom, this has not been realised.³¹²

Conventional marketing curricula tend to focus on content knowledge at the expense of skills development.³¹³ A skill is an underlying ability that can be refined via practice, requires feeling as well as thought and may involve risk taking and initiative. During an American Marketing Association Consortium, some seventy marketing educators derived a list of key skills needed by students.³¹⁴ These included written and oral communication, intuition, creativity, leadership, networking, listening, non-verbal communication and risk-taking. Given this identification of the importance of instilling creative thinking and competencies, it is astounding that creative thinking is still a subject that has largely been ignored in the business curriculum.³¹⁵ This consortium was from over a decade ago and yet the marketing academy appear to still insist on the perpetuation of linear rational thinking over non-linear, critical, creative thinking.

Creativity and competitive advantage

Ultimately, creative thinking and practice shape the degree to which a business can develop competitive advantage through the construction of appropriate strategies and the development of new products and services. There is widespread support at national and government level for

supporting innovation and creativity. For example, the current UK Prime Minister, Rt Hon Tony Blair, stated that a competitive edge could be gained through the input of creativity into science, engineering, technology and design, resulting in the development of world-class products and services.³¹⁶ In 1998, the then-UK Secretary of State for Trade and Industry, Rt Hon Peter Mandelson, outlined the importance of turning creative talent into realisable products and services demanded by the customer. He also linked knowledge with creativity, commenting that:

The creation of the knowledge-driven economy is not some far distant dream. It is all around us. The creativity driving it affects every stage of the manufacturing process. Product design. Innovation. Marketing and after-sales service.³¹⁷

Creative business: leadership and competencies

Creative concepts do not always have to be complicated; sometimes the simplest notion is the most effective. The willingness to accept the basic idea, when management may perceive that much more time and effort are needed, may be all that is required to differentiate a firm's performance from its competitors. In order to achieve this, a cult of change may be required within the firm. This is easier to achieve within the smaller firm environment where flexibility occurs much more readily than in the larger enterprise.³¹⁸

The majority of firms are small, and the majority of these firms are micro-enterprises where business growth and behaviour is controlled by a single owner/manager. In small and medium enterprises, understanding the creativity of the owner/manager as key decision-maker is of vital importance. Organisational climate, leadership style, organisational culture, resources and skills and the structure and systems of the organisation are the most influential factors in enhancing creativity in the work environment.³¹⁹

A leadership style modelled on democracy and participation facilitates creativity, and a leader's vision is an important factor in managing creative individuals.³²⁰ This vision must be communicated through appropriate informal and formal channels and across all levels of management. An organisational culture that facilitates risk taking is also capable of enhancing creative achievement. By owning a problem through self-initiated activity, creativity can lead to enhancing intrinsic motivation.

Competencies refer to the ability to make effective use of knowledge and skills in a managerial context or the underlying characteristic of a person that results in effective and/or superior job performance.³²¹ Other terms such as management process, roles, and attributes have also been used to describe competencies.³²² Competencies should continuously evolve as the firm develops and very often they are situation specific rather than generic. Competencies can be technical – associated with the operational aspects of marketing tactics – or linked to decision making where conceptual and human competence are important. The former refers to the mental ability to co-ordinate company issues while the latter refers to the ability to motivate, work with and understand other people.³²³ The main decision making competencies comprise creativity, knowledge, experience, judgement and communication, and these competencies are specific to the industry in which a firm is located.³²⁴

In today's post-millennial environment of today's knowledge economy, intellectual capital is just as important, if not more so, than conventional product knowledge. Creative competencies should be valued as much as formal strategy and planning capabilities. As the business environment becomes increasingly competitive, time pressure has been found to impact positively with intrinsic motivation and creativity. This is especially relevant within the smaller firm environment where time and other resources can be extremely scarce.

Creativity and intuition in business

Patton has identified the need for intuitive knowledge in business in response to globalisation and the increasing impact of technology. However, at the centre of Patton's thesis is the belief that 'rigorous repeated drill' results in what he calls 'involuntary, intuitive decisions and actions', which occur as the result of past learning, practice and drill so that the action becomes second nature.³²⁵

This is somewhat confusing, since intuition from a creative perspective focuses on how an individual, group or organisation spontaneously creates an idea. Intuitive marketing relates to how an organisation has a particular feel for the market and the customer rather than through any learned process.

Intuition has a particular role to play in decision-making where uncertainty exists and in situations where large amounts of information may need to be processed. Simon believes that intuition and judgement are simply analysis frozen into habit³²⁶ but this would suggest that

similar results might be achieved every time intuition is used. Creativity and creative thinking do not produce similar results at will; the unpredictable nature of creativity mirrors the non-linear business environment and makes it such an interesting topic for investigation.

Expertise, or competency, involves analysis and intuition. It is suggested that intuition depends on experience³²⁷ but an entrepreneur can be intuitive and recognise opportunity regardless of their amount of experience. Gut feel relates to conclusions drawn on the basis of an awareness of the potential result rather than knowledge of the steps involved to get there. We do not know how the process of intuition operates, hence its intangible nature.³²⁸ Patton identifies three levels of leadership intuition: there are those individuals to whom intuition comes naturally, those who need training in order to acquire it, and those who are not able to make effective intuitive decisions. Understanding the contribution of the subconscious is also an important factor in understanding judgement and intuition.³²⁹

Patton discusses the ability to integrate intuitive thinking with logic and emotion to make a fully informed decision, but in the business world decisions can never be fully informed due to the imperfect nature of knowledge, the changing nature of the business environment and the lack of certainty about the future. Creativity, problem solving and intuition interact in order to produce a more appropriate strategic vision for the organisation.³³⁰ Actualising intuition can be problematic, especially since some models of creativity suggest that it will just happen, once preparation, incubation, inspiration and verification occur.³³¹ What is needed is the ability to suspend judgement, as well as being prepared to employ passive volition – to ‘let go’ and see what happens.

Conclusions

A metaphorical approach was taken in this chapter, and parallels were drawn to entrepreneurship research. Creativity has been used successfully in product development, product innovation, advertising and segmentation studies. In other words, creativity in marketing mostly aligns with consumer research in marketing, whereas marketing management textbooks in contrast present one marketing view. It is our argument that both marketing management and consumer marketing need to broaden their focus for the development of the marketing discipline. The next chapter extends this theme by discussing the thorny issue of measurement models in marketing and creativity.

7

A Plea for the Diaghilev Principle in Marketing

In the twenty years of its existence, Diaghilev's Ballets Russes accomplished more in the development of the art form than any single institution in history.³³²

The Diaghilev principle

As we have demonstrated, researchers of the larger firm are now beginning to question the validity of conventional marketing theory. Like the impresario Serge Diaghilev, whose Ballets Russes redefined twentieth-century artistic collaboration and teamwork in its vital years (1909–1929), twenty-first century marketing needs its change champion. In those vital years, ballet was transformed into a modern, vibrant art. Diaghilev brokered remarkable arrangements between dance and the other arts, such as music with Igor Stravinsky, Claude Debussy, Maurice Ravel and Serge Prokofiev; painting with Pablo Picasso, André Derain and Henri Matisse; writers such as Jean Cocteau and designers such as Natalia Gontcharova.

The Ballets Russes was peripatetic, making its home on the stages of three continents.³³³ This existence had a profound influence on its identity and influenced the world over. For twenty years, the Ballets Russes drew inspiration from the great multi-form art movements in subject matter, choreographic style, design, music, costumes and presentation. Had Diaghilev not existed, the history of twentieth century dance would have been significantly different.

Yet we are told that Diaghilev never fully disowned the past. So it is with marketing too. Our book acknowledges the marketing heritage of Kotler, Levitt and other great names who have advanced the field. We recognise their interest in creativity and its importance to marketing.

We share a common idiom. In taking from the past, we are also arguing for new meaning to be given to other forms of research and approaches to marketing. Just as Diaghilev sought to develop a living tradition for dance, we seek to develop a living tradition for marketing. Together, we can redefine the vital inheritance from the classic marketing approaches while preparing new ground for the twenty-first century.

The emergence of the creative marketing paradigm

Unsurprisingly, due to its continued preference for all things quantitative, the academic marketing discipline still needs to match the degree of knowledge acquisition in other areas such as the natural sciences.³³⁴ In order to better meet the needs of today's business environment, Katsikeas et al claim that they are searching for relevance and rigour in marketing research,³³⁵ but closer examination of their work shows opportunities for developing their thinking further.

By carrying out a brainstorming session with a panel of leading marketing academics in order to find out what contemporary concerns there are within marketing, there is an opportunity to gain free flowing idea generation, rather than consideration of three pre-determined areas: global marketing strategy, consumer behaviour and marketing strategy. These topics, although relevant to some extent, reflect the research interests of those involved, rather than forming part of a wider critical stance on the marketing theory/practice gap. Their paper could consider alternative methodologies better suited to the needs of understanding practitioner-based marketing, focusing instead on the need for rigour in the research process. The tone of their article suggests overwhelming support for scientific, quantitative investigation. There is no mention of the SME; the article is focused on the larger company. Therefore, any relevance to twenty-first century marketing is sadly limited.

Katsikeas et al identify a need for understanding how marketing strategy decisions are made. This need is not disputed but the way in which they suggest achieving it is. Their suggestion of developing sound metrics again relates to the quantifying of decision-making factors. Although they call for rethinking ideas in the field, they are caught up in replication rather than theory development. This is demonstrated in their belief that 'it is important for researchers to focus on identifying better research approaches, including innovative statistical procedures for addressing novel data analysis issues'.³³⁶

However, at the inaugural seminar in a new series of critical marketing events funded by the Economic and Social Research Council, a body of marketing academics is challenging mainstream thinking by viewing the extant body of marketing knowledge in a critical sense and offering some thoughts on alternative directions.³³⁷ One of the issues discussed at the first seminar in the series focused on the development of an agenda for critical marketing management thinking.³³⁸ There was a need expressed to move marketing forward from being seen as a set of tools and practices and as a performative science. Rather than viewing marketing as a discipline of the market economy it is better viewed from the perspective of a certain ideological position. Incorporating ideas and mental models within marketing is important, as is viewing the market as an institution. One view promoted was that customers don't exist; rather, representations of them are created through consumption activities. It is the marketing discourse that creates actors within the marketing environment.

The majority of marketing models view the various actors as stable entities within the environment, whereas it may be more realistic to assume that these actors are actually created as a result of the anthropology of the relations in which they are involved. So marketing can be viewed as interactions from a creative, socially grounded perspective rather than from a prescriptive, explicitly defined point of view.

Marion calls for a much wider embracing of alternative research methodologies grounded in sociology, history, anthropology, evolutionary economics and critical discourse analysis. There is merit in pursuing ethnography, observation, case study and action research. Rather than continuing to focus on cross-sectional surveys and numerical data, he calls for more longitudinal, dynamic studies with a focus on evolutionary development.

The notion promoted by Katsikeas et al that we must seek relevance and rigour is being questioned by critical marketers, since we will inevitably get caught up in a cauldron of quantitative techniques that fail to contribute to new theory development. Issues of concern to critical marketers are the nature of knowledge and the search for a legitimate form of knowing; being reflexive, creating the time to sit back and think about where we are actually going with our research and our marketing practice.

Burawoy develops a useful sociological matrix that informs our understanding of the theory/practice interface and the avant garde/mainstream marketing dichotomy.³³⁹ The audience is divided into academic and non-academic dimensions, and knowledge is viewed as

either instrumental or reflexive. The critical aspect is identified at the reflexive, academic interface that is typified by a focus on seeking to build new foundations, having the moral vision to embrace new thinking, and fostering internal debate among interested individuals who are prepared to think in a critical sense.

This is in contrast to the instrumental academic approach of the mainstream, which is intent on the pursuit of scientific norms, is keen on referencing the same body of thinkers and has professional self-interest at heart. From the point of view of marketing management practice, the multi-national corporation has until recently exerted an unparalleled influence. However, critical marketers are beginning to notice that this is changing, with efforts now focusing on the SME and areas such as social and political marketing. Holt sees critical marketing as a countervailing force to market dominated ideology, accounting for factors such as social and environmental welfare.³⁴⁰

Our book has shown that the entire realm of marketing decision-making consists of tangible and intangible, quantitative and qualitative factors that cannot be understood through the adoption of one single methodological approach positioned within one epistemology. There have been a number of claims of new marketing paradigms and manifestos offering renewed hope for the future of the discipline.³⁴¹ However, Palmer notes that Grant's attempt to create a new marketing manifesto falls short in terms of revolutionising thinking and really only focuses on branding issues.³⁴² Likewise, Richards et al have developed a manifesto for brand marketing,³⁴³ but it needs to be bolder, like a true manifesto.

Czinkota and Ronkainen developed a manifesto for international marketing.³⁴⁴ In their manifesto, they call us to revisit the roots and purpose of the field. They identified the need to be aware of the dangers of overspecialising, to work with a new paradigm and new research methods, and to promote the importance of contributions from the wider world rather than continuing to draw from a narrow area of contribution. Further, they believe in maintaining a dialogue between marketers and consumers, the business community and other publics. They propose working with critics of the discipline rather than ignoring them, and finally they stress the importance of expertise in the area. Their manifesto rightly has attracted largely positive comments³⁴⁵ and may go some way to at least encouraging a partial paradigm shift in international marketing research.

The problem with many new knowledge claims in marketing, according to Palmer and Ponsonby, is that they are poorly grounded

and without supporting evidence.³⁴⁶ Ideas are presented, but without sufficient theoretical underpinning. Palmer and Ponsonby believe that new marketing paradigms need to be deconstructed in terms of time, place and role:

The time dimension refers to the observation that many apparently 'new' marketing practices have strong antecedents, which proponents do not always fully recognise or acknowledge ... The place dimension refers to the observation that much of what is claimed to be new is extant in distant cultures, and newness represents a novelty from the perspective of the proclaimer, rather than a new insight into human behaviour. The third dimension of role recognises that proclamations of new marketing ideas may reflect a relatively narrow perspective of individuals making the claim, for whom new marketing ideas reflect a personal role shift as much as the development of new knowledge.³⁴⁷

Our thesis on creative marketing makes explicit the recognition of the role of other disciplines in the construction of the creative marketing paradigm. We openly promote and encourage the merits of looking back as well as forward in order to be inspired and reflect on the evidence. We have demonstrated that creativity exists to a large extent in marketing practice but less so in marketing theory.

We have tried to show that the methodological choice in marketing research usually centres on the positivist versus humanist stance, with positivism dominating over its more qualitative neighbour. Both schools of thought have their strongly developed arguments and sets of sub-schools, again with their own sound standpoints.

A particular methodology does not necessarily follow one of the two extremes but may adopt a position on a continuum, depending on the specific beliefs of the researcher. Although positivism still tends to dominate marketing research, there has been a propensity more recently for some researchers to adopt a humanistic, naturalistic approach and for the more creative to adopt a portfolio of quantitative and qualitative techniques which they 'dip into' when deemed appropriate.

A paradigm acts as a professional guide. It develops models and theories into a framework for research, it identifies appropriate research tools, and it also provides a particular epistemology, or body of knowledge, for research. By using only the tools appropriate to one or other paradigm, complementary data may be lost that could contribute to the understanding of the phenomenon. The paradigm is a working

model that can organise data, facilitate its interpretation and construct theory. Widening the definition of 'paradigm' from the individual to the collective level allows for parallels to be made between science and art. Being aware of our conditioned unconscious preconceptions, we can then go on to perceive the world in a different way.

Conceptualising the creative marketing paradigm

Previous chapters in the book have identified a gap between theorised conceptualisations of marketing and actual practice. We have proposed that the alternative way forward for marketing is to apply a creative point of view. This chapter synthesises these antecedents in order to construct a creative marketing paradigm. One thing that is glaringly obvious is the continued misuse and misinterpretation of statistics that dominate much marketing research and then subsequently endeavour to inform recommendations for theory and practice.

An example is the way in which some marketing researchers continue to make unsubstantiated claims on variable relationships that are grounded in very low R^2 values.³⁴⁸ This suggests a need for unblinkered thinking and an embracing of a wider set of variables, both quantitative and qualitative, which could collectively explain marketing phenomena in a clearer fashion. Some researchers are beginning to explore the potential contribution that creativity can make but many of these efforts are blinded by the continued fascination with quantifying the dimensions of creativity. This approach largely ignores the softer, qualitative dimensions that have an equal, if not greater, role in the formation of our understanding of creative practice.

