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Title: **Creativity as a Competitive Entrepreneurial Enabler**

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ABSTRACT:

Interest in business management thinking and innovation has continued to grow during recent decades. The Scottish Government identifies that a large proportion of new and start up businesses fail within the first 2 years. Consequently, there are many areas for the start-up entrepreneur to get information and help, nonetheless the trend remains. This study offers an alternative method for deciding on intrinsic success factors by outlining the relationship between business start-ups, creativity, and innovation.

The focus was on creativity, as an entrepreneurial characteristic, links or effects the start-up capability of the entrepreneur. The study used a qualitative method to interpret this complexity and this became more apparent as the study progresses since innovation and innovation which supports a business start-up assume holistic, flux-like and complex concepts. Four main themes emerged from the thematic data analysis; Leadership; Ability to Change; Creativeness and Collaboration. Findings from the study indicate that business management thinking and innovation underpinned by perspective themes, help the entrepreneur see and appreciate the complex multi-faceted interactions of innovation, perhaps better than an average person. However, actual definition of the precise mechanisms needed to support business start-ups drawn from creativity were difficult to establish.

In conclusion, the study has to say that while elements of creativity were present with each of the entrepreneur and were clearly significant to the success of the start up, it would seem very difficult to actually identify if there is such a thing as a guaranteed creativity template for success.

KEYWORDS: Creativity, leadership, innovation, entrepreneurship

Overview

As far back as 1993 Peter Drucker (Drucker, 1993) contended that innovation is a tool used by the entrepreneur and that both entrepreneurship and innovation require creativity. However, to date, there remains little agreement as to what constitutes a good innovation idea or creative initiative. Nevertheless, as indicated by the office of national statistics, in Scotland, the average start-up rate is below the national average.

A large number of start-up business fail within the first 5 years. The average death rate for businesses in the UK is 9.4% , and in Scotland it is 12%. Some literature gives apposing opinions for failure, whereby, many give the reason as lack of originality and organised process. This suggesting that there is something of a disparity between the concept of creativity, as an entrepreneurial characteristic (Geldhof et al., 2014; Jaén, Fernández-Serrano, & Liñán, 2013; Naudin, 2017; Rae, 2012), and elements of creativity (Fillis & Rentschler, 2006) which combine to support business start-up scenarios. Most do consider the element of creativity, but only once the business or organisation has started and perhaps as an evaluator point of view, few consider the creativity element as a functional way of determining the success of a business start-up.

This study therefore looked at 4 recent start-up business, all from or related to the retail sector in Edinburgh, to get a deeper insight to the sort of things which may or may not be appropriate for a business start-up when considering creativity as a major factor for success. The businesses consisted of; Computer hardware sales, software and service sales, building work related sales and general retail. The 4 retail outlets sell 4 different types of items and therefore do not present any commercial threat to each other. Each business has less than 10 employees and all have a turnover of less than £500,000. Success is defined by the fact that they started and a sole trader and have expanded into a larger business with employees. 2 have developed into limited companies, but still don't employ more than 10 employees. This study considered if the creativity of the individuals who started the business is in any way significant, and determine what noteworthy things they did to organise their individual start-ups.

To allow a greater understanding between the synergy of creativity and business start-up successes to be better understood, and in an attempt to fill the current literature gap around this phenomena, this study interacted with four start-up businesses in Edinburgh to identify which elements of creativity, aligned to deliver business success.

The businesses themselves have all started approximately within the same year (2013/14) and range in size from 2 people in the business to 10 people in the business, this allows a reasonable starting point in relation to current information from the Scottish government regarding business start-up and failure statistics. From this perspective, government expectation s are that at least 2 of the businesses should fail within the first 5 years, however, all are still in business. Since all the start-up people are from a creative background or have creative persona's, as drawn from studies around creativity by (Bettiol, Di Maria, & Finotto, 2012) , this study asks is there a link to this and the success of the businesses involved or not. The businesses themselves are all in or related to retail, however 2 have been successful and are doing well financially, and 2 are less successful, but still in business. As such, the study seeks to find out if there definable links between creativity concepts, such that we can recommend a creativity template which can help underpin business success in new business start-ups. The study adopted a qualitative approach to data collection and analysis, based on a well-known and accepted paradigm by Creswell, (2011). This was used as it allowed the researcher to easily identify elements of rich and thick data and relate this to factors of human experience. This approach was also adopted because this could not be achieved by a quantitative approach. The data are collected through iterative methods using in depth interviews with four participants from the Edinburgh are who all have businesses which have been running since start-up in the last few years. Purposive sampling was used to select the interviewees and interviews were transcribed and coded before analysis.The study was limited by the small number of participants (4) and that all participants were male and under 40 years of age.

Literature

To look at all of the literature, which discusses creativity within the concept of entrepreneurship and marketing, would be a huge undertaking, therefore, the scope for this study reduces this choice to the area of business start-up. Specifically, in the area of entrepreneurial creativity and creative marketing and aligned to the necessary elements of marketing mix, innovation from the perspective of a small business. The process of creative marketing and creativity factors is intrinsically interactive and dynamic and thus defining a single hypothesis to prove or disprove a creativity factors or exchange scenario would be difficult to quantify. This could be due to the complex nature of the constituent parts and types of creativity factors. In an organisational context, it is clear that to accomplish successful usage of creativity factors, there must be an understanding of both the absorptive and retentive capabilities of the actors involved. It is important therefore that an understanding of useful creativity factors can only be successful if the critical resources needed to complete the interaction are managed. This of course suggests the existence of a mechanism as the locum of control within the exchange scenario.

