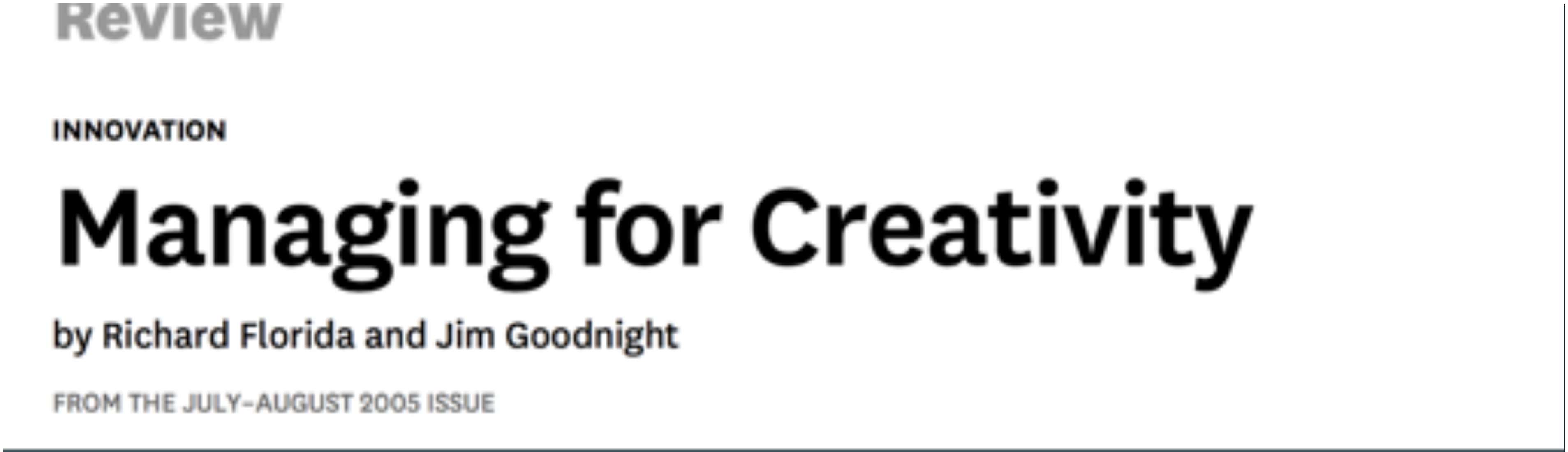
#4

MARKETING ORGANIZATIONS AND CREATIVITY

AGENDA

- Understanding the relationship between the current marketing management paradigm and creativity
- How integrative thinkers unearth marketing contexts to foster creativity

Creativity and innovation are often celebrated as essential for firm success



Review

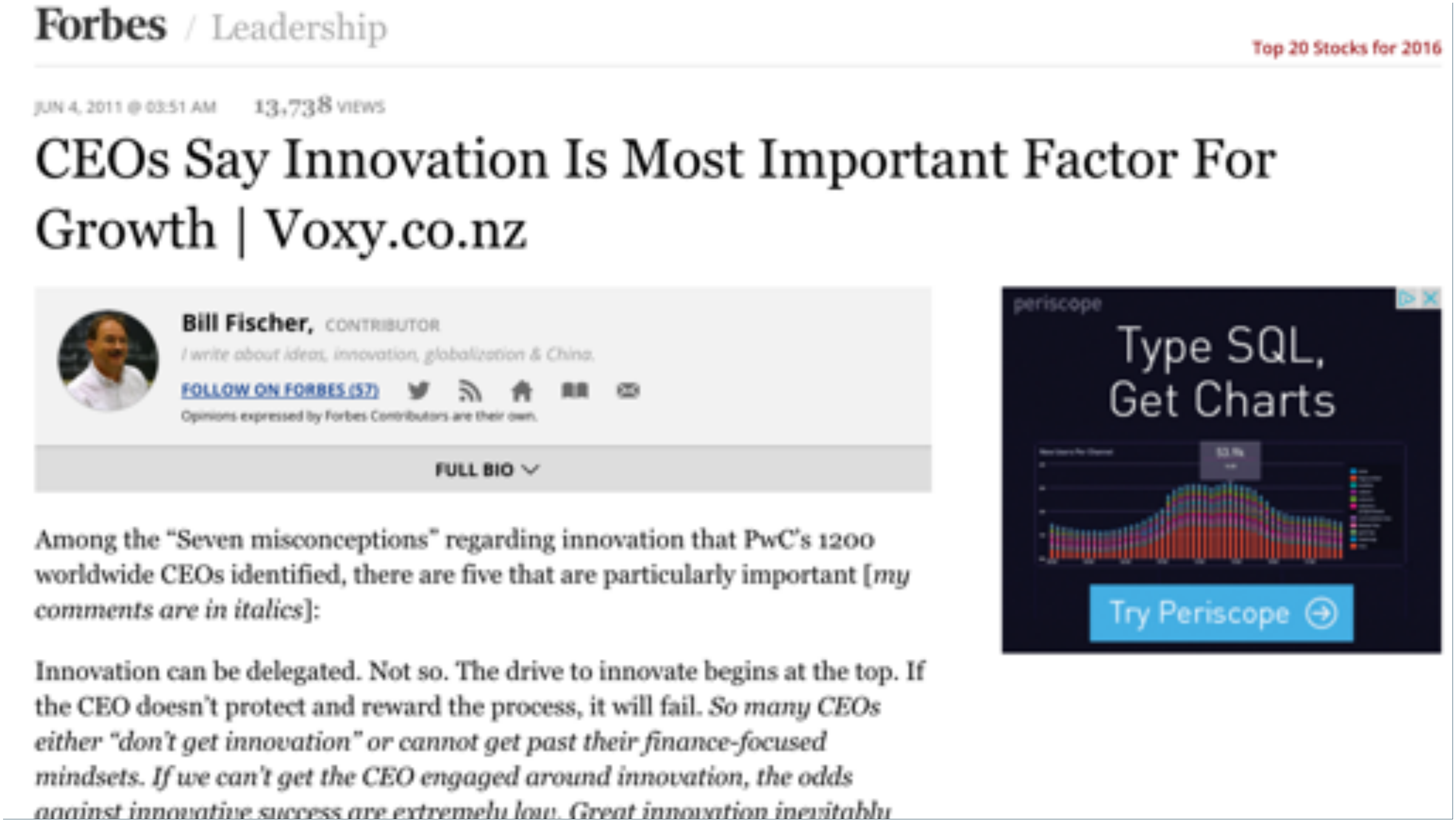
INNOVATION

Managing for Creativity

by Richard Florida and Jim Goodnight

FROM THE JULY–AUGUST 2005 ISSUE

"A company's most important asset isn't raw materials, transportation systems, or political influence. It's *creative capital* – simply put, an arsenal of creative thinkers whose ideas can be turned into



Forbes / Leadership

Top 20 Stocks for 2016

JUN 4, 2011 @ 03:51 AM 13,738 VIEWS

CEOs Say Innovation Is Most Important Factor For Growth | Voxy.co.nz

Bill Fischer, CONTRIBUTOR

I write about ideas, innovation, globalization & China.

FOLLOW ON FORBES (57)

Opinions expressed by Forbes Contributors are their own.

FULL BIO

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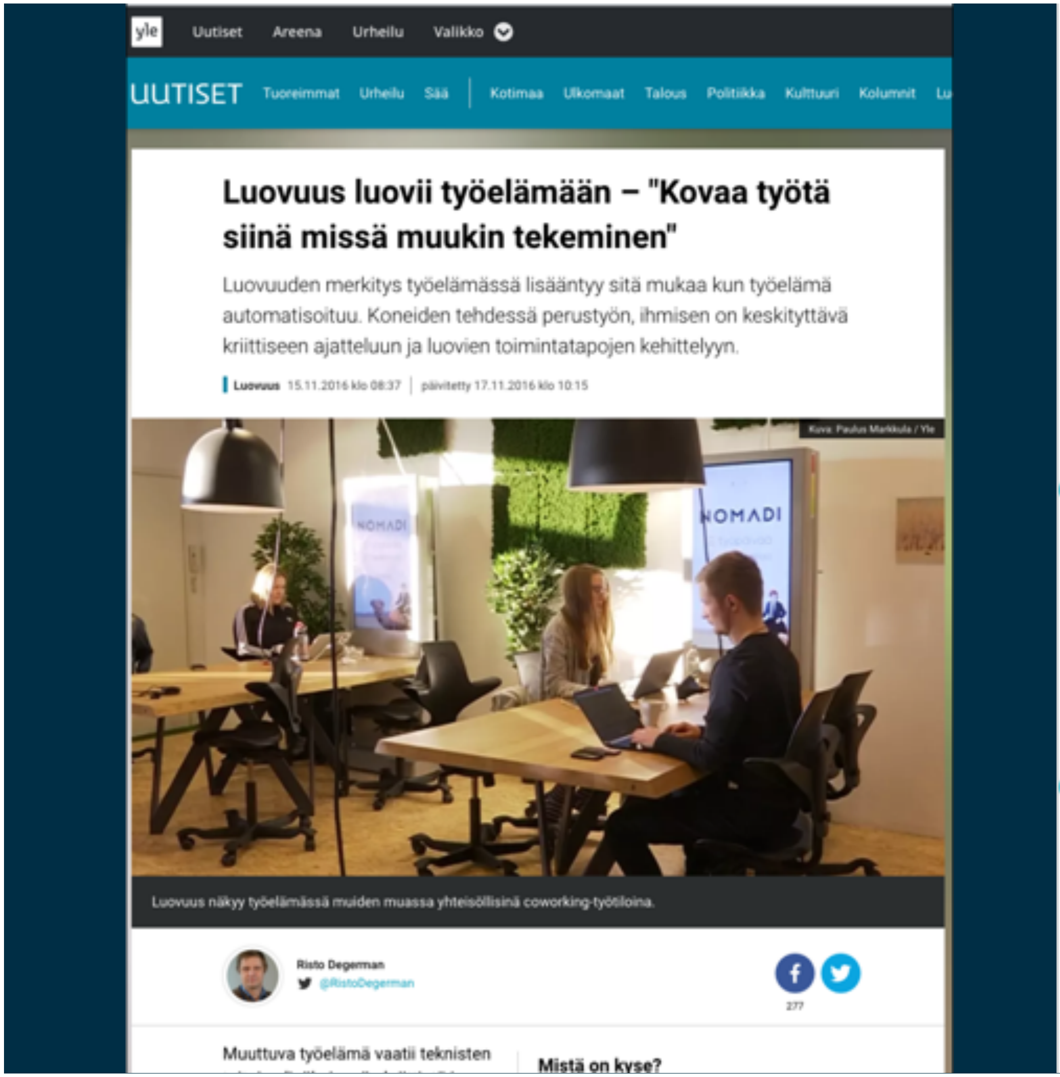
Among the "Seven misconceptions" regarding innovation that PwC's 1200 worldwide CEOs identified, there are five that are particularly important [*my comments are in italics*]:

Innovation can be delegated. Not so. The drive to innovate begins at the top. If the CEO doesn't protect and reward the process, it will fail. *So many CEOs either "don't get innovation" or cannot get past their finance-focused mindsets. If we can't get the CEO engaged around innovation, the odds against innovative success are extremely low. Great innovation inevitably*


yle
Uutiset
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Urheilu
Valikko
UUTISET
Tuoreimmat
Urheilu
Sää
Kotimaa
Ulkomaat
Talous
Politiikka
Kulttuuri
Kolumnit
NOMADI
277

Luovuus luovii työelämään – "Kovaa työtä siinä missä muukin tekeminen"

Luovuuden merkitys työelämässä lisääntyy sitä mukaa kun työelämä automatisoituu. Koneiden tehdessä perustyön, ihmisen on keskityttävä kriittiseen ajatteluun ja luovien toimintatapojen kehittelyyn.

Luovuus 15.11.2016 klo 08:37 | päivitetty 17.11.2016 klo 10:15

Kuva: Paulus Markkula / Yle

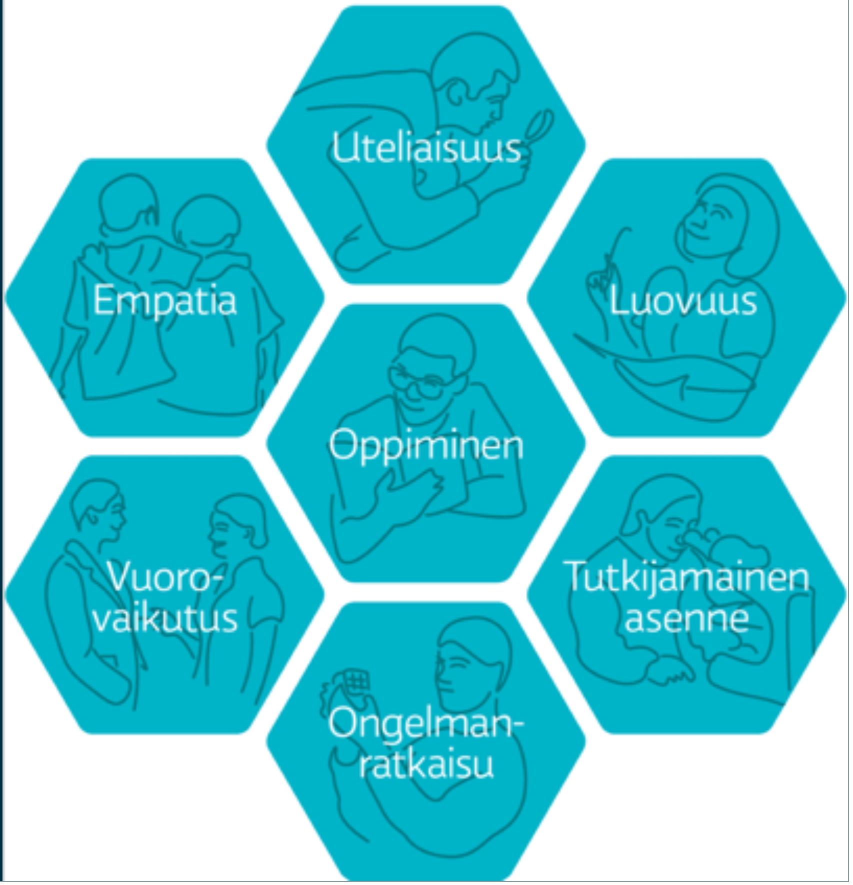
Luovuus näkyy työelämässä muiden muassa yhteisöllisinä coworking-työtiloina.