The gap between theory and practice can be visualised in the following terms – there is a clash between the non-linear multiple truths of actual business practice and the perpetuation of linear representations of a single truth in mainstream marketing thinking. Rather than continuing to recycle the marketing concept in new packaging, there is a need to re-evaluate where we are and to move forward under the auspices of a new paradigm of understanding.

As Diaghilev found, to his and our benefit, critical thinking is crucial to the formation of a new marketing paradigm. There has been some movement in the right direction. However, most critical thinking in marketing has focused on consumer and consumption issues rather than marketing management issues. One of the main causes for concern in marketing is that there is little assistance in how to implement it.

The creative marketing paradigm includes indicators on how implementation can be achieved through technology transfer of theoretical and practical knowledge and through closeness of researcher and researched. One of the central theses of the new paradigm is that there is equal merit in looking back as well as forward within and outside existing disciplinary boundaries. The creative marketing paradigm can test the full potential of the marketing construct by exploring and pushing its limits and by embracing new methodologies. Study replication, although not rejected, is seen as secondary to theory construction, explanation and description. Conflict and internal criticism are needed, rather than the perpetuation of mass agreement.

A review of marketing management texts shows that most texts focus on consumer goods mass marketing and largely ignore, or at best marginalise, other areas of marketing. These texts are often based around an $n \times p$ framework and show little ambition to instil critical thinking. There is a clear need for higher level concepts and new marketing theory foundations. These can be attained by thinking out of the confines of the positivist box and by embracing a creative, entrepreneurial philosophy. The creative marketing paradigm does not endeavour to create an all-embracing marketing theory, but recognises the need for understanding specific needs. It also acknowledges that marketing theory must be equally applicable to the small and medium enterprise, and the micro-enterprise, rather than focusing solely on the large firm. Statistics constantly show that small and medium enterprises have an almost equal share in employment numbers, and easily outweigh their larger counterparts in terms of numbers of businesses. This has implications for the way in which we should be talking about the marketing concept as well as its practice and wider application.

We need a marketing framework that takes account of how managers perceive, justify and attribute meanings to their actions, rather than paying lip service via a marketing mix approach. This can be achieved through the reconstruction of the subjective world in which they operate. The creative marketing paradigm recognises the contribution of the social environment to marketing decision-making. Discussion to date seems to insist on a need for a foundation of pre-existing thought in order to facilitate consideration of alternative perspectives. However, some commentators are calling for a rejection of this by escaping the restrictive straitjacket. Today's marketplace is characterised by complexity and the need for innovation – scientific theories of marketing are now outmoded.

Inspiration for the creative marketing paradigm comes from the imagination of the entrepreneurial marketing practitioner, from both within the conventional notion of the business world and from the arts. It is drawn from the creative ability to bypass everyday thinking and make tangible the intangible. Insight into creative ideas can be gained by examining many aspects of the artistic realm. For example Diaghilev produced art that successfully challenged convention but also complemented his business acumen. He called on existing tradition while creating a new tradition.

The 'Kantian turn'

Immanuel Kant bridged the gap between science and the humanities in order to build on existing knowledge. An interesting and relevant avenue of investigation for marketers is the inherent powers of the human mind, or the 'Kantian turn'. The Kantian complexity of humankind means that scientism alone is not sufficient in uncovering the relevant issues that impact on the world of business.³⁴⁹ In marketing, this relates to the qualitative, interpretative, subjective qualities of the researched and the researcher. There are also advantages in exploring the Freudian school of thought, with its recognition of unconscious and irrational psychological processes, in order to gain insight into the intangible factors which shape the decision making process.

Creativity's ultimate contribution to marketing is in its ability to construct explanations for unobservable, intangible phenomena associated with the Kantian turn, or qualitative powers of the mind. Any piece of marketing research should recognise the impact of the social world in shaping decision-making and that business decisions are not made in isolation of these often intangible, qualitative dimensions. Resultant research designs must acknowledge this and attempt to account for socially influenced factors such as creativity. The creative marketing paradigm recognises the importance of understanding subconscious, irrational processes situated within the social world. Marketing decisions are not made in isolation but with a variety of antecedents that influence and shape decision-making. The Paradigm enables a focus to be established on owner/manager behaviour, attitudes, beliefs and values.

The creative marketing paradigm acknowledges the contributions of the marketing/entrepreneurship interface and its focus on researching analytical skills, judgement, positive thinking, innovation, risk taking,

pro-activeness and the encouragement of innovative and creative research methodologies. The creative marketing paradigm builds on this interface by positioning these elements within a wider, longitudinal social environment and by embracing an over-riding creative philosophy in terms of knowledge acquisition and understanding. It enables the marketing researcher to deal with the dynamism, chaos and ambiguity of the internal and external business environments, rather than pretending that these can be controlled with a degree of prescribed certainty. A creative paradigm makes use of the fact that certain creativity factors hold true across time and across sectors: experimentation, inventiveness, playfulness and the development of an individual style of creating.

An artistic, practitioner-based approach to the research process mirrors actual practice and acts to narrow the theory/practice gap. The creative marketing paradigm encourages this entrepreneurial thinking. Rules, conventions or the dominant positivist paradigm do not inhibit the creative paradigm. Instead, the paradigm celebrates subjective, reflective, individual practice and interpretation. It encourages data triangulation and the embracing of new approaches to the marketing discipline.

Using the creative marketing paradigm, the art world is viewed as a legitimate source of marketing data and is used to contribute towards theory construction. Examination of key moments in art history has shown that the avant garde thinker or group of thinkers can successfully challenge establishment or academy thinking. Artistic interpretation of data and phenomena uncovers patterns that would otherwise remain undiscovered. The aesthetic consciousness within art stimulates the entrepreneurial and metaphorical imagination.

Another lesson from the world of art is that the launch of a manifesto of central ideas can result in a break from the mainstream through the promotion of alternative thinking and practice. Unlike the marketing field, competing schools of artistic thought have resulted in the construction of alternative theories and practices that successfully co-exist.

The creative marketing paradigm views creativity as a response to explanatory and predictive marketing academy thinking. It should be viewed as a generator of competitive advantage that ultimately results in embracing creativity as a strategic weapon. Creative marketers exhibit higher levels of intrinsic motivation than their counterparts from the marketing academy. This is due to their ability to shape what they do rather than being told what to do or be socially conditioned or pressured by others.

The entire ethos of creative marketing is built around the notion of simultaneous discovery and solution-finding in order to make an intangible problem more tangible. Marketers can learn from artists who are continually involved in formulating creative problem-solving strategies and the derivation of non-standard solutions to non-standard problems. Key strengths that can be observed in artistic thinking include analogical thinking and the juxtaposing of ideas.

Finally, the creative marketing paradigm recognises that decisions are not always made within recognised boundaries. Unbounded, multi-dimensional thinking must be encouraged. A cross-disciplinary approach must also be encouraged, where data, ideas, concepts and frameworks can be embraced to directly inform the theory and practice of creative marketing. Creativity needs to be viewed as an organisational asset in the same way as other managerial competencies. Applying the creative marketing paradigm will achieve this shift in perspective.

Re-modelling creativity

Existing models

In order to understand the various facets of creativity and how they interact, a number of models have been developed. For example, in earlier work on creativity, Rentschler developed a '4Ps' model of creativity, encapsulating the creative product, people, property and process.³⁵⁰ Magyari-Beck believes that the 4Ps interpretation needs development since it focuses on creativity from a psychological perspective.³⁵¹ We extended the 4Ps to 6Ps, as discussed in Chapter 3. We also considered the link with innovation, alongside individual, group, organisation and culture. The component model of creativity and innovation developed by Amabile takes into account the organisational motivation to innovate.³⁵² This acts as a supportive structure for creativity and innovation throughout the enterprise. Other factors include the resources available to assist creative work e.g. sufficient time and appropriate training and management practices such as autonomy in carrying out challenging work.

Woodman and Schoenfeldt developed an interactionist model of creative behaviour, which integrates personality, cognitive and social psychology perspectives.³⁵³ Antecedent conditions such as early socialisation experiences, learning, family socio-economic status and gender are viewed as precursors to the present state of the individual, their situation, behaviour and the resultant consequences. The Geneplore

Figure 7.1 Wallis' model of the creative process

Upper left cerebral mode: Dealing with logical thinking, analysis of facts and number processing	Upper right cerebral mode: Dealing with visualisation of ideas, use of imagination and conceptualisation
Lower left cerebral mode: Concerned with a planned approach to organising facts	Lower right cerebral mode: Concerned with an unplanned gut reaction and sensory response to opportunities

Source: Adapted from Wallas (1926a,b)

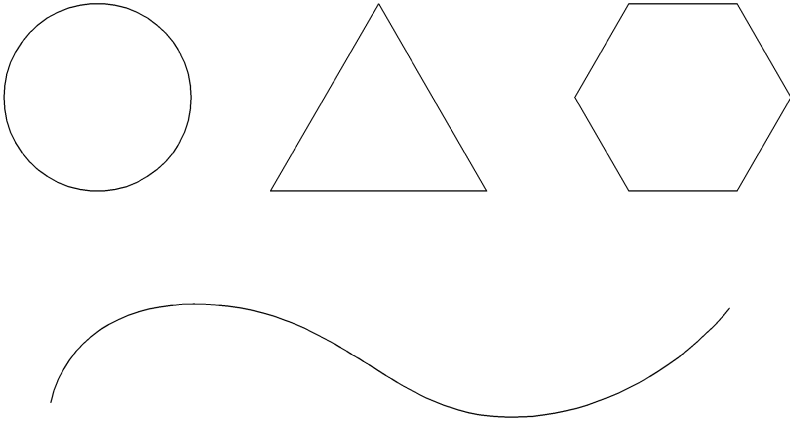
model of creative cognition attempts to conceptualise the mental processes and structures behind creative thinking.³⁵⁴ Wallis' model of the creative process based on the examination of creativity and the link with cerebral mode areas also offers some useful insights (Figure 7.1). This is broadly similar to Mintzberg's notion of planning on the left side and managing on the right.³⁵⁵

The A and B dimensions are linked to individuals and organisations that carry out formal procedures and generally follow quantitative and readily measurable tasks. This is also indicative of the marketing academy philosophy of the majority of marketing textbooks. Within this type of environment, creativity tends to be limited and attempts to challenge the status quo are minimal given the dominant culture of logical thinking. Conversely those exercising cerebral modes C and D tend to be much more creative in their efforts and are more able to express their individual thinking. This is indicative of the philosophy and practice of the creative, entrepreneurial marketing researcher and practitioner.

Beyond the 6Ps definitions of creativity: creativity as conceptual space

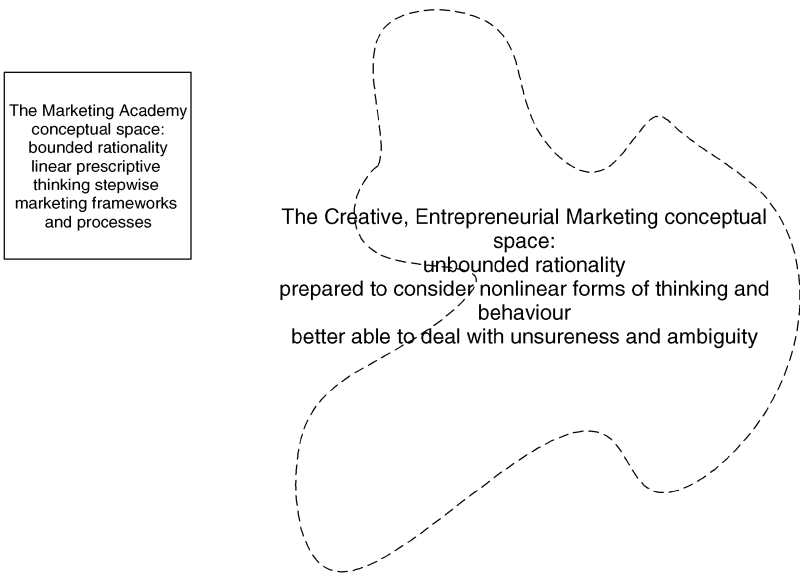
It is useful to view creativity as a conceptual space or style of thinking, as in the Klondike space concept.³⁵⁶ The conceptual space can be used to visualise how creativity develops in a multi-dimensional sense. These factors give shape to the domain of thinking concerned with the creative idea. A mental map can be used to illustrate and explore any limitations, contours, paths and structure of the conceptual space. The conceptual space can be illustrated using a variety of formats, from open curves to closed curves that envelop the thought space (Figure 7.2).

Figure 7.2 Closed and open curves as conceptual spaces



The conceptual space can be transformed by examining its negative orientation, clearing the mind of constraints. The conceptual space of the creative, entrepreneurial marketer is unbounded, with a larger

Figure 7.3 Conceptual spaces of the marketing academy and the creative, entrepreneurial marketer



number of creative possibilities and juxtapositions than their counterpart with bounded, structured thinking patterns. The authors have developed their own interpretation of the two opposing conceptual spaces of the Marketing Academy and the Creative, Entrepreneurial Marketer (Figure 7.3).

When attempting to compare creative achievements, Boden³⁵⁷ notes that the conceptual space relating to the achievement may only have to be tweaked and explored, rather than require radical transformation. As the conceptual space becomes more complex, the more potential there is for exploration; for example, the conceptual space of the entrepreneurial owner/manager and the small or medium enterprise. The Klondike space metaphor can be extended to decide whether or not it is necessary to visualise beyond existing patterns of thought.³⁵⁸

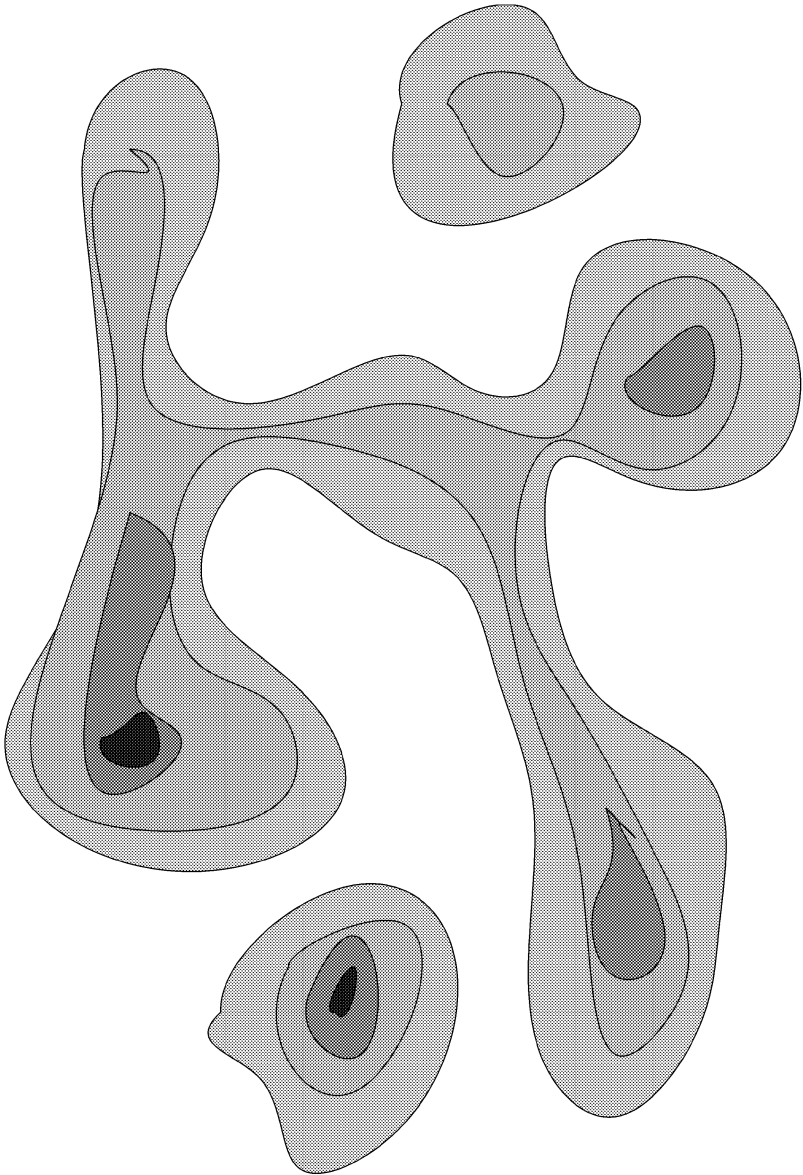
Figure 7.4 illustrates how the extended concept operates as the Fillis Rentschler creative marketing space (adapted from Perkins). The darker shades represent the ideas with the greatest potential. Only a very small number of elements can offer potentially useful outcomes. Some areas are isolated from others by blank space of no promise or by very thin links of promise. Some areas of promise are difficult to reach and, when located, are difficult to leave. It therefore seems easier to continue exploring these areas than attempting to look elsewhere. Areas of high pay-off are surrounded by areas of lesser pay-off. When attempting to identify areas of promise, it can be difficult to see which direction to follow since there are much larger areas of blankness and uniform promise. Some areas of worthwhile discovery are totally isolated and difficult to locate, while lesser areas of potential usefulness often appeal because of their easier access. A uniform plateau expanse means that it can be difficult to know in which direction to explore.

