Breathing Life into Marketing Scholarship Through Creativity Learning and Teaching:
Integrating Creativity into Marketing Education

Ali B. Mahmoud
University of Wales Trinity Saint David & St John's University

Nicholas Grigoriou
Monash University

Joan Ball
St. John's University

ABSTRACT
Both employers and higher education institutes acknowledge creativity as a critical skill that all marketing graduates need to be equipped with when entering the job market. Creativity needs to exist within the marketing curriculum and be regarded as an integral part of the academic programmes offered at business schools. Whilst scholarly attempts have been made to find ways of incorporating creativity within the formal training at universities, many scholars acknowledge that creativity in marketing education has received little attention from researchers. This chapter highlights the importance of creative thinking for marketing and reviews the literature to provide a synthesis of the leading models for learning and teaching creativity in marketing modules.

Keywords: *Creativity, Divergent thinking, Convergent thinking, Marketing Curriculum, Business education*

Citation (APA 7th ed):

Mahmoud, A. B., Grigoriou, N., & Ball, J. (2022). Breathing Life into Marketing Scholarship Through Creativity Learning and Teaching: Integrating Creativity into Marketing Education. In J. Keengwe (Ed.), *Handbook of Research on Promoting Global Citizenship Education*. IGI Global.

INTRODUCTION

"Everything you can imagine is real." -- Pablo Picasso
"I never made one of my discoveries through the process of rational thinking." -- Albert Einstein

Human beings are inherently creative. People find different ways to solve daily problems from a young age, and for most people, creativity comes naturally. Accordingly, creativity is neither foreign nor novel to students. Students come to education programs with a life history of creativity, whether manifested in the use of the Internet, various extracurricular pursuits, or even, occasionally, the classroom (Livingston, 2010). From a marketing education perspective, being systematically able to generate new ideas on doing marketing activities in different ways has to be the central theme that all the marketing curricula revolve around. Calls for teaching creativity throughout the marketing programmes is not something new (e.g., Ramocki, 1994). Besides, an educational system that teaches its students to conform to the curriculum and primarily instructs students to follow the ideas of others could be outmoded in a world where creativity is a crucial competitive advantage (Byrge & Gómez, 2019). Therefore, this chapter provides useful and implementable insights into curriculum design and assessment that educators, students, and marketing employers will find beneficial.

It is important to distinguish between *teaching creatively* and *teaching for creativity* in its characterisation of creative teaching. The former is defined as 'using imaginative approaches to make learning more interesting and effective'. Teaching for creativity is defined as forms of teaching that are intended to develop young people own creative thinking or behaviour (Jeffrey & Craft, 2010). This chapter focuses on teaching for creativity. Students need to be repeatedly reminded and shown how to be creative, to integrate material across subject areas, to question their own assumptions, and to imagine other viewpoints and possibilities (DeHaan, 2009).

This chapter examines the need for rethinking the role of creativity marketing education as well as the integration of creativity within the marketing curriculum. In doing so, we take the stance that marketing education has a role to play in developing global citizens. This chapter is an effort to critically review historic and modern styles for teaching creativity in marketing programmes to provide new guidelines for scholarship and practice. Such a review is important given that employability skills are more important to an organisation when recruiting than the specific occupational, technical or academic skills associated with an academic qualification (Harwood & Liu, 2019). Furthermore, as universities around the world increasingly turn to the discourse of 'global citizenship' to foster the production and transmission of knowledge across borders and explore new transnational research and student markets in the global economy (Rhoads & Szelényi, 2011), universities are increasing skilling their students to meet this imperative. One such skill is creativity which is deemed critical to organisational survival and effectiveness (Dong, Bartol, Zhang, & Li, 2017). Indeed, creativity may be useful, from a marketing viewpoint, in creating global brands (Grewal, Kaplan, & Wiegman, 2005, p. 9).

WHAT IS CREATIVITY?

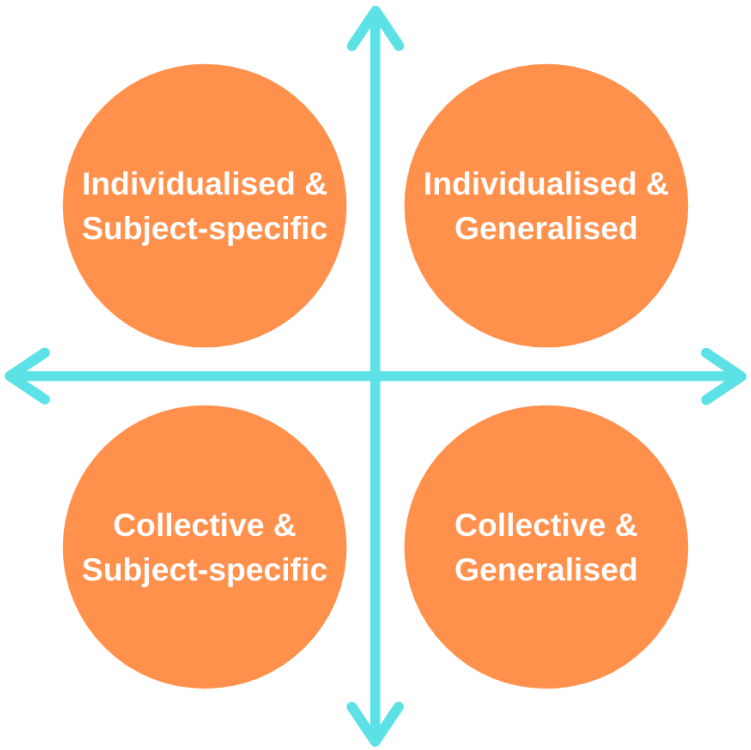
"*The true sign of intelligence is not knowledge but imagination*." – Albert Einstein
"To create is always to do something new." -- Martin Luther
"*The only thing that interferes with my learning is my education."* -- Albert Einstein

Creative reasoning is what people do when they are being creative, and creativity is the result of this (Lucas & Spencer, 2017). This raises a thought-provoking question: Can an act of citizenship be creative? If so, how, and under what conditions? (White, 2013). Conditions where only direct algorithmic knowledge is developed, do not nourish substantial creativity; thus, creativity is best accomplished when

agile, exploratory, non-predetermined routes are possible (Fillis & Rentschler, 2005). Therefore, creativity revolves around the ability to think of tasks and problems in new and different ways and to develop fresh ideas with imagination. It allows people to solve complex problems and find exciting ways to tackle tasks and duties. Scholars have had considerable difficulty achieving a consensus on the definition beyond two criteria of creativity, i.e., value and novelty (Kaufman & Baer, 2012; Plucker, Beghetto, & Dow, 2004; Rosen, Stoeffler, & Simmering, 2020; Runco, Plucker, & Lim, 2001; Sawyer, 2011). Generally, creativity refers to the ability to generate "work that is both novel (i.e. original, unexpected) and appropriate (i.e. useful, adaptive concerning task constraints)" (Sternberg, 1999, p. 3). Creativity then is the ability to generate, create, and discover new ideas, solutions and opportunities. Also, creative behaviour is purposeful and generates something which is, to an extent, original and of value (Lucas & Spencer, 2017). It is a way to generate, create and discover new ideas, solutions and opportunities in a variety of different situations, circumstances and settings (Diedrich, Benedek, Jauk, & Neubauer, 2015).

Creativity is thought to be a multidimensional construct (Sternberg, 2005) and perhaps one of three main intelligence facets (Sternberg, 1996). There is an increasing consensus that creativity is an essential feature of real-life intelligence that includes qualities such as challenging assumptions, taking prudent risks, and redefining problems (Getzels & Jackson, 1962; Lucas, 2016; Perkins, 1995; Sternberg, 1996). Craft (2008) describes two distinct conceptual strands of creativity (see Figure 1). Creative thinking is, therefore, individual or collective and can be considered a domain or domain-free concept (Lucas, 2016).

Figure 1. Craft's (2008) categorisation of creativity



Note. *Adapted from Craft (2008). Author's own artwork.*

Creativity is part of human DNA, and the extent to which our DNA determines creativity may be greater than ever envisaged (e.g., Moore, Bhadelia, Billings, Fulwiler, Heilman, Rood, & Gansler, 2009; Ukkola-Vuoti, Kanduri, Oikkonen, Buck, Blancher, Raijas, Karma, Lahdesmaki, & Jarvela, 2013).

Although one can possess natural creativity in certain forms (Han, Zhang, Feng, Gong, Peng, & Zhang, 2018), it remains a skill that can be learnt and developed over time (Anderson, 2006), rather than an innate ability (Best, 2010; Stam, 2016). Creative thinking relates to social engagement and almost always occurs in response to a problem or issue confronted by an individual or a group (Lucas & Spencer, 2017). It can be seen in all types of activities, such as making something new or even trying things that one has never done before. Creativity is useful because it makes life more enjoyable and convenient.

Creativity as a theory is linked to higher education. It has the potential to encompass the entire way we learn, to build more imaginative, innovative and caring individuals who can thrive in a rapidly changing world (Cunningham, 2011). There is a growing call within higher education to teach creative thinking to students (Petrowski, 2000). Many authors have considered creativity as one of the crucial skills in the toolbox of the 21st-century learner and doubtlessly the key to active learning in higher education and beyond (Jahnke, Haertel, & Wildt, 2015; Nissim, Weissblueth, Scott-Webber, & Amar, 2016). However, this appears opaque within the marketing academy (Bandyopadhyay & Szostek, 2018; Fillis & Rentschler, 2005; Jahnke et al., 2015; Jaskari, 2013). Indeed, as Bennett (2008) observes, manufacturing is moving to the periphery of economic focus, as design, distribution, marketing, and management of information have come to the fore. Environmentally friendly product design and disposal are examples of skills graduating marketing students need to address current global environmental issues such as climate change.

Treffinger, Young, Selby and Shepardson (2002) discovered 120 descriptions of creativity and efficiently categorised them into four distinct groups: brainstorming, pondering ideas, openness and bravery to discover ideas, and listening to the inner voice. Most researchers studying creativity trace its beginnings to the work of Joy Paul Guilford in the middle of the twentieth century. According to Guilford (1950), there are two types of thinking: convergent (using logic to find one good idea) and divergent (using imagination to find multiple answers or ideas to one question). Both divergent and convergent types of thinking are much like two sides of a coin. They are entirely in contrast with each other, but they are highly relevant in our daily lives. It is not a compulsion for one to always be in combination with the other, but they seem to perform better when used in tandem. Guilford (1950) defines convergent reasoning as the opposing concept of divergent thinking. Convergent thinking is the capacity to provide the correct answer to simple questions that do not require much creativity. The power of creativity substantiates the difference between the two. A good convergent thinker does not always have the power of creativity in their reasoning; however, when asked to think of a question to ask or a problem to work out, the convergent mindset will normally come up with the right answer with little or no creativity at all. Research on citizenship education internationally has illustrated a shift towards pedagogical approaches emphasizing participative approaches to learning, where discussion and debate drawing on a variety of perspectives is encouraged (Kiwan, 2008). The challenge facing is educators is not only to skill students in using creativity to enable global citizenships environments but also to ensure that graduates use the creative skills acquired (i.e. ensuring that creative skills taught lead to effective global citizenship practices in the workplace) (Kiwan, 2011).

WHY CREATIVITY MATTERS IN MARKETING

Previous research has also repeatedly viewed creativity in marketing as a problem-solving activity (Anderson, 2006). Marketing is a creative set of procedures and activities that generates new services and products, sets place and pricing strategies, and employs branding to augment the customer relationship (Jaskari, 2013). Moreover, today's marketers will need to push themselves to develop a mindset, such as those of innovators and entrepreneurs (Bonchek & France, 2017). According to Gorchakova (2020), three concepts apply to creative marketing:

- The marketing-related activity, idea or a combination of both is novel one way or another.
- The marketing team members have the freedom of thinking and handling their tasks in a unique, innovative manner.
- The marketing idea is useful and valuable in the framework of a given event.

Marketing communications utilise a broad spectrum of creative solutions in a way that usually involves doing things differently, combining old things with new ones, innovating, surprising, and delighting (Levitt & Levitt, 1986). The way of measuring marketing success is not the input, the content or perhaps even a campaign. Instead, the value of the output, whether that is revenue, loyalty, or advocacy (Bonchek & France, 2017). The changes happening in consumer behaviour, technology, and social media are currently redefining the essence of creativity in marketing (Miceli & Raimondo, 2020). This implies that creating firm value should be done by engaging the entire business, looking out for the whole customer experience, employing data to make decisions, and assessing effectiveness centred on business performance (Bonchek & France, 2017). Not all marketing roads lead to business success unless accompanied by creative minds that would substantially uplift the chances of winning in marketing. As for marketing's role on global citizenship, marketing curriculum must encourage students to seek creative ways to engage in global citizenship initiatives such consumer advocacy

WHERE HAS THE CREATIVITY GONE? THE ROLE OF UNIVERSITIES IN FOSTERING CREATIVE MARKETING SCHOLARS

Marketing is an innately creative discipline in which creative solutions are sought and developed to address problems. In developing employment-ready graduates, universities are moving their curriculum design focus from the traditional course design model, where the course aims and objectives dictate the content and therefore the assessment, to an aligned course design where the aims and objectives and graduate attributes dictate assessment with the content being developed afterwards (Munn, 2003). This shift in curriculum design focus is linked to government funding, which is increasingly linked to performance indicators in higher education—for example, employer satisfaction with graduate skills (Jones, 2002). Accordingly, universities are placing a greater emphasis on students' employability skills, known as graduate outcomes. These skills should include critical thinking, intellectual curiosity, problem-solving ability, independent thought, ethical practice, communication, creativity and integrity (Bath, Smith, Stein, & Swann, 2004).

Despite efforts made by universities to produce critical and creative scholars, according to research by ACNielsen Research Services (2000), one of the most common graduate skill deficiencies cited by employers included a lack of creativity and flair. Thus, there is a clear divide between employer expectations and universities' ability to meet those expectations. This is occurring when we live in the 'knowledge economy' and the importance of individual creativity is innovation for the success of modern organisations (Gong, Zhou, & Chang, 2013).

CREATIVITY TEACHING AND LEARNING FOR MARKETING STUDENTS

Both universities and employers see creativity as an essential feature of a successful graduate, one of a group of higher-level graduate professional attitudes, values and beliefs (Reid, Dahlgren, Petocz, & Dahlgren, 2011). Upon moving into the world of professional work, graduates will be expected to demonstrate creativity in identifying problems and finding solutions to them (Petocz, Reid, & Taylor, 2009). In addition, there is ample evidence that businesses are observing creativity in more and more favourable light (Bridgstock, 2011). Therefore, graduates with demonstrable creativity skills have a significant advantage in the workplace (Ramocki, 2014).

Many higher education institutes think that the best way to improve their marketing education is to have their business schools come up with a new, innovative and exciting marketing curriculum (Ball, 2017). However, whilst it is essential to ensure that business schools' current programmes meet all of the standards and requirements set by the accrediting bodies (domestically and internationally), there is still an opportunity to improve the teaching of creativity in the classroom (Yeh, Yeh, & Chen, 2012).

Creative thinking is a skill that all students are expected to possess upon entering the job market, even though creativity is sometimes not explicitly reported in the role descriptions of marketing jobs (Bandyopadhyay & Szostek, 2018). However, creative thinking is amongst the most desirable work and life skills in the 21st century (Lucas, 2016). Nevertheless, the need for creativity surpasses the extent to which it is available and established (Ritter, Gu, Crijns, & Biekens, 2020). Interestingly, creativity has topped the list of soft skills that companies need (Nuys, 2019). Therefore, most business management programmes consider critical thinking a vital learning goal (Haber, 2020). Nevertheless, it is unclear how creativity can be assessed best as both a skill and a learning product (Jahnke et al., 2015).

Teaching creativity to students may sound like a daunting task. After all, this is a subject on which not all educators are expected to be experts in (Bleakley, 2004; Byrge & Hansen, 2008; Thompson & Lordan, 1999). Cropley and Cropley (2010) contend that most investigations on creativity in higher education are challenged by the concerns about graduates' readiness for the job market. Therefore, graduates tend not to be owners of entrepreneurial dispositions, which makes it hard to make use of current conceptions of creativity (Cropley & Cropley, 2010; Jahnke et al., 2015). In this regard, Jahnke et al. (2015) provide empirical evidence that, from educators' point of view, student creativity comprises six facets as below (p. 6).

- *Self-reflective learning*: Students will develop creativity through reflective thinking during classes, more profound development of thought; students apply theoretical concepts to practical, real-life examples, combining several concepts into a meaningful new arrangement and making cross-links.
- *Independent learning*: This can be done through showing own initiative, making own decisions, conducting one's own research work on their theses and projects and assignments (e.g., case study) without help from the instructor, and using various learning paths/modes.
- Showing curiosity and motivation: Students' creativity skills can be indicated by showing enthusiasm for the study discipline, asking challenging questions, engaging in lively and critical discussion with fellow students, activating other participants, and willingness to create an above-average performance.
- *Producing something novel*: Instructors can observe the following behaviour as an indication of students' creativity.
- *Showing multiple perspectives*: Students investigate topics from novel perspectives and beyond the confines of a discipline. This may involve unconventional thinking.
- *Searching for original, entirely new ideas:* Students' creative skills can be noticed via their extraordinary ideas in common issues faced in marketing communications, development of extraordinary empirical methods, innovative experimental problem-solving or ways that differ from those followed in previous research.

HOW TO TEACH CREATIVITY TO MARKETING STUDENTS

Higher education institutions have begun to recognise the significance of teaching creativity (Berrett, 2013). For instance, the Association of American Colleges and Universities' Liberal Education and America's Promise (LEAP) emphasises critical and creative thinking as essential learning outcomes concerning intellectual and practical skills (Richmond, Boysen, & Gurung, 2016). Further, many scholars

have called for creativity to be formally delivered in several marketing modules during the curriculum (Ramocki, 1994, 2014).

Amongst the first to address the teaching of creativity in marketing education in slightly structured formats were Gilbert, Prenshaw and Ivy (1992). Their techniques comprised class activities that were based on brainstorming, forced relationships, experimental ideation, and imagination. They reported improvements in creativity grades resulting from the creativity tutoring. Additional models on tutoring creativity have emerged in previous research. McIntyre (1993) investigated classroom experimentation with creativity from the perspective of brainstorming and postponement of hasty reasoning in groups. McIntyre's (1993) model is a five-phase approach:

1. Initial stimulating creativity.
2. Independent idea conception.
3. Group idea conception.
4. Idea sifting.
5. Debating and discussion.

The participating students in McIntyre's investigation reported improved confidence levels in their creative capabilities. However, no effort was made to gauge their progress levels of creativity. Titus (2000) stresses that more attention should be paid to the process of creative problem-solving and offered an instructional technique that would utilise a variety of innovative problem-solving procedures. These procedures comprised problem identification, collecting information, generating ideas, idea assessment and improvement, and idea implementation. Simulations as assessments are one such problem-solving method used in business schools (Vos, 2015).

The Titus method also adopts advanced abstractive techniques, together with a radial diagram, which is equivalent to mind-mapping. Eriksson and Hauer (2004) present a mind-mapping method to creativity teaching that involves swaying between convergent and divergent types of thinking. Their method involved MIO (markets, interaction, and organisation) and CRM (customer relationship management). Analytical, strategic and opportunity maps are also employed.

A twelve-stage method was introduced by Anderson (2006) in a creativity course designed for the MBA curriculum to increase students' confidence in their own creativity. Anderson (2006) identifies the barriers to communicating creativity. Such barriers include fear of doing something unique, of risking-taking and failure. Therefore, her approach uses playful reasoning, averting premature closure, risk-taking, relaxation and fun, and freedom from control. Anderson (2006) presented a creative team classroom practice, together with an allure of adding it into another class on creativity and innovation to get the best possible outcomes. The procedure included the development of brand-new products and services using her twelve-step method. Those phases included assigned reading, the formation of a playful and relaxed environment, practice with sketching and drawing, watching a video, construction of observational skills through consumer research, choosing a product or service for development, documentation of expectations and avoidance of early closure, observation in real-life consumer scenarios, documentation and photographing of actual purchasing scenarios, brainstorming opportunities, creating prototypes, and presenting prototypes and results to classmates.

The advancement of photograph novels was set forth by Das (2011) to encourage creative thinking and the transfer of multidisciplinary concepts. In this regard, many fields and domains of knowledge are hypothetically available for the inspiration of creativity (Ramocki, 2014). Talking about playfulness and creativity leads us to implement digital gaming in the class. Digital games can serve as generators of and stimulants to curiosity and creativity (Groff, Howells, & Cranmer, 2010; Klopfer, Osterweil, & Salen, 2009). Papadakis (2018) highlights the role of digital games, as part of ICT (Information and

Communications Technologies), in the effectiveness of the learning process. According to Lacasa (2013), employing digital tools can lead to a creative experience in which learners take an active part in addressing the challenges in realistic environments that underscore their creative skills rather than being passive knowledge consumers. One such digital tool is computer games.

Computer games are founded on the principle that is playing leads to learning in an exciting environment where students face the potential of making mistakes and hence going through a trial-and-error procedure (Papanastasiou, Drigas, & Skianis, 2017). Games can transform the learning process into a more engaging and satisfying experience whilst offering the opportunity for the learners to be exposed to experiences that would be adventurous, unsafe or to some extent impossible to be experienced in the physical world (Carvalho, 2017). Digital games make it possible for students to experience events multiple times and progress at their own convenience, and losing a game is a chance for learning and other attempts, with no worries (Cruz, Carvalho, & Araújo, 2017).

Titus (2007) posits the vital part that creativity should be taken in marketing curricula. He took another step in the right direction through the proposal of the Creative Marketing Breakthrough Model (CMB), accompanied by a discussion of its impact on students' creativity. Titus's (2007) approach CMB encompasses the following:

- *Task motivation*: Producing creative work requires considerable time, effort, and energy. Many people just do not have the essential motivation to handle such creative duties. Typically, these creative duties require sustained endeavour over extended intervals.
- *Serendipity*: Serendipitous events occasionally function as the catalyst for producing creative breakthroughs. The CMB model explicitly recognises the effect that serendipity could exert on the discovery of innovative advertising breakthroughs.
- *Cognitive flexibility*: Cognitive flexibility continues to be regarded as a desirable trait for individuals wanting to boost their creative outcome signal and is contained as a crucial part of the CMB version. People who always utilise alternative approaches or paths to address complex issues are thought to be more flexible in their own thinking. The contrary to cognitive flexibility is also called functional fixedness, which concerns the inability to break loose of traditional problem-solving pathways. Studies on functional fixedness have analysed individuals and found creative people regularly liberated of traditional thinking to generate exceptional consequences.
- *Disciplinary knowledge*: Individuals involved with creative jobs usually function within a specific industry, subject, or specialisation. Over time, employees acquire substantial levels of understanding of their various areas. Most creativity experts think that useful creative synthesis is generally completed by extended amounts of advice acquisition or consciousness construction. Therefore, it is believed that better degrees of renal knowledge increase the odds of producing innovative discoveries.
- *Random objects listing*: That is to increase their capacity to take part in forced thinking. Implementing the arbitrary items list helps the instructor divert the student idea-generating efforts supporting the formula of publication links and connections, which usually provoke creative advertising and marketing approaches.
- *Purposefully forced association*: The CMB model holds that creative advertising and marketing discoveries commonly happen when marketers combine disparate theories or knowledge to produce exceptional marketing and advertising relationships and thoughts. Under this perspective, entrepreneurs proficient at inventing these connections are regarded as flexible thinkers. As mentioned previously, when individuals are struggling to think in a flexible manner, they frequently employ various creative heuristics or procedures. One technique is to engage in deliberate, focused associative thinking to generate helpful connections and ideas. Purposeful, driven associative thinking requires the systematic endeavour to determine valuable and novel

relationships between apparently unrelated theories, items, or stimulation. The idea-generating added benefits of forced associative thinking might well not be readily apparent for students and teachers new to its usage.

- *Uncertainty:* It is a central portion of student problem-solving experience because creative tasks provide no certainty of finding a creative way to solve the problem. Uncertainty is very germane to creative marketing as most marketing issues are generally heuristic activities. Heuristic tasks require people to locate answers to problems if there is no known path to the answer. Thus, the problem solver is made to "devise or find" a new pathway to another solution. Typically, finding an acceptable route becomes rigid, and the laborious endeavour ends in failure and frustration. This is especially true of promotion activities designed to evoke specific responses or behaviours from target clients. Customer behaviour can be highly explosive and difficult to predict, producing grave uncertainty regarding the efficiency of future advertising and marketing plans and initiatives.

Jaskari (2013) established a procedure to estimate group creativity in client-based projects on marketing. A similarity to alternative approaches is that handling avoidance and ambiguity of premature closure are emphasised. Levels of gradually more complicated abstractive comprehension were defined. The levels, from low creative to high creative, comprise the following (Jaskari, 2013, p. 241):

- *Pre-structural*: A solution that does not have any real useful or novel ideas, or in other words, is not suitable for the market or client's context and is accompanied by quick closure.
- *Uni-structural*: A solution that incorporates some useful, novel, and beneficial elements. It is based on one or a few ideas, and it lacks relativity and context-dependency.
- *Multi-structural*: A solution that contains several useful, novel, and helpful elements. However, it does not accomplish a consistent, holistic totality. Some aspects may not be suitable for the whole. It is aiming for unhurried closure.
- *Relational*: A consistent and holistic solution in which all aspects work in harmony. The ideas are context-specific and novel. They generate value for the market and are valid and appropriate for the client—unhurried closure.
- *Extended abstract*: Innovative, even surprising, results that produce value for various parties and even add new novel factors. The structure of the solution is based on a holistic, coherent whole. It tends to be accompanied by unhurried closure and uncertainty.

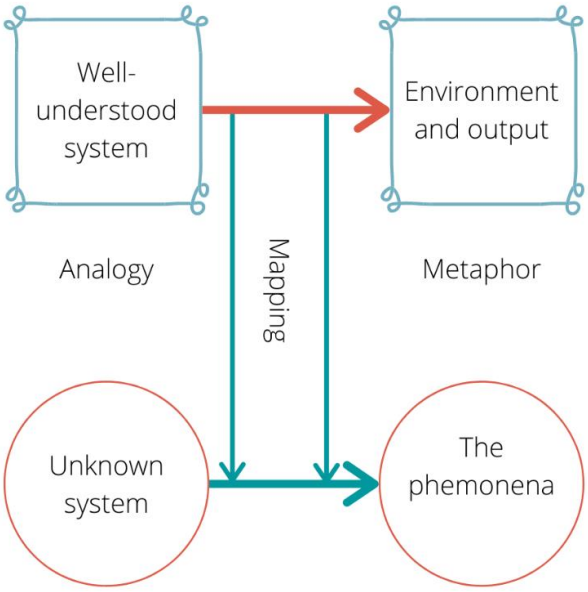
Ramocki (2014) offers a comparatively heuristic and strengthened framework for instructors to use in teaching creativity as part of the marketing curriculum. Ramocki (2014) designed a study that comprised providing students with assignments on creativity whilst allowing students to put creativity into practice applying the *larger* MAP (Metaphor, Analogy, and Pre-inventive) model. Ramocki's study spanned over six consecutive semesters. The MAP model incorporates the Analogous Systems (Langley & Jones, 1988) and Geneplore Models (Finke, Ward, & Smith, 1992), in conjunction with the essential concepts of "flexibility of lateral associative schematic hierarchy and high-road transfer" (Ramocki, 2014, p. 192).

On the one hand, the Analogous Systems Model (see: Figure 2) shows how regular analogies can be developed into systems that assist in achieving creative depth on different conditions. On the other hand, the word "Geneplore" is a mixture of the words "Generate" and "Explore." As Figure 3 demonstrates, the Geneplore model deems creativity repetitious, rotating between two processes. Instead of endorsing the belief that creativity comes abruptly and suddenly with "Eureka!" feeling, the Geneplore paradigm signifies creativity as a product of the thinking process. Much of the thinking is done instinctively through the Generative stage, while the exploratory part is conscious. At the generative stage, we create mental images called pre-inventive structures. At the exploratory stage, the pre-invented structures can either be focused or built upon depending on the desired product. Finally, ideas are analysed and evaluated, and solutions are structured. In certain circumstances, the analysis and assessment will necessitate a return to

the generative process – therefore, both phases are linked via back and forth arrows in Figure 3 (Finke et al., 1992).

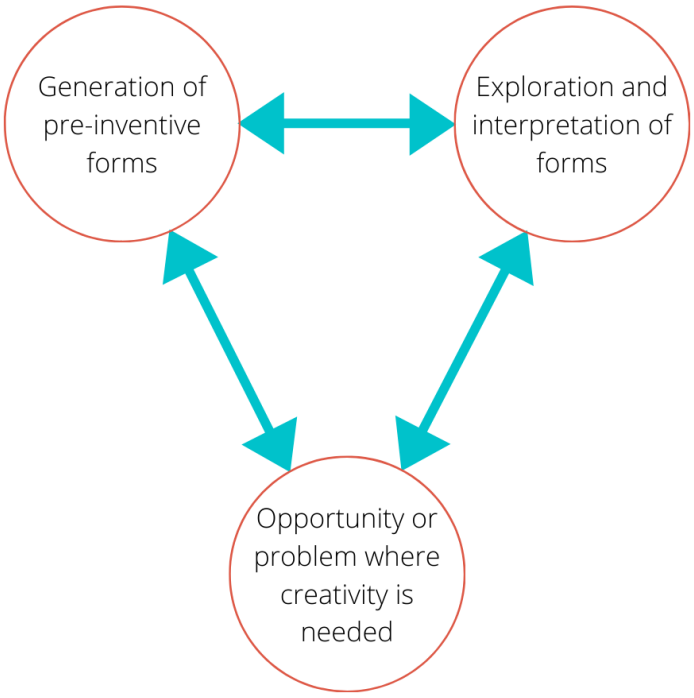
According to Ramocki (2014), the utilisation of the MAP model makes it possible for individuals to reach their potential for developing creative ideas and thinking following exposure to a MAP-based marketing programme through which students will have attempted sufficient practice. Figure 4 illustrates the MAP model.

Figure 2. Analogous Systems (Langley & Jones, 1988).



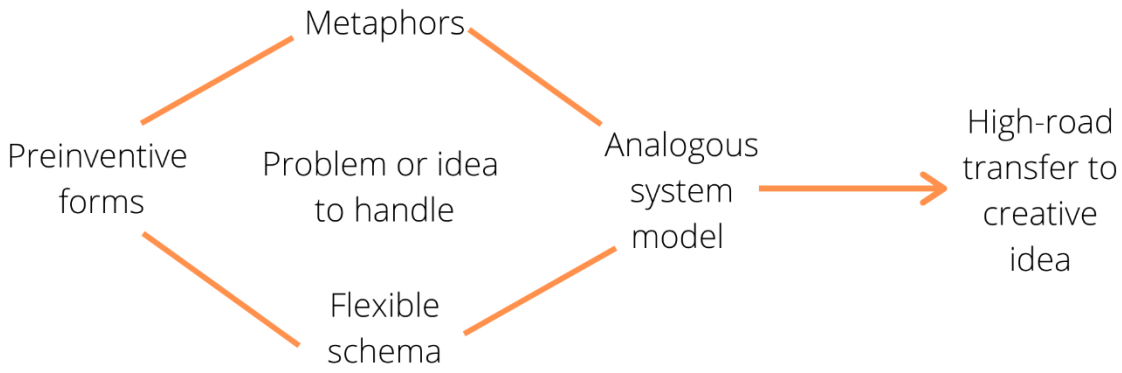
Note. *Adapted from Langley and Jones (1988) and Ramocki (2014). Author's own artwork.*

Figure 3. Geneplore Model.



Note. *Adapted from Finke et al. (1992). Author's own artwork.*

Figure 4. The MAP model.



Note. *Adapted from Ramocki (2014). Author's own artwork.*

FUTURE RESEARCH DIRECTIONS

As we have established in this chapter, the importance and benefits of teaching creativity in marketing are vital for universities and organisations employing marketing graduates. However, one area of embedding creativity in university marketing curricula that has yet to be developed is auditing such practice. For example, how do we know whether creative thinking and developing marketing solutions are being implemented effectively across marketing curricula? Can creativity, capable of developing and implementing solutions to marketing problems, be taught and assessed across all marketing modules? If so, how does the assessment of creativity differ across marketing modules?

Creativity cannot occur without transformation. As Pickard (1990) reminds us, to enhance creativity, each person must have the knowledge to transform, a belief in her or his power to create. What is less clear is how creativity in (for example) marketing problem solving is assessed and, as importantly, whether the assessment and its outcomes are congruent with the expectations of employers of marketing graduates.

Marketing educators are incorporating experiential learning activities and projects into their classes, thereby actively involving students with a real-world application (Frontczak & Kelley, 2016). Such assignments are intended to improve students ability to think critically and to develop creative, actionable business ideas (Ackerman, Gross, & Perner, 2016). Considering these critical findings, we support the view of Ackerman et al. (2016) of the perceived value of critical thinking/creative assignments and the concerns of employers. Therefore, future research should focus on designing less time-consuming and more enjoyable ways of developing students' critical thinking and creative skills to improve engagement with the assessments and employability prospects.

CONCLUSION

Notwithstanding the constraints of space allocated to this essay and the limited body of literature addressing the established desire for transforming creativity into an *instructible skill* during the years of study at higher education, the present text offers a unique perspective on contemporary scholarship in teaching methods and models for creative thinking to marketing students.

This chapter has presented the definition of creativity from different angles highlighting Guilford's (1950) work, who was the first to categories the different types of thinking, i.e., divergent and convergent styles. Further, we highlight the importance of creativity for marketing and the reasons beyond the need for supplementing marketing education with formal training in creativity. Finally, the chapter has reviewed the main prototypes and models of teaching creativity in marketing programmes that have been presented in contemporary scholarship. Since most of those investigations reported that offering creativity training could significantly improve the actual creativity of marketing students, this chapter suggests that marketing educators and scholars dedicate a substantial portion of their research work to develop the current or brand new models for nourishing creativity in the minds of the marketers of future that would be creative enough to respond effectively and efficiently to the challenges resulting from the *new normals* (e.g., during and post Covid 19 pandemic) that apparently are the central notion of the 21st century.

ACKNOWLEDGMENT (Optional)

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

REFERENCES

Ackerman, D. S., Gross, B. L., & Perner, L. (2016). Instructor, Student, and Employer Perceptions on Preparing Marketing Students for Changing Business Landscapes. *Journal of Marketing Education*, *25*(1), 46-56. https://doi.org/10.1177/0273475302250572

ACNielsen Research Services. (2000). *Employer satisfaction with graduate skills : research report*. Dept. of Employment, Education, Training and Youth Affairs.

Anderson, L. (2006). Building confidence in creativity: MBA students. *Marketing Education Review*, *16*(1), 91-96.

Ball, C. (2017). *How business schools bring innovation to their classrooms*. MBA Crystal Ball. Retrieved 12 August from https://www.mbacrystalball.com/blog/2017/01/16/innovation-in-business-schools/

Bandyopadhyay, S., & Szostek, J. (2018). Thinking critically about critical thinking: Assessing critical thinking of business students using multiple measures. *Journal of Education for Business*, *94*(4), 259-270. https://doi.org/10.1080/08832323.2018.1524355

Bath, D., Smith, C., Stein, S., & Swann, R. (2004). Beyond mapping and embedding graduate attributes: bringing together quality assurance and action learning to create a validated and living curriculum. *Higher Education Research & Development*, *23*(3), 313-328. https://doi.org/10.1080/0729436042000235427

Bennett, W. L. (2008). Changing citizenship in the digital age. In W. L. Bennett (Ed.), *Civic life online: Learning how digital media can engage youth.* (pp. 1-24). MIT Press.

Berrett, D. (2013). *Creativity: a Cure for the Common Curriculum*. The Chronicle of Higher Education. Retrieved 16 August from https://www.chronicle.com/article/creativity-a-cure-for-the-common-curriculum/

Best, D. (2010). Can creativity be taught? *British Journal of Educational Studies*, *30*(3), 280-294. https://doi.org/10.1080/00071005.1982.9973633

Bleakley, A. (2004). 'Your creativity or mine?': a typology of creativities in higher education and the value of a pluralistic approach. *Teaching in higher education*, *9*(4), 463-475.

Bonchek, M., & France, C. (2017). What creativity in marketing looks like today. *Harvard Business Review Digital Articles*, *22*, 2-6.

Bridgstock, R. (2011). Skills for creative industries graduate success. *Education + Training*, *53*(1), 9-26. https://doi.org/10.1108/00400911111102333

Byrge, C., & Gómez, P. N. (2019). New Perspectives for the Role of Creativity in Education. *Journal of Creativity and Business Innovation*, *5*, 104-108.

Byrge, C., & Hansen, S. (2008). The Creative Platform: A didactic for sharing and using knowledge in interdisciplinary and intercultural groups. SEFI 2008, Aalborg.

Carvalho, M. B. (2017). Serious games for learning: a model and a reference architecture for efficient game development.

Craft, A. (2008). Approaches to assessing creativity in fostering personalisation. DCSF Seminar, Wallacespace, London.

Cropley, D., & Cropley, A. (2010). Recognizing and fostering creativity in technological design education. *International Journal of Technology and Design Education*, *20*(3), 345-358.

Cruz, S., Carvalho, A. A. A., & Araújo, I. (2017). A game for learning history on mobile devices. *Education and Information Technologies*, *22*(2), 515-531.

Cunningham, S. D. (2011). Can creativity be taught? And why should it be? In *Creativity, Money, Love: Learning for the 21st Century* (pp. 22-23). Creative Blueprint.
Das, K. (2011). Using Participatory Photo Novels to Teach Marketing. *Journal of Marketing Education*, *34*(1), 82-95. https://doi.org/10.1177/0273475311430812
DeHaan, R. L. (2009). Teaching creativity and inventive problem solving in science. *CBE Life Sci Educ*, *8*(3), 172-181. https://doi.org/10.1187/cbe.08-12-0081
Diedrich, J., Benedek, M., Jauk, E., & Neubauer, A. C. (2015). Are creative ideas novel and useful? *Psychology of Aesthetics, Creativity, and the Arts*, *9*(1), 35.
Dong, Y., Bartol, K. M., Zhang, Z.-X., & Li, C. (2017). Enhancing employee creativity via individual skill development and team knowledge sharing: Influences of dual-focused transformational leadership [https://doi.org/10.1002/job.2134]. *Journal of Organizational Behavior*, *38*(3), 439-458. https://doi.org/10.1002/job.2134
Eriksson, L. T., & Hauer, A. M. (2004). Mind map marketing: A creative approach in developing marketing skills. *Journal of Marketing Education*, *26*(2), 174-187.
Fillis, I., & Rentschler, R. (2005). *Creative marketing: An extended metaphor for marketing in a new age*. Springer.
Finke, R. A., Ward, T. B., & Smith, S. M. (1992). Creative cognition: Theory, research, and applications.
Frontczak, N. T., & Kelley, C. A. (2016). The Editor's Corner. *Journal of Marketing Education*, *22*(1), 3-4. https://doi.org/10.1177/0273475300221001
Getzels, J. W., & Jackson, P. W. (1962). Creativity and intelligence: Explorations with gifted students.
Gilbert, F. W., Prenshaw, P. J., & Ivy, T. T. (1992). Creativity through education: A process for enhancing students' self-perceptions. *Journal of Marketing Education*, *14*(1), 35-40.
Gong, Y., Zhou, J., & Chang, S. (2013). Core Knowledge Employee Creativity and Firm Performance: The Moderating Role of Riskiness Orientation, Firm Size, and Realized Absorptive Capacity. *Personnel psychology*, *66*(2), 443-482. https://doi.org/10.1111/peps.12024
Gorchakova, V. (2020). Creative marketing. In V. Antchak & O. Ramsbottom (Eds.), *The fundamentals of event design* (pp. 153-176). Routledge.
Grewal, I., Kaplan, C., & Wiegman, R. (2005). *Transnational America: Feminisms, Diasporas, Neoliberalisms*. Duke University Press.
Groff, J., Howells, C., & Cranmer, S. (2010). The impact of console games in the classroom: Evidence from schools in Scotland. *UK: Futurelab*.
Guilford, J. P. (1950). Creativity. *Am Psychol*, *5*(9), 444-454. https://doi.org/10.1037/h0063487
Haber, J. (2020). *It's Time to Get Serious About Teaching Critical Thinking*. Inside Higher Ed. Retrieved 10 August from https://www.insidehighered.com/views/2020/03/02/teaching-students-think-critically-opinion
Han, W., Zhang, M., Feng, X., Gong, G., Peng, K., & Zhang, D. (2018). Genetic influences on creativity: an exploration of convergent and divergent thinking. *PeerJ*, *6*, e5403. https://doi.org/10.7717/peerj.5403
Harwood, T., & Liu, W. L. (2019). Practising creativity to develop students in marketing. *Student Engagement in Higher Education Journal*, *2*(3), 54-76. https://sehej.raise-network.com/raise/article/view/873
Jahnke, I., Haertel, T., & Wildt, J. (2015). Teachers' conceptions of student creativity in higher education. *Innovations in Education and Teaching International*, *54*(1), 87-95. https://doi.org/10.1080/14703297.2015.1088396
Jaskari, M.-M. (2013). The Challenge of Assessing Creative Problem Solving in Client-Based Marketing Development Projects. *Journal of Marketing Education*, *35*(3), 231-244. https://doi.org/10.1177/0273475313485586
Jeffrey, B., & Craft, A. (2010). Teaching creatively and teaching for creativity: distinctions and relationships. *Educational Studies*, *30*(1), 77-87. https://doi.org/10.1080/0305569032000159750
Jones, J. (2002). Generic attributes: an agenda for reform or control. The Language and Academic Skills Conference, University of Wollongong.

Kaufman, J. C., & Baer, J. (2012). Beyond new and appropriate: Who decides what is creative? *Creativity Research Journal*, *24*(1), 83-91.
Kiwan, D. (2008). *Education for Inclusive Citizenship*. Routledge.
Kiwan, D. (2011). 'National' citizenship in the UK? Education and naturalization policies in the context of internal division. *Ethnicities*, *11*(3), 269-280. https://doi.org/10.1177/1468796811407811
Klopfer, E., Osterweil, S., & Salen, K. (2009). Moving learning games forward. *Cambridge, MA: The Education Arcade*.
Lacasa, P. (2013). *Learning in real and virtual worlds: Commercial video games as educational tools*. Springer.
Langley, P., & Jones, R. (1988). A computational model of scientific insight. *The nature of creativity: Contemporary psychological perspectives*, *177*, 201.
Levitt, I. M., & Levitt, T. (1986). *Marketing Imagination: New*. Simon and Schuster.
Livingston, L. (2010). Teaching Creativity in Higher Education. *Arts Education Policy Review*, *111*(2), 59-62. https://doi.org/10.1080/10632910903455884
Lucas, B. (2016). A five-dimensional model of creativity and its assessment in schools. *Applied Measurement in Education*, *29*(4), 278-290.
Lucas, B., & Spencer, E. (2017). *Teaching Creative Thinking: Developing learners who generate ideas and can think critically (Pedagogy for a Changing World series)*. Crown House Publishing Ltd.
McIntyre, R. P. (1993). An approach to fostering creativity in marketing. *Marketing Education Review*, *3*(1), 33-36.
Miceli, G., & Raimondo, M. A. (2020). Creativity in the marketing and consumer behavior literature: a structured review and a research agenda. *Italian Journal of Marketing*, *2020*(1), 85-124. https://doi.org/10.1007/s43039-020-00003-8
Moore, D. W., Bhadelia, R. A., Billings, R. L., Fulwiler, C., Heilman, K. M., Rood, K. M., & Gansler, D. A. (2009). Hemispheric connectivity and the visual-spatial divergent-thinking component of creativity. *Brain Cogn*, *70*(3), 267-272. https://doi.org/10.1016/j.bandc.2009.02.011
Munn, T. (2003). Effective assessment: Do students learn what we are teaching. *Whyalla Campus University of South Australia*.
Nissim, Y., Weissblueth, E., Scott-Webber, L., & Amar, S. (2016). The Effect of a Stimulating Learning Environment on Pre-Service Teachers' Motivation and 21st Century Skills. *Journal of education and learning*, *5*(3), 29-39.
Nuys, A. V. (2019, 28 December). New LinkedIn Research: Upskill Your Employees with the Skills Companies Need Most in 2020. *LinkedIn: Learning and Development Posts*. https://learning.linkedin.com/blog/learning-thought-leadership/most-in-demand-skills-2020
Papadakis, S. (2018). The use of computer games in classroom environment. *International Journal of Teaching and Case Studies*, *9*(1), 1-25.
Papanastasiou, G., Drigas, A., & Skianis, C. (2017). Serious games in preschool and primary education: benefits and impacts on curriculum course syllabus. *International Journal of Emerging Technologies in Learning (iJET)*, *12*(01), 44-56.
Perkins, D. (1995). *Outsmarting IQ: The emerging science of learnable intelligence*. Simon and Schuster.
Petocz, P., Reid, A., & Taylor, P. (2009). Thinking outside the square: Business students' conceptions of creativity. *Creativity Research Journal*, *21*(4), 409-416.
Petrowski, M. J. (2000). Creativity research: implications for teaching, learning and thinking. *Reference Services Review*.
Pickard, E. (1990). Toward A Theory Of Creative Potential. *The Journal of Creative Behavior*, *24*(1), 1-9. https://doi.org/10.1002/j.2162-6057.1990.tb00524.x
Plucker, J. A., Beghetto, R. A., & Dow, G. T. (2004). Why isn't creativity more important to educational psychologists? Potentials, pitfalls, and future directions in creativity research. *Educational psychologist*, *39*(2), 83-96.
Ramocki, S. P. (1994). It is time to teach creativity throughout the marketing curriculum. *Journal of Marketing Education*, *16*(2), 15-25.

Ramocki, S. P. (2014). Teaching Creativity in the Marketing Curriculum. *Marketing Education Review*, *24*(3), 183-196. https://doi.org/10.2753/mer1052-8008240301

Reid, A., Dahlgren, M. A., Petocz, P., & Dahlgren, L. O. (2011). Professional Dispositions: How Are Professional DispositionsProfessional Dispositions Developed in Higher EducationHigher Education ? In A. Reid, M. Abrandt Dahlgren, L. O. Dahlgren, & P. Petocz (Eds.), *From Expert Student to Novice Professional* (pp. 69-83). Springer Netherlands. https://doi.org/10.1007/978-94-007-0250-9_5

Rhoads, R. A., & Szelényi, K. (2011). *Global Citizenship and the University: Advancing Social Life and Relations in an Interdependent World*. Stanford University Press.

Richmond, A. S., Boysen, G. A., & Gurung, R. A. R. (2016). *An evidence-based guide to college and university teaching: Developing the model teacher*. Routledge.

Ritter, S. M., Gu, X., Crijns, M., & Biekens, P. (2020). Fostering students' creative thinking skills by means of a one-year creativity training program. *PloS one*, *15*(3), e0229773. https://doi.org/10.1371/journal.pone.0229773

Rosen, Y., Stoeffler, K., & Simmering, V. (2020). Imagine: Design for Creative Thinking, Learning, and Assessment in Schools. *J Intell*, *8*(2), 16. https://doi.org/10.3390/jintelligence8020016

Runco, M. A., Plucker, J. A., & Lim, W. (2001). Development and psychometric integrity of a measure of ideational behavior. *Creativity Research Journal*, *13*(3-4), 393-400.

Sawyer, R. K. (2011). *Explaining creativity: The science of human innovation*. Oxford university press.

Stam, K. (2016). *Examining the relationship between creativity and personality, motivation, expectations, and a willingness to take risks: A strucural model approach*. Northern Kentucky University.

Sternberg, R. J. (1996). Successful intelligence: How practical and creative intelligence determine success in life.

Sternberg, R. J. (1999). *Handbook of creativity*. Cambridge University Press.

Sternberg, R. J. (2005). Intelligence, Competence, and Expertise. In A. J. Elliot & C. S. Dweck (Eds.), *Handbook of competence and motivation.* (pp. 15-30). Guilford Publications.

Thompson, G., & Lordan, M. (1999). A review of creativity principles applied to engineering design. *Proceedings of the Institution of Mechanical Engineers, Part E: Journal of Process Mechanical Engineering*, *213*(1), 17-31.

Titus, P. A. (2000). Marketing and the creative problem-solving process. *Journal of Marketing Education*, *22*(3), 225-235.

Titus, P. A. (2007). Applied creativity: The creative marketing breakthrough model. *Journal of Marketing Education*, *29*(3), 262-272.

Treffinger, D. J., Young, G. C., Selby, E. C., & Shepardson, C. (2002). Assessing Creativity: A Guide for Educators. *National Research Center on the Gifted and Talented*.

Ukkola-Vuoti, L., Kanduri, C., Oikkonen, J., Buck, G., Blancher, C., Raijas, P., Karma, K., Lahdesmaki, H., & Jarvela, I. (2013). Genome-wide copy number variation analysis in extended families and unrelated individuals characterized for musical aptitude and creativity in music. *PloS one*, *8*(2), e56356. https://doi.org/10.1371/journal.pone.0056356

Vos, L. (2015). Simulation games in business and marketing education: How educators assess student learning from simulations. *The International Journal of Management Education*, *13*(1), 57-74. https://doi.org/10.1016/j.ijme.2015.01.001

White, M. (2013). Can an act of citizenship be creative? In E. F. Isin & G. M. Nielsen (Eds.), *Acts of citizenship* (pp. 44–56). Zed Books.

Yeh, Y.-c., Yeh, Y.-l., & Chen, Y.-H. (2012). From knowledge sharing to knowledge creation: A blended knowledge-management model for improving university students' creativity. *Thinking Skills and Creativity*, *7*(3), 245-257. https://doi.org/10.1016/j.tsc.2012.05.004

ADDITIONAL READING

Alsharari, N. M., & Alshurideh, M. T. (2021). Student retention in higher education: the role of creativity, emotional intelligence and learner autonomy. *International Journal of Educational Management*, *35*(1), 233-247. https://doi.org/10.1108/IJEM-12-2019-0421

Aylesworth, A., & Cleary, R. (2020). Reawakening creativity for business leaders: Removing obstacles. *Journal of Education for Business*, *95*(4), 248-254. https://doi.org/10.1080/08832323.2019.1632780

Hernández-Torrano, D., & Ibrayeva, L. (2020). Creativity and education: A bibliometric mapping of the research literature (1975–2019). *Thinking Skills and Creativity*, *35*, 100625. https://doi.org/10.1016/j.tsc.2019.100625

Janse van Rensburg, C., Coetzee, S. A., & Schmulian, A. (2021). Developing digital creativity through authentic assessment. *Assessment & Evaluation in Higher Education*, 1-21. https://doi.org/10.1080/02602938.2021.1968791

McDonald, J. K., West, R. E., Rich, P. J., & Hokanson, B. (2020). Instructional Design for Learner Creativity. In B. M.J, B. E, E. J, & S. V (Eds.), *Handbook of Research in Educational Communications and Technology* (pp. 375-399). Springer. https://doi.org/10.1007/978-3-030-36119-8_17

Miceli, G., & Raimondo, M. A. (2020). Creativity in the marketing and consumer behavior literature: a structured review and a research agenda. *Italian Journal of Marketing*, *2020*(1), 85-124. https://doi.org/10.1007/s43039-020-00003-8

KEY TERMS AND DEFINITIONS

Creativity: It revolves around the ability to think of tasks and problems in new and different ways and to develop fresh ideas with imagination. It allows people to solve complex problems and find exciting ways to tackle tasks and duties. Creativity is best defined as the degree to which an employee demonstrates new ideas or applications for activities and solutions at work.

Divergent thinking: It is the use of imagination to find multiple answers or ideas to one question. Whilst convergent thinking uses logic to find one good answer or idea to one question.

Creative Marketing Breakthrough Model (CMB): This is a model developed by Titus (2007) that comes within reach of creative marketing as a problem-solving activity with the aim of generating creative marketing breakthroughs.

Analogous Systems Model: It shows how regular analogies can be developed into systems that assist in achieving creative depth on different conditions.

Geneplore Models: It deems creativity repetitious, rotating between two processes, Generative and Exploratory.

MAP model: stands for "metaphor, analogy, and pre-inventive form" Model. MAP incorporates the Analogous Systems and Geneplore Models, in conjunction with the essential concepts of the flexibility of lateral associative schematic hierarchy and high-road transfer.