
Introduction

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This book has a number of unique features that distinguish it from other research handbooks on innovation or on creativity in the market.

First, this book assembles the latest research work of both innovation and creativity scholars. Research handbooks in the market focus on either innovation or creativity. There is no research handbook focusing on both streams of study. Innovation and creativity are different concepts and disciplines, but are also very closely related to each other. Shiu (2009) posited that innovation is the de facto application of creativity. Therefore in this book we invited scholars in both fields to contribute their latest research work. The choice of the chapter topics serves the grand purpose of letting readers understand the different aspects of both disciplines in the same book.

To serve this grand purpose, we have a chapter on each key aspect of the two disciplines. For example, for the innovation discipline, we first have a chapter by Professor Søren Klausen to give his professional and refreshing new approach to discuss what innovation actually is. Then Dr Eric Shiu and Dr Colin Cheng contribute a chapter each on the two broad applications of innovation: product innovation and service innovation. We then present two chapters each for innovation from an organizational perspective and innovation from a consumer perspective. These four chapters are specifically about organizing for innovation by Dr Farida Rasulzada and co-innovation by Mai Khanh Tran, as well as impacts of electronic word-of-mouth on consumers' innovation adoption by Yingying Qian and the impacts of culture on innovation by Dr Nasir Salari.

For the creativity discipline, we invited Dr Eva Hoff and Dr Ingegerd Carlsson to contribute a chapter on the impacts of personality, an old, established but prominent factor of creativity. We also invited Professor Ai-Girl Tan to contribute a chapter on the impacts of zen, a new but potentially strong factor of creativity. Then Professor Alessandro Antonietti and Professor Barbara Colombo offer their empirically-based and insightful views of one of the most obvious applications of creativity in management and marketing, that is, advertising.

A reader going through the different chapters on different important aspects of innovation and then of creativity will gain a more complete

understanding of the dual innovation and creativity areas in general. What's more, the reader could even experience serendipity due to an integrated understanding of both disciplines, which can lead to a new, early-stage framework of new knowledge, new research ideas, and a more holistic understanding of the innovation and creativity knowledge combined.

Furthermore, this book has an academic focus, which is marketing specifically or management on a more general basis. With this in mind, we screened potential academic contributors and their likely contributions, and solicited only those that have marketing/management as a focus or that discuss the innovation or creativity concepts in general but whose general knowledge can be readily applied to marketing and management. In other words, we excluded innovation and creativity research papers for our book if they were specifically on applications other than marketing and management, such as education, music and science. As a result, this book looks tidier and more focused and projects a very focused image to readers and scholars alike.

To understand the impact of personality on organizations, an overview of the different theoretical approaches is given in Eva Hoff and Ingegerd Carlsson's chapter. The creative individual is viewed from the four major perspectives of psychology: the Trait Approach presents superordinate personality factors that are important for creativity. A cognitive trait is, for example, openness and a social trait is non-conformity, which are both strongly connected to creativity. The Dynamic Approach regards unconscious mechanisms and developmental factors as crucial for creative performance. The Learning Approach focuses on environmental prerequisites for creative personality. By rewarding non-conformist behaviour, creativity will be promoted. The Social-Cognitive Approach weaves several aspects into the concept of creative personality. Depending on how the organizational climate is perceived by an employee, the organization may or may not function as creativity enhancing. An organizational environment consisting of openness, freedom and creativity encouragement will be likely to promote creativity.

Søren Klausen's chapter provides a conceptual analysis of the general notion of innovation, informed by empirical results and with an eye to practical applications. Innovation is distinguished from creativity on the one hand and entrepreneurship on the other, but defined broadly enough to comprise much more than technological inventiveness (for example, social innovation). The popular two-step model of innovation processes is criticized and an alternative, integrated model is argued for. The notions of macro- and micro-innovation are supplemented by a notion of still subtler, process-immanent improvements. Finally, the close relationship between innovation and learning is examined.

Alessandro Antonietti and Barbara Colombo's chapter aims at presenting the relationships between creativity and advertising. First the qualities that a creative advertisement should have are taken into account. Second, naive people's awareness of the mental mechanisms involved in inventing creative advertisements and folk theories of the creative act are considered. Third, the role that music has in promoting the perceived creativity of different advertisements is analysed. In the final part of the chapter the main points discussed in the previous sections are contextualized by reporting findings related to exemplary field work research.

Colin Cheng's chapter focuses on examining the relationship between both market and resource orientations and innovation performance in service industries, the effect of interaction between market and resource orientations on this performance, and the business model that moderates the relationship between both market and resource orientations and new service performance. Results show that the interaction of market orientation and resource orientation significantly affect service innovation performance. In addition, the effect of resource orientation on service innovation performance is stronger when the business model is efficiency-focused. Furthermore, the relationship between the interaction of market and resource orientations and service innovation performance increases when the business model is either novelty-focused or efficiency-focused. Overall this chapter offers strategic guides to both academics and practitioners on what manner of strategic orientation should be encouraged and what types of business model should be performed with a view of increasing innovation performance in service industries.

Farida Rasulzada's chapter starts by stressing the importance of creativity to human beings as well as to organizations. This importance can be echoed by her argument that the day human beings and organizations stop being creative and innovative is the day when their decline starts. Farida then develops her chapter by including sections on "What is creativity?", "How do we express creativity?", "Myths about creativity", "Why creativity?", and "Recipe for creativity – how to encourage creativity?". At first sight, all these sections seem familiar in the sense that information about them can be found in other authors' previous work. However, the beauty of this chapter is that Farida has approached her chapter talking about old things such as "what is creativity?" in an interesting and easy-to-understand way. We can certainly find new ideas from Farida's own which she has gathered over her years of accumulating knowledge and experience in creativity. I'm confident readers will easily find something new that interests and stimulates them.

Together with the radical shift of product innovation theory from close-innovation stage to co-innovation stage, customer co-creation

has become a fast-moving concept, especially in the last five years. Mai Khanh Tran's chapter looks at this concept during its four decades of development from the year the first article appeared in an academic journal (1976) until the middle of 2015. This chapter is construed from the content analysis of 588 articles corroborated by pertinent literature and case studies of customer value co-creation. The context of the chapter is set by a recap of innovation evolution on which the customer co-creation concept was based. It is then followed by rationales of engaging customers in new product development (NPD) to highlight their importance and their diverse roles in the process. Aligning with the state of development, issues around this evolving concept, such as the complexity and the conceptualization of types of customer values, are also introduced. This further illuminates the shift in paradigm of customer values towards a symbolic and experiential element, which strongly requires an active engagement of customers to achieve a complete value of the products. Moreover, this chapter emphasizes the heterogeneity of customers' competences, from which different typologies of customers have been constructed in extant NPD literature. In addition to illustrating key trends and contemporary issues in customer value co-creation, this chapter also suggests opportunities in advancing the field of research. Employing a trait-based approach and psychographic lens is expected to effectively identify and leverage customer competence in creative activities, seek for new notions of innovation, and explore more types of products high in aesthetic and cultural values. An intense deployment of these attributes is contended to challenge conventional concepts, stimulate new ways of thinking, and open avenues for future research of NPD.

Product design innovation is concerned with developing a new product or substantially improving an existing product design and its features which can satisfy customer needs. In design innovating a product, designers always look at the functionality and aesthetics aspects and try to improve them. Recently sustainability is rapidly becoming another important aspect that designers should also consider. Eric Shiu's study as elaborated in his chapter assesses the trade-offs of functionality, aesthetics and sustainability from the consumer perspective. Consumer experiments were conducted. Results are stimulating because they reflect the complexity of the trade-off scenarios. The trade-offs are not straightforward inasmuch as one aspect of product design is not always preferred at all times by the same person. The same person may change his/her preference due to the presence or absence of the superiority of another aspect of product design. In his study, Eric adopts the self-identity theory to attempt to explain the different choices made by different consumers when they face the same trade-off.

Although the power of electronic word-of-mouth (eWOM) on new product adoption has been examined by many prior researchers, Yingying Qian's chapter is one of the first to explore the effects of eWOM when it is the first information received by consumers about the product. This research is also very likely the first to study the power of positive eWOM, negative eWOM and advertising as well as the possible influence of the sequence of these three kinds of information on the person being exposed to the new product adoption. The results (1) put forward six impacts that eWOM could have on new product adoption; (2) show that positive eWOM has a more powerful effect on new product adoption than commercial advertising through most of these intermediate impacts; (3) find that the obstructive force of negative eWOM is greater than the driving force of positive eWOM on new product adoption through some of these intermediate impacts; (4) indicate that different sequences of receiving advertising, positive and negative eWOM information for a person will influence their willingness to adopt a new product. This research can help people to have a more comprehensive understanding of the power of eWOM and advertising on new product adoption.

Culture has a profound influence on the innovative capacity of a society. A society's cultural attributes and values provide directions to the process of technological development. Societies' culture can either foster or inhibit innovation development. Culture is one of the most important determinants of consumer behaviour, including consumers' resistance toward innovative products or any kind of newness. However, one of the main issues in cultural studies in marketing is how to define and operationalize culture, whether individual or national. Nasir Salari's chapter discusses that both emic and etic approaches are required to investigate the cultural influence on innovation resistance. The chapter begins with the definitions and operationalizations of culture, followed by a review of previous studies on culture and innovation adoption. Finally a comprehensive conceptual framework linking cultural variables to innovation resistance is provided.

REFERENCE

- Shiu, E. (2009) Importance of cross-cultural creativity research. In B. von Stamm and A. Trifilova (eds), *The Future of Innovation*, Farnham: Gower.