For this creativity factor or exchange to be deemed 'effective and efficient', in an organisational context, those involved must gain, understand and use the creativity factors in a useful and productive way. Therefore, the literature scope for this study encompasses the notion that there is no single defined attribute that constitutes a successful creativity factor, and that from a business start-up point of view, there may be many different interpretations of what a successful innovation mechanism is or what an innovative exchange consists of. The literature scope for this study was therefore, divided into five manageable structures to allow underpinning of the research questions, and to reduce the very large amount of contemporary literature into meaningful proportions. Having this structure will allowed a bit of flexibility to come in as the study developed in size and complexity, but still encompassed the original intention of the study .

Fig 2: Literature Categories

- Entrepreneurial creativity

• Elements of starting a business
• Innovative facets
• Marketing mix
• Business innovation
• Small business perspectives

From an initial point of view around entrepreneurial creativity, (Estay, Durrieu, & Akhter, 2013) discuss personal ability as a key area of entrepreneurship and that the facet of motivation support and leads to positive business related considerations. This overarching point of view is similarly discussed by (Armano & Simone Domenico, 2012; Carsrud & Brännback, 2011; Estay et al., 2013) . Although both of these views gives the indication of entrepreneurial characteristics as noticeable elements of character, the perspective does lack any threads of practicality from a business start-up point of view. This is not to say that the prevailing view is wrong , it is perhaps easier to say that it is partially incomplete.

Authors such as (Marcati, Guido, & Peluso, 2008; Massa & Testa, 2008; Siqueira & Cosh, 2008) consider not only entrepreneurship as a backdrop for a creative outlet, but also what specific aspect underpins development and which make the development of a strategy or innovation trajectory significant for the entrepreneur. If we consider things like structures of creative marketing from the perspective of (Akiike & Iwao, 2015; Chao, Feng, & Li, 2014; Eriksson & Hauer, 2004; Gershon, 2003), then this allows a manageable scope for the study . Although , we also need to consider a broader sphere of interpretation around the many interpretations and positions of creativity, such as that discussed by (Bettiol et al., 2012) to ensure that capability of the creative marketing position is taken into account (Vu, Napier, & Hoang, 2013; Zaleski, 2011).

Creativity factors in an organisational context are well examined within the background of defined processes by which one type of organisation learns or is affected by the experience or development of another. Authors in the field of creativity (Gershon,

2003; Kirby, 2004; Morgan & Ammentorp, 1993) explain that because many factors of process are dependant on interaction the effectiveness and efficiency, or non efficiency, of the factors of interaction require a mechanism to support it. It is clear why this would be advantageous since may authors consistently agree that there are benefits to any organisation who successfully manage creativity and learning (Vu et al., 2013; Zaleski, 2011), and these are identified and discussed by (Koc, 2007; Laforet & Tann, 2006; Pretorius, Millard, & Kruger, 2006) around the incumbents to do with creativity exchange processes. More recently, (Ampantzi, Psyllou, Diagkou, & Glykas, 2013; Baporikar, 2013; Bouncken & Kraus, 2013; Jernström, Karvonen, Kässi, Kraslawski, & Hallikas, 2017) defines this further, explaining and acknowledging the usefulness of successful creativity factors and exchanges and the substantial importance and interaction of organisational learning, social practices and management structures to the evolution and exchange of innovation between organisations.

Moreover, experts such as (Marzo & Scarpino, 2016; Saini, 2015; Wynarczyk, 2013) confirm that competitive success is seen as dependent on the business ability to activate all of these different kinds of innovative thinking and not focus on a single decision or innovation type. However, these hypotheses only explore the context of an organisation caveat and do not address or contribute to the understanding and interpretation of these factors of interaction and exchange mechanisms to and from social or personal perspective (Zaleski, 2011). Moreover, they fail to explore the intrinsic parts of the mechanism in any detail and subsequently fail to establish the broader implications of any psychological associations or direct relationships attached to the factors of direct business success.

According to (Alexander, 1964; Marcati et al., 2008; N. C. Wilson & Stokes, 2005) aspects of creativity factors theory is rooted in psychology. Further, highlighted the substantial difficulties surrounding the definition of creativity factors and interpretation of this phenomenon (Vu et al., 2013). To elaborate these difficulties various literatures have examined and explained a variety of aspects on how to manage and understand innovation and how to identify and examine the social motivational aspects. Most of

this work is based on the conceptual differences and interactions between tacit and explicit innovation.

For example, the dissimilarity between tacit and explicit thinking within innovation is discussed in some detail by (De Saá-Pérez, Díaz-Díaz, & Ballesteros-Rodríguez, 2012; Filieri & Alguezaui, 2012). Whereby, the various aspects of how to manage both the innovation creation process and the social aspects of subsequent interactions needed to make the innovation successful are examined. This re iterated by (Davenport & Bibby, 1999; Nonaka & Teece, 2001) who examine and discuss the usefulness of the innovation process and suggest that psychological factors may play and important part of the motivational process. However, authors such as (Davenport & Bibby, 1999; Nonaka & Teece, 2001) underline the difficulties related to the usage of conventional empirical research in the development of innovative elements that can be deemed useful as a start-up context. These difficulties are also addressed and described by (Davenport & Bibby, 1999; Nonaka & Teece, 2001), as important in both an individual and group context.

These definitions and explanations highlight the difficulty required in defining what the understanding of innovation is from a number of differing contexts and what is psychologically significant about the underlying phenomenal concepts in relation to a business start-up. Regardless of this, literature does not identify a perspective position of the definition or what role specific psychological elements may play in the social interactions needed to start a new business.