Creativity and the manifesto

Previous chapters of this book have drawn influence from the art world, through the examination of metaphor and of actual creative marketing practice. Similar inspiration can be gained by examining the variety of artistic manifestos and their call for challenging the establishment of the time. Examples of joint artistic creative thinking can be seen in the publication of the manifesto as a public statement concerning a forthcoming, existing or potential movement.³⁵⁹

Originally serving as a piece of evidence in a court of law, a manifesto is an ideological document, promoting the intent to convince and convert interested parties. At times the manifesto goes beyond accepted practices in order to gain the necessary attention of the audi-

Figure 7.4 The creative marketing space (adapted from Perkins)



ence. As a piece of marketing communication, it can be extremely effective as it has the ability to cut through noise because of its proactive stance. A manifesto stands alone.

The written manifesto can be particularly eye-catching through use of capital letters, font and overall design. It goes beyond what is thought of as 'proper' and 'sane' by the Establishment. An effective manifesto has the ability to draw the audience into the body of thinkers. It can be confrontational, engaging 'us' and 'them' language, but can also be persuasive in its appeal to the (potential) audience.

To be as effective as possible, the manifesto tends to locate itself between what has been done in the past and what can or should be done in the future. As an alternative genre, the manifesto is not necessarily a one-off declaration – it can be re-visited and re-defined over time. It states what it wants to oppose, as well as what it wants to defend or change. Effective manifestos may contain an element of shock, or terror, in order to attract attention. They successfully mix this creative element with common-sense appeal. The title of the manifesto can be provocative, or it may initially be blank, with the title coming later, once interest has been stirred in the audience. The document is self-contained, in that the regulations and ideas are set out explicitly within, with no need to refer to additional sources in order to learn the 'rules'.

In the Manifestos of Surrealism, Surrealists are described as proactive seekers, rather than reactive finders.³⁶⁰ They hold the belief that existing theories are redundant and that it is sometimes preferable to be irrational than to follow a logical path. Breton criticises positivism as being hostile to any intellectual or moral advancement and that it stultifies both science and art by satisfying the lowest of tastes. Freudian interpretations of dreams are used by Surrealists to stretch the imagination. The interplay between dreams and reality resulted in the formation of Surrealism.

According to the Surrealist Manifesto, the surreal or fantastic should not be seen as unattainable but instead should be viewed as a possibility, with creativity serving as a catalyst. A new state of knowledge is created through the juxtaposing of different realities. This can be directly compared with the traditional logical-positivist methods of researching the smaller firm. The Manifesto for an Independent Revolutionary Art, formulated by Andre Breton and Leon Trotsky and signed by Diego Rivera focuses on the belief that true art is incapable of being unrevolutionary or non-radical.³⁶¹ It promotes the need to allow imagination to escape from the constraints surrounding it.

The Stuckist Manifesto calls for authenticity within art that embraces a holistic approach to understanding.³⁶² It has continually challenged the mainstream art establishment and its fondness for so-called avant

garde Brit Art. The Stuckists claim that since Brit Art is being sponsored by people like Charles Saatchi, a symbol of mainstream conservatism and the Labour government, this calls into question the avant garde nature of such art.³⁶³ The Stuckists accuse Saatchi of stealing their ideas in an attempt to be innovative. This relates to Kant's notion of the innovator being open to attack by others and the Establishment acting by stealth in acquiring others' ideas.

The Stuckists see themselves as a Remodernist group, taking the original ethos of modernism and contemporising it for the purposes of today. Their Manifesto states the importance of vision over formalism, where bravery and self-conviction hold sway over religious or political dogma. Remodernism celebrates difference and strives to be inclusive and to seek subjective truth.

Stuckists believe in the need to explore the subconscious, as well as having content, meaning and communication rather than image. Integrity, love, enthusiasm and a revival in society, art and creative life are also deemed important. They admire Vincent Van Gogh because of his philosophy, desire and vision. His search for personal and universal truth is seen as the ultimate lesson to take from his work. Remodernism celebrates diversity and de-centralisation rather than uniform thinking.

Creativity can be viewed as the most important contributor to a healthy society. So, it is important to recognise the direct linkages between these artistic manifestos and our conceptualisation of creative marketing.

The Creative Marketing Manifesto

Summarising the key points raised in this book, the following Creative Marketing Manifesto is offered as a focal point for further discussion and theory construction.

- Creative marketers must foster an environment where self-belief is encouraged, opinions are shared and alternative values are developed to shape future thinking.
- Creative marketers should exploit innovative thought and practice as a response to prescribed, formalised ways of 'doing' marketing.
- The creative marketer should encourage change and work with it rather than against it, instead of attempting to preserve existing working conditions and patterns.
- Creative marketing should be promoted as the alternative, more effective response to customer-centred marketing.

- Creative marketing should be visualised as a strategic choice in a similar fashion to existing marketing strategies.
- Creative marketing should be seen as a new school of marketing thought.
- Challenging conventional thinking should be continually encouraged if existing marketing practices are viewed as ineffective.
- Creative marketers should utilise creative clashes of ideas to stimulate future thinking.
- Creative marketing researchers should utilise alternative sources of data to help construct a more meaningful framework of arts marketing.

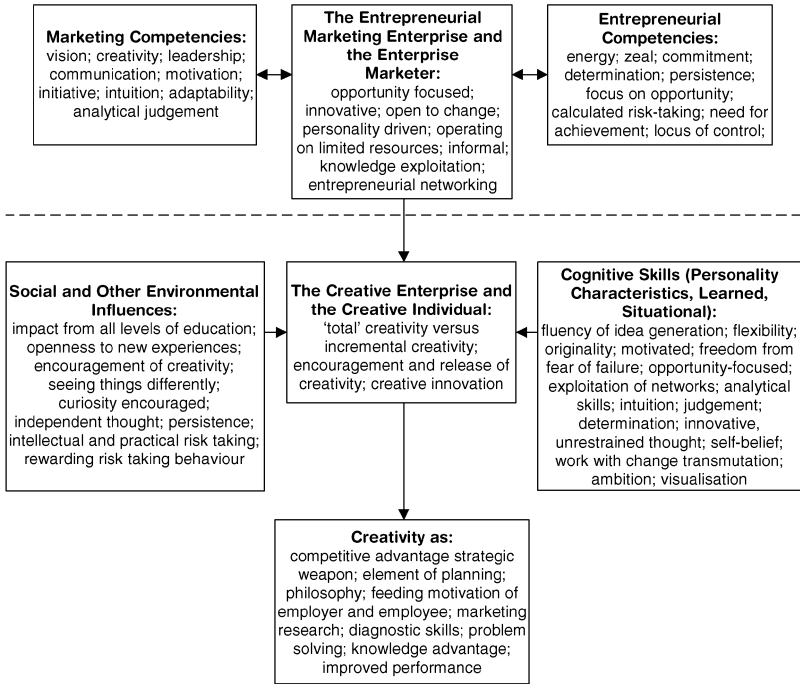
Today, marketing involves much more than just a value transaction between parties. Ideas, knowledge, creativity and innovative thought are just as important as the trading of products and services. Marketing researchers must be willing to embrace alternative approaches to understanding in order to reflect the eclectic, postmodern nature of today's business environment. To summarise what we have established in this book, the metaphors, analogies and comparisons generated between the art world and marketing enable the identification of some fundamental competencies in creative marketing.

The owner/manager of the small enterprise can aim to follow such creative practice, just as much as the avant garde member of marketing academia. These creative metaphors serve as improved tools of understanding of managerial behaviour and motivation. Of course, not everyone can hope to possess such high degrees of self-belief and innovation. Some will work with change, while others will resist any attempt to alter the status quo. The Creative Marketing Manifesto will assist more practitioners and researchers to employ methods that are outside the established square of logical thinking.

Implementation of creative marketing

Eysenck's³⁶⁴ four dimensions of creativity, discussed in Chapter 5, can be utilised in the development of creative marketing action programmes. Marketing–entrepreneurship interface research, from which the creative marketing paradigm takes much of its influence, has focused on processes such as internationalisation of the smaller firm,³⁶⁵ new product development,³⁶⁶ the individual entrepreneurial marketer,³⁶⁷ and situation specific rural entrepreneurial marketing.³⁶⁸ Figure 7.5 provides an appropriate framework for understanding and implementing the creative marketing paradigm.

Figure 7.5 Conceptualisation of the Creative Marketing Paradigm



Concluding thoughts

Understanding creativity is the key to understanding marketing in general and firm-level marketing in particular. ‘Data’ can be collected from researching the arts and there is a natural linkage between creativity, marketing and entrepreneurship. As the marketing concept and its application is widened, there are increasing opportunities to investigate creative, entrepreneurial marketing within the non-profit arts sector and the related small and medium enterprise environment.

Creativity has been shown to have a large degree of potential impact on marketing research methodologies and their processes. This is driven by the fact that the majority of existing marketing theory is stagnating. There is a need for new theory development in marketing due to the gap between the existing linear, prescriptive approaches and the realities of the non-linear, sometimes chaotic business environment. There are opportunities for the construction of new theory encouraged by understanding of creative, processes combined with the triangulation of existing methods. Imagination and creativity are

central to this process and are also identified as crucial to business success. One of the early proponents of this approach was Schumpeter:

Creative demand stimulation was basic to entrepreneurial success in any business; the effective entrepreneur actively sought to create new consumer demand.³⁶⁹

By combining creative thinking with existing marketing approaches, there is the opportunity to revolutionise marketing thinking. This is supported by Kotler, who now criticises his earlier attempts at marketing prescriptions. By embracing marketing as an artistic process, this contributes to the ongoing debate centring on marketing as an art *and* as a science. If the postmodern stance is taken, then the strengths of both schools of thought can be embraced and an either/either philosophy encouraged, as suggested by Brown.³⁷⁰

Creative orientation does not necessarily mean that a new discovery has to be made, but rather that the borrowing or appropriating of existing procedures from other sectors, industries and disciplines can result in an incremental form of creativity that in turn produces profitable innovation. Sometimes the most simplistic notion will produce the desired effect, with little need for detailed consideration of complicated procedures. Acting on instinct can be more effective than following a linear, planned approach. A self-invented or customised approach to marketing is more appropriate for those operating in a dynamic environment where linear, prescriptive, inflexible procedures are rendered meaningless.

Creativity and innovation contribute markedly to the reputation of the enterprise, whatever its size and market reach. Over time, the creative owner/manager and marketing researcher become associated with a particular creative brand of 'doing business' or 'doing research'. This 'doing things differently' will ultimately attract a following of like-minded individuals. By combining creativity in the research process with examination of creative practice, a symbiotic relationship forms with mutual benefit to both areas of enquiry.

Scientific justification of new ideas has become associated with logic, mathematics and statistics. Gigerenzer believes that through their attempts at justification, scientists' tools enable new theoretical metaphors and concepts to be developed.³⁷¹ The authors' adoption of the biography and the artistic metaphor therefore provide justification for new marketing theory. The tools-to-theories heuristics approach developed by Gigerenzer³⁷² focuses on how the tools used by scientists

serve as a source for new ideas. The individual scientist, or group of scientists, proposes the new tool-laden metaphor or concept. This concept has a good chance of acceptance within the wider scientific community, if the members of the community experience the professional routine that served to motivate the need for development of the new metaphor or concept in the first instance. This is especially true if they share the frustration in the inadequacies of existing theories.

Within marketing management, there are growing numbers of researchers who realise that, despite the apparent need to publish research which follows the quantitative method, there is an underlying trend towards the need to discover clearer truths about marketing management practice using a variety of research methodologies. This can be achieved through the self-belief generated via the application of the creative marketing paradigm. This book has presented the case for reformulating marketing around creativity. Weaknesses in existing marketing thinking have been identified and critiqued and the authors have created an alternative vision where tangible and intangible constructs are utilised jointly in order to create a more meaningful form of marketing for both researchers and practitioners. The authors of this book hope that their thinking will stimulate further thinking into pushing the boundaries of marketing thought.

Notes

Chapter 1 An Introduction to Creative Marketing

- 1 Morgan 1997
- 2 Howkins 2001
- 3 Flew 2002
- 4 Cornell 2003
- 5 Schumpeter 1936
- 6 Howkins 2001

Chapter 2 The Emergence of Creative Marketing

- 7 Bennett and Cooper 1981; Day and Montgomery 1999; Morris et al 2003
- 8 Kotler et al 2001:6
- 9 Marketing Staff of the Ohio State University (1965)
- 10 Lovelock et al 1998
- 11 Fillis, I. and Rentschler, R. (forthcoming)
- 12 As discussed by Mort et al 2003: 78
- 13 Dees 1998
- 14 Hartley and Cunningham 2002
- 15 Schwarz 1990
- 16 Morris et al 2003
- 17 See for example Fillis 2000a, b, c, d; Morris et al 2003; Rentschler 2002a, b
- 18 Drucker 1993; Handy 1994
- 19 See Amabile 1983a, b, 1990, 1996; Csikszentmihalyi 1990, 1999; Gruber 1989; Simonton 1999; Sternberg 1988
- 20 Florida 2002; Howkins 2001
- 21 Gibson 2002
- 22 Creative Nation 1994; Caust 2002
- 23 Smith 2001
- 24 Morris et al 2003
- 25 Florida 2002
- 26 Borys and Jemison 1989; Hamel et al 1989; Kanter 1990
- 27 Drucker 1986
- 28 Ross Kanter 1983: 18
- 29 Hartley and Cunningham 2002
- 30 Myer 2002
- 31 Rentschler and Bagaric 2004
- 32 Bielefeld 1992, 1994
- 33 Acs 2003; Drucker 1993; Landry 2000; Florida 2002
- 34 Howkins 2001
- 35 Howkins 2001: xiv
- 36 Porter 1998

- 37 Porter 1998
- 38 Senge et al 1999

Chapter 3 Eureka! Creativity Research Then and Now

- 39 Petrowski 2000
- 40 Duderstadt 2000
- 41 Schwarz 1990: 13
- 42 Brannigan 1981
- 43 Rhodes 1961
- 44 Sternberg and Lubart 1999
- 45 Kuhn 1962; Sternberg 2001
- 46 Amabile et al 1990
- 47 Fillis 2004c
- 48 Amabile 1983b
- 49 Osborn 1963
- 50 Boden 1994
- 51 Lamb and Easton 1984
- 52 See, for example, Freud 1958
- 53 Schredl 1995
- 54 Schonbar 1965
- 55 Torrance 1971
- 56 Feist 1999
- 57 Woodman and Schoenfeldt 1990; Runco 1993
- 58 Maslow 1968
- 59 Woodman and Schoenfeldt 1990
- 60 Amabile 2001
- 61 Amabile 1998: 1157
- 62 Fillis 2002a, b
- 63 Deci and Ryan 1985; Amabile 1997
- 64 Amabile 1983a, b
- 65 Amabile et al 1996
- 66 Riquelme 2000
- 67 McClelland 1961; McKenna 1987
- 68 Guilford 1950
- 69 Stein and Heinze 1960
- 70 Kant 1952: 169
- 71 Puccio 1991
- 72 See for example Guilford 1986; Evans and Dehaan 1988
- 73 Smith and Wright 2000: 153
- 74 Atkinson 1993
- 75 McFadzean 1998: 311
- 76 Tannenbaum 1997
- 77 Larson and Christensen 1993
- 78 Magyari-Beck 1986
- 79 Ford and Harris 1992
- 80 Brownlie 1998
- 81 Kao 1989

134 *Notes*

- 82 Carson et al 1995
- 83 Bridge et al 1998
- 84 Amabile et al 1996
- 85 Kirton 1976
- 86 Sapp 1992
- 87 Amabile 1997: 23
- 88 Wallas 1926a, b
- 89 Motamedi 1982
- 90 Kao 1989
- 91 Fillis 2000c; Fillis et al 2004
- 92 Csikszentmihalyi 1999
- 93 Ragsdell 2001
- 94 Gruber and Wallace 2001
- 95 Mace 1997
- 96 Mace 1997: 266
- 97 Ecker 1963
- 98 Mace 1997: 267
- 99 Getzels and Csikszentmihalyi 1976
- 100 Getzels and Csikszentmihalyi citing Mace 1997: 267
- 101 Becker 1982
- 102 Kuczmarski 1996: 7
- 103 Amabile et al 1996: 1154
- 104 Gurteen 1998
- 105 Warhol 1975
- 106 Rampley 1998
- 107 Simonton 1988
- 108 Riquelme 2000
- 109 Rickards 1999
- 110 Ford and Gioia 2000
- 111 Alexander 1979
- 112 Mintzberg et al 1976
- 113 Ford and Gioia 2000: 709
- 114 Ford and Gioia 2000
- 115 Mumford et al 1997
- 116 Sternberg et al 1997
- 117 Agor 1991

Chapter 4 Artistic Biography as Insight into Creative Marketing

- 118 Arndt 1985; Bernard and Adelman 1990; Cornelissen 2003
- 119 Morgan 1980
- 120 Arndt 1985: 16–17
- 121 Hunt and Menon 1995: 82
- 122 Black 1979
- 123 Zaltman et al 1982
- 124 Hunt and Menon 1995: 83
- 125 Hunt and Menon 1995

- 126 Hunt and Menon 1995: 85
- 127 Fournier and Yao 1997
- 128 Hunt and Menon 1995
- 129 Morgan 1980
- 130 Cornelissen 2003: 209
- 131 See for instance Jones et al 1997; Piirto 1992
- 132 Spitz 1985
- 133 Collier 1972
- 134 Aberbach 1983; Schneider 1986
- 135 Heidegger 1975: 61–77
- 136 Jones 1997
- 137 Adriani et al 1979: 226
- 138 Spencer 1996
- 139 Gluck et al 2002
- 140 Sternberg 1985, 1988
- 141 Runco and Bahleda 1986
- 142 Falk et al 1997
- 143 Falk et al 1997: 201
- 144 Li 1997
- 145 Li 1997
- 146 Runco 1994
- 147 McWilliam and Dumas 1997: 268
- 148 Hackley 1999
- 149 Deleuze and Guattari 1994
- 150 Kurzweil 1980
- 151 See Foucault 1977 and Barthes 1977
- 152 Saussure 1966
- 153 Krauss 1977
- 154 Collings 1999
- 155 Barthes 1969
- 156 Barthes 1982
- 157 Adams 1996: 162
- 158 Richardson 1992, 1997
- 159 Ades 1988; Dali 1993; Gibson 1997
- 160 Graham 1997: 95
- 161 Evans 1995
- 162 Little 1976
- 163 Vache 1995
- 164 Brandon 1999: 11
- 165 Edwards 1999: 210–11
- 166 Van Gogh quoted in Roskill 1967: 27
- 167 Roskill 1967
- 168 Adams 1996
- 169 Sweetman 1990: 18
- 170 Ehrenzweig 1970
- 171 Van Gogh quoted in Roskill 1967: 195
- 172 Van Gogh quoted in Roskill 1967: 330
- 173 Binstock et al 2000
- 174 Binstock et al 2000: 14

- 175 Binstock et al 2000: 16
- 176 Binstock et al 2000: 20
- 177 Warhol 1975
- 178 Warhol 1975: 99
- 179 Binstock et al 2000: 29
- 180 Warhol 1975: 93
- 181 Richardson 1992, 1997
- 182 Fillis 2004c
- 183 Gardner 1993: 154
- 184 Gardner 1993: 160–1
- 185 Picasso quoted in Gardner 1993: 171
- 186 Gardner 1993

Chapter 5 Creativity, Measurement and Myth

- 187 Fillis 2004b, c
- 188 Eisner 1985; Brown 1996
- 189 Brownlie 1998
- 190 Piercy 1986
- 191 Brown 2002: 143
- 192 Belk 1986; Hirschman 1990
- 193 See Bell 2002
- 194 Hirschman 1983
- 195 Kaplan and Norton 2004: 52
- 196 Boden 1994
- 197 Covin and Miles 1999; Im and Workman 2004
- 198 Petrowski 2000: 305
- 199 Hauser 1982
- 200 Spearman 1931
- 201 Cox 1926
- 202 Eysenck 1996
- 203 Spearman 1931
- 204 Hovecar and Bachelor 1989
- 205 Westcott and Ranzoni 1963
- 206 Torrance 1984
- 207 Torrance 1988
- 208 Treffinger 1986
- 209 Ford and Harris 1992
- 210 Boden 1994: 9
- 211 Gardner 1993
- 212 Mansfield and Busse 1981; Wallach 1976; 1985
- 213 Gardner 1993
- 214 See for example Wallace and Gruber 1990; Martindale 1990
- 215 Guilford 1950; 1967
- 216 Barron 1969; Mackinnon 1962
- 217 Freud 1958
- 218 Gardner 1993
- 219 www.diacenter.org 2004

- 220 Stern and Schroeder 1994: 116
- 221 Tarkovsky 1986: 36–7
- 222 Gummesson 2002: 345
- 223 Hauser 1982
- 224 Joncish 1968
- 225 Barron 1963b: 142
- 226 Hovecar and Bachelor 1989
- 227 Eysenck 1996
- 228 Gigerenzer 1991
- 229 Amabile 1996

Chapter 6 Entrepreneurship and the Creation of New Marketing Metaphors

- 230 Zaltman 1995
- 231 See Nevett and Nevett 1987; Fillis 1999; Rentschler 2004
- 232 Carson and Coviello 1996
- 233 Lancaster and Massingham 1988
- 234 Kotler 1991
- 235 Baker 1999a
- 236 Blois 2000
- 237 Dibb et al 2001
- 238 Rickards 1996
- 239 Proctor and Ruocco 1992
- 240 Hackley and Kitchen 1997
- 241 Carson 1995b
- 242 Hackley and Mumby-Croft 1998: 505
- 243 Morris and Lewis 1995
- 244 Higgins 1999: 309
- 245 Boden 1994
- 246 Schaffer 1994
- 247 Ryle 1949
- 248 Koestler 1964: 16–17
- 249 Friedel and Israel 1987: 28–9
- 250 Amabile 1997: 18
- 251 Hackley and Mumby-Croft 1998
- 252 Hackley and Mumby-Croft 1998
- 253 Dennis and Macauley 2003
- 254 Mintzberg 1987
- 255 Menon et al 1999: 18
- 256 McDonald 2002
- 257 Gilmore 2004: 442
- 258 Gilmore 2004: 443
- 259 Cooper 1993
- 260 Judis and Teixeira 2002
- 261 Burnett 1968
- 262 Reid et al 1998: 3
- 263 Ang and Low 2000; Ogilvy 1983; Zinkhan 1993

- 264 El-Murad and West 2003: 658
265 Hackley 2000
266 Zinkhan 1993
267 Smith and Yang 2004
268 Smith and Yang 2004: 46–7
269 El-Murad and West 2004
270 El-Murad and West 2004: 190
271 Levitt 1986
272 Im and Workman 2004
273 Desphande et al 1993; Hurley and Hult 1998
274 Im and Workman 2004
275 Song and Parry 1997
276 Im and Workman 2004: 115
277 Pina e Cunha and Gomes 2003: 175
278 Schilling and Hill 1998
279 Hannan and Freeman 1984
280 Moore 1993
281 Pina e Cunha and Gomes 2003: 184
282 Buijjs 2003
283 Buijjs 2003: 76
284 Alexander 1985
285 Alexander 1985: 41
286 Gilbert et al 1996
287 Amabile 1997: 20
288 Hackley and Kitchen 1997
289 Hackley and Mumby-Croft 1998
290 Bhide 1994
291 Wolff and Pett 2000
292 Cunningham and Lischeron 1991
293 Roe 1963
294 Raudsepp 1983
295 Carson et al 1995; Bridge et al 1998
296 Fillis 2000a; Fillis 2000c; Fillis 2000d; Rentschler 2002b
297 Kao 1989
298 Carson 1995b
299 Bridge et al 1998
300 Badawy 1986
301 Millier 2000
302 Millier 2000: 149
303 Gilbert et al 1996
304 McIntyre 1993: 33 citing Harris 1959
305 Pagano 1979; Ramocki 1994
306 Baloché et al 1992
307 McIntyre et al 2003
308 Hall 1985
309 McIntyre et al 2003
310 Kern 1997
311 Bleedorn 1986
312 Ramocki 1994; Shipp et al 1993

- 313 Shipp et al 1993
- 314 Mokwa and Shipp 1990
- 315 Shipp et al 1993
- 316 The British Prime Minister in a speech to the annual labour party conference
- 317 Peter Mandelson in a speech to the annual labour party conference
- 318 Storey 1994; Poon and Jevins 1997
- 319 Andriopoulos 2001
- 320 Nystrom 1979; Locke and Kirkpatrick 1995
- 321 Klemp 1980
- 322 Gilmore and Carson 1996
- 323 Schein 1987
- 324 Carson and Hill 1992
- 325 Patton 2003: 989
- 326 Simon 1997
- 327 Arvidson 1997
- 328 Simon 1997
- 329 Crossan et al 1999
- 330 Markley 1988
- 331 Wallas 1926a, b

Chapter 7 A Plea for the Diaghilev Principle in Marketing

- 332 www.dmu.ac.uk/jafowler/russes
- 333 Garafola 1989
- 334 Palmer and Ponsonby 2002
- 335 Katsikeas et al 2004
- 336 Katsikeas et al 2004: 576
- 337 Professor Pauline McLaren, University of DeMontfort, England, has been successful in acquiring ESRC funding to organise a seminar series in critical marketing issues, from marketing management to consumption.
- 338 Marion 2004
- 339 Burawoy 2004
- 340 Holt 2004
- 341 Gummesson 1997; Grant 1999
- 342 Palmer 2002
- 343 Richards et al 1998
- 344 Czinkota and Ronkainen 2003
- 345 Katsikeas 2003; Walters 2003; Deligonul 2003
- 346 Palmer and Ponsonby 2002
- 347 Palmer and Ponsonby 2002: 175
- 348 Anderson et al 1996
- 349 Walle 2001
- 350 Rentschler 2002a; Rhodes 1961
- 351 Magyari-Beck 1990
- 352 Amabile 1988
- 353 Woodman and Schoenfeldt 1990
- 354 Ward et al 1999

140 *Notes*

- 355 Mintzberg 1976
- 356 Perkins 1994
- 357 Boden 1994
- 358 Newell and Simon 1972
- 359 Caws 2001
- 360 Breton 1966
- 361 Breton 1995
- 362 Evans 2001
- 363 Hatton and Walker 2000
- 364 Eysenck 1996
- 365 Fillis 2000c
- 366 Kleindl 1998
- 367 Hackley and Mumby-Croft 1998; Fraser 1998
- 368 Ennis and Ali 1998
- 369 Schumpeter 1936: 65
- 370 Brown 1997
- 371 Gigerenzer 1991
- 372 Gigerenzer 1991

References

- Aberbach, D. (1983). 'Screen Memories of Writers', *International Review of Psycho-Analysis*, Vol. 10, pp. 47–62.
- Acs, Z.J. (2003). *Innovation and the Growth of Cities*, England: Edward Elgar, Cheltenham.
- Adams, L.S. (1996). *The Methodologies of Art: An Introduction*, New York: HarperCollins.
- Ades, D. (1988). *Dali*, London: Thames and Hudson.
- Adriani, G., Konnertz, W. and Thomas, K. (1979). *Joseph Beuys: Life and Works*, *Barron's Educational Series*, NY: Woodbury.
- Agor, W.H. (1991). 'How Intuition Can Be Used to Enhance Creativity in Organisations', *Journal of Creative Behavior*, Vol. 25, No. 1, pp. 11–19.
- Alexander, E.R. (1979). 'The Design of Alternatives in Organisational Contexts: A Pilot Study', *Administrative Science Quarterly*, Vol. 24, pp. 382–404.
- Alexander, M. (1985). 'Creative Marketing and Innovative Consumer Produce Design – Some Case Studies', *Design Studies*, Vol. 6, No. 1, pp. 41–50.
- Amabile, T. (1983a). *The Social Psychology of Creativity*, New York: Springer Verlag.
- Amabile, T. (1983b). 'The Social Psychology of Creativity: A Componential Conceptualisation', *Journal of Personality and Social Psychology*, Vol. 45, pp. 357–376.
- Amabile, T. (1988). 'A Model of Creativity and Innovation in Organisations', in *Research in Organisational Behaviour* (eds) Staw, B.M. and Cummings, L.L., USA, Greenwich, CT: JAI Press, pp. 123–67.
- Amabile, T. (1990). 'Motivation and Personal Histories', in M.A. Runco and R.S. Albert (eds), *Theories of Creativity*, London: Sage Publications.
- Amabile, T. (1996). *Creativity in context: Update to the Social Psychology of Creativity*, Boulder, CO: Westview Press.
- Amabile, T. (1997). 'Entrepreneurial Creativity Through Motivational Synergy', *Journal of Creative Behavior*, Vol. 31, No. 1, pp. 18–26.
- Amabile, T. (1998). 'How to Kill Creativity', *Harvard Business Review*, Vol. 76, No. 5, pp. 77–88.
- Amabile, T. (2001). 'Beyond Talent. John Irving and the Passionate Craft of Creativity', *American Psychologist*, Vol. 56, No. 4, pp. 333–6.
- Amabile, T., Conti, R., Coon, H., Lazenby, J. and Herron, M. (1996). 'Assessing the Work Environment for Creativity', *Academy of Management Journal*, Vol. 39, No. 4, pp. 1154–84.
- Amabile, T., Goldfarb, P. and Brackfield, S. (1990). 'Social Influences on Creativity: Evaluation, Coaction, and Surveillance', *Creativity Research Journal*, Vol. 50, pp. 14–23.
- Anderson, D.R., Sweeney, D.J. and T.A. Williams (1996). *Statistics for Business and Economics*, sixth edition, USA, MN: West Publishing Company.
- Andrews, J. and Smith, D.C. (1996). 'In Search of the Marketing Imagination: Factors Affecting the Creativity of Marketing Programs for Mature Products', *Journal of Marketing Research*, Vol. 33, May, pp. 174–87.

- Andriopoulos, C. (2001). 'Determinants of Organisational Creativity: A Literature Review', *Management Decision*, Vol. 39, No. 10, pp. 834–40.
- Ang, S.H. and Low, S.Y.M. (2000). 'Exploring the Dimensions of Ad Creativity', *Psychology and Marketing*, Vol. 17, No. 10, pp. 835–54.
- Arias, J.T.G. and Acebron, L.B. (2001). 'Postmodern Approaches in Business-to-Business Marketing and Marketing Research', *Journal of Business and Industrial Marketing*, Vol. 16, No. 1, pp. 7–20.
- Arndt, J. (1985). 'The tyranny of paradigms: the case for paradigmatic pluralism in marketing,' in *Changing the Course of Marketing: alternative paradigms for widening marketing theory*, Dholakia and Arndt (eds), 1–15, London: JAI Press.
- Arvidson, P. (1997). 'Looking Intuit', in R. Davis-Floyd and P. Arvidson (eds), *Intuition: The Inside Story*, New York, NY: Routledge, pp. 39–56.
- Atkinson, R.C. (1993). 'Introduction', *Ciba Foundation 178. The Origins and Development of High Ability*, Chichester: John Wiley and Sons.
- Badawy, M. (1986). *How to Prevent Creativity Mismanagement, Research Management*, The Industrial Institute Inc.
- Baker, M.J. (1999a). *The Marketing Book*, fourth edition, Oxford: Butterworth Heineman.
- Baloche, L., Montgomery, D., Bull, K.S. and Salyer, B.K. (1992). 'Faculty Perceptions of College Creativity Courses', *Journal of Creative Behavior*, Vol. 26, No. 4, pp. 222–34.
- Barney, J. (1991). 'Firm Resources and Sustained Competitive Advantage', *Journal of Management*, Vol. 17, No. 1, pp. 99–120.
- Barron, F. (1963a). 'The Disposition Toward Originality', in C.W. Taylor and F. Barron (eds), *Scientific Creativity: Its Recognition and Development*, pp. 139–52.
- Barron, F. (1963b). 'The Need for Order and for Disorder as Motives in Creative Activity', C.W. Taylor and F. Barron (eds), *Scientific Creativity: Its Recognition and Development*, New York: John Wiley and Sons.
- Barron, F. (1969). *Creative Person and Creative Process*, New York: Holt, Rinehart and Winston.
- Barthes, R. (1969) 'Is Painting a Language?', in trans. R. Howard (1991) *The Responsibility of Forms: Critical Essays on Music, Art and Representation*, University of California.
- Barthes, R. (1977) 'The Death of the Author', in S. Heath (ed.) *Image-Music-Text*, New York: Fontana.
- Barthes, R. (1982) *Camera Lucida*, trans. R. Howard, New York: Jonathan Cape.
- Becker, H. (1982). *Art Worlds*, Los Angeles: University of California Press.
- Belk, R. (1986). 'Art Versus Science as Ways of Generating Knowledge About Materialism', in *Perspectives on Methodology in Consumer Research*, D. Brinberg and R.J. Lutz (eds), New York: Springer-Verlag, pp. 3–36.
- Bell, G. (2002). 'Making sense of museums: The museum as cultural ecology' www.intel.com/labs/about/people/bell/9/4/04.
- Bennett, R.C. and Cooper, R.G. (1981). 'The Misuse of Marketing: An American Tragedy', *Business Horizons*, Vol. 24, No. 6, pp. 51–61.
- Bernard, A. and Adelman, M.B. (1990). 'Market Metaphors for Meeting Mates', in *Advances of Consumer Research*, M.E. Goldberg, G. Gorn and R.W. Pollay (eds), Association of Consumer Research, Provo, UT, p. 78.
- Bhide, A. (1994). 'How Entrepreneurs Craft Strategies That Work', *Harvard Business Review*, Vol. 72, March/April, pp. 150–61.

- Bielefeld, W. (1992). 'Funding uncertainty and nonprofit strategies in the 1980s', *Nonprofit Management and Leadership*, 5(1), pp. 381–401.
- Bielefeld, W. (1994). 'What effects no profit survival?', *Nonprofit Management and Leadership*, Vol. 5, No. 1, pp. 19–36.
- Binstock, J.P., Warhol, A., Berger, M. and Fairbrother, T.J. (2000). *Andy Warhol: Social Observer*, Pennsylvania: Pennsylvania Academy of the Fine Arts.
- Black, M. (1979). 'More About Metaphor', in *Metaphor and Thought*, A. Ortony, (ed.), Cambridge, Ithaca, NY: Cambridge University Press.
- Bleedorn, B.D. (1986). 'Creativity: Number One Leadership Talent for Global Futures', *Journal of Creative Behavior*, Vol. 20, pp. 276–82.
- Blois, K. (2000). *The Oxford Textbook of Marketing*, Oxford: Oxford University Press.
- Boden, M.A. (1994). 'What is Creativity?', in *Dimensions of Creativity*, M.A. Boden (ed.), Cambridge, MA.: MIT Press.
- Borys, B. and Jemison, D.C. (1989). 'Hybrid arrangements as strategic change', *Academy of Management Review*, Vol. 1, No. 2, pp. 234–49.
- Boyatzis, R.E. (1982). *The Competent Manager: A Model for Effective Performance*, New York: John Wiley and Sons.
- Brandon, R. (1999). *Surreal Lives. The Surrealists 1917–1945*, London: Macmillan.
- Brannigan, A. (1981). *The Social Basis of Scientific Discoveries*, Cambridge: Cambridge University Press.
- Breton, A. (1966). *Manifestes du Surrealisme*, Paris: Gallimard.
- Breton, A. (1995). *Free Rein (La Clé des Champs)*, trans. Michel Parmentier and Jacqueline d'Amboise, Lincoln: University of Nebraska Press.
- Bridge, S., O'Neill, K. and Cromie, S. (1998). *Understanding Enterprise, Entrepreneurship and Small Business*, Basingstoke: MacMillan Press Ltd.
- Brown, S. (1996). 'Art or Science?: Fifty Years of Marketing Debate', *Journal of Marketing Management*, Vol. 12, pp. 243–67.
- Brown, S. (1997). 'Marketing Science in a Postmodern World: Introduction to the Special Issue', *European Journal of Marketing*, Vol. 31, Nos 3/4, pp. 167–82.
- Brown, S. (2002). 'Who Moved My Muggle? Harry Potter and the Marketing Imaginarium', *Marketing Intelligence and Planning*, Vol. 20, No. 3, pp. 134–48.
- Brownlie, D. (1998). High minds and low deeds: on being blind to creativity in strategic marketing. *Journal of Strategic Marketing*, Vol. 6, pp. 117–30.
- Buijss, J. (2003). 'Modelling Product Innovation Processes, from Linear Logic to Circular Chaos', *Creativity and Innovation Management*, Vol. 12, No. 2, pp. 76–93.
- Burawoy, M. (2004). 'Public Sociologies: Contradictions, Dilemma and Possibilities', *Social Forces*, June, pp. 1603–18.
- Burnett, L. (1968). 'Keep Listening to That Wee, Small Voice', Readings in *Advertising and Promotion Strategy*, A.M. Barban and C.H. Sandage (eds), Homewood, IL: R.D. Irwin.
- Carson, D. (1995a). 'A Comment on: The Commodification of Marketing Knowledge', *Journal of Marketing Management*, Vol. 11, pp. 661–4.
- Carson, D. (1995b). 'Editorial', *European Journal of Marketing*, Vol. 29, No. 7, pp. 6–8.
- Carson, D. and Coviello, N. (1996). 'Qualitative Research Issues at the Marketing/Entrepreneurship Interface', *Marketing Intelligence and Planning*, Vol. 14, No. 6, pp. 51–58.

- Carson, D. and Hill, J. (1992). 'Marketing Education for Entrepreneurs', *Proceedings of the International Council for Small Business*, 37th World Conference, Toronto, June, 607–31.
- Carson, D., S. Cromie, P. McGowan and J. Hill (1995). *Marketing and Entrepreneurship in SMEs. An Innovative Approach*, UK: Prentice Hall.
- Caust, J. (2002). 'How Has the Discourse about Cultural Policy been Captured by the Economists and the Marketers and What Should be Done About It', paper presented to *The Second International Conference on Cultural Policy Research*, Wellington, New Zealand.
- Caws, M.A. (2001). *Manifesto: A Century of Isms*, London: University of Nebraska Press.
- Collier, G. (1972). *Art and the Creative Consciousness*, Englewood Cliffs, N.J.: Prentice-Hall.
- Collings, M. (1999). *This is Modern Art*, London: Weidenfeld and Nicolson.
- Cooper, R.G. (1993). *Winning at New Products*, Reading, MA: Addison-Wesley.
- Cornelissen, J.P. (2003). 'Metaphor as a Method in the Domain of Marketing', *Psychology and Marketing*, Vol. 20, No. 3, pp. 209–25.
- Cornell, A. (2003). 'It's only rock'n'roll capitalism but the Stones have all the moves', *The Weekend Australian Financial Review*, March Vol. 1–2, pp. 48–9.
- Covin, J.G. and Miles, M.P. (1999). 'Corporate Entrepreneurship and the Pursuit of Competitive Advantage', *Entrepreneurship Theory and Practice*, Spring, pp. 47–63.
- Cox, C.M. (1926). *The Early Mental Traits of Three Hundred Geniuses*, Stanford, Ca.: Stanford University Press.
- Creative Industries Task Force (1998). *The Creative Industries Mapping Document*, London: HMSO.
- Crossan, M., Lane, H. and White, R. (1999). 'An Organisational Learning Framework From Intuition to Institution', *Academy of Management Review*, Vol. 24, pp. 522–37.
- Csikszentmihalyi, M. (1990). 'The Domain of Creativity', in M.A. Runco and R.S. Albert (eds), *Theories of Creativity*, Newbury Park, CA: Sage, pp. 190–212.
- Csikszentmihalyi, M. (1999). 'Implications of a Systems Perspective for the Study of Creativity', in R.J. Sternberg (ed.), *Handbook of Creativity*, Cambridge: Cambridge University Press, pp. 313–35.
- Cunningham, J.B. and Lischeron, J. (1991). 'Defining Entrepreneurship', *Journal of Small Business Management*, Vol. 29, No. 1, pp. 45–6.
- Cunningham, S. (2002). 'From Cultural to Creative Industries: Theory, Industry, and Policy Implications', paper presented to *The Second International Conference on Cultural Policy Research*, Wellington, New Zealand.
- Czinkota, M.R. and Ronkainen, I.A. (2003). 'An International Marketing Manifesto', *Journal of International Marketing*, Vol. 11, No. 1, pp. 13–27.
- Dali, S. (1993). *The Secret Life of Salvador Dali*, London: Alkin Books.
- Day, G.S. and Montgomery, D.B. (1999). 'Charting new directions ore marketing' *Journal of Marketing* Vol. 63, Special issue, pp. 3–13.
- Deci, E.L. and Ryan, R.M. (1985). *Intrinsic Motivation and Self-Determination in Human Behavior*, New York: Plenum.
- Dees, J. (1998). 'Enterprising Nonprofits' *Harvard Business Review*, Vol. 76, No. 1, Jan–Feb, pp. 55–67.

- Deleuze, G. and Guattari, F. (1994). *What is Philosophy?*, New York: Columbia University Press.
- Deligonul, S. (2003). 'Reflections on Czinkota and Ronkainen's International Marketing Manifesto: A Perspective from North America', *Journal of International Marketing*, Vol. 11, No. 1, pp. 40–6.
- Dennis, N. and Macaulay, M. (2003). 'Jazz and Marketing Planning', *Journal of Strategic Marketing*, Vol. 11, September, pp. 177–85.
- Department of Communications and the Arts (1994). *Creative Nation: Commonwealth Cultural Policy*, October, Commonwealth of Australia, Canberra.
- Derrida, J. (1987). *The Truth in Painting*, Chicago: University of Chicago Press, (original work published 1978).
- Desphande, R., Farley, J.U. and Webster, F.E. (1993). 'Corporate Culture, Customer Orientation and Innovativeness in Japanese Firms: A Quadrant Analysis', *Journal of Marketing*, Vol. 57, January, pp. 23–57.
- Dibb, S., Simkin, L., Pride, W.M. and Ferrell, O.C. (2001). *Marketing Concepts and Strategies*, fourth edition, USA: Houghton Mifflin.
- Dosi, G. (1988). 'The Nature of the Innovative Process', G. Dosi, Freeman, C., Silverberg, G. and Soete, L. (eds), *Technical Change and Economic Theory*, London: Pinter, pp. 221–38.
- Drucker, P. (1986). *Innovation and Entrepreneurship* 2nd ed., New York: Harper Business.
- Drucker, P. (1993). *Post-Capitalist Society*, Oxford: Butterworth Heinemann.
- Drummond, P. (1994). *Un Chien Andalou*, London: Faber and Faber.
- Duderstadt, J.J. (2000). 'A Choice of Transformations for the Twenty-First Century University', *Chronicle of Higher Education*, Vol. 46, No. 22, pp. B6–B7.
- Duff, W. (1767). 'An Essay on Original Genius; And its Various Modes of Exertion in Philosophy and the Fine Arts, Particularly in Poetry', in J.L. Mahoney (1994) (ed.) *An Essay on Original Genius; And its Various Modes of Exertion in Philosophy and the Fine Arts, Particularly in Poetry*, London: Routledge. Delmar, NY: Facsimiles and Reprints.
- Ecker, D. (1963). 'The Artistic Process as Qualitative Problem Solving', *Journal of Aesthetics and Art Criticism*, Vol. 21, pp. 283–90.
- Edwards, S. (1999). *Art and Its Histories: A Reader*, New Haven and London: Yale University Press.
- Ehrenzweig, A. (1970). *The Hidden Order of Art, A Study in the Psychology of Artistic Imagination*, London: Granada Publishing Ltd.
- Eisner, E. (1985). *The Art of Educational Evaluation: A Personal View*, London: Falmer Press.
- El-Murad, J. and West, D.C. (2003). 'Risk and Creativity in Advertising', *Journal of Marketing Management*, Vol. 19, pp. 657–73.
- El-Murad, J. and West, D.C. (2004). 'The Definition and Measurement of Creativity: What Do We Know?', *Journal of Advertising Research*, June, pp. 188–201.
- Ennis, S. and Ali, M. (1998). 'Opportunities and Obstacles to Small Business Development in a Developing Economy: the case of Multan in Pakistan', in *Proceedings of the Academy of Marketing UIC/MEIG-AMA Symposia on the Marketing and Entrepreneurship Interface 1996–1998*, (eds) Hulbert, B., Day, J. and Shaw, E., Northampton, Nene University College, pp. 305–16.

- Evans, P. and Dehaan, G. (1988). *The Keys to Creativity: An Inquiry into the Mystery of Creativity, and How to Increase Your Own Creative Potential*, London: Gafton.
- Evans, P.W. (1995). *The Films of Luis Bunuel: Subjectivity and Desire*, Oxford: Clarendon Press.
- Evans, K. (2001). *The Stuckists: The First Remodernist Art Group*, London: Victoria Press.
- Eysenck, H.J. (1996). 'The Measurement of Creativity', In: *Dimensions of Creativity*, (eds), USA, Boden, M.A.: MIT Press.
- Falk, R.F., Manzanero, J.B. and Miller, N.B. (1997). 'Developmental Potential in Venezuelan and American Artists: A Cross Cultural Validity Study', *Creativity Research Journal*, Vol. 10, Nos. 2/3, pp. 201–6.
- Feist, G.J. (1999). 'The Influence of Personality on Artistic and Scientific Creativity', in R.J. Sternberg (ed.), *Handbook of Creativity*, Cambridge: Cambridge University Press, pp. 273–96.
- Fillis, I. (1999). 'Exploring the Marketing/Entrepreneurship Interface by Examining the Exporting of Crafts to the American Market', *paper presented at the 13th Annual UIC Research Symposium on Marketing and Entrepreneurship*, San Francisco, August 6–7.
- Fillis, I. (2000a). 'The Endless Enigma or the Last Self Portrait – implications for the future of marketing', in *Imagining Marketing: Art, Aesthetics and the Avant Garde*, (eds), Brown, S. and Patterson, A., London: Routledge, pp. 52–72.
- Fillis, I. (2000b). 'Being Creative at the Marketing/Entrepreneurship Interface: Lessons from the Art Industry', *Journal of Research in Marketing and Entrepreneurship*, Vol. 2, No. 2, pp. 125–37.
- Fillis, I. (2000c). An Examination of the Internationalisation Process of the Smaller Craft Firm in the United Kingdom and the Republic of Ireland, unpublished doctoral thesis, University of Stirling, Department of Marketing.
- Fillis, I. (2000d). 'Creativity at the Marketing/Entrepreneurship Interface: An Investigation of Smaller Firms in the Central Belt of Scotland', *14th Annual UIC Research Symposium on Marketing and Entrepreneurship*, Chicago, August 4–5.
- Fillis, I. (2002a). 'Barriers to Internationalisation: An Investigation of the Craft Microenterprise', *European Journal of Marketing*, Vol. 36, Nos. 7/8, pp. 912–27.
- Fillis, I. (2002b). 'Creative Craft Behaviour in Britain and Ireland', *Irish Marketing Review*, Vol. 15, No. 1, pp. 38–48.
- Fillis, I. (2002c). The internationalisation process of the craft firm microenterprise. *Journal of Developmental Entrepreneurship*, Vol. 7, No. 1, pp. 25–43.
- Fillis, I. (2002d). 'An Andalusian Dog or a Rising Star: Creativity and the Marketing/Entrepreneurship Interface', *Journal of Marketing Management*, Vol. 18 No. 3/4, pp. 379–95.
- Fillis, I. (2002e). 'The Creative Link between the Artist and Industry: Learning from Successful Entrepreneurial Marketing Practice', *paper presented at the Academy of Marketing 7th Annual Research Symposium on The Marketing and Entrepreneurship Interface*, Making Marketing Principles Relevant to Entrepreneurial Practice, Oxford Brookes University, 9–11 January.
- Fillis, I. (2003). 'Image, Reputation and Identity Issues in the Arts and Crafts Organisation', *Corporate Reputation Review: An International Journal*, Vol. 6, No. 3, pp. 239–51.
- Fillis, I. (2004a). 'The Internationalising Smaller Craft Firm: Insights from the Marketing and Entrepreneurship Interface', *International Small Business Journal*, Vol. 22, No. 1, pp. 57–82.

- Fillis, I. (2004b). 'The Entrepreneurial Artist as Marketer – Lessons from the Smaller Firm Literature', *International Journal of Arts Management*, Vol. 7, No. 1, pp. 9–21.
- Fillis, I. (2004c). 'Visual Arts Marketing', *Arts Marketing*, Butterworth Heineman, edited by P. Fraser and F. Kerrigan, pp. 119–38.
- Fillis, I. and Rentschler, R. (forthcoming). 'Using Creativity to Achieve an Entrepreneurial Future for Arts Marketing', *International Journal of Nonprofit and Voluntary Sector Marketing*.
- Fillis, I., Wagner, B.A. and Johansson, U. (2004). 'A Qualitative Investigation of Smaller Firm E-Business Development', *Journal of Small Business and Enterprise Development*, Vol. 11, No. 3, pp. 349–61.
- Flew, T. (2002). 'Beyond ad hocery: Defining creative industries' Cultural Sites, Cultural Theory, Cultural Policy *The Second International Conference on Cultural Policy Research*, TePapa, Wellington, New Zealand, 23–26 January.
- Florida, R. (1995). 'Toward the learning region', *Futures*, Vol. 27/5: 527–36.
- Florida, R. (2002). *The Rise of the Creative Class*, Melbourne: Pluto Press.
- Ford, C.M. and Gioia, D.A. (2000). 'Factors Influencing Creativity in the Domain of Managerial Decision Making', *Journal of Management*, Vol. 26, No. 4, pp. 705–32.
- Ford, D.V. and Harris, J.J. (1992). 'The Elusive Definition of Creativity', *Journal of Creative Behavior*, Vol. 26, No. 3, pp. 186–98.
- Foucault, M. (1977). 'What is an Author?', D.F. Bouchard (ed.) *Language, Counter-Memory, Practice: Selected Essays and Interviews*, New York: Ithica, pp. 113–15.
- Fournier, S. and Yao, J.L. (1997). 'Reviving Brand Loyalty: A Reconceptualisation within the Framework of Consumer-Brand Relationships', *International Journal of Research in Marketing*, Vol. 14, pp. 451–72.
- Fraser, P. (1998). 'Keeping Sane and Creative: Marketing, Entrepreneurship and the Psychology of the One-Person-Business', In: *Proceedings of the Academy of Marketing UIC/MEIG-AMA Symposia on the Marketing and Entrepreneurship Interface 1996–1998*, (eds) Hulbert, B., Day, J. and Shaw, E., Northampton, Nene University College, pp. 653–68.
- Freud, S. (1957). 'Leonardo da Vinci and a memory of his childhood' *In The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Vol. XI. London: Hogarth Press.
- Freud, S. (1958). *On Creativity and the Unconscious*, D. Nelson (ed.), New York: Harper and Row.
- Friedel, R. and Israel, P. (1987). *Edison's Electric Light*, Rutgers: New Brunswick.
- Galton, F. (1870). *Hereditary Genius*, London: MacMillan.
- Galton, F. (1892). *Hereditary Genius: An Inquiry into its Laws and Consequences* (2nd ed.), London: MacMillan.
- Garafole, L. (1989). *Diaghilev's Ballets Russes*, New York: Oxford University Press.
- Gardner, H. (1982). *Art, Mind and Brain: A Cognitive Approach to Creativity*, New York: Basic Books.
- Gardner, H. (1993). *Creating Minds*, New York: Basic Books.
- Getzels, J.W. and Csikszentmihalyi, M. (1976). *The Creative Vision: A Longitudinal Study of Problem Finding in Art*, New York: Wiley.
- Gibson, I. (1997). *The Shameful Life of Salvador Dali*, London: Faber and Faber.
- Gibson, L. (2002). 'Creative Industries and Cultural Development: Still the Janus Face?' *Culturelink Special Issue 2001: Convergence, Creative Industries and Civil Society*, The New Cultural Policy, pp. 99–110.

- Gigerenzer, G. (1991). 'From Tools to Theories: A Heuristic of Discovery in Cognitive Psychology', *Psychological Review*, Vol. 98, pp. 254–67.
- Gilbert, F.W., Prenshaw, P.J. and Ivy, T.T. (1996). 'A Preliminary Assessment of the Effectiveness of Creativity Training in Marketing', *Journal of Marketing Education*, Vol. 18, No. 3, pp. 46–56.
- Gilmore, A. and Carson, D. (1996). 'Management Competencies for Services Marketing', *Journal of Services Marketing*, Vol. 10, No. 3, pp. 39–57.
- Gilmore, F. (2004). 'Shanghai: Unleashing Creative Potential', *Brand Management*, Vol. 11, No. 6, pp. 442–8.
- Gluck, J., Ernst, R. and Unger, F. (2002). 'How Creatives Define Creativity: Definitions Reflect Different Types of Creativity', *Creativity Research Journal*, Vol. 14, No. 1, pp. 55–67.
- Graham, G. (1997). *Philosophy of the Arts. An Introduction to Aesthetics*, London: Routledge.
- Grant, J. (1999). *The New Marketing Manifesto; The 12 Rules for Building Successful Brands in the 21st Century*, Orion Business.
- Gruber, H.E. (1989). 'Networks of Enterprise in Creative Scientific Work', in B. Gholson, W.R. Shadish, R.A. Neimeyer and A.C. Houts (eds), *Psychology of Science: Contributions to Meta-Science*, New York: Cambridge University Press, pp. 246–65.
- Gruber, H.E. and Wallace, D.B. (2001). 'Creative Work. The Case of Charles Darwin', *American Psychologist*, Vol. 56, No. 4, pp. 346–9.
- Guilford, J.P. (1950). 'Creativity', *American Psychologist*, Vol. 5, p. 444.
- Guilford, J.P. (1967). *The Nature of Human Intelligence*, New York: McGraw-Hill.
- Guilford, J.P. (1986). *Creative Talent: Their Nature, Uses and Development*, Buffalo, NY.: Bearly Limited.
- Gummesson, E. (1997). 'Relationship Marketing as a Paradigm Shift: Some Conclusions from the 30R Approach', *Management Decision*, Vol. 35, Nos 3/4 pp. 267–73.
- Gummesson, E. (2002). 'Practical Value of Adequate Marketing Management Theory', *European Journal of Marketing*, Vol. 36, No. 3, pp. 325–49.
- Gurteen, D. (1998). 'Knowledge, Creativity and Innovation', *Journal of Knowledge Management*, Vol. 2, No. 1, pp. 5–13.
- Hackley, C. (1999) 'The Communications Process and the Semiotic Boundary', in P.J. Kitchen (ed.), *Marketing Communications: Principles and Practices*, London: International Thomson Business Press, pp. 135–55.
- Hackley, C. (2000). 'Silent Running: Tacit, Discursive and Psychological Aspects of Management in a Top UK Advertising Agency', *British Journal of Management*, Vol. 11, No. 3, pp. 239–54.
- Hackley, C.E. and Kitchen, P.J. (1997). 'Creativity Problem Solving as a Technology of Expert Behaviour within Marketing Management', *Creativity and Innovation Management*, Vol. 6, No. 1, pp. 45–59.
- Hackley, C.E. and Mumby-Croft, R. (1998). 'Marketing Entrepreneurs as Creative Agents in a Social Matrix: Towards a Theoretical Framework for Marketing Entrepreneurship', in *Proceedings of the Academy of Marketing UIC/MEIG-AMA Symposia on the Marketing and Entrepreneurship Interface 1996–1998*, (eds) Hulbert, B., Day, J. and Shaw, E., Northampton, Nene University College, pp. 505–14
- Hall, E.G. (1985). 'Longitudinal Measures of Creativity and Intelligence for Gifted IQ Groups', *The Creative Child and Adult Quarterly*, Vol. 10, Spring, pp. 7–16.

- Hamel, G., Doz, Y.L. and Prahalad, C.K. (1989). 'Collaborate with your competitors – and win' *Harvard Business Review*, Jan–Feb, 67(1): 133–9.
- Handy, C. (1994). *The Age of Paradox*, Boston: Harvard Business School Press.
- Hannan, M.T. and Freeman, J. (1984). 'Structural Inertia and Organisational Change', *American Sociological Review*, Vol. 49, pp. 149–64.
- Harris, R.A. (1959). 'Creativity and Marketing', in *Creativity: An Examination of the Creative Process*, P. Smith (ed.), New York: Hastings House, pp. 143–66.
- Hartley, J. and Cunningham, S. (2002). 'Creative industries – From Blue Poles to fat pipes' www.innovation.qut.edu.au/organisation.ci_da
- Hatton, R. and Walker, J.A. (2000). *Supercollector: A Critique of Charles Saatchi*, Ellipsis Arts.
- Hauser, A. (1982). *The Sociology of Art*, translated by K. Northcott, London: Routledge, p. 23.
- Healy, K. (2002) 'What's New for Culture in the New Economy?', *Journal of Arts Management Law and Society*, Vol. 32, No. 2, pp. 86–103.
- Heidegger, M. (1975). 'The Origin of the Work of Art', A. Hofstadter (ed.), *Poetry, Language, Thought*, New York: Harper and Row, pp. 17–87.
- Higgins, L.F. (1999). 'Applying Principles of Creativity Management to Marketing Research Efforts in High-Technology Markets', *Industrial Marketing Management*, Vol. 28, pp. 305–17.
- Hills, G.E., Hansen, D.J., Solomon, G.T. and Winslow, E.K. (1987). *Research at the Marketing/Entrepreneurship Interface*, United States Association for Small Business and Entrepreneurship.
- Hirschman, E. (1983). 'Aesthetics, Ideologies and the Limits of the Marketing Concept', *Journal of Marketing*, Vol. 47, Summer, pp. 45–55.
- Hirschman, E.C. (1990). 'Secular Immortality and the American Ideology of Affluence', *Journal of Consumer Research*, Vol. 17, June, pp. 31–42.
- Holt, D. (2004). 'Can Marketing Critique Itself?', presentation at *ESRC Research Seminar Series for Critical Marketing*, Seminar 1: Research Issues in Critical Marketing, University of Leicester, 1st December.
- Hovecar, D. and P. Bachelor (1989). 'A Taxonomy and Critique of Measurements Used in the Study of Creativity', in J.A. Glover, R.R. Ronning and C.R. Reynolds, (eds), *Handbook of Creativity*, New York: Plenum Press, pp. 53–75.
- Howkins, J. (2001). *The Creative Economy: How People Make Money from Ideas*, London: Penguin Books.
- Hunt, S.D. and Menon, A. (1995). 'Metaphors and Competitive Advantage: Evaluating the Use of Metaphors in Theories of Competitive Strategy', *Journal of Business Research*, Vol. 33, pp. 81–90.
- Hurley, R.F. and Hult, G.T. (1998). 'Innovation, Market Orientation and Organisational Learning: An Integration and Empirical Examination', *Journal of Marketing*, Vol. 57, July, pp. 53–70.
- Iansiti, M. (1995). 'Shooting the Rapids: Managing Product Development in Turbulent Environments', *California Management Review*, Vol. 38, Vol. 1, pp. 1–22.
- Im, S. and Workman, J.P. (2004). 'Market Orientation, Creativity, and New Product Development in High-Technology Firms', *Journal of Marketing*, Vol. 68, April, pp. 114–32.
- Jakobson, R. (1974). *Main Trends in the Science of Language*, New York: Harper and Row.
- Jassahalla, A.R. and Sashittal, H.C. (2000). 'Cross-Functional Dynamics in New Product Development', *Research and Technology Management*, Vol. 43, No. 1, pp. 46–9.

- Joncish, G. (1968). *The Sane Positivist*, Middletown, CO: Wesleyan University Press.
- Jones, E. (1997). 'The Case Against Objectifying Art', *Creativity Research Journal*, Vol. 10, Nos 2/3, pp. 207–14.
- Jones, K., Runco, M.A., Dorman, C. and Freeland, D.C. (1997). 'Influential Factors in Artists' Lives and Themes in Their Artwork', *Creativity Research Journal*, Vol. 10, Nos 2/3, pp. 221–28.
- Judis, J.B. and Teixeira, R. (2002). 'Majority Rules: The Coming Democratic Dominance', *The New Republic*, 5th and 12th August.
- Kant, I. (1952). *Critique of Judgement*, translated by J. Meredith, Oxford: Clarendon Press.
- Kanter, R.M. (1990). 'When giants learn cooperative strategies', *Planning Review*, Vol. 18, No. 1, Jan–Feb, pp. 15–22.
- Kanter, R.M. (1983). *The Change Masters: Corporate Entrepreneurs at Work*, London: Unwin Paperbacks.
- Kao, J.J. (1989). *Entrepreneurship, Creativity and Organization*, New Jersey: Prentice-Hall.
- Kao, J.J. (1989). *Entrepreneurship, Creativity and Organization*, New Jersey: Prentice-Hall.
- Kaplan, R.S. and Norton, D.P. (2004). 'Measuring the strategic readiness of intangible assets', *Harvard Business Review*, Vol. 82, No. 2, pp. 52–63.
- Katsikeas, C.S. (2003). 'Reflections on Czinkota and Ronkainen's International Marketing Manifesto: A Perspective from Europe', *Journal of International Marketing*, Vol. 11, No. 1, pp. 28–34.
- Katsikeas, C.S., Robson, M.J. and Hulbert, J.M. (2004). 'In Search of Relevance and Rigour for Research in Marketing', *Marketing Intelligence and Planning*, Vol. 22, No. 5, pp. 568–78.
- Kern, R. (1997). 'Nurturing Creativity for Powerful Marketing', *Marketing News*, Vol. 31, 31st March, p. 18.
- Kessler, E.H. and Chakrabarti, A.K. (1996). 'Innovation Speed: A Conceptual Model of Context, Antecedents and Outcomes', *Academy of Management Review*, Vol. 21, pp. 1143–91.
- Kirton, M.J. (1976). 'Adaptors and Innovators: A Description and Measure', *Journal of Applied Psychology*, Vol. 61, pp. 622–29.
- Kleindl, B. (1998). 'New Product Development Marketing and Technical Core Mental Models', in *Proceedings of the Academy of Marketing UIC/MEIG-AMA Symposia on the Marketing and Entrepreneurship Interface 1996–1998* (eds) Hulbert, B., Day, J. and Shaw, E., Northampton, Nene University College, pp. 111–30.
- Klemp, G.O. (1980) 'The Assessment of Occupational Competence. Report to the National Institute of Education,' Washington, D.C., cited in R.E. Boyatzis (1982), *The Competent Manager: A Model for Effective Performance*, New York: John Wiley and Sons.
- Koestler, A. (1964). *The Act of Creation*, London: Hutchinson.
- Kotler, P. (1991). *Marketing Management: Analysis, Planning, Implementation and Control*, seventh edition, USA: Prentice-Hall.
- Kotler, P. and Levy, S.J. (1969). 'Broadening the Concept of Marketing', *Journal of Marketing*, Vol. 33, January, p. 15.
- Kotler, P., Brown, L., Adam, S. and Armstrong, G. (2001). *Marketing* 5th ed. Sydney: Prentice Hall.

- Krauss, R. (1977). 'Notes on the Index', October 3: 68–81, and 4: 58–67.
- Kuczmariski, T.D. (1996). 'Fostering an Innovation Mindset', *Journal of Consumer Marketing*, Vol. 13, No. 6, pp. 7–13.
- Kuhn, T. (1962). *The Structure of Scientific Revolutions*, Chicago, IL: University of Chicago Press.
- Kurzweil, E. (1980). *The Age of Structuralism*, New York: Columbia University Press, p. 1.
- Lamb, D. and Easton, S.M. (1984). *Multiple Discovery: The Pattern of Scientific Progress*, Amersham: Avebury Press.
- Lancaster, G. and Massingham, L. (1988). *Essentials of Marketing*, London: McGraw-Hill.
- Landry, C. (2000). *The Creative City: A Toolkit for Urban Innovators*, London: Earthscan Publications Ltd.
- Larson, J.R. and Christensen, C. (1993). 'Groups as Problem Solving Units: Toward a New Meaning of Social Cognition', *British Journal of Social Psychology*, Vol. 32, No. 1, pp. 5–30.
- Levitt, T. (1986). *The Marketing Imagination*, New York: Free Press.
- Li, J. (1997). 'Creativity in Horizontal and Vertical Domains', *Creativity Research Journal*, Vol. 10, Nos 2/3, pp. 107–32.
- Little, R. (1976). Guillaume Appollinaire, The Athlone Press.
- Locke, E.A. and Kirkpatrick, S.A. (1995). 'Promoting Creativity in Organisations', in C.M. Ford and D.A. Gioia (eds), *Creative Action in Organisations: Ivory Tower Visions and Real World Voices*, Newbury Park, CA: Sage Publications.
- Lovelock, C.H., Patterson, P.G. and Walker, R.H. (1998). *Services Marketing: Australia and New Zealand*, Sydney: Prentice Hall.
- Mace, M.A. (1997). 'Toward an Understanding of Creativity Through a Qualitative Appraisal of Contemporary Art Making', *Creativity Research Journal*, Vol. 10, Nos 2/3, pp. 265–78.
- MacKinnon, D. (1962). 'The Nature and Nurture of Creative Talent', *American Psychologist*, Vol. 17, pp. 484–95.
- Magyari-Beck, I. (1986). 'The Main Paradigms in Social Sciences', in *Cheiron Europe. V. International Conference*, September, Varna, Bulgaria.
- Magyari-Beck, I. (1990). 'An Introduction to the Framework of Creatology', *Journal of Creative Behavior*, Vol. 24, No. 3, pp. 151–60.
- Mansfield, R.S. and Busse, T.V. (1981). *The Psychology of Creative Discovery*, Chicago: Nelson-Hall.
- Marion, G. (2004). 'An Outline for the Critical Marketing (Management) Research Agenda', presentation at ESRC Research Seminar Series for Critical Marketing, Seminar 1: Research Issues in Critical Marketing, University of Leicester, 1st December.
- Marketing Staff of the Ohio State University (1965). 'Statement of Marketing Philosophy', *Journal of Marketing*, Vol. 29, January, pp. 43–4.
- Markley, O.W. (1988). 'Using Depth Intuition in Creative Problem Solving and Strategic Innovation', *Journal of Creative Behavior*, Vol. 22 No. 2, pp. 85–100.
- Martindale, C. (1990). *Clockwork Muse*, New York: Basic Books.
- Martindale, C. (1994). 'How Can We Measure a Society's Creativity?', in M.A. Boden (ed.), *Dimensions of Creativity*, London: The MIT Press, pp. 159–97.
- Maslow, A. (1968). *Creativity in Self-Actualizing People, Toward a Psychology of Being*, New York: Van Nostrand Reinhold Company.
- McClelland, D. (1961). *The Achieving Society*, Van Nostrand, Princeton: New Jersey.

- McDonald, M. (2002). *Marketing Plans, How to Use Them, How to Prepare Them*, 5th edition, London: Prentice Hall.
- McFadzean, E. (1998). 'Enhancing Creative Thinking Within Organisations', *Management Decision*, Vol. 36, No. 5, pp. 309–15.
- McIntyre, F.S., Hite, R.E. and Rickard, M.K. (2003). 'Individual Characteristics and Creativity in the Marketing Classroom: Exploratory Insights', *Journal of Marketing Education*, Vol. 25, No. 2, pp. 143–9.
- McIntyre, M.H. (2002). 'Policies, Objectives and Needs Matrix', unpublished document.
- McIntyre, R.P. (1993). 'An Approach to Fostering Creativity in Marketing', *Marketing Education Review*, Vol. 3, Spring, pp. 33–6.
- McKenna, E.F.M. (1987). *Psychology in Business*, London: Lawrence Erlbaum.
- McKenzie, J. (1996). *Paradox: The Next Strategic Dimension*, London: McGraw-Hill.
- McWilliam, G. and Dumas, A. (1997). 'Using Metaphors in New Brand Design', *Journal of Marketing Management*, Vol. 13, pp. 265–84.
- Menon, A., Bharadwaj, S.G., Adidam, P.T. and Edison, S.W. (1999). 'Antecedents and Consequences of Marketing Strategy Making: A Model and a Test', *Journal of Marketing*, Vol. 63, April, pp. 18–40.
- Merleau-Ponty, M. (1964). Signs, trans. R.C. McLeary, Northwestern University Press.
- Millier, P. (2000). 'Intuition Can Help in Segmenting Industrial Markets', *Industrial Marketing Management*, Vol. 29, pp. 147–55.
- Miner, A.S., Bassoff, P. and Moorman, C. (2001). 'Organisational Improvisation and Learning: A Field Study', *Administrative Science Quarterly*, Vol. 46, pp. 304–37.
- Mintzberg, H. (1976). 'Planning on the Left Side and Managing on the Right', *Harvard Business Review*, Vol. 54, No. 4, pp. 49–58.
- Mintzberg, H. (1987). 'Crafting Strategy', *Harvard Business Review*, Jul–Aug, Vol. 65, No. 4, pp. 66–75.
- Mintzberg, H., Raisinghani, D. and Theoret, A. (1976). 'The Structure of "Unstructured" Decision Processes', *Administrative Science Quarterly*, Vol. 21, pp. 246–75.
- Mokwa, M. and Shipp, S. (1990). 'Skills Enhancement: Improving Students' Communication, Creativity, Leadership and Decision Making', *American Marketing Association Faculty Consortium*, Arizona: Flagstaff.
- Moore, J.F. (1993). 'Predators and Prey: A New Ecology of Competition', *Harvard Business Review*, May/June, pp. 75–86.
- Morgan, G. (1980). 'Paradigms, Metaphors and Puzzle Solving in Organisational Theory', *Administrative Science Quarterly*, Vol. 25, pp. 605–22.
- Morgan, G. (1997). *Images of Organisation*, London: Sage Publications.
- Morris, M.H., Schindehutte, M. and LaForge, R.W. (2003). 'The emergence of entrepreneurial marketing: nature and meaning' in Hills, G.E., Hansen, D.J., Solomon, G.T. and Winslow, E.K. *Research at the Marketing/Entrepreneurship Interface*, Chicago: University of Illinois.
- Morris, M.H. and Lewis, P.S. (1995). 'The Determinants of Entrepreneurial Activity: Implications for Marketing', *European Journal of Marketing*, 29(7): 31–48.

- Mort, G.S., Weerawardena, J. and Carnegie, K. (2003). 'Social Entrepreneurship: Towards conceptualization', *International Journal of Nonprofit and Voluntary Sector Marketing*, Vol. 8, No. 1, pp. 76–88.
- Motamedi, K. (1982). 'Extending the Concept of Creativity', *Journal of Creative Behavior*, Vol. 16, No. 2, pp. 75–88.
- Mumford, M.D., Whetzel, D.L. and Reiter-Palmon, R. (1997). 'Thinking Creatively at Work: Organisational Influences on Creative Problem Solving', *Journal of Creative Behavior*, Vol. 31, pp. 7–17.
- Myer, R. (2002). *The Contemporary Visual Art and Craft Inquiry*, Canberra: DCITA.
- Nevett, T. and Nevett, L. (1987). 'The Origins of Marketing: Evidence from Classical and Early Hellenistic Greece', in *Marketing in Three Eras, Proceedings of the Third Conference on Historical Research in Marketing* (eds) Nevett, T. and Hollander, S.C., USA: Michigan State University.
- Newell, A. and Simon, H. (1972). *Human Problem Solving*, Englewood Cliffs, NJ.: Prentice-Hall.
- Nutt, P.C. (1984). 'Types of Organisational Decision Processes', *Administrative Science Quarterly*, Vol. 29, pp. 414–550.
- Nystrom, H. (1979). *Creativity and Innovation*, Chichester: John Wiley and Sons.
- Ogilvy, R. (1983). *Ogilvy on Advertising*, Toronto: John Wiley and Sons.
- Oldham, G.R. and Cummings, A. (1996). 'Employee Creativity: Personal and Contextual Factors at Work', *Academy of Management Journal*, June, Vol. 39, No. 3, pp. 607–34.
- Osborn, A. (1963). *Applied Imagination: Principles and Procedures of Creative Thinking*, New York: Scribner's.
- Pagano, A. (1979). 'Learning and Creativity', *Journal of Creative Behavior*, Vol. 13, No. 2, pp. 127–38.
- Palmer, A. (2002). 'The New Marketing Manifesto: The 12 Rules for Building Successful Brands in the 21st Century', book review, *European Journal of Marketing*, Vol. 36, Nos 1/2, pp. 272–3.
- Palmer, A. and Ponsonby, S. (2002). 'The Social Construction of New Marketing Paradigms: The Influence of Personal Perspective', *Journal of Marketing Management*, Vol. 18, pp. 173–92.
- Patton, J.R. (2003). 'Intuition in Decisions', *Management Decision*, Vol. 41, No. 10, pp. 989–96.
- Perkins, D.N. (1994). 'Creativity: Beyond the Darwinian Paradigm', M.A. Boden (ed.), *Dimensions of Creativity*, London: The MIT Press.
- Petrowski, M.J. (2000). 'Creativity Research: Implications for Teaching, Learning and Thinking', *Reference Services Review*, Vol. 28, No. 4, pp. 304–12.
- Piercy, N. (1986) *Marketing Budgeting: A Political and Organisational Model*, London: Croom Helm.
- Piirto, J. (1992). *Understanding Those Who Create*, Dayton: Ohio Psychology Press.
- Pina e Cunha, M. and Gomes, J.F.S. (2003). 'Order and Disorder in Product Innovation Models', *Creativity and Innovation Management*, Vol. 12, No. 3, pp. 174–87.
- Poon, S. and Jevins, C. (1997). 'Internet-enabled International Marketing: A Small Business Network Perspective', *Journal of Marketing Management*, Vol. 13, No. 1, pp. 29–41.

- Porter, M. (1998). 'Clusters and the new economics of competition' *Harvard Business Review*, Vol. 76, No. 6, Nov–Dec, pp. 77–90.
- Proctor, T. and Ruocco, P. (1992). 'Generating Marketing Strategies: A Structured Creative Decision Support Method', *Management Decision*, Vol. 29, No. 5.
- Puccio, G.J. (1991). 'William Duff's Eighteenth Century Examination of Original Genius and Its Relationship to Contemporary Creativity Research', *Journal of Creative Behavior*, Vol. 25, No. 1, pp.1–10.
- Ragsdell, G. (2001). 'From Creative Thinking to Organisational Learning via Systems Thinking? An Illustration of Critical Creativity', *Creativity and Innovation Management*, Vol. 10, No. 2, pp. 102–9.
- Ramocki, S.P. (1994). 'It is Time to Teach Creativity Throughout the Marketing Curriculum', *Journal of Marketing Education*, Vol. 16, Summer, pp. 15–25.
- Rampley, M. (1998). 'Creativity', *British Journal of Aesthetics*, Vol. 38, No. 3, pp. 265–78.
- Raudsepp, E. (1983). *Profile of the Creative Individual*, Creative Computing, August.
- Reid, L., King, K. and DeLorme, D. (1998). 'Top-Level Creatives Look at Advertising Creativity Then and Now', *Journal of Advertising*, Vol. 27, No. 2, pp. 1–16.
- Rentschler, R. (2002a). *The Entrepreneurial Arts Leader: Cultural Policy, Change and Reinvention Brisbane*, University of Queensland Press.
- Rentschler R. (2002b). 'Arts Marketing: The Age of Discovery', *Journal of Arts Management, Law and Society* Spring, Vol. 32, No. 1, pp. 7–14.
- Rentschler, R. (2004). 'Early Twentieth Century Female Artists as Entrepreneurs', *Journal of Research in Marketing and Entrepreneurship* submitted.
- Rentschler, R. and Bagaric, M. (2004). 'The Indigenous Art Market: A Roadmap to a more equitable and efficient system' *Media International Australia* (forthcoming).
- Rhodes, M. (1961). 'An Analysis of Creativity', *Phi Delta Kappan*, Vol. 42, April, pp. 305–10.
- Richards, I., Foster, D. and Morgan, R. (1998). 'Brand Knowledge Management: Growing Brand Equity', *Journal of Knowledge Management*, Vol. 2, No. 1, pp. 47–54.
- Richardson, J. (1992). *A Life of Picasso Volume I: 1881–1906*, London: Pimlico.
- Richardson, J. (1997). *A Life of Picasso Volume II: 1907–1917*, London: Pimlico.
- Rickards, T. (1996). 'The Management of Innovation: Recasting the Role of Creativity', *European Journal of Work and Organisational Psychology*, Vol. 5, No. 1, pp. 13–27.
- Rickards, T. (1999). *Creativity and the Management of Change*, Oxford: Blackwell Publishers.
- Riquelme, H. (2000). 'How to Develop More Creative Strategic Plans: Results from an Empirical Study', *Creativity and Innovation Management*, Vol. 9, No. 1, pp. 14–20.
- Roe, A. (1963). 'Psychological Approaches to Creativity in Science', in: *Essays on Creativity in the Sciences* (eds) Coler, M.A. and Hughes, H.K., New York: New York University.
- Roskill, M. (1967). *The Letters of Vincent Van Gogh*, Glasgow: The Fontana Library, Collins.
- Runco, M.A. (1993). 'Cognitive and Psychometric Issues in Creativity Research', in S.G. Isaksen, M.C. Murdock, R.L. Firestien and D.J. Treffinger (eds),

- Understanding and Recognising Creativity: The Emergence of a Disciple*, Norwood, NJ: Ablex, pp. 331–68.
- Runco, M.A. (1994). 'Creativity and its Discontents', M.P. Shaw and M.A. Runco (eds), *Creativity and Affect*, Norwood, NJ.: Ablex, pp. 102–26.
- Runco, M.A. and Bahleda, M.D. (1986). 'Implicit Theories of Artistic, Scientific and Everyday Creativity', *Journal of Creative Behavior*, Vol. 20, pp. 93–8.
- Ryle, G. (1949). *The Concept of the Mind*, London: Hutchinson.
- Salavou, H. and Lioukas, S. (2003). 'Radical Product Innovations in SMEs: The Dominance of Entrepreneurial Orientation', *Creativity and Innovation Management*, Vol. 12, No. 2, pp. 94–108.
- Sapp, D.D. (1992). 'The Point of Creative Frustration and the Creative Process: A New Look at an Old Model', *Journal of Creative Behavior*, Vol. 26, No. 1, pp. 21–8.
- Saussure, F. de (1966). *Course in General Linguistics*, trans. W. Baskin, New York: McGraw-Hill.
- Schaffer, S. (1994). 'Making Up Discovery', in M.A. Boden (ed.), *Dimensions of Creativity*, London: The MIT Press, pp. 13–51.
- Schein, E.H. (1987). *The Clinical Perspective in Fieldwork*, Sage: Newbury Park.
- Schilling, M.A. and Hill, C.W.L. (1998). 'Managing the New Product Development Process', *Academy of Management Executive*, Vol. 12, No. 3, pp. 67–82.
- Schneider, L. (1986). 'Art and Psychoanalysis: The Case of Paul Cezanne', *Arts in Psychotherapy*, Vol. 13, pp. 221–8.
- Schonbar, R.A. (1965). 'Some Manifest Characteristics of Recallers and Non-recallers of Dreams', *Journal of Consulting Psychology*, Vol. 29, pp. 468–74.
- Schredl, M. (1995). 'Creativity and Dream Recall', *Journal of Creative Behavior*, Vol. 29, No. 1, pp. 16–24.
- Schumpeter, J.A. (1936). *The Theory of Economic Development*, translated by R. Opie, Cambridge, MA: Harvard University Press.
- Schwarz, K.K. (1990). *Design and Wealth Creation*, Peter Pergrinuson Ltd. on behalf of the Institute of Electrical Engineers, London, 7.
- Senge, P., Kleiner, A., Roberts, C., Ross, R., Roth, G. and Smith, B. (1999). *The Dance of Change: The Challenges of Sustaining Momentum in Learning Organizations*, New York: Doubleday/Currency.
- Seymour, R. and Webster, C. (2004). 'Public art as new product development', *ANZMAC conference Wellington*, New Zealand, December.
- Shipp, S., Lamb, C.W. and Mokwa, M.P. (1993). 'Developing and Enhancing Marketing Students' Skills: Written and Oral Communications, Intuition, Creativity and Computer Usage', *Marketing Education Review*, Vol. 3, Fall, pp. 2–8.
- Simon, H. (1997). *Administrative Behavior*, 4th ed., New York: Harper and Row.
- Simonton, D.K. (1988). *Scientific Genius: A Psychology of Science*, Cambridge: Cambridge University Press.
- Simonton, D.K. (1999). 'Creativity from a Historiometric Perspective', in R.J. Sternberg (ed.), *Handbook of Creativity*, Cambridge: Cambridge University Press, pp. 116–33.
- Smith, C. (2001). *Culture and Creativity*, Great Britain: DCMS.
- Smith, C.D. and Wright, L. (2000). 'Perceptions of Genius: Einstein, Lesser Mortals and Shooting Stars', *Journal of Creative Behaviour*, Vol. 34, No. 3, pp. 151–164.

- Smith, R.E. and Yang, X. (2004). 'Toward a General Theory of Creativity in Advertising: Examining the Role of Divergence', *Marketing Theory*, Vol. 4, Nos 1/2, pp. 31–58.
- Song, M.X. and Parry, M.E. (1997). 'A Cross-National Comparative Study of New Product Development Processes: Japan and the United States', *Journal of Marketing*, Vol. 61, April, pp. 1–18.
- Spearman, C. (1931). *Creative Mind*, New York: Appleton.
- Spencer, J. (1996). *The Art History Study Guide*, London: Thames and Hudson.
- Spitz, E.H. (1985). *Art and Psyche*, New Haven, CT: Yale University Press.
- Stein, M.I. and S.J. Heinze (1960). 'Creativity and the Individual', in *Creativity*, (ed.) Vernon, P.E., England, Penguin Modern Psychology Readings, 1982.
- Stern, B.B. and Schroeder, J.E. (1994). 'Interpretative Methodology From Art and Literary Criticism: A Humanistic Approach to Advertising Imagery', *European Journal of Marketing*, Vol. 28, Nos 8/9, pp. 114–32.
- Sternberg, R.J. (ed.) (1988). *The Nature of Creativity*, New York: Cambridge University Press.
- Sternberg, R.J. (1985). 'Implicit Theories of Intelligence, Creativity and Wisdom', *Journal of Personality and Social Psychology*, Vol. 49, pp. 607–27.
- Sternberg, R.J. (1988). 'A Three-Facet Model of Creativity', in R.J. Sternberg (ed.), *The Nature of Creativity: Contemporary Psychological Perspectives*, Cambridge: Cambridge University Press.
- Sternberg, R.J. (2001). 'What is the Common Thread of Creativity?', *American Psychologist*, Vol. 56, No. 4, pp. 360–62.
- Sternberg, R.J. and Lubart, T.I. (1999). 'The Concept of Creativity: Prospects and Paradigms', in R.J. Sternberg (ed.), *Handbook of Creativity*, Cambridge: Cambridge University Press, pp. 3–15.
- Sternberg, R.J., O'Hara, L.A. and Lubart, T.I. (1997). 'Creativity as Investment', *California Management Review*, Vol. 40, No. 1, pp. 8–21.
- Stevenson, H. (1976). 'Defining Corporate Strengths and Weaknesses', *Sloan Management Review*, Vol. 17, No. 3, pp. 51–68.
- Stevenson, H.H. and Gumpert, D.E. (1985). 'The heart of entrepreneurship', *Harvard Business Review*, Vol. 63, March–April, pp. 85–94.
- Storey, D.J. (1994). *Understanding the Small Business Sector*, London: International Thomson Business Press.
- Sweetman, D. (1990). *The Love of Many Things. A Life of Vincent Van Gogh*, London: Hodder and Stoughton.
- Tannenbaum, A. (1997). 'Creativity Boosters: An Explanation of Possibilities', *Proceedings from the International Association of Facilitators Conference*, Tulsa, OK.
- Tarkovsky, A. (1986). *Sculpting in Time: Reflections of the Cinema*, London: The Bodley Head.
- Torrance, E.P. (1971). 'Are the Torrance tests of Creative Thinking Biased Against or in Favour of Disadvantaged Groups?', *Gifted Child Quarterly*, Vol. 15, pp. 75–80.
- Torrance, E.P. (1984). *Torrance Tests of Creative Thinking*, Bensenville, IL: Scholastic Testing Service.
- Torrance, E.P. (1988). 'The Nature of Creativity As Manifest in its Testing', in R.J. Sternberg (ed.), *The Nature of Creativity – Contemporary Psychological Perspectives*, New York: Cambridge University Press.

- Treffinger, D.J. (1986). 'Research on Creativity', *Gifted Child Quarterly*, Vol. 30, No. 1, pp. 15–118.
- Vache, J. (1995). *Four Dada Suicides*, Atlas Press.
- Vasari, G. (1998). *The Lives of the Artists*, trans. J.C. Bondanella and P. Bondanella, Oxford: Oxford Paperbacks.
- Wallace, D. and Gruber, H. (1990). *Creative People at Work*, New York: Oxford University Press.
- Wallach, M.A. (1976). 'Tests Tell Us Little about Talent', *American Scientist*, Vol. 64, pp. 57–63.
- Wallach, M.A. (1985). 'Creativity Testing and Giftedness', F.D. Horowitz and M. O'Brien (eds), *The Gifted and Talented: Developmental Perspectives*, American Psychological Association, Washington, D.C., pp. 99–123.
- Wallas, G. (1926a). *The Art of Thought*, New York: Harcourt-Brace.
- Wallas, G. (1926b). 'The art of thought' in Vernon, P.E. (ed.) 1973, *Creativity*, Great Britain: Penguin, pp. 79–96.
- Walle, A.F. (2001). 'Immanuel Kant, Marketing Theory and the Modern Temper', *Management Decision*, Vol. 39, No. 6, pp. 426–30.
- Walters, P.G.P. (2003). 'Reflections on Czinkota and Ronkainen's International Marketing Manifesto: A Perspective from Asia', *Journal of International Marketing*, Vol. 11, No. 1, pp. 35–9.
- Ward, T.B., Smith, S.M. and Finke, R.A. (1999). 'Creative Cognition', in R.J. Sternberg (ed.), *Handbook of Creativity*, Cambridge: Cambridge University Press, pp. 189–212.
- Warhol, A. (1975). *i* San Diego: Harcourt Brace and Company.
- Westbrook, E. (1968). 'From vision to reality' *The Age*, August 20, 1968.
- Westcott, M., and Ranzoni, J. (1963). 'Correlates of Intuitive Thinking', *Psychological Reports*, Vol. 12, pp. 595–613.
- Wolff, J.A. and Pett, T.L. (2000). 'Internationalisation of Small Firms: An Examination of Export Competitive Patterns, Firm Size, and Export Performance', *Journal of Small Business Management*, Vol. 38, No. 2, pp. 34–47.
- Woodman, R.W. and Schoenfeldt, L.F. (1990). 'An Interactionist Model of Creative Behaviour', *Journal of Creative Behaviour*, Vol. 24, No. 4, pp. 279–90.
- Zaltman, G. (1995). 'Amidword, Anthropology, Metaphors and Cognitive Peripheral Vision', in *Contemporary Marketing and Consumer Behavior: An Anthropological Sourcebook*, J.F. Sherry (ed.), Thousand Oaks, CA: Sage Publications.
- Zaltman, G., Lemasters, K. and Heffring, M. (1982). *Theory Construction in Marketing: Some Thoughts on Thinking*, New York: John Wiley and Sons.
- Zinkhan, G.M. (1993). 'Creativity in Advertising: Creativity in the Journal of Advertising', *Journal of Advertising*, Vol. 22, pp. 1–3.

Index

- A-creativity 11, 26
 - academy marketing
 - see also* measurement
 - alternative research 116–19
 - challenged 116
 - characteristics 22, 24–5, 72–3
 - and creative marketing 22, 26, 72–9, 105–8, 115
 - market research 72–9, 105–8, 115–16
 - advertising and creativity 95–8
 - Advertising, Journal of* 97
 - Amabile's Intrinsic Motivation Principle of Creativity 33
 - America's Most Wanted and Least Wanted Paintings 84
 - art theory 50
 - artists and creativity 40–2
 - arts
 - see also* creative industries; Diaghilev principle; knowledge industries; resources
 - creativity and marketing 4, 5, 14–16
 - growth 5
 - and organisation 4
 - technological revolution 15–16
 - arts manifestos 126–9
 - Ballets Russes *see* Diaghilev
 - Beuys, Joseph 54–5
 - brand marketing 117
 - business planning 44–5
 - change management 18
 - Change Masters, The* 18
 - Chunky Move, marketing strategies 2–3
 - CITF *see* Creative Industries Task Force
 - cities *see* ideopolis
 - clusters
 - advantages 21–2, 23
 - characteristics 20–1, 23
 - England crafts cluster 21
 - generating 21
 - infrastructure 22
 - competencies 112, 113
 - competitive advantage 7, 24, 110–11
 - conceptual space 124–6
 - conformity and marketing thought 3–4
 - see also* academy marketing
 - conventional marketing theory 114–15
 - see also* academy marketing
 - copyright
 - see also* creative industries
 - dollar values 2
 - intellectual property 1–2
 - corporate entrepreneurship
 - see also* creative industries; creative marketing paradigm; knowledge industries; small and medium-size enterprises; resources
 - creative imagination 19–20, 24
 - creativity dimensions 10–12
 - creativity and marketing 4, 7, 10
 - critical marketing 117
 - decision-making 45–6
 - innovation 10, 13, 20–3, 24, 43–4, 100–5
 - marketing role 9–10
 - organisational creativity 4, 7, 35–6, 37
 - pro-activeness 10
 - problem-solving culture 35–6, 44–5
 - risk-taking 10, 19, 24, 100
 - strategy theory 17–18
- creative class 15–16
 - Creative Economy, The: How People Make Money from Ideas* 20
 - creative imagination 19–20, 24

- creative industries 14–16
see also clusters; creative marketing paradigm; creativity; knowledge industries; creativity research
- critical thinking 119
- dollar values 16–17
- imagination 19–20
- numbers employed 16–17
- technological revolution 15–16
- Creative Industries Task Force (UK) 16–17
- Creative Marketing Manifesto 129–30
- creative marketing paradigm 115–23
 critical thinking 119
 Kantian turn 121–3
 living tradition 115
 manifesto 129–30
- Creative University Project on Fostering Creativity in Higher Education 27
- creativity
see also clusters; creative industries; knowledge industries; creativity research
- advertising 95–8
- artistic biographies 49–71
- artistic practice 40–2, 49–71
- behaviour model 123–4
- business leadership 111–12
- characteristics 10–13, 28, 47–8, 92, 93
- competitive advantage 110–11
- conceptual space concept 124–6
- contribution to marketing 121–2
- critical thinking 119
- education influence 109
- entrepreneurial 10, 93–4, 108–9
- Fillis-Rentschler creative marketing space 126
- imagination 19–20, 24
- innovation 13, 20–3, 24, 43–4, 100–5
- intensity 11–12
- intuition 108–9, 112–13
- Kantian turn 121–3
- Klondike space concept 124–6
- knowledge gaps 89–90
- manifestos 126–30
- marketing role 11–12, 13–14, 90–2
- measurement 12–13, 34, 72, 79–83, 84–7, 115
- motivation 32–3
- mystique 12–13, 14, 30, 34–5
- organisational 37
- personality 31, 92
- process 12, 26–7, 28–36, 38–40
- product development 98–105
- and psychological theory 11–12
- research 11, 14
- research institutions 27
- six Ps 28–36, 123, 124–6
- strategy theory 17–18
- testing 80–3, 109–10
- training 108–9
- Creativity and Innovation Management* 11, 26
- creativity research 26–48
- Creativity Research Journal* 11, 26
- credit *see* resources
- critical marketing 117
- critical thinking 119
- customer-creating 18, 24
- Dali, Salvador 29, 40, 60–1
- data sources 5–6
- Derrida, Jacques 54, 58
- Diaghilev principle
 and conventional marketing theory 114–15
 creative marketing paradigm 115–23
- Diaghilev, Sergei 70
- Economic and Social Research Council 116
- Edison, Thomas Alva 92–3
- education, and creativity 4, 109
- Edward de Bono Institute for the Design and Development of Thinking 27
- entrepreneurial marketing 10, 93–4, 108–9
- entrepreneurship *see* corporate entrepreneurship; creativity; small and medium-size enterprises

- 4Ps creativity model 123
 Factory, The *see* Warhol, Andy
 Fillis-Rentschler creative marketing space 126
 finance *see* resources
 Florida, Richard 14, 15, 20
 Galton, Francis 34
 Gardner, Howard 82–3
 globalisation, market influence 9
 H-creativity 11, 26
 Heidegger, Martin 54, 58
Hereditary Genius: An Inquiry into its Laws and Consequences 34
 Hollywood creativity cluster 21
 Howkins, John 14, 20
 ideopolis 90, 94–5
 Impressionist painting 26
 Indigenous art, Australia 18
 industrial marketing model 9
 information sources 5–6
 innovation
 see also creativity; corporate entrepreneurship; small and medium-size industries
 creativity link 12–14, 43–4
 customer-creating 18, 24
 entrepreneurship 10
 product development 100–5
 strategy theory 17–18
 sustainability 20–3, 24
 intellectual property
 see also clusters; copyright; knowledge industries
 creative industries 5, 14–17
 creative imagination 19–20, 24
 metaphor 3
 Rolling Stones business 2
 social benefits 20
 International Center for Studies in Creativity 27
International Journal of Innovation Management 11, 26
 international marketing 117
 jazz improvisation metaphor 94
Journal of Creative Behaviour 11, 26
Journal of Advertising 97
 Kantian turn 121–3
 Klondike space concept 124–6
 knowledge industries
 see also clusters; creative industries
 creative imagination 19–20, 24
 new resource 14
 technological revolution 15–16
 knowledge and marketing 10
 Kotler, Philip 9, 77, 89, 90, 109, 114, 132
 leadership 111–12
 London banking cluster 21
 mainstream marketing *see* academy marketing
 management
 see also corporate entrepreneurship; small and medium-size enterprises
 and creativity 4
 decision-making 45–6
 marketing and creativity 83
 market theory 8–9
 marketing/entrepreneurship interface 91–2
 see also corporate entrepreneurship; small and medium-size enterprises
 marketing research *see* measurement
 marketplace character/influences 9–10
 measurement
 alternative research methodologies 116–19
 of creativity 12–13, 34, 72, 79–83, 84–7
 marketing research approaches 72–9, 105–8, 115–16, 119
 metaphor
 see also creativity
 artists' lives 49–71
 competitive advantage 7–8
 definition 49–50
 ideopolis 90, 94–5
 insights 1, 3
 jazz improvisation 94
 metonymy 58–9
 perspectives 17

- reconceptualising marketing 1, 3
- role in marketing 50–2
- semiotics 56–9
- micro-enterprises *see* small and medium-size enterprises
- money *see* resources
- O-creativity 11, 26
- organisational conformity *see* conformity
- P-creativity 11, 26
- Picasso, Pablo 29, 40, 58, 67–71, 80
- pro-activeness 10
- product development and creativity 43–4, 98–105
- psychology, and creativity 4, 26
- psychotherapy, and creativity 4, 14
- Purism 44
- quantification *see* measurement
- resources
 - constraints 5
 - deployment 18–19
 - leveraging 18–19, 24
- risk-taking 10, 19, 24, 100
- Rolling Stones business model 2, 3
- Rowan, Marian Ellis 40
- 6Ps creativity model 17, 28–36, 123, 124–6
- Say, Jean-Baptiste 10
- SCAMPER (acronym) 36–7
- Schumpeter, Joseph 4, 10
- science and creativity 4, 5, 14
- segmentation 108–9
- semiotics 56–9
- service-oriented business 9
- services marketing 9
- Silicon Valley cluster 21
- small and medium-size enterprises
 - see also* corporate entrepreneurship; creative industries; creative imagination 19–20, 24
 - creative marketing 3, 7, 10, 13–14, 24–5
 - Creative Marketing Manifesto 129–30
 - creativity dimensions 10–12
 - critical marketing 117
 - decision-making 45–6
 - entrepreneurial marketing 10, 93–4, 108–9
 - marketing paradigm 30, 51, 59, 75, 115–19
 - marketing role 9–10, 12
 - organisational creativity 37
 - outdated market theories 8–9
 - problem-solving culture 35–6, 44–5
 - resource deployment 18–19, 24
 - risk-taking 10, 19, 24, 100
- SME *see* small and medium-size enterprises
- Spice Girls 2, 3
- statistics *see* measurement
- strategy theory 17–18
- Stuckist Manifesto 128–9
- Surrealists' manifesto 128
- technology, market impact 9–10
- traditional marketing *see* academy marketing
- University of Colorado Center for Research on Creativity and Innovation 27
- Van Gogh, Vincent 30, 61–4, 129
- Warhol, Andy 29, 44, 64–7