Risto Degerman
@RistoDegerman

Muuttuva työelämä vaatii teknisten

Mistä on kyse?

Tulevaisuuden työelämän taidot



Uteliaisuus

Empatia

Luovuus

Oppiminen

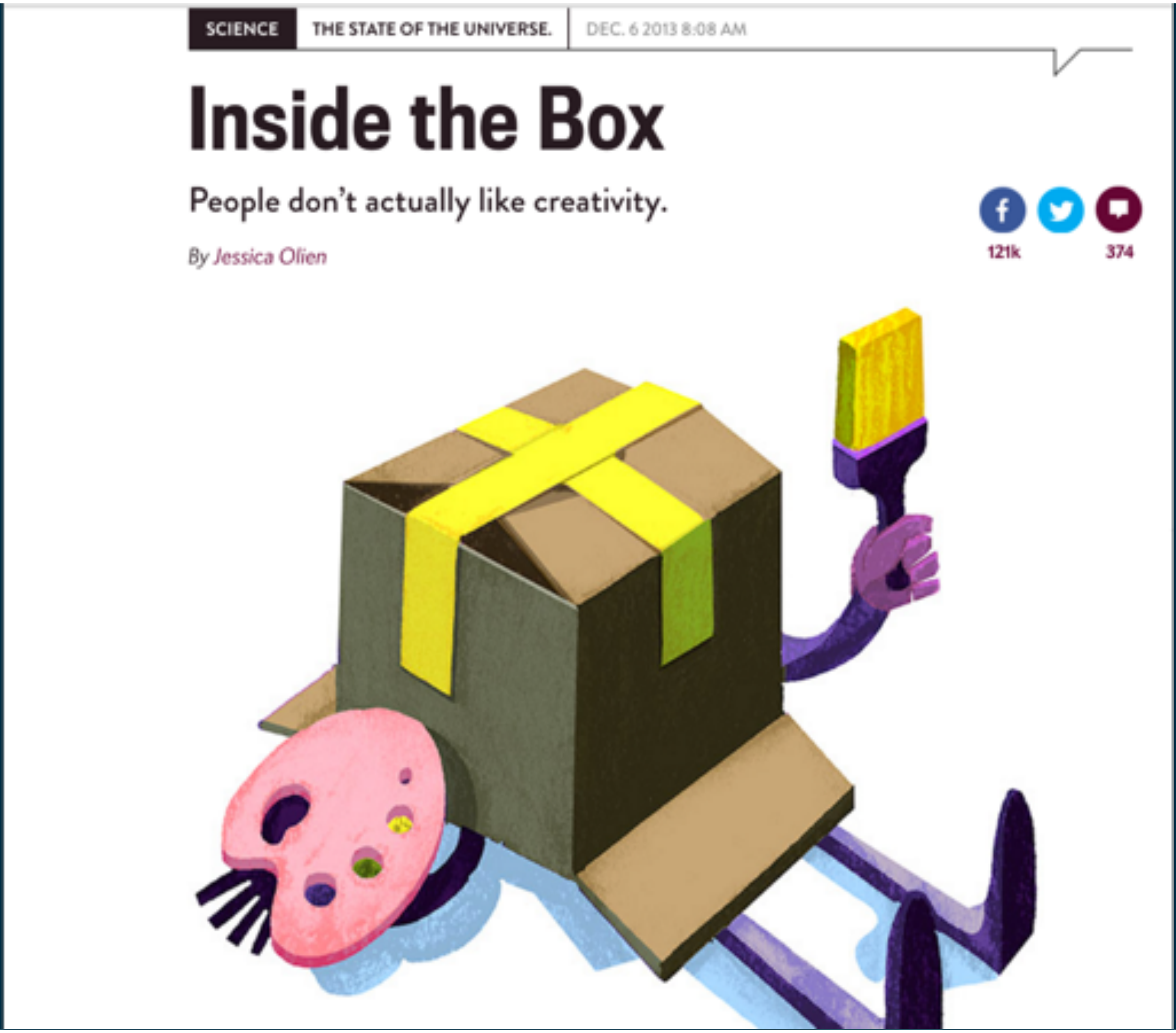
Vuorovaikutus

Tutkijamainen asenne

Ongelmanratkaisu

… but are businesses geared to facilitate that?

What were the key learning points for you from Holt and Cameron chapter 14?

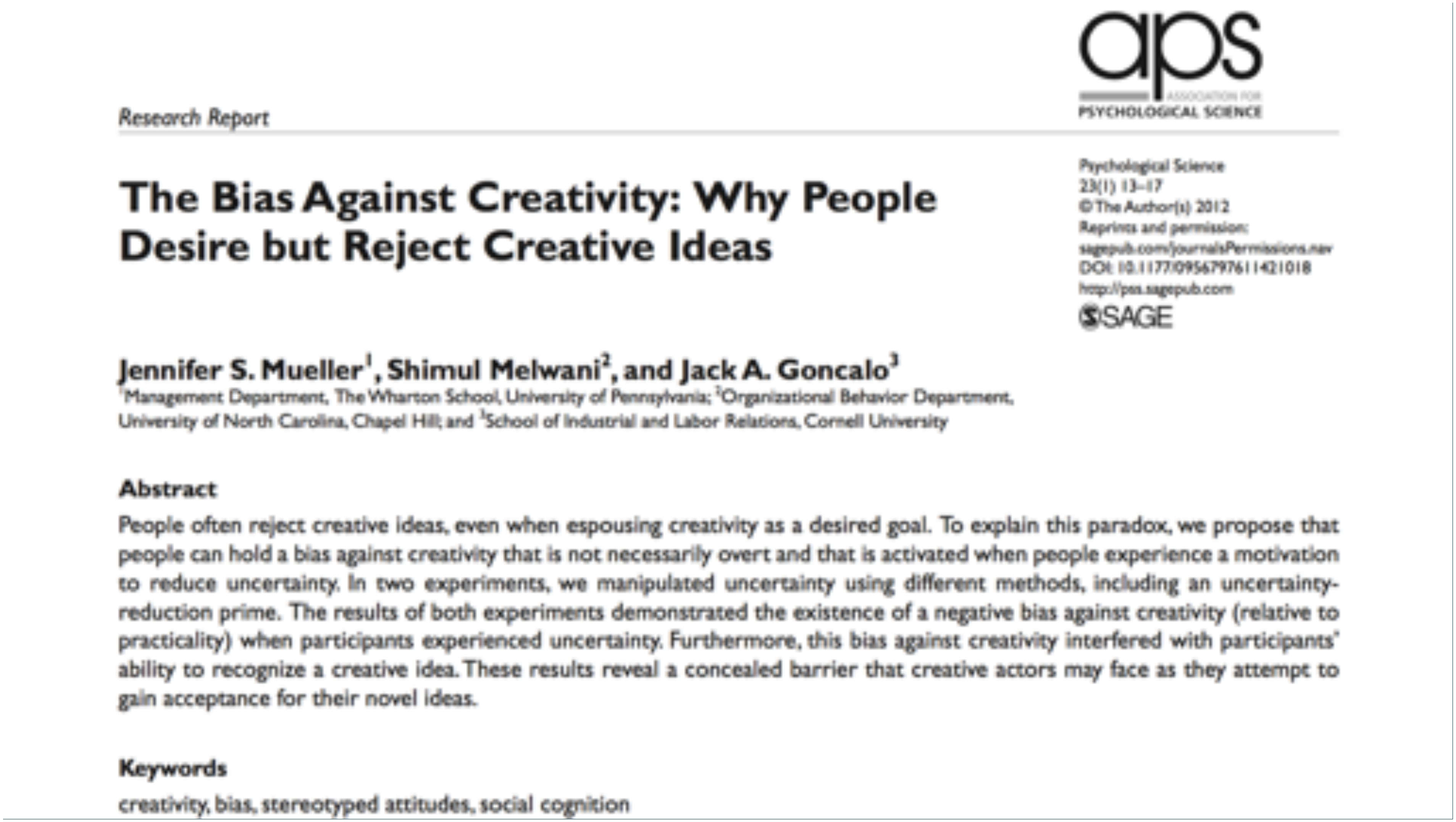


SCIENCE THE STATE OF THE UNIVERSE. DEC. 6 2013 8:08 AM

Inside the Box

People don't actually like creativity.

By *Jessica Olien*



Research Report

Psychological Science
23(1) 13–17
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DOI: 10.1177/0956797611421018
http://pss.sagepub.com
SAGE

The Bias Against Creativity: Why People Desire but Reject Creative Ideas

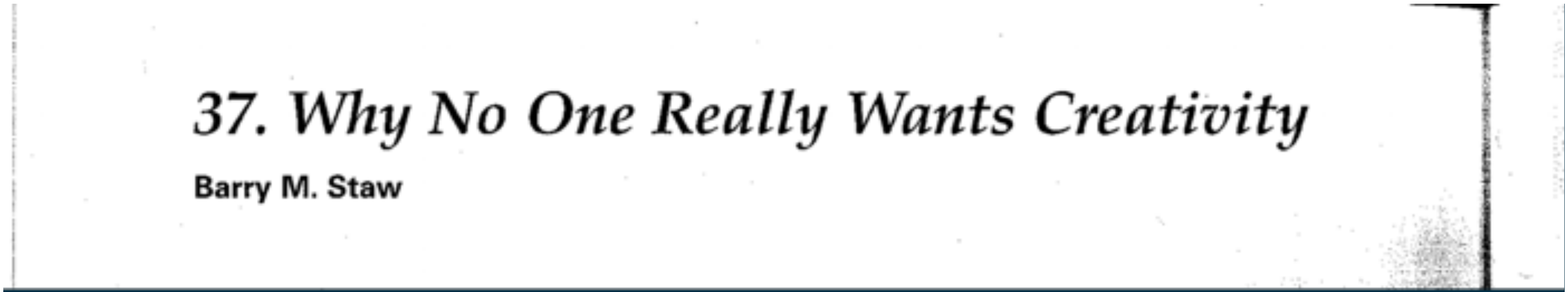
Jennifer S. Mueller[1], Shimul Melwani[2], and Jack A. Goncalo[3]
[1]Management Department, The Wharton School, University of Pennsylvania; [2]Organizational Behavior Department, University of North Carolina, Chapel Hill; and [3]School of Industrial and Labor Relations, Cornell University

Abstract

People often reject creative ideas, even when espousing creativity as a desired goal. To explain this paradox, we propose that people can hold a bias against creativity that is not necessarily overt and that is activated when people experience a motivation to reduce uncertainty. In two experiments, we manipulated uncertainty using different methods, including an uncertainty-reduction prime. The results of both experiments demonstrated the existence of a negative bias against creativity (relative to practicality) when participants experienced uncertainty. Furthermore, this bias against creativity interfered with participants' ability to recognize a creative idea. These results reveal a concealed barrier that creative actors may face as they attempt to gain acceptance for their novel ideas.

Keywords

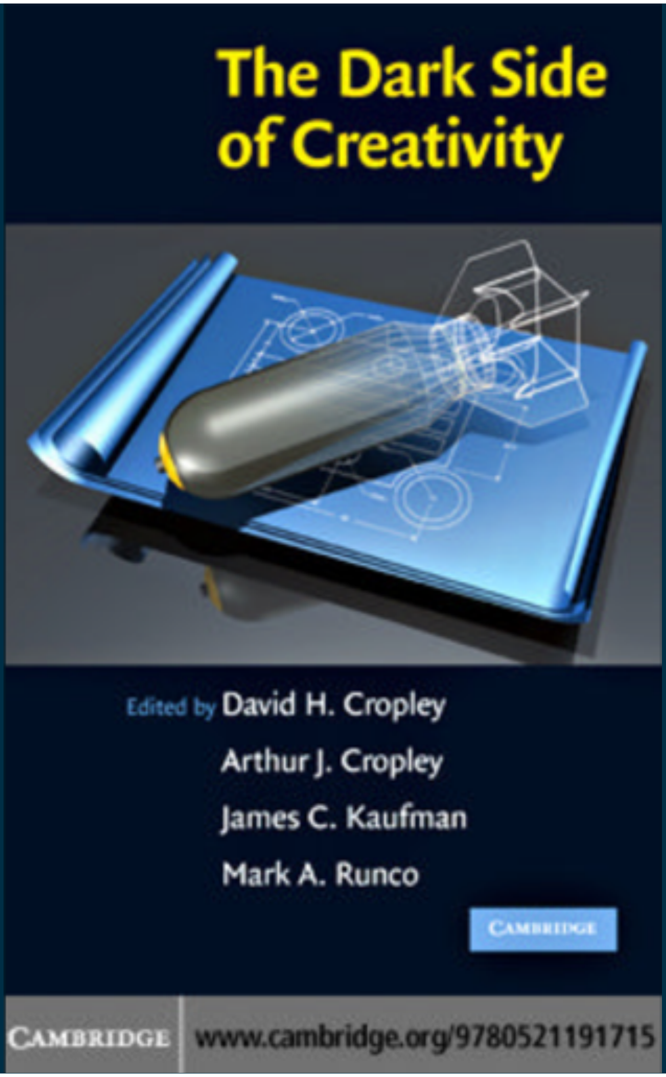
creativity, bias, stereotyped attitudes, social cognition



37. *Why No One Really Wants Creativity*

Barry M. Staw

1. Most creativity or innovation cases ‘celebrate the victor’, once the dust has settled
2. Individual creatives often make ‘the rest’ look bad
3. Organizations and groups converge towards stability, harmony, ‘not rocking the boat’



The Dark Side of Creativity

Edited by David H. Cropley
Arthur J. Cropley
James C. Kaufman
Mark A. Runco

CAMBRIDGE

CAMBRIDGE www.cambridge.org/9780521191715

WHAT DO KEY MANAGERS WANT?

- CEO
- Operations Manager
- Finance Manager
- Human Resources Manager / IT
- Sales Manager
- Marketing Marketing
- Research and Development Manager

THE ELEMENTS OF BRAND BUREAUCRACY

- Calculable Rules
  1. Abstraction and reduction
  2. Standardized procedures for consistency and control
  3. Scientific management and quantification
- Rationalized Management
  4. Specialized expertise
  5. Hierarchical chain of command
  6. Dehumanized Application of Rules

ABSTRACTION AND REDUCTION

- The brand meanings are reduced to simple, generic, and understandable terms
- This is done to help other org. functions "understand" the brand
- What are the creativity implications here? (linking back to the other books)

STANDARDIZED PROCEDURES

- Objective rules to enable rewarding and managing
- A mechanical logic for all things marketing
  - Product development
  - Sales
  - Advertising
- What are the creativity implications here? (linking back to the other books)

SCIENTIFIC MANAGEMENT AND QUANTIFICATION

- Bringing legitimacy to decision making via ‘objectivity’ and numbers
- Brings marketing into the same realm as finance, operations etc.
- But leads to studying e.g. consumer behavior only through what can be quantified
- What are the creativity implications here? (linking back to the other books)

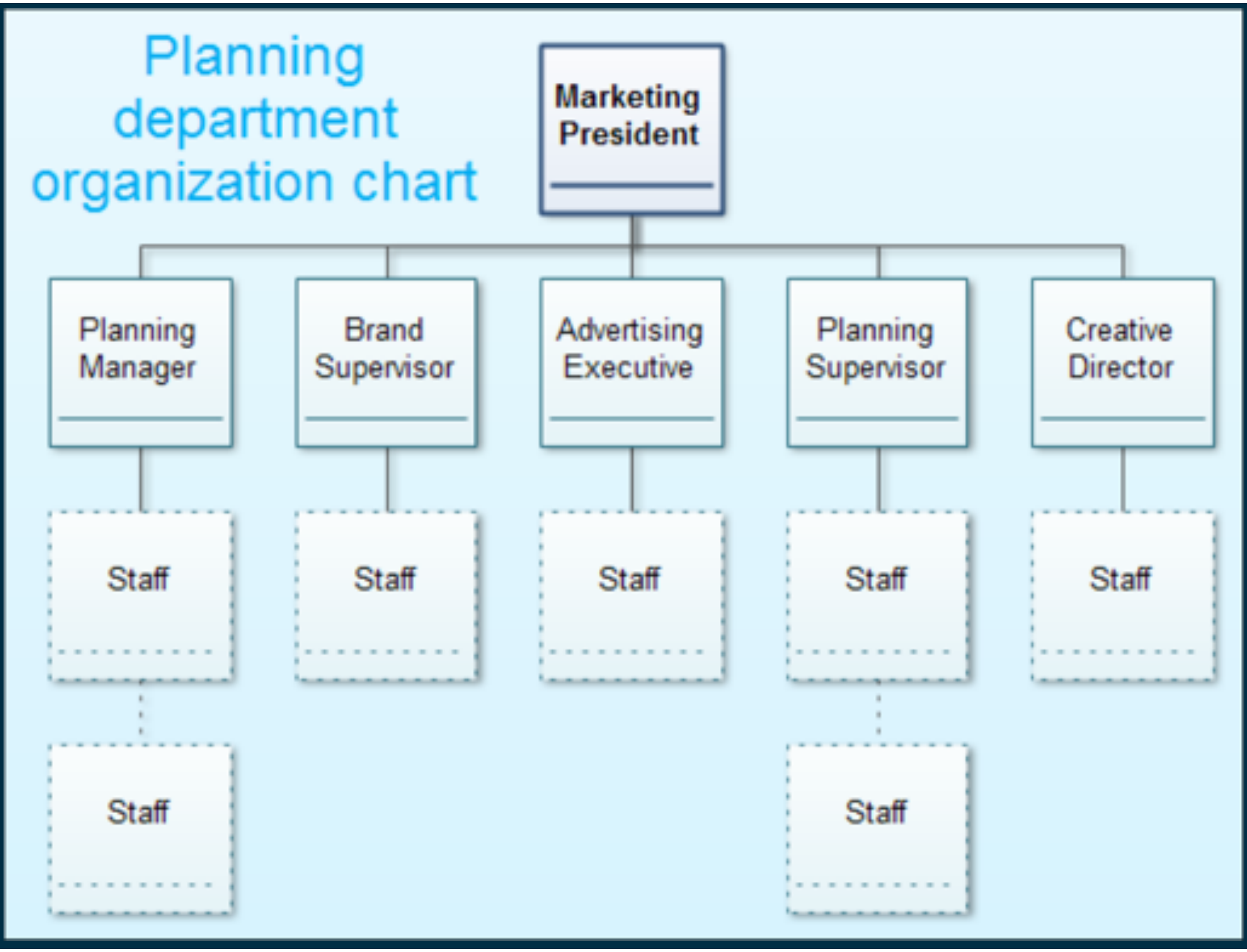
SPECIALIZED EXPERTISE

- Rationalized and repetitive tasks
- Creating silos of understanding
- Expert knowledge and a lack of cross-pollination
- What are the creativity implications here? (linking back to the other books)

HIERARCHICAL CHAIN OF COMMAND

- Structures of supervision and subordination
- Chain of commands in decision-making → "broken telephone" effect
- What are the creativity implications here? (linking back to the other books)

Planning department organization chart



Marketing President

Planning Manager

Brand Supervisor

Advertising Executive

Planning Supervisor

Creative Director

Staff

Staff

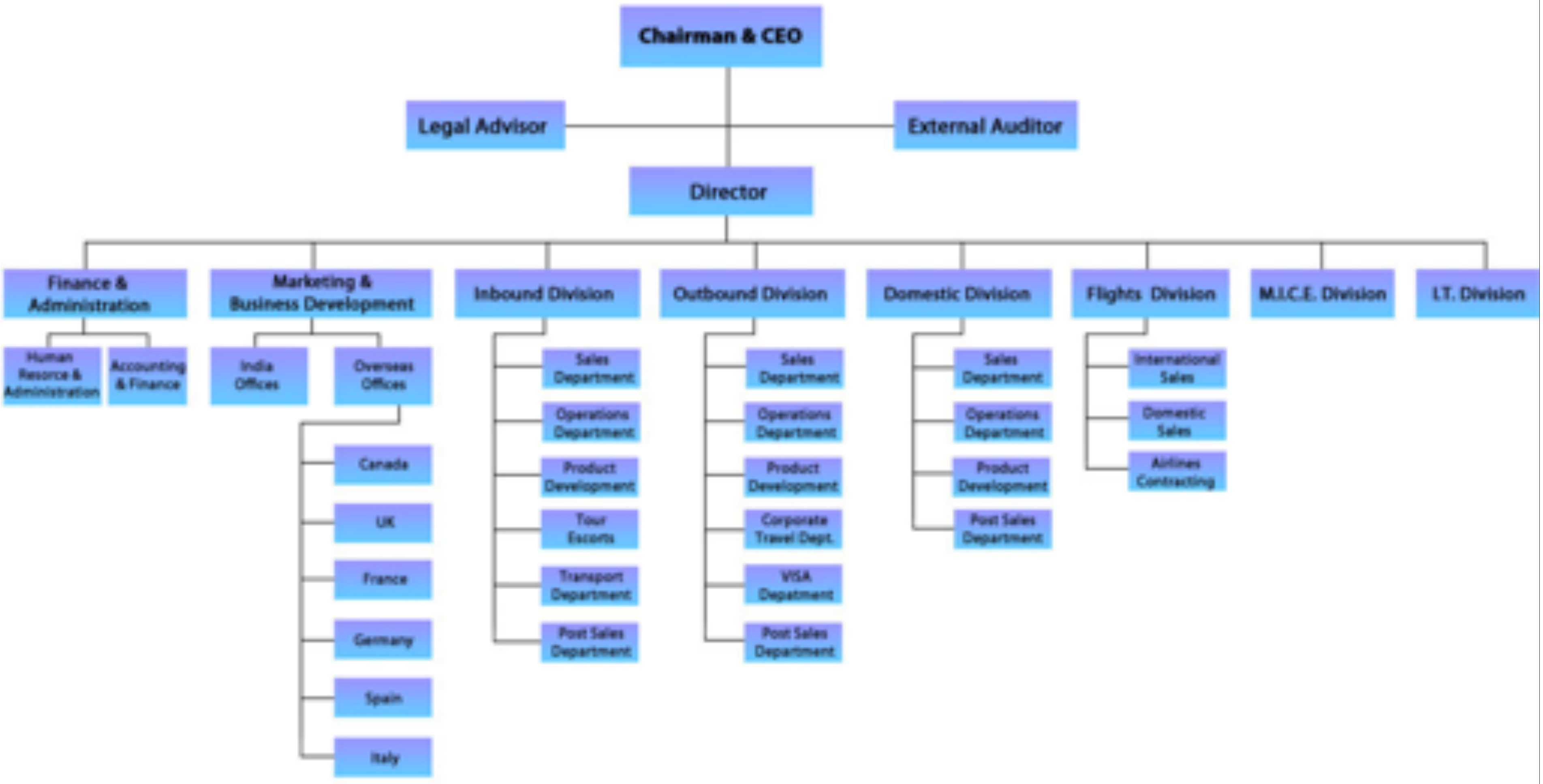
Staff

Staff

Staff

Staff

Staff



- Chairman & CEO
  - Legal Advisor
  - External Auditor
  - Director
    - Finance & Administration
      - Human Resorce & Administration
      - Accounting & Finance
    - Marketing & Business Development
      - India Offices
      - Overseas Offices
        - Canada
        - UK
        - France
        - Germany
        - Spain
        - Italy
    - Inbound Division
      - Sales Department
      - Operations Department
      - Product Development
      - Tour Escorts
      - Transport Department
      - Post Sales Department
    - Outbound Division
      - Sales Department
      - Operations Department
      - Product Development
      - Corporate Travel Dept.
      - VISA Depatment
      - Post Sales Department
    - Domestic Division
      - Sales Department
      - Operations Department
      - Product Development
      - Post Sales Department
    - Flights Division
      - International Sales
      - Domestic Sales
      - Airlines Contracting
    - M.I.C.E. Division
    - I.T. Division

DEHUMANIZED APPLICATION OF RULES

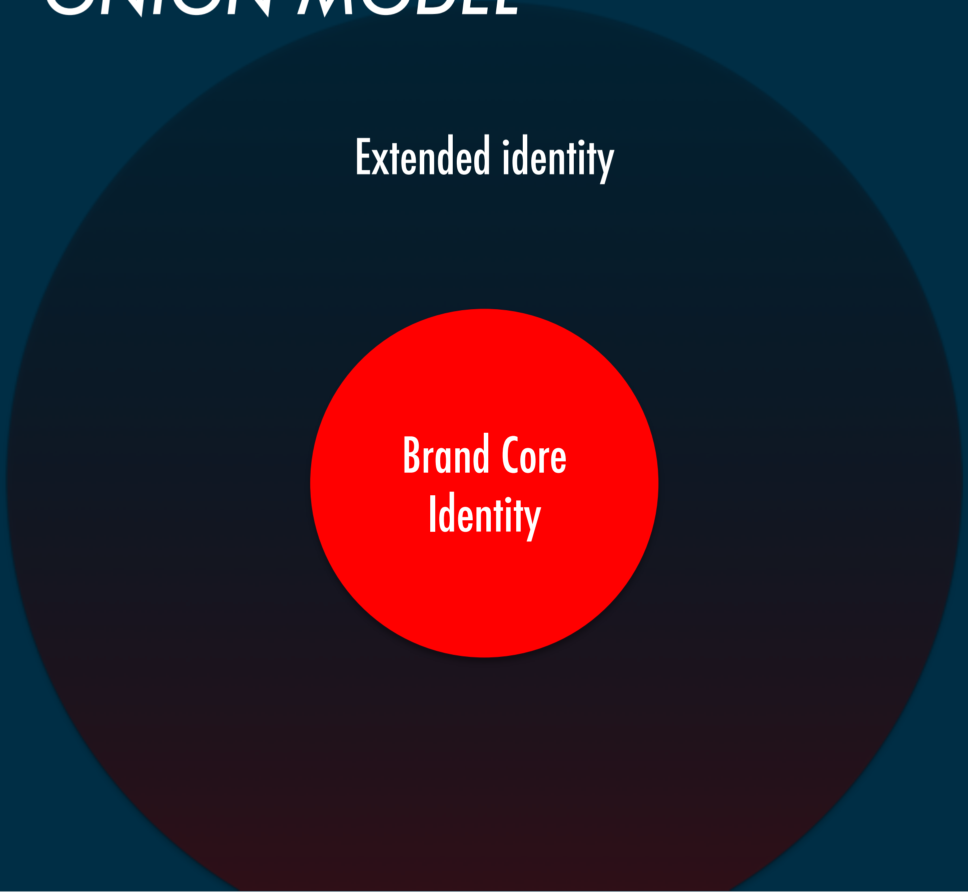
- “Bureaucracy develops the more perfectly, the more it is ‘dehumanized’, the more completely it succeeds in eliminating from official business love, hatred, and all purely personal, irrational and emotional elements which escape calculation.” (Weber)
- In other words: all staffers are expected to make the same decision if presented with the same problem
- What are the creativity implications here? (linking back to the other books)

10
9

THE CONSEQUENCES FOR CREATIVITY

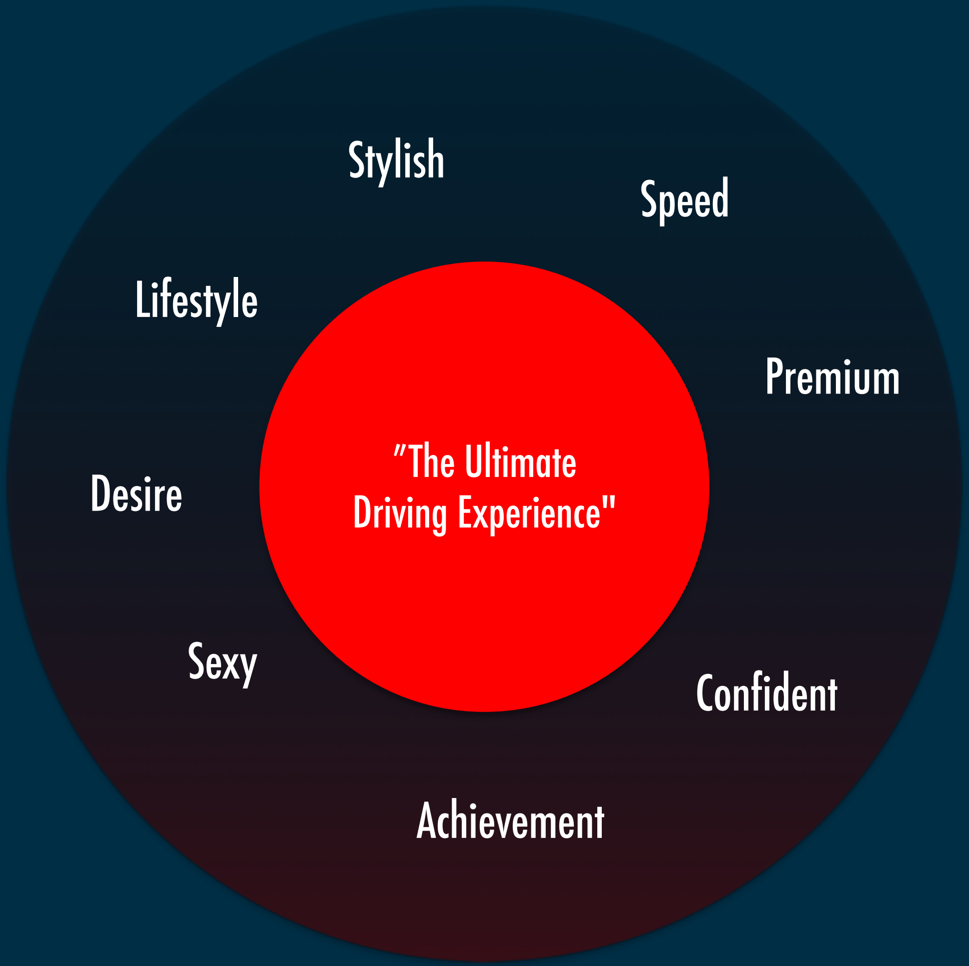
- Reductionist research: Keeping culture out of marketing
  - Rich consumer research is reduced to 'language' that can be spread across the organization
- Mindshare marketing: Debating abstract adjectives
  - Brands are reduced to essences to ensure they can be "managed"
- 'Concept testing' approach to problem-solving
- Command-and-Control Management
  - Marketing is made into tasks, reports, inputs, deadlines etc.
  - Implies that marketplace dynamics can be and are known

MARKETING PRINCIPLES THROWBACK: “THE BRAND ONION MODEL”


Extended identity
Brand Core Identity

- The core identity remains unchanged
- The extended identity can and should be updated

EXAMPLE: BMW



"The Ultimate Driving Experience"

Stylish

Speed

Lifestyle

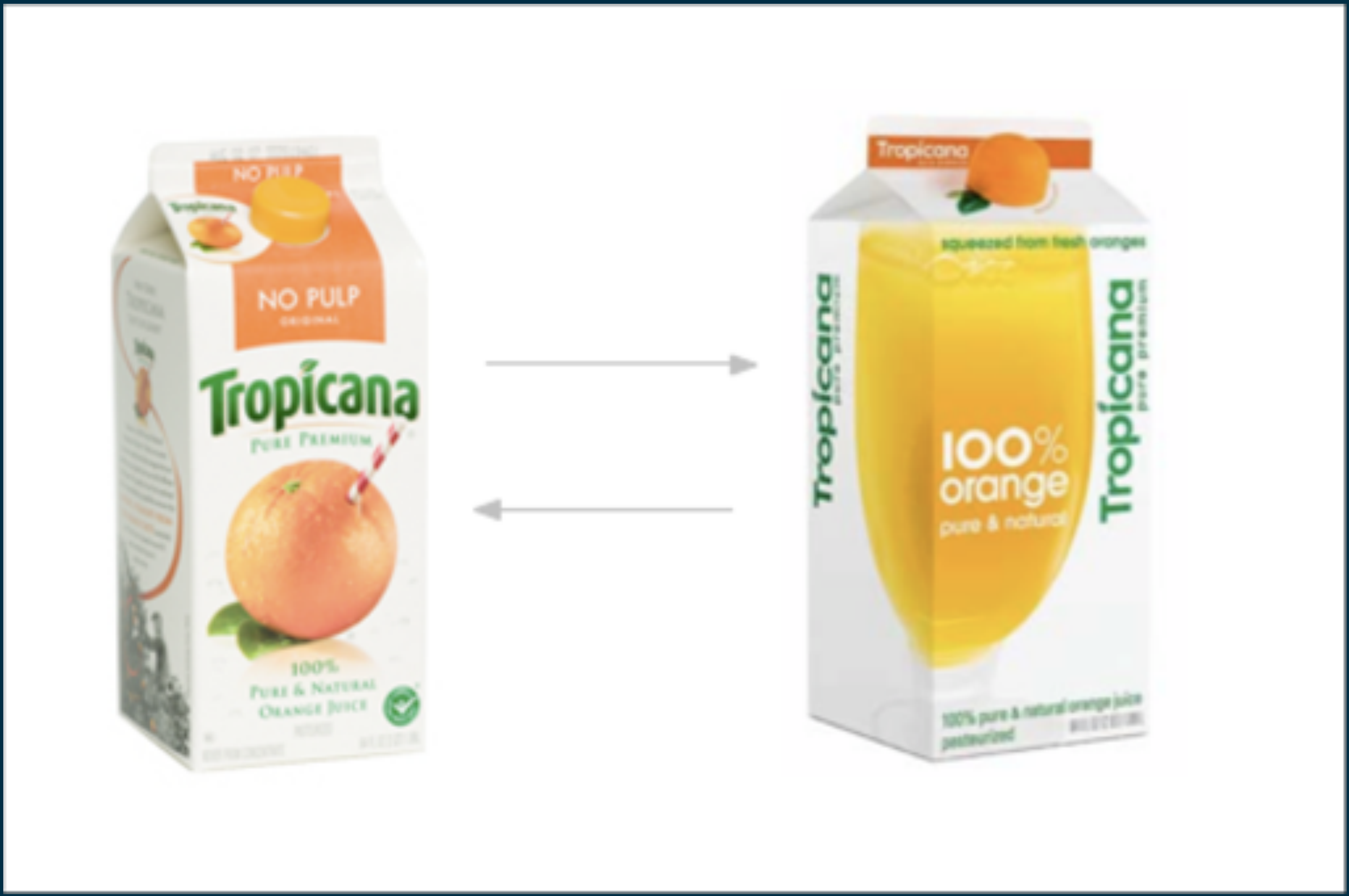
Premium

Desire

Sexy

Confident

Achievement


NO PULP
NO PULP
ORIGINAL
Tropicana
PURE PREMIUM
100%
PURE & NATURAL
ORANGE JUICE
Tropicana
squeezed from fresh oranges
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Tropicana
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100% pure & natural orange juice
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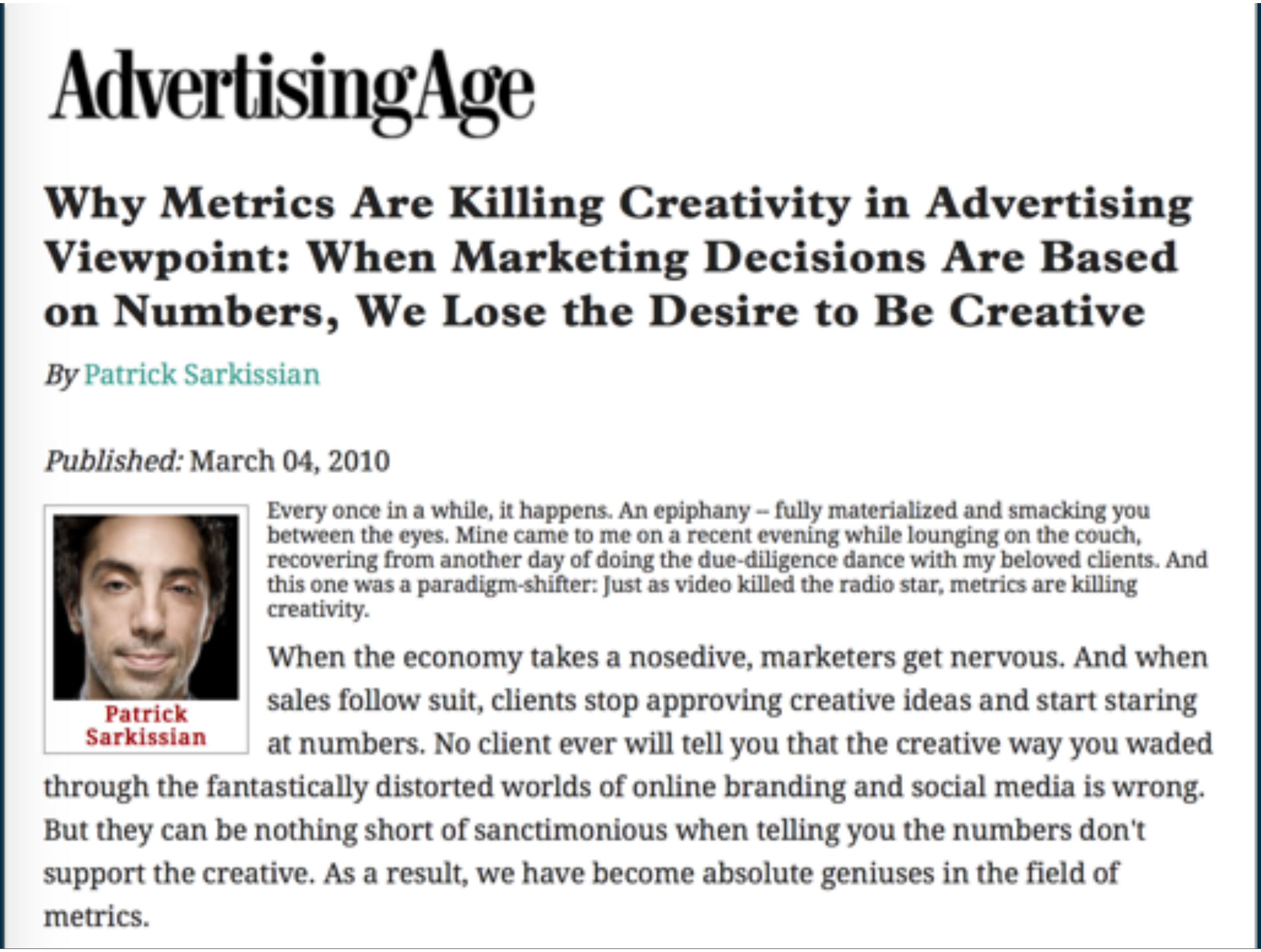


AdvertisingAge

Why Metrics Are Killing Creativity in Advertising

Viewpoint: When Marketing Decisions Are Based on Numbers, We Lose the Desire to Be Creative

By Patrick Sarkissian

Published: March 04, 2010

Patrick Sarkissian

Every once in a while, it happens. An epiphany -- fully materialized and smacking you between the eyes. Mine came to me on a recent evening while lounging on the couch, recovering from another day of doing the due-diligence dance with my beloved clients. And this one was a paradigm-shifter: Just as video killed the radio star, metrics are killing creativity.

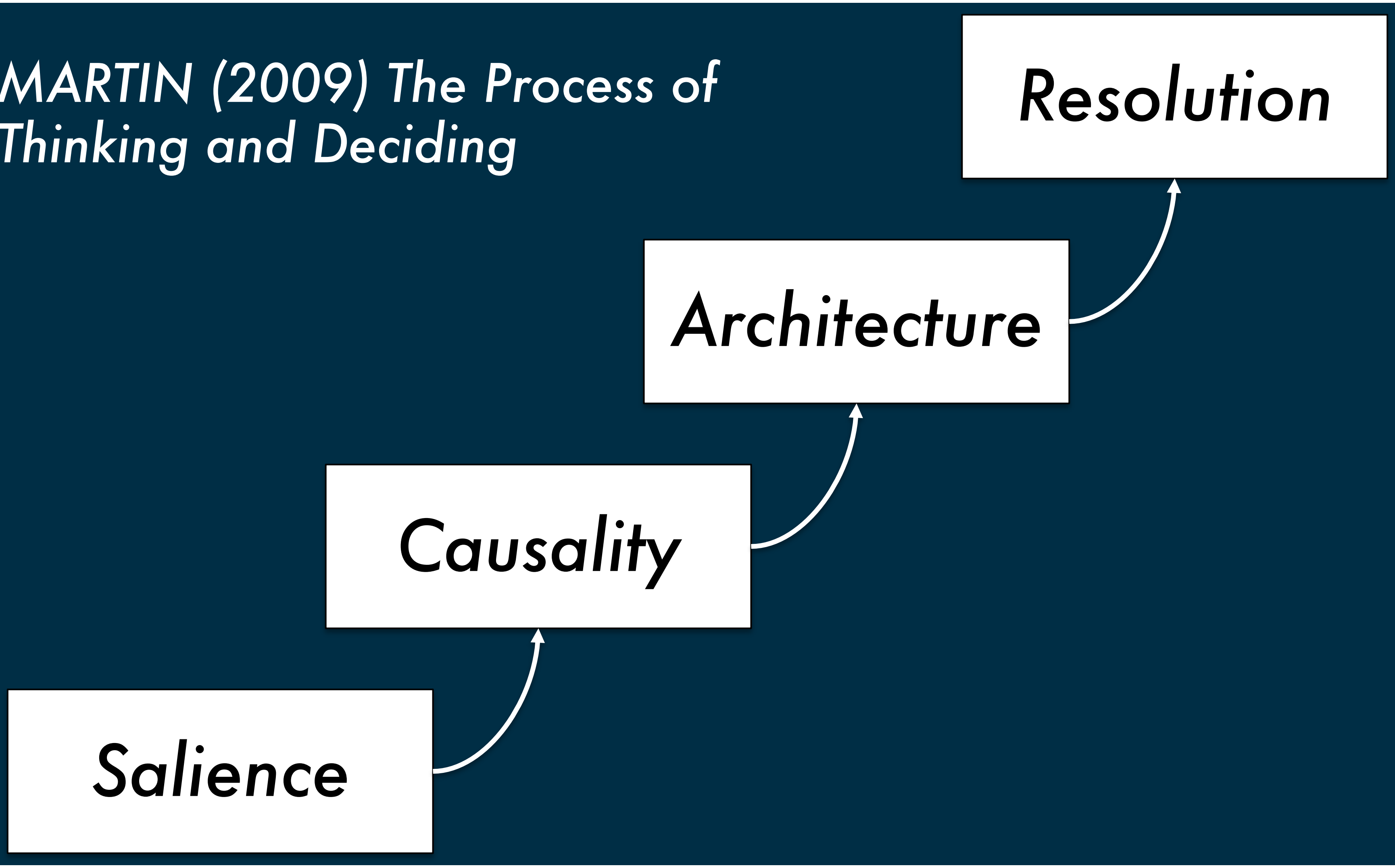
When the economy takes a nosedive, marketers get nervous. And when sales follow suit, clients stop approving creative ideas and start staring at numbers. No client ever will tell you that the creative way you waded through the fantastically distorted worlds of online branding and social media is wrong. But they can be nothing short of sanctimonious when telling you the numbers don't support the creative. As a result, we have become absolute geniuses in the field of metrics.

In short:

creativity needs rich and varied understanding of problems / contexts, cross-pollination of ideas, freedom of experimentation etc...

But this is difficult under brand bureaucracies

MARTIN (2009) The Process of Thinking and Deciding

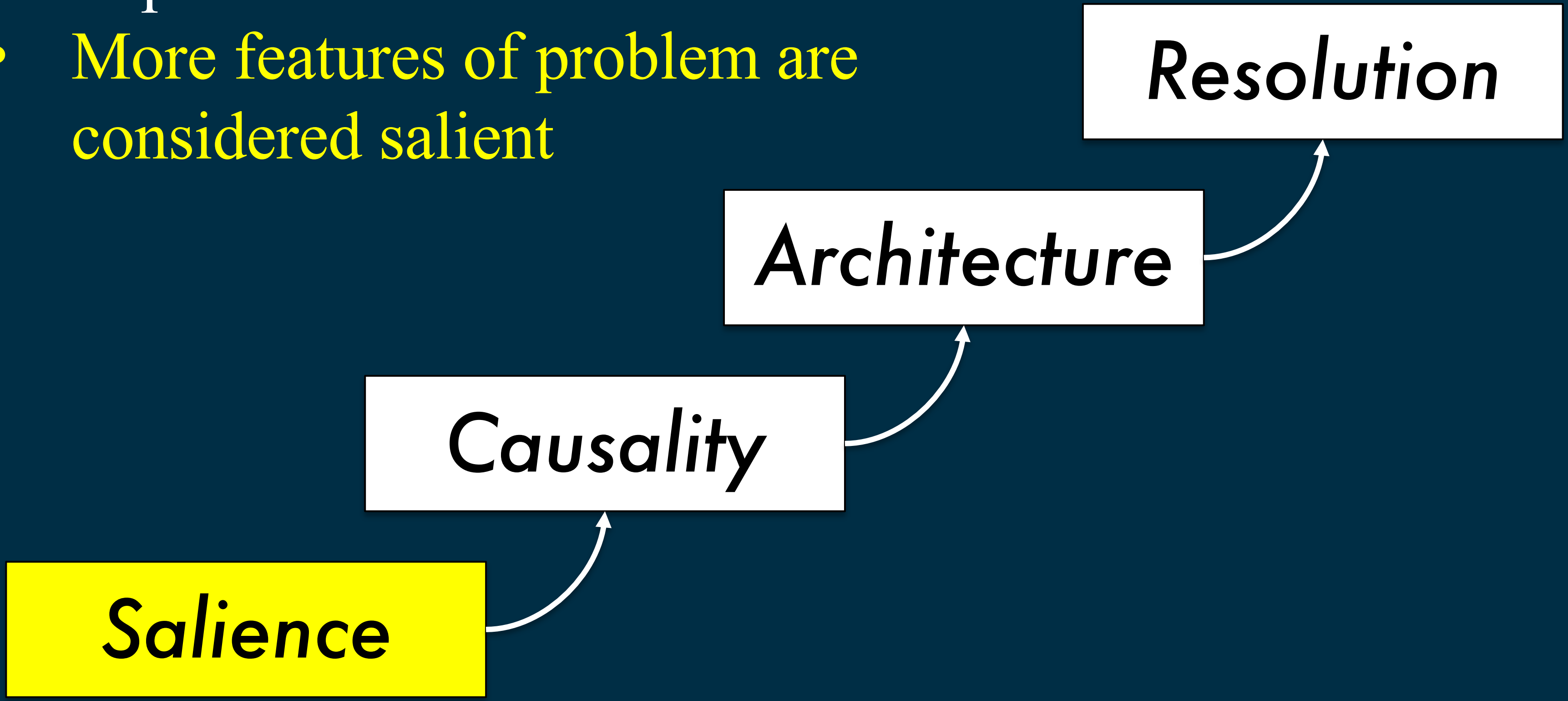

Resolution

Architecture

Causality

Salience

- What features do I see as important?
- More features of problem are considered salient



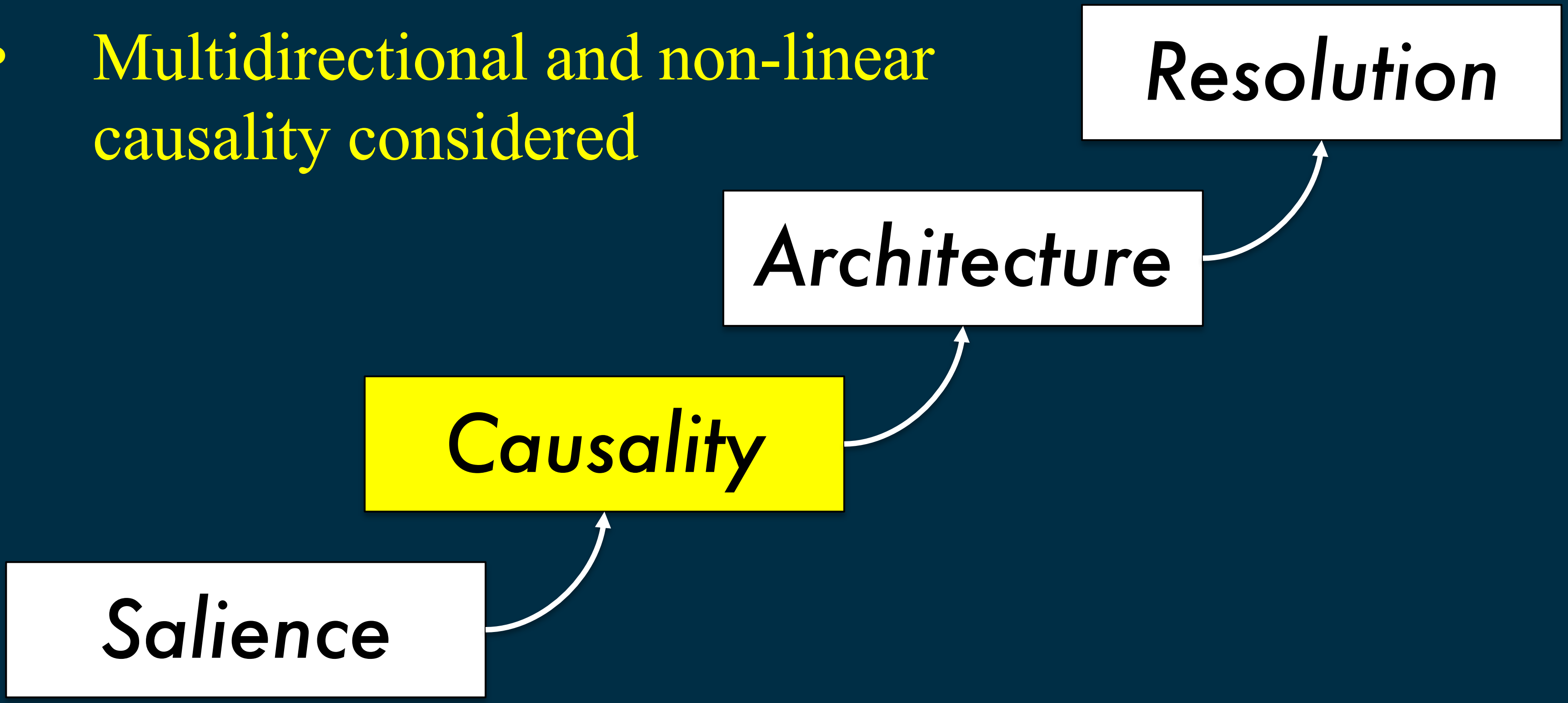
Salience

Causality

Architecture

Resolution

- How do I make sense of what I see?
- Multidirectional and non-linear causality considered



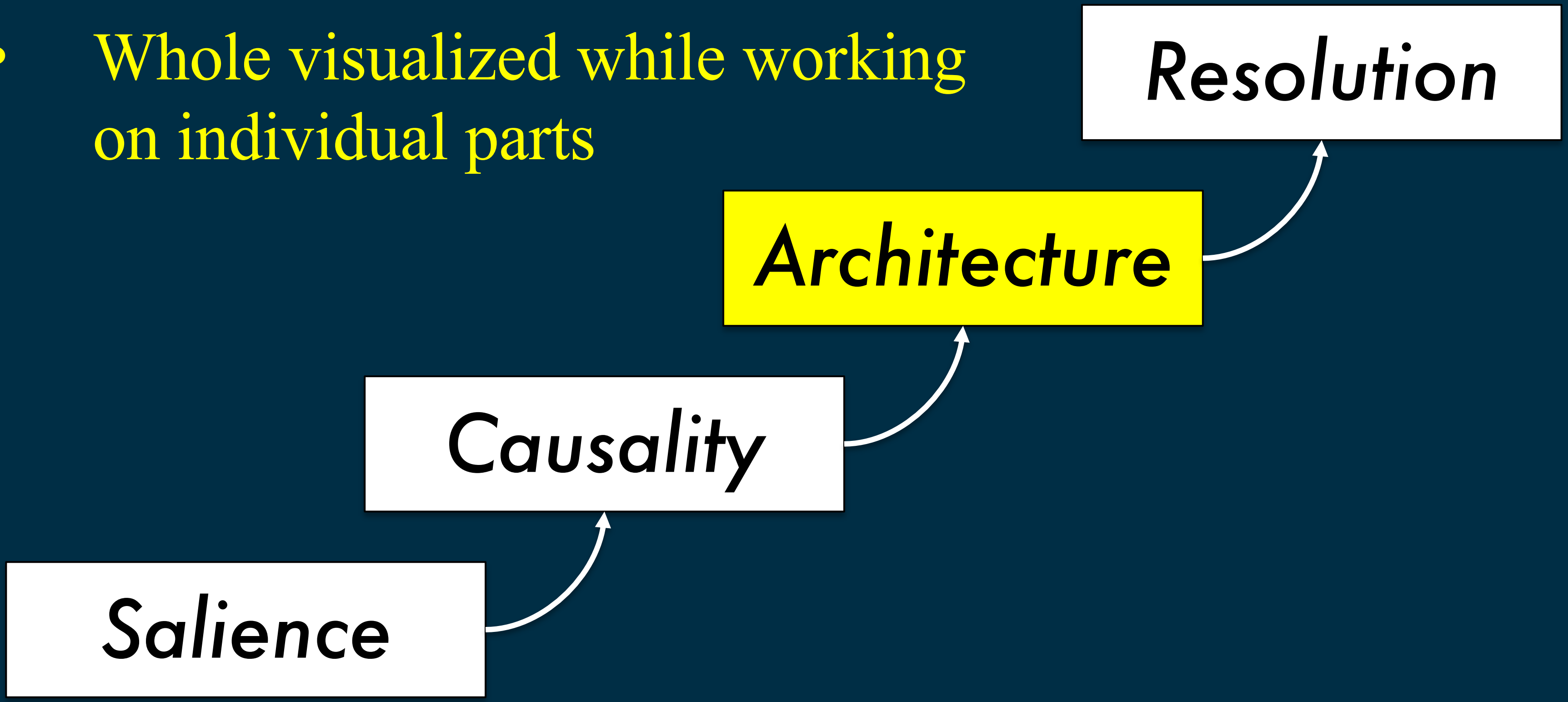
Salience

Causality

Architecture

Resolution

- What tasks will I do in what order?
- Whole visualized while working on individual parts



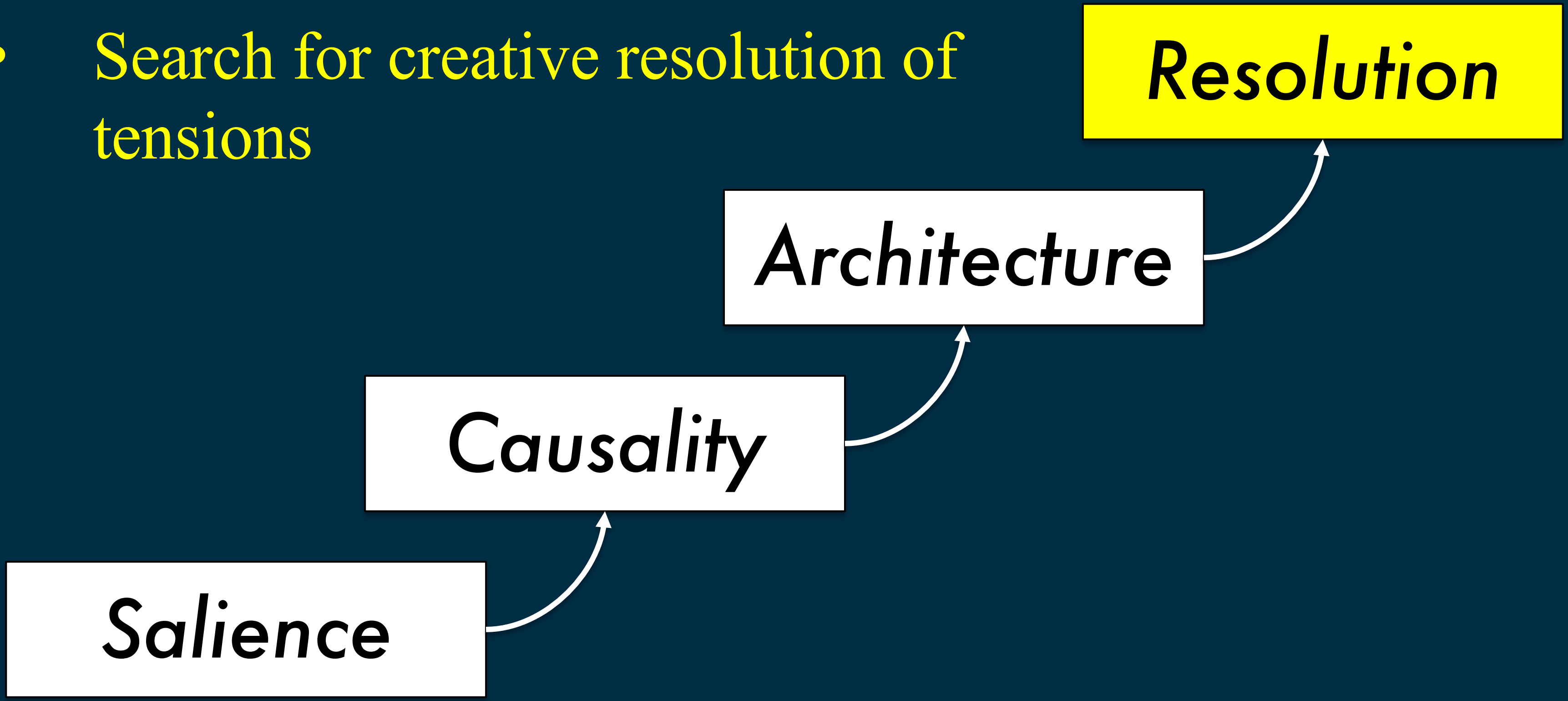
Salience

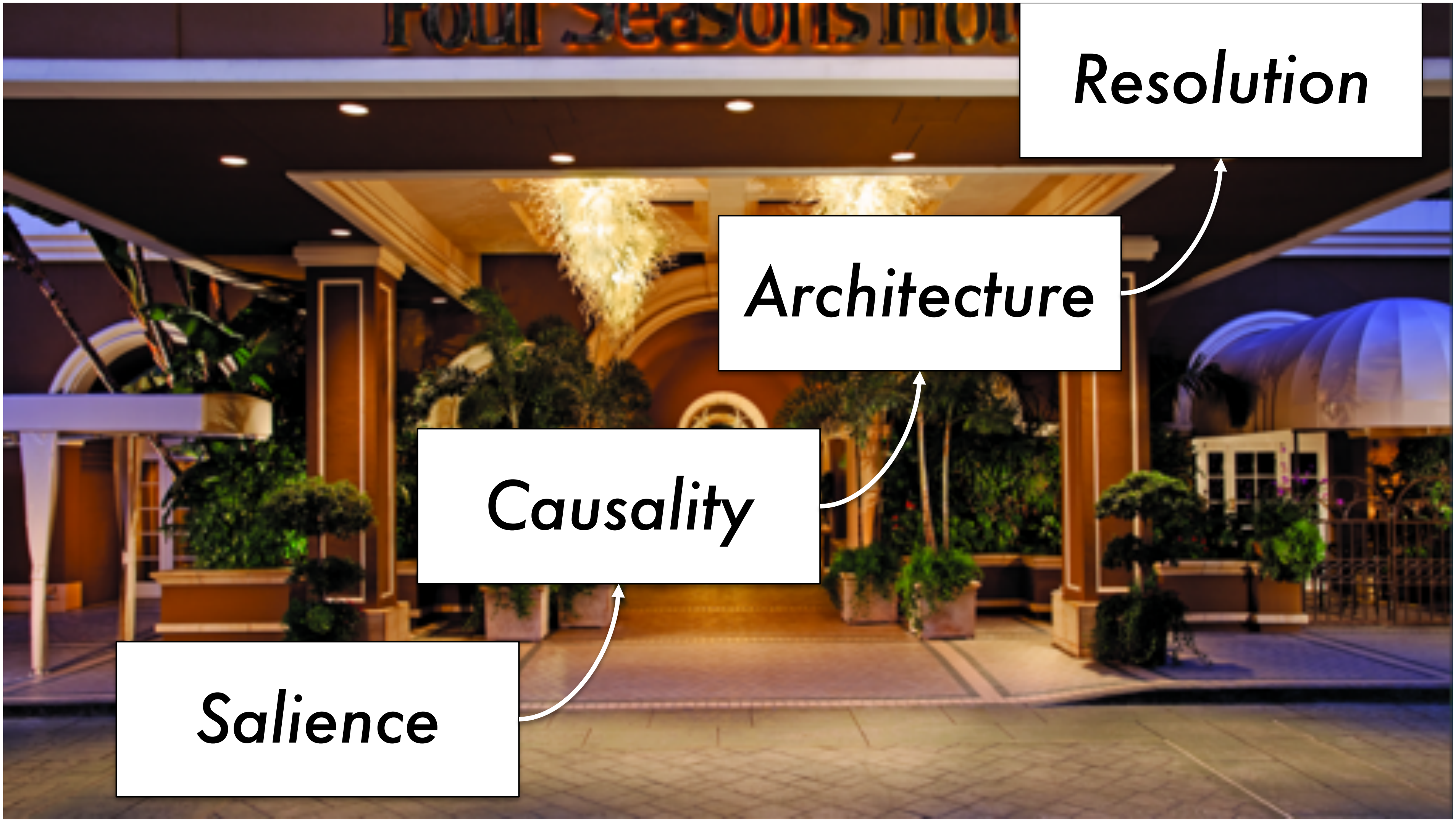
Causality

Architecture

Resolution

- How will I know when I am done?
- Search for creative resolution of tensions


Resolution
Architecture
Causality
Salience


Four Seasons Ho

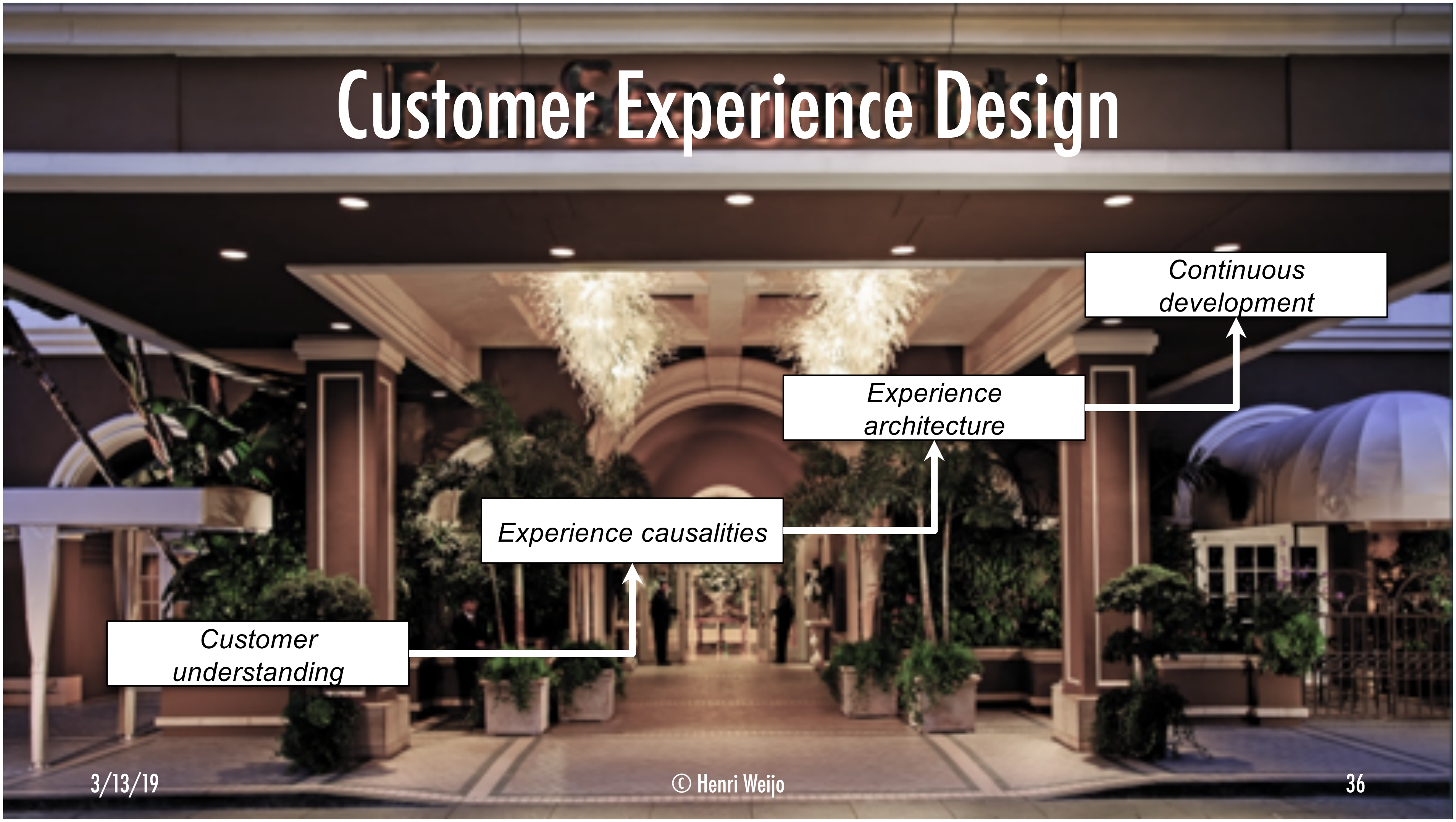
Salience

Causality

Architecture

Resolution

Customer Experience Design



Customer understanding

Experience causalities

Experience architecture

Continuous development

Designing the customer experience

Customer understanding

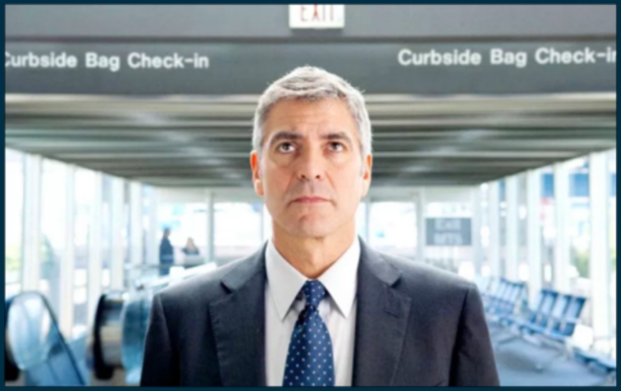
Experience causalities

Experience architecture

Continuous development

Customer understanding: the *real* needs of business travelers

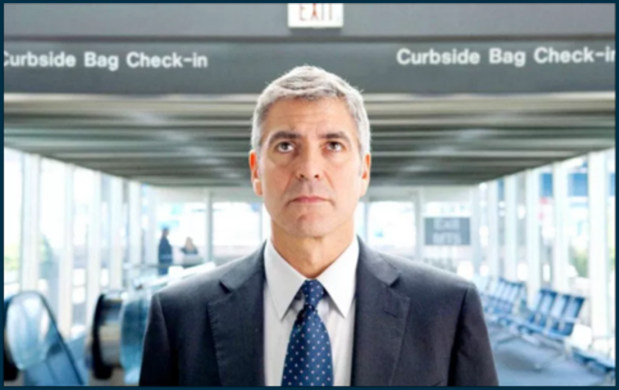
- Sharpe had and gained deeper insights through interviews, part. relating to the emotional side
- For many travelers, the big hotel rooms were alienating, ”too nice” and too big
- Business travel is not glamorous; home sickeness, rush, and sleep deprivation are constant companions
- People did not value the ”shiny surface”; rather: speed, reponsiveness, personalization, and empathy
- Smaller observations: business travelers ”travel light” with a carry-on suitcase



Out-spoken versus deep experience

Out-spoken

- ”I want a lot and good service”
- ”I am in a hurry”
- ”Money is no issue”



Curbside Bag Check-in
Curbside Bag Check-in
EXIT

Deep experience

- ”I am home sick”
- ”I do not like assuming a role all the time”
- ”I am not being treated as a human being”
- ”I am very tired”

Designing the customer experience

Customer understanding

Experience causalities

Experience architecture

Continuous development

FS’s causalities and architecture

- Iron law in the hotel business: price has to work in relation to usage rate and the sale of amenities and extra services (A&ES)
- Big hotels finance their A&ES by having a lot of rooms ➔ minimum of 170 is typical for a hotel meant for business travel
- Four Seasons justified its "too big" (and more expensive A&ES level by tailoring it to business travelers’ true needs
- Managing tradeoffs!

Four Seasons' innovations

1. Rooms were motel size, but decorated to be ”homey”
2. Desk, two-way telephone, big reading lamp
3. Bathroom: shampoos on walls, hair drier, makeup mirror, bathrobes
4. Overnight shoe shining and laundry service
5. 24h conscierge servics
6. All hotels would be tailored according to local traditions and flair (especially restaurants)
7. Encouraging patronage of hotel restaurant over using room sergice (freeing up sergice people)
8. Outsourcing ownership of hotels, renting ➔ managers were freed up to focus exclusively on improving customer experience

Architecture: FS personnel policy

1. More and more frequent training for personnel
2. Appreciating personnel (esp. during downturns)
3. Internal promotions and role circulation ➔ employees are exposed to the entirety of the customer experience and understand their roles in it!
4. Customer and employee complaints were declared equal
5. Getting rid of the customer service department (!)
6. Removing service ”scripting”, giving employees more freedom (and responsibility!) to do the right thing

Designing the customer experience

Customer understanding

Experience causalities

Experience architecture

Continuous development

Development: FS’s measures

1. Global sales and booking numbers
2. Local and global travel awards
3. Local online-information
4. Local guest databases (e.g., frequency, ”lost customers”)
5. Local employee retention rates
6. Recruitment numbers (number of applications, ”best place to work” –surveys)
7. Global procurement, but local evaluation of cost and quality
8. External evaluators and mystery shopping, extensive and incentivized best practice sharing

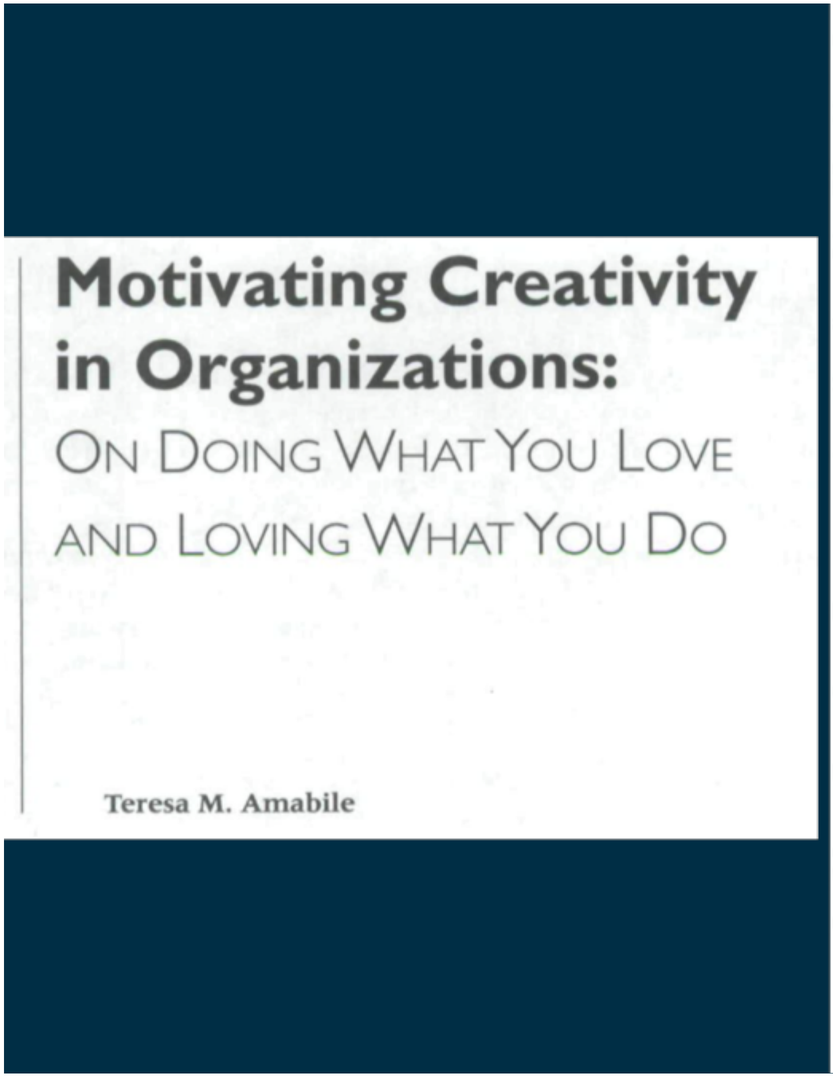
Harvard
Business
Review

INNOVATION

How to Kill Creativity

by Teresa Amabile

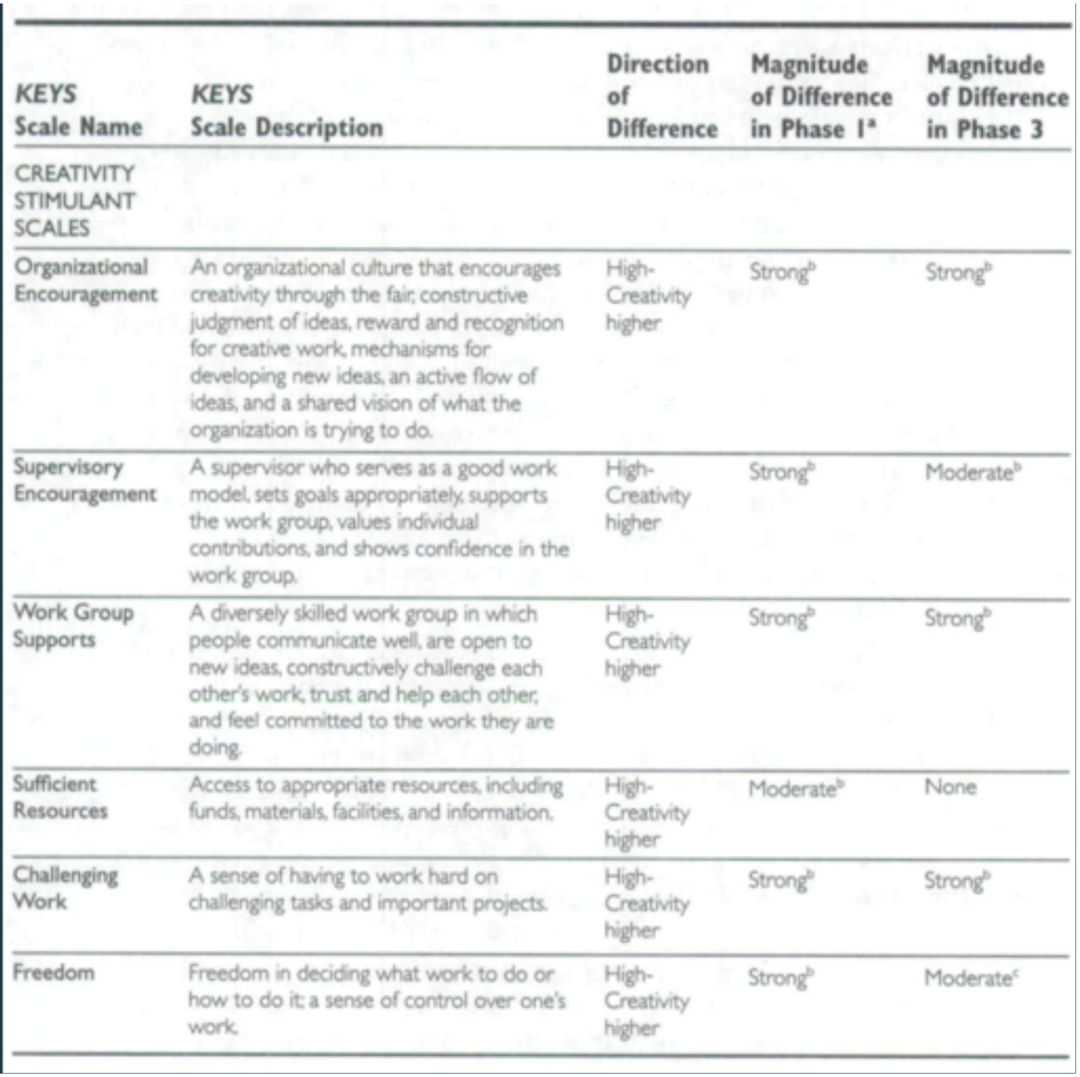
FROM THE SEPTEMBER–OCTOBER 1998 ISSUE



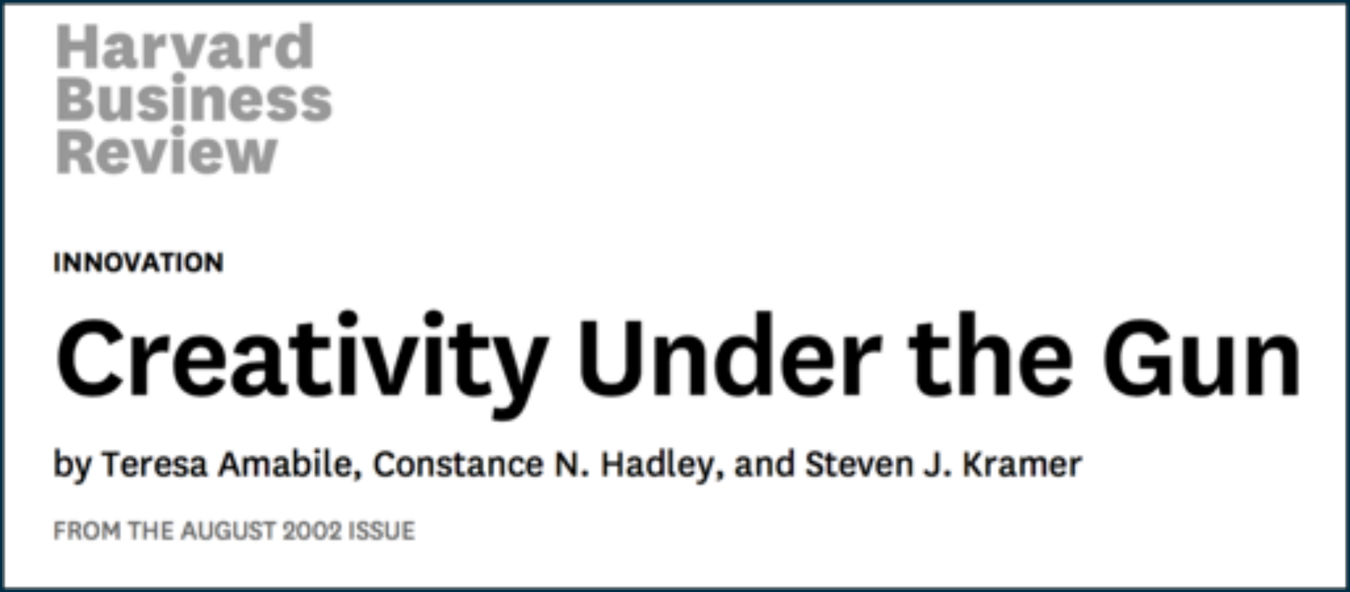
Motivating Creativity in Organizations:

ON DOING WHAT YOU LOVE AND LOVING WHAT YOU DO

Teresa M. Amabile



KEYS Scale Name	*KEYS* Scale Description	Direction of Difference	Magnitude of Difference in Phase 1[a]	Magnitude of Difference in Phase 3
CREATIVITY STIMULANT SCALES				
Organizational Encouragement	An organizational culture that encourages creativity through the fair, constructive judgment of ideas, reward and recognition for creative work, mechanisms for developing new ideas, an active flow of ideas, and a shared vision of what the organization is trying to do.	High-Creativity higher	Strong[b]	Strong[b]
Supervisory Encouragement	A supervisor who serves as a good work model, sets goals appropriately, supports the work group, values individual contributions, and shows confidence in the work group.	High-Creativity higher	Strong[b]	Moderate[b]
Work Group Supports	A diversely skilled work group in which people communicate well, are open to new ideas, constructively challenge each other's work, trust and help each other, and feel committed to the work they are doing.	High-Creativity higher	Strong[b]	Strong[b]
Sufficient Resources	Access to appropriate resources, including funds, materials, facilities, and information.	High-Creativity higher	Moderate[b]	None
Challenging Work	A sense of having to work hard on challenging tasks and important projects.	High-Creativity higher	Strong[b]	Strong[b]
Freedom	Freedom in deciding what work to do or how to do it; a sense of control over one's work.	High-Creativity higher	Strong[b]	Moderate[c]



Harvard
Business
Review

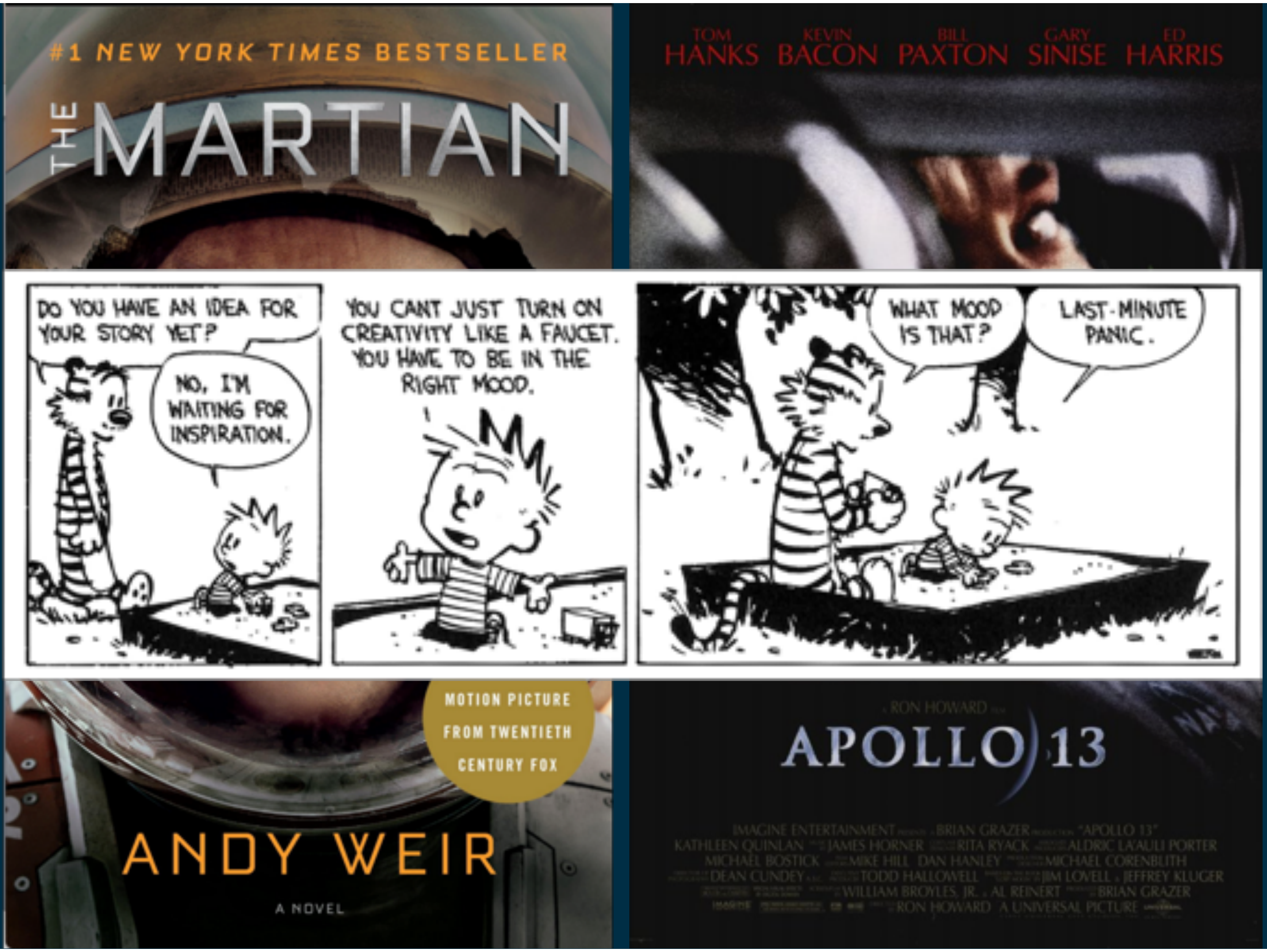
INNOVATION

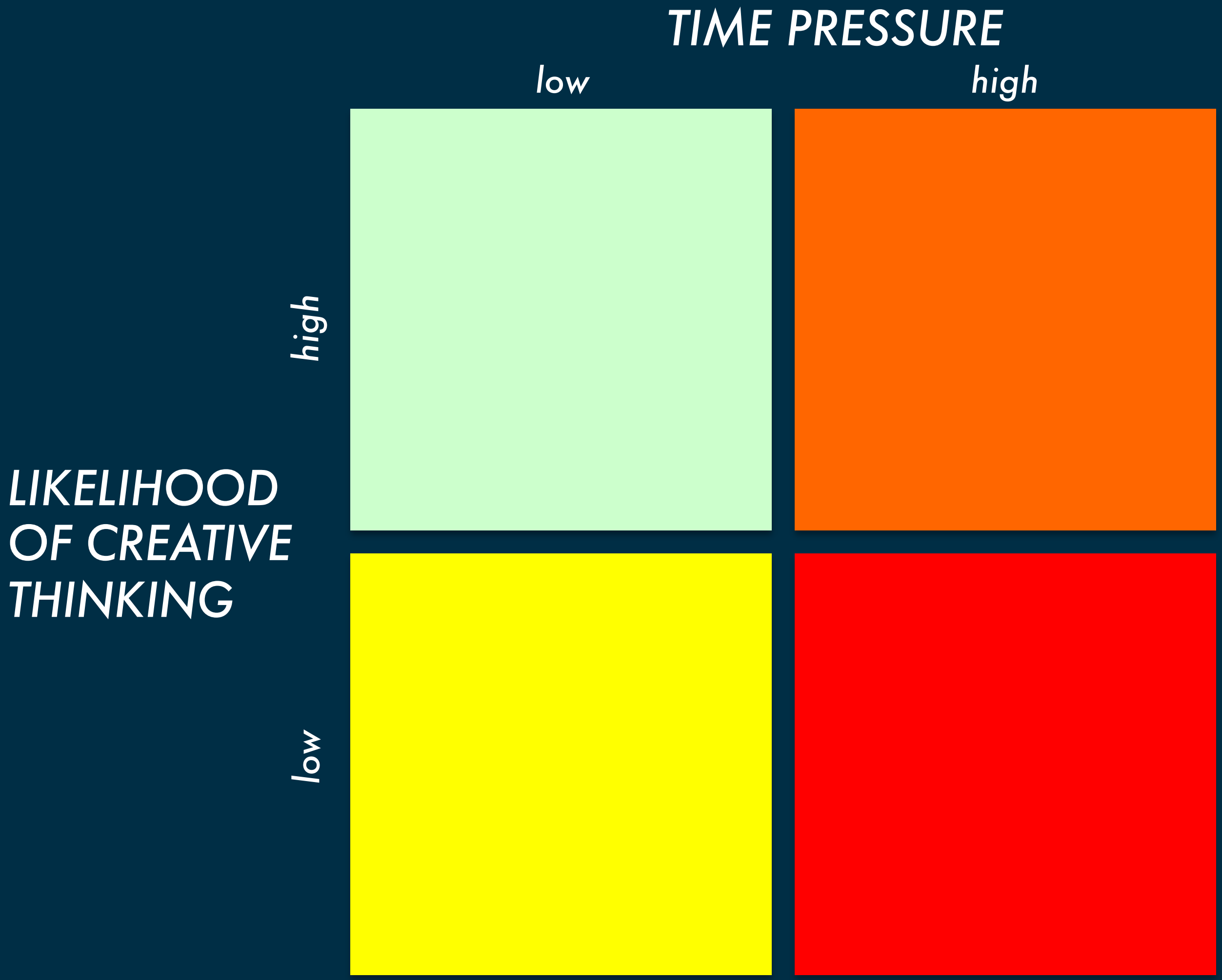
Creativity Under the Gun

by Teresa Amabile, Constance N. Hadley, and Steven J. Kramer

FROM THE AUGUST 2002 ISSUE

How do time pressures entice creativity?


#1 NEW YORK TIMES BESTSELLER
THE MARTIAN
MOTION PICTURE FROM TWENTIETH CENTURY FOX
ANDY WEIR
A NOVEL
TOM HANKS KEVIN BACON BILL PAXTON GARY SINISE ED HARRIS
DO YOU HAVE AN IDEA FOR YOUR STORY YET?
NO, I'M WAITING FOR INSPIRATION.
YOU CAN'T JUST TURN ON CREATIVITY LIKE A FAUCET. YOU HAVE TO BE IN THE RIGHT MOOD.
WHAT MOOD IS THAT?
LAST-MINUTE PANIC.
A RON HOWARD FILM
APOLLO 13
IMAGINE ENTERTAINMENT A BRIAN GRAZER "APOLLO 13"
KATHLEEN QUINLAN JAMES HORNER RITA RYACK ALDRIC LA'AULI PORTER
MICHAEL BOSTICK MIKE HILL DAN HANLEY MICHAEL CORENBLITH
DEAN CUNDEY TODD HALLOWELL JIM LOVELL & JEFFREY KLUGER
WILLIAM BROYLES, JR. & AL REINERT BRIAN GRAZER
RON HOWARD A UNIVERSAL PICTURE



TIME PRESSURE

low

high

LIKELIHOOD OF CREATIVE THINKING

high

low

LOW TIME PRESSURE – LOW CREATIVITY

- Creative thinking under low time pressure is unlikely when people feel as if they are on autopilot. They:
  - Receive little encouragement from senior management to be creative
  - Tend to have more meetings with groups than with individuals
  - Engage in less collaborative work overall
- When have you felt this?

LOW TIME PRESSURE – HIGH CREATIVITY

- Creative thinking is more likely when people feel that they are on an expedition. They:
  - Show creative thinking that is more oriented toward generating or exploring ideas than identifying problems
  - Tend to collaborate with one person rather than with a group
- When have you felt this?

HIGH TIME PRESSURE – LOW CREATIVITY

- Creative thinking under extreme time pressure is unlikely when people feel as if they are on a treadmill. They:
  - Feel distracted
  - Experience a highly fragmented workday, with many different activities
  - Don't get the sense that the work they are doing is important
  - Feel more pressed for time than when they are "on a mission" even though they work the same number of hours
  - Tend to have more meetings and discussions with groups rather than with individuals
  - Experience lots of last-minute changes in their plans and schedules
- When have you felt this?

HIGH TIME PRESSURE – HIGH CREATIVITY

- Creative thinking under extreme time pressure is more likely when people feel as if they are on a mission. They:
  - Can focus on one activity for a significant part of the the day because they are undisturbed and protected
  - Believe they are doing important work and report feeling positively challenged by and involved in the work
  - Show creative thinking that is equally oriented toward identifying problems and generating or exploring ideas
- When have you felt this?

FOR NEXT TIME

- Cayl and Arnould– Ethnographic Stories for Market Learning
- Madsjberg and Rasmussen – The Human Touch
- Both are on MyCourses!