Authors such as ;(Bullard, Emond, Graham, Ho, & Holroyd, 2007; Copus, Skuras, & Tsegenidi, 2008) suggests that the quality of the innovation from the factors of interaction and recipients' perception is '*important*', thus, the social identity of the innovation to be utilised is equated as having value and therefore an evaluation of the usefulness of the Innovation is supposed by each. The significance of this process within innovation perception, or what identity the innovation is given before it is utilised, is discussed by (Linke & Zerfass, 2011; McGrath, 2009; Mowles, van der Gaag, & Fox, 2010) who recognise that many researchers have stressed the significance of reasoning and moral choice. Thus, underpin the consequence of the decision making

process in defining the significance of the perceived innovation, and therefore affecting how the interaction of the mechanism influences the factors of interaction .

For this study, without this conceptual philosophical understanding of innovation, definition of the success of the factors of interaction mechanism cannot be established (Manoela & Cecilia, 2013; Taneja & Mundra, 2011). Moreover, how the relationship to business success may increase and decrease as interpretation moves from one understanding or viewpoint of innovation, and the another.

Modern scholars such as (Taneja & Mundra, 2011; Turnbull & Eickhoff, 2011) considers facets of culture to contribute to the creativity process. Such that, any culture must have a strong set of core values and norms that will encourage the active participation of any group member and thus reciprocate creativity factors within the group. Thinking about the usefulness of creativity from this cultural perspective (Aydin, 2012; Faulkner & Kent, 2001) explains that elements of culture , by its nature, is embedded into the very fabric of society and culture and therefore creative and creative experiences derive from it. In discussing elements of culture in an organisational context , contemporary authors such as (Culkin, 2016; Czarniewski, 2016; Enjolras, Camargo, & Schmitt, 2016) explain that 'culture experiences' form part of our fundamental education and often support the process for development personal development of innovation gathering and understanding. Therefore, suggesting that interpretation of elements of culture and culture which focus on interpretive styles of analysis relating to creativity factors must be used to develop an understanding of the experience which people are part of.

From this perspective (Aydin, 2012; Faulkner & Kent, 2001) develop and examine the nature of innovative truth, as it applies to elements of culture and defines this interaction as a clear reflection of the importance of understanding innovation from a personal perspective before it is utilised or exchanged. For example, (Gbadamosi, 2015) focuses on the point that people from ethnic minority backgrounds are disadvantaged in the pursuit of careers, specifically due to the misinterpretation of the innovation required to be successful in a particular field. Whereby, this may be partly due to the cultural differences in the interpretation of innovation factors available to them and which are identified as a success (Aydin, 2012; Faulkner & Kent, 2001).

Authors such as (Koc, 2007; Marcati et al., 2008; Massa & Testa, 2008) explain that cultural and innovation interactions are often seen as significant, as close relationships and good reputations will increase potential for successful creativity factors. Further, try to identify different kinds of innovation and cultural experiences and practices which are generally accepted as though they are universal and applicable to all societies and cultures. Other authors identify key aspects which need to be considered. (Chaudhry & Crick, 2004) for example looked at the restaurant sector to identify which strategic element of culture could help the development of the business. Although they did identify the need for continual monitoring of the new business , they did not identify any parts of the start-up which merited specific attention.

Marketing, defined from the point of view of being creative, (Fillis & Rentschler, 2006) effected by this positioning around entrepreneurial characteristics may be drawn from work by (Cromie & Callaghan, 1997) who discuss ways of assessing attributes, and (Estay et al., 2013) who focus on the process of start ups. Consideration will need to be given to substantive factors such as the marketing mix (Harris, Ogbonna, & Mark, 2008; Khan, 2014; Tadajewski, 2012; Tamilia, 2009). There is of course little to say that a specific marketing mix for a given company will definitely work for the majority of cases (Fillis, 2001; Fillis & McAuley, 2000). Nonetheless, it is important to define a position of the start-up relative to a theoretical underpinning. As such, we can accept that a definitive mix would assume that you need to have the correct product, which would need to be directed towards the correct market segment at the correct time to ensure success (Lysias Tapiwanashe, 2014).

Similarly, (Webb, Ireland, Hitt, Kistruck, & Tihanyi, 2011) look to identify where the entrepreneur could support and develop the business using integration of marketing and entrepreneurship as adjacent domains of influence. Although they conclude by explaining that the entrepreneur need to be able to focus and exploit or enhance the situation when an opportunity arises , they did not identify where the position of the entrepreneur should be when considering the start up options. Ultimately, this concept is not difficult to understand if you consider the work of (Fillis, 2001; Fillis & McAuley, 2000) who discusses creativity as a basis for developmental marketing , however, agree that it is the process of getting it right which causes the problem. Although

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discussion around creativity in this sense is useful , inasmuch as, it looks to find ways of making meaningful measurements of creativity, the work does not underpin the key elements which could be seen to be conducing for a majority of start-ups.

Although aspects of awareness and attitude were discussed, the output was a set of descriptive statistics which showed there was an appetite from entrepreneurs for training. Similarly, work by (Gilbert, 2012) looked at business innovation from the perspective of higher education and the need to support inertia in young people to start a business. Using well-worn phrases such as 'hit the ground running' the study did explain that there was clear evidence to suggest that the skills and capabilities of the entrepreneur could be enhanced with certain types of training. However, this research was drawn from the perspective of post analysis and did not consider what elements of skill enhancement or development would be linked to success in terms of a start up criteria and assumed they would be useful once the business had started.

This is where any examination of the transition between entrepreneurial creativity and creative market may be beneficial (Andrews, 1996; Chang & Wang, 2013). This will ensure that the different ways the businesses position themselves can be compared to current theoretical position. Studies by (Khan, 2014) explain in detail that a marketing mix is fundamental underpinning marketing tools which an organisation may use to create a desired responses within a designated market segment. However, there is less evidence, which gives a marketing mix specific and valid attachment to entrepreneurial characteristics such as creativity. Some other elements of positioning are important to reflect on in terms of start-up. Some authors , such as (Oly Ndubisi & Agarwal, 2014) liken this positioning to the elements of knowledge and look to identify some of the scope of market segmentation as key influential factors. However , it is clear that the focus for the article is on the factors which limit the growth of the business, demographics of staff for example, and not the underpinning start up.

Finally, to allow a comparative of deliverable recommendation, we can look at elements relating the SME to allow the inclusion of a business success (Baregheh, Rowley, Sambrook, & Davies, 2012) trajectory within the literature. Although there is a multitude of literature on small business and small business start-up, little exists in the key are of relative creativity and a measurable factor for a start-up perspective.

Nonetheless, modern authors such as (Staniewski, Nowacki, & Awruk, 2016) explain that many factors need to be considered before a small business can develop. Previous investigations and studies around perspective are plentiful, and include discussions on a number of key points from a number of prominent authors such as (Baregheh et al., 2012; Colurcio, Wolf, Kocher, & Tiziana Russo, 2012; Crick, 2011; Hutchinson & Quinn, 2011) . Although the necessity to focus on the size of the business is important before deciding to start the business – clearly resources will play a part in this, within all of these studies, there is an assumption that the criteria for the start-up was correct at the time of conception of the business, since it did start to trade.

For example (Vu et al., 2013; Zaleski, 2011) discuss aspects of a start-up, but from a purely entrepreneurial point of view. (i.e different from an academic). Authors such as (Foreman-Peck, 2013; Quinn, McKitterick, McAdam, & Brennan, 2013) attempt to describe social activity to be at the core of any creativity factors or exchange scenario and conclude that any successful creativity factors interaction, in an organisational context, is affected by the social activity of those involved , their culture and team relationships. The importance of the management of this successful interaction or exchange is underlined by discussions from (Akiike & Iwao, 2015; Chao et al., 2014; Eriksson & Hauer, 2004; Gershon, 2003) who clarify that if this creativity factor is acquired and not used, then it is lost, therefore nullifying the successful interaction. Thus, to understand the complex, multi-faceted interactions required for successful creativity factors and exchange, fundamental areas or constituent parts of the creativity factors , along with composition and exchange mechanism need to be further examined in detail.

There are many studies which emphasises innovation strategies, such as (Landry & Amara, 2012; Nisakorn, Jarunee, & Tritos, 2012; Thuy Hang, Mazzarol, Volery, & Reboud, 2014; Williams & Adams, 2013). All of which are extremely informative especially around the area of developing a business strategy. None of these develop , as an approach or focus, a way to examine the crossover of marketing and creativity as either a single perspective or specifically related to a start-up scenario. Similarly, none of the literature looked at within the defined scope of this study, defines any specific categories of focus or symmetry, which would allow a start-up entrepreneur to

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build and develop a method for creative innovation from. Some did look at the necessity to develop non formal ways of development for young people (appendix 6). Additionally, a discussion by (Sarri, Bakouros, & Petridou, 2010) looked at the need for training in terms of creativity. Further, the paper emphasised the need for this training to support the development of the business, particularly for the point of view of a small business.

Summary of literature

While the concept of creativity has become a topic of growing interest and significance in an era of global business interaction, it is clear for the literature review that it can still be argued that the central concept and practical elements creativity directly relating to that of business start-up success is still largely unclear. Contemporary items of discourse on the role creativity plays in both academic and business communities often still suffers from borrowed interpretations covering many disciplines. These literal gaps in interpretations may belie the favourable business potentials inherent in the usefulness of understanding creativity from and entrepreneurial perspective, explicitly for the purpose of getting the start-up conditions correct.

Research questions

To date, few studies clearly identify the definition around which phenomenon would have greater agency on the factors of interaction supporting creativity factors and which explicit mechanisms provide a useful pivot for success in a business context. Therefore it is necessary to think a little more deeply regarding the best questions for this.

Question 1:

Is it possible to identify areas of creative symmetry for business start up

Does the efficiency of the creativity factors utilised or exchanged by the entrepreneurs depend on the social or cultural relationship between factors of interaction or and factors of interaction ?

This question is fundamental since it addresses the importance of exchange in identifying creativity factors within the context of business surroundings, and helps

identify why this would have a significant effect on any factors of interaction or identifiable mechanism. This also answers a related problem for the definition of a phenomenological interpretation of any theoretical factors, such that any explanation of phenomenal concepts that deduces them to a physical explanation, must therefore define an identifiable epistemic situation. Thus, help explain why creativity factors and the experience of creative interaction are not the same as interpretation of the creativity mechanism.

Question 2:

What specific elements of symmetry impact on the start-up process

Does innovation experience and encounter experience have cogency of any business experience, and does interpretation of success affect the factors of the start-up mechanism. ?

Interpretation from the literature allows a broad view of creativity and how it is understood within contemporary and historical perspectives. From this literal positioning, it can be argued that any creativity factors , to be utilised or exchanged within elements of complex and multifaceted in the context of phenomenological interpretation and will require a multi-disciplinary approach in the research to identify its main exchange mechanisms. This difficulty in identification of the primary innovation mechanisms is underlined by research based in organisational creativity factors, whereby, the 'path dependant nature of creativity factors and interaction from one group to another has not yet been fully addressed.

Question 3:

Which of these are most significant for the start-up success

This complex question makes defining a single hypothesis or research question difficult and any single argument rationally inappropriate. Nonetheless, we can ask what is the current state of creativity factors practices amongst the specified group interviewed and can these be identified as singularly significant. In this regards, literature did reveal that research into creativity factors and its mechanisms from a socio-cultural perspective are not fully researched to any definable significance that

would allow a factor to be identified as a socio-cultural specific mechanism. Further, the underlying significance surrounding elements of success was identified within the literature, but this identification fails to outline the overall relationship between the factors of innovation and what specific interaction is essential for success.

Summary of the main area for research questions:

1.	Is it possible to identify areas of creative symmetry for business start up
2.	What specific elements of symmetry impact on the start-up process
3.	Which of these are most significant for the start-up success

Since all four participants involved were either directly or indirectly involved in daily business activities within a relatively new business, data collected under this paradigm would be extremely relevant. Additionally, will allow a deeper understanding on the phenomena surrounding creativity mechanisms specific to a business start-up. Similarly, the preceding synthesis of the literature did allow broad research questions to be identified but, because of the complex nature of the phenomenon, a more detailed research framework needed to be drawn upon to guide this questioning.

Approach overview

The following list gives a complete overview of the approach the researcher used to try and think about such a big study . Because of the size of this research, the researcher used a series of decision points to identify if the preceding work was satisfactorily completed and follow this up with appropriate actions . this was supported by a series of diary entries and a selection of personal notes and references

Overview of approach

MODEL	Qualitative Interpretive	Diary Personal Notes
PROCEDURE	Phenomenology	
	Interaction & Identification	Diary Personal Notes
	Participant Consent	
~DATA ~COLLECTION	Phase 1 Interviews	
~DATA ~COLLECTION	Phase 2: Send out Questionnaire	Diary
	Reflection	Personal Notes
	Follow up	
	Interviews	Diary Personal Notes
~DATA ~ANALYSIS	Abstraction of relevant structures	

	Understanding	
	Interpretation	Diary Personal Notes
	Interrogation and Critique	
RESULT	THEMES	Diary Personal Notes
	Output for Findigns	Diary Personal Notes

Approach: qualitative

The research design adopted for this study is qualitative since this is an appropriate approach regarding the plans and procedures for research which span broad assumptions and include detailed methods of data collection and analysis.

The approach implemented therefore will specifically be a qualitative design paradigm, predominantly drawn from the perspective detailed by (M. Saunders, Lewis, P. and Thornhill, A. , (2003); M. N. K. Saunders, P. Lewis, A. Thornhill, & dawsonera, 2009) . This approach however was also influenced by (Creswell, 2011, 2014) who explains that the goal of qualitative research is to develop understanding of a social phenomena, therefore, for this study, gives an emphasis to experience and meaning from all of the participants involved in the data collection. Therefore, this research would not be suitable for a quantitative study, such as (Raymond, St-Pierre, Uwizeyemungu, & Le Dinh, 2014) study of marketing phenomena's. Since it would be difficult to examine deeper perspectives of motivation and interpretation needed to be examined in detail here.

This allowed the study the capability to adopt and interpretive model for data collection and analysis. This type of systematic approach is examined and discussed by (M. Saunders, Lewis, P. and Thornhill, A. , (2003); Mark N. K. Saunders et al., 2009) and many others, who explain that by capturing differentiating perspectives for each interviewee, the researcher is able to identify proportionate elements of symmetry. Therefore, this was extremely useful for this study as it allowed the research to

determine facets of experiences from each interviewee and relate these to the overall problem of defining a start-up template based on creativity.

Method: phenomenological

In this study, a phenomenological approach identified by (Srubar, 1998) was further used to allow interpretation of lived experiences of the interviewees , which primarily focused around starting a business and also from each individual as a separately experienced creativity perspective. Discussed at length by contemporary authors such as (Berglund, 2015; Mohyuddin & Pick, 2016), this ensured that there was the researched had the capacity to understand experiences in regards to specific elements of entrepreneurial creativity and creative marketing. Further, how these interactions where experience by the individual who started up a businesses. The design approach for this study was therefore based on a theoretical position discussed in previous studies by (Bryant, 2006; Damico et al., 2015; Hill & McGowan, 1999). This adoption of this position was essential for this study since in this context allows for the support of exploratory elements within the analysis. This allowed the study to integrate and combine the subjective experiences of the interviewee's and include facets of interaction and relationships from a creativity perspective.

Interpretation

In the context of this study, the phenomenological (Srubar, 1998) position of the researcher allowed the researcher to find particular answers from numerous perspectives of the participants, by exploring and analysing multiple data sources and integrated these different perspectives into a common theme (Creswell, 2011, 2014). According to Creswell, this is principally because studies of this nature, typically pursue information from different people and different perspectives. Thus, for this study, this was therefore relevant to the people who engaged in a business start-up scenario.

By default each start-up scenario will be different and therefore standardisation of appropriate questions or interview structure may be difficult. However, in this regards, (Creswell, 2011; R. D. Wilson & Creswell, 1996) defines a qualitative interview as an

interview, which looks to describe the connotations of central contexts of discussion and therefore , the study was able to discern salient point form the interview data.

Purposive sampling, described by (Attride-Stirling, 2001) was used to define the sample group. The sample selection definition was drawn from previous similar studies which was based on interviews with informed experts, which were people who had been through the process of starting their own business and opening a retail outlet or similar.

The criteria for this study was that the interviewees had to be based in Edinburgh and had started a business within the last 5 years which was still running – this was deemed to be a success if they had employed additional staff.

Data collection 1: Semi structured Interviews

The main focus for data collection for this research will be from the perspective of Primary data. In this regards, the collection of data will consist of semi structured interviews on a 1 2 1 basis and will follow the based on a commonly adopted protocol (Mark N. K. Saunders & Thornhill, 2011; M. N. K. Saunders, Thornhill, & Lewis, 2009). Because of the complex subjective nature of the phenomena the data collection technique was also influenced by a less common approach (Choudrie & Culkin, 2013).

The interviews will all be with successful business start-up owners to identify differing attitudes towards creativity, entrepreneurship, business development strategies, marketing theory and practice. During the interviews, the researcher attempted to enact the interview as one to one conversations and tried to make best use of as much of the detailed information given by all of the interviewees as possible.

Interview were collected during the period of 1 Dec 2017 and 28th Feb 2017. There were 4 X 30 min interviews and 3 X15 minute telephone follow up interviews. The active interview participants were:

Participant A:	Shop owner (Post Office)
Participant B:	Large retail owner (Software)
Participant C:	Small retail Owner (Hardware)
Participant D:	Service Retail Owner (building works)

Interview Structure

The structure of the questions were drawn from a similar study by (Al-Mubaraki, Muhammad, & Busler, 2015) at factors of innovation and underpinned from the literature review conducted. The researcher adapted the structure of these to capture the experiences of the people interviewed in this study. Originally there was a total of 8 in depth interviews planned for the study. The interviews were selected to be 4 initial interviews and 4 follow up interviews to ensure the researcher interpreted the interview correctly. Unfortunately, there was only time to conduct 4 main interviews and 3 follow up interviews.

Further, a qualitative interview can explore factual elements but at the same time, allow for descriptive interpretation of sense and meaning or descriptive level. (Kvale, 1998). These qualitative, (although semi structured) Interviews seeked to discover the interviewees characteristics and personal motivation associated with the running of their business (Choudrie & Culkin, 2013).

Table 3a: Main interview areas

• About the interviewee
• From personal point of view
• Creativity
• Experience

For ease and consistency, the study adopted Kale's adaptation of interview paradigm to suit the phenomenological approach needed for such a complex interpretation. A full overview of the interview questions are in Appendix 4.

Table 3b: Interview Paradigm

• Formulate, purpose and describe the concept of the topic being investigated.
• Plan the design of the study, in a way that allows interviews and speech to be augmented
• Conduct the interviews using a defined interview guide.
• Prepare the interview data for analysis.
• Decide, if the methods of analysis are appropriate.
• Ensure reliability, validity of the interview findings.
• Deliver findings from the study in a easily readable product.

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Consideration of interview Bias

Additionally, when discussion interviewer bias, prominent authors such as (M. Saunders, P. Lewis, A. Thornhill, & Dawsonera, 2009) explains that it is best to transcribe the interview as soon as possible after the interview has taken place. This will allow maximum efficacy around capturing the depth of description needed to interpret the interview.

Overview of the interview Questions:

The interview questions were therefore designed to encourage free speech and were linked to 4 main topic areas to ensure all (most) cogent areas linked to literature were discussed.

ABOUT THE INTERVIEWEE
• Are you happy to conduct this interview
• Can you tell me your approximate age
• Can you tell me when you started to think about going into business
• Why did you think you would succeed
• What sort of things did you do before
FROM PERSONAL POINT OF VIEW
• What sort of things did you consider as important before starting in business
• Have these view changed since you began the business
• What is the best/worst thing about your business situation
• How do you cope with stress
• How do you relax
• What proportion of your day do you think about what you could have done better before you started in business
CREATIVITY
• Are you a creative person
• What is your most prolific creative aspect/characteristic
• Has this been beneficial to you when starting your business
• Has this been beneficial to you when running your business
• What sort of things are you good/bad at
EXPERIENCE
• Did your previous experience help you in this business
• What would you do different if you were to start a new business again

• What things are most important to you now
• Do you have any advise for a new entrepreneur

Data collection 2: Questionnaire overview:

There was also be a questionnaire sent to each of interviewees prior to the interview taking place (Yin, 2003; Yin & Yin, 2006). This was because it was such a small, but purposive sample group. This helped work towards an articulation of the interviewee's reflections (Saunders, 2003) on creativeness and the business start-up experience. The questionnaire also helped identify the subjective positioning of the participant group (Mark N. K. Saunders & Thornhill, 2011; M. N. K. Saunders et al., 2009) since the participants are incapable of complete objectivity. This is because they are positioned in a business environment constructed by their combined subjective experiences.

Questionnaires (M. Saunders et al., 2009) are required to be clear and well defined especially around the objective or purpose. This questionnaire was developed to identify the relationship between the respondents interpretation of creativity and if the generally agreed that it was helpful to them in some way when either starting, thinking or developing their business (Kvale, 1998). The question structure was drawn from a previous study around knowledge idiosyncrasies by (Boateng, Dzigbordi Dzandu, & Tang, 2014) and was linked to the original research questions around the expectations of creativity as a constructive tool in a business start-up situation. This was a relevant philosophy to follow since much of the interpretive nature of the research would be how the respondent experience had influenced their interpretation of creativity as a beneficial factor for starting the business.

1.1.1 Question type

Although the questionnaire included closed questions but the researcher expected this not to be a problem as any expressive comments could be discussed during the interview, which followed the questionnaire (Kvale, 1998). To align the data captured to the interview questions the questionnaire developed centred on the Likert-scale and based from a contemporary study on consumerism and social structure (Shahzad, Khattak, Khattak, & Shahzad, 2015).

Table (5) standard Likert scale

	Strongly Agree	Agree	Neither	Disagree	Strongly disagree
RESPONSE	1	2	3	4	5

Questionnaire Design

This was drawn from criteria discussed by (M. Saunders et al., 2009) and also (Kvale, 1998) and allowed the design to introduce the interviewee to the overarching philosophy of the research and add some definition of the comments given during the interview and also to the interviewees a chance to reflect on the answers they gave.

The questionnaires were sent to the interviewees a few days before the interview and collected when the researcher arrived to do the interview.

Questionnaire Structure

The questionnaire had ten questions relating to elements of creativity drawn from the literature review and structured into a scaled answer and related to the research questions (M. Saunders et al., 2009).

Questionnaire

Q 1:What is your opinion of your personal creative characteristic with vg being 1 and none being 5
Q 2:What is your opinion of the necessity to think about creativity before you start a business?
Q 3;What is your opinion of the need to consider the personal risk associated with starting a business?
Q 4:Do you think it is necessary to be extremely creative to have a successful business
Q 5:Do you think creativity effects the daily running of your business
Q 6;Hard work and determination are more important than creativity at making any business successful

Q 7;Starting a business from scratch is easier if you are a naturally creative person	
Q 8;Running a business is easier if you are a naturally creative person	
Q 9;Starting a business from scratch is was fun and enjoyable	
Q 10: Running a business is enjoyable any you would recommend it to anyone	

Summary of questionnaire results

The following table indicates the complete response data and is tables to show the response from each interviewee. A full discussion of the results will be in the findings section. The original response sheets are included in the Appendix XX.

	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10
A	2	3	4	2	2	3	2	2	1	3
B	2	1	2	4	4	2	3	3	5	3
C	1	2	2	2	5	4	3	2	2	2
D	1	2	2	2	3	3	5	3	1	4

Data Clustering/coding

Clustering

The process to produce identifiable clusters began with a process of coding the data without trying to fit it into a pre-existing frames of reference (Attride-Stirling, 2001).

Coder were used to identify significant sentences and iteration form the key text and placed within a matrix. This allowed a structure or cluster arrangement to be seen. This approach was adopted as it was trying to recognise any identifiable areas from the perspective of the researcher (Creswell, 2011; R. D. Wilson & Creswell, 1996) and eliminate any bias. This permitted the researcher to have a systematic approach to coding and as a result the codes were easily drawn from the transcripts of each interview. For this dissertation, this was done manually using Microsoft Office (excel) since there were only 7 interviews this was reasonably straightforward. The transcripts were then re-read to try and better reflect on the identifiable clusters. This allowed for the first codes to be sometimes be re labelled and this allowed the capability of

numerous theories to be related to the previous literature review. This process was drawn from a phase method for conducting analysis (Creswell, 2011; R. D. Wilson & Creswell, 1996).

Clustering example

No:	CODE	CLUSTER
i	Running important aspects of the business	*COMPETENCE* The capability to understand facets of the start up process
ii	Facets of stress and stress related items	*CHANGE* Being able to handle elements of stress induced by self and others
iii	Look to aspects of the business from a creative perspective	*INFORMATION* Draw together information which could be useful for creative development in some way
iiii	Look to interact with team members of other people needed to secure success	*AFFILIATION* Linking up with beneficial collaborations

Adoption of this method allowed the development of meaningful clusters (Braun & Clarke, 2013), which were related to the contexts of the study and as more clusters were identified, the significant clusters were re grouped to accommodate the developing categories and clear themes started to emerge (Blandford, Furniss, & Makri, 2016; Ekanem, 2015) as a result.

Data analysis:

Data analysis will include data from the interviews and questionnaires. The analysis was a data driven format and it was difficult to interpret some of the discussions at times.

Analysis of the interview data

The analysis will adopt a systematic analytical approach described by (More & Tzafrir, 2009) and (Blandford et al., 2016; Ekanem, 2015), whereby, such an approach is suitable for studying relationships. This is important for this study because some of the points of view captured will be difficult to see at first and will only become apparent when themes are allowed to emerge (Blandford et al., 2016; Ekanem, 2015). Thus,

such as between individuals and their independent personal characteristics in relation to business.

Thematic analysis explained by (Attride-Stirling, 2001) and drawn from similar studies by (Janhonen & Lindström, 2015), and (Albadvi & Hosseini, 2011) will be used to identify emergent themes within the data analysed. This principally because it will allow associated methodological backgrounds to supported by concurrent theoretical conventions and also align to appropriate research questions (Braun & Clarke, 2013). In addition to this, this approach was adopted because of its flexibly in being able to be driven by multiple theories surrounding entrepreneurial creativity and creative marketing. This means that similar decision making processes can be seen within the interpretation , this then allows the overall emergent themes to be based on rich and thick data (Braun & Clarke, 2013). As such, the analysis will follow Braun and Clarks description for interpreting data of this nature.

Fig (6) Interpretation of Data

• Data Familiarisation.
• Generation of initial codes.
• Do an initial search for themes.
• Review the themes which recurrently emerge.
• Place a definition to the theme (Name)
• Produce an output or report to explain the findings

Analysis of the questionnaire data

To align the data captured in the questionnaire a Likert-scale analysis based on a contemporary study on consumerism and social structure by (Shahzad et al., 2015). Percentage analysis of the ten questions which were offered to each respondent was recorded based on the response indicated in the questionnaire (appendix 9) and this was placed in a bar chart relevant to each question.

Fig (7) Summary of Questionnaire results

Summary of Results

	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10
A	2	3	4	2	2	3	2	2	1	3
B	2	1	2	4	4	2	3	3	5	3
C	1	2	2	2	5	4	3	2	2	2
D	1	2	2	2	3	3	5	3	1	4
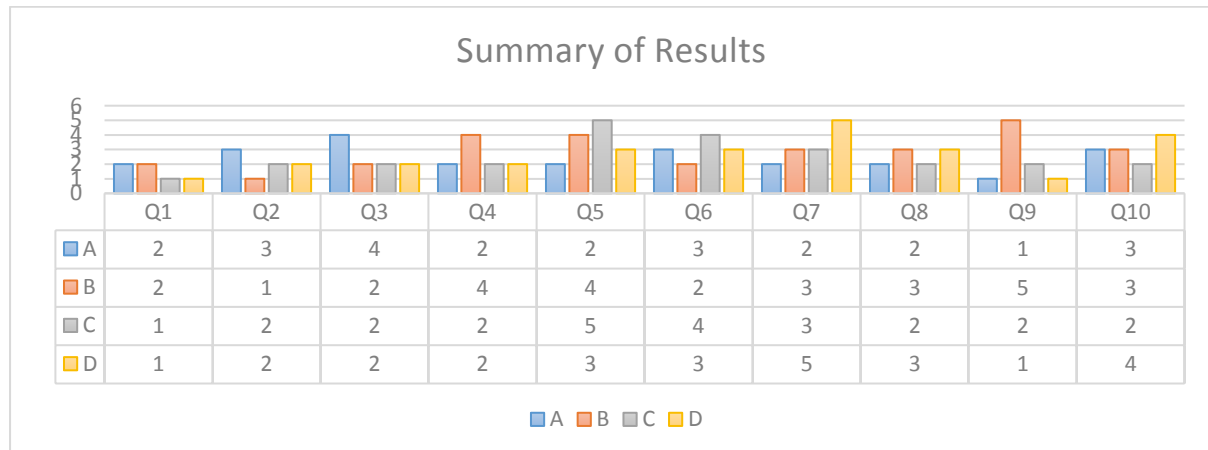
The resultant table shows how this appears. Each response to each question can now be analysed and a composite percentage allocated to each question. This allowed the research to gain insight into the feelings of the interviewees and helped give a deeper understanding of the responses within each interview.

FINDINGS

This chapter will look at the findings from the analysis and discuss the significance of the emergent themes related to the literature discussed in chapter 3. There will be extracts from each of the interviews with each participant and these will be identified as interviewee A, B, C, D.

The following extracts represent key indicators of relationship between the interviews and indicate a relationship to the emergent themes identified from the complete analysis of the interviews. The extracts are a summary of the replies given from the broad interview questions interview questions but are not necessarily drawn from the specific answer to each question and are shown as a representation of the emergent themes.

Findings from the Interview

Emergent Themes

No:	CODE	CLUSTER	EMERGENT THEMES
i	Running important aspects of the business	COMPETENCE The capability to understand facets of the start up process	**LEADERSHIP**
ii	Facets of change and change related items	CHANGE Being able to handle elements of stress induced by self and others	**Ability to CHANGE**
iii	Look to aspects of the business from a creative perspective	CREATIVITY Draw together information which could be useful for creative development in some way	**CREATIVENESS**
iiii	Look to interact with team members of other people needed to secure success	AFFILIATION Linking up with beneficial collaborations	**COLLABORATION**

Transcript Examples

The Participant will be identified anonymously by the label (A) for participant one, (B) for Participant two, (C) for participant three and (D) for participant four.

Theme 1

No:	CODE	CLUSTER	EMERGENT THEMES
i	Running important aspects of the business	COMPETENCE The capability to understand facets of the start up process	**LEADERSHIP**

(A) *" from and organisation point of view I often think of myself as a bit of an organiser of things. Mostly around practical stuff, but definitely in terms making sure I have everything under control"*

(B) *" I never really thought about developing an organisation strategy as I didn't think my little business merited the need. However, as things have progressed I can see the need to be a little more creative when it comes to mundane things like organising staff and identifying necessary needs for things"*

(C) *" things like structures and places for things which need doing are always something I try to put off. But when I realise that they are necessary for me to get something done , I always focus and make a real effort to get it done"*

(D) *" If I think about it rationally, I am forever organising things to the way that I like them. Certainly form a business point of view. At time I don't really consider the consequences , but at the back of my mink I realise that if I don't do it , it is unlikely that someone; else will do it to my satisfaction"*

From these extracts, the key theme of leadership from an organisational standpoint is apparent. This is direcly aligned to authors in this area creativity (Gershon, 2003; Kirby, 2004; Morgan & Ammentorp, 1993), who explain that there are many facets to consider when thinking about organisation strategies. Specifically, participant A indicated that there was always a need to be clearly directed within his concept of organisation consideration. Participant B also noted this , but emphasised his relationship to creative thinking around the process. Although not always a necessary indication of direction, participant (C) relates directly to authors such as (Ampantzi et al., 2013; Baporikar, 2013; Bouncken & Kraus, 2013; Jernström et al., 2017) explain that elements of creativity often underpin evolutionary aspects of a business. Participant B summed this direction up by indicating the need to take control of a situation and deal with what sometimes may appear trivial. Certainly , this links to notable authors such as (Marzo & Scarpino, 2016; Saini, 2015; Wynarczyk, 2013) who directly relate innovating thinking to elements of business success.

In summary from this perspective the key theme of leadership based on core competence of rational and the ability to formulate and understand structures of needs.

Theme 2

No:	CODE	CLUSTER	EMERGENT THEMES
ii	Facets of change and change related items	CHANGE Being able to handle elements of stress induced by self and others	Ability to CHANGE

(A) *" Sometimes its very difficult to know what you mean when you decide to do something different. When I started the business I never realised it would end up looking like this, but I never imagined it would become so complicated"*

(B) *" For some people I suppose it would be easy to think about doing things in a certain was. I sometime do that, but mostly I thin about how I can do things differently or how I can improve on the was I think about a problem .Maybe I over complicate things or maybe I see things differently"*

(C) *" I have never really been one to sit down and be settled in a precise way to do thing. Its not that I am not content, its just that if someone else has decided on the item, I often think how I can change it to benefit me or my business"*

(D) *" Change is good, I hate it when things stay the same,. You must try and change things. Sometimes it works out and sometimes it doesn't, but there is always an element of learning and that what's important to me."*

It is clear to see that the ability to think about and enact change was clear from all of the participants. All of the participants related to the need to consider what was relevant the them form both a personal and business point of view. In this regards many authors , such as (Marcati et al., 2008; Massa & Testa, 2008; Siqueira & Cosh, 2008) indicate the need and necessity for the entrepreneur or organisation to change when considering innovation or positive development, so this view from the participants was perhaps not that surprising. This also develops to practical structures of change such as creative marketing (Akiike & Iwao, 2015; Chao et al., 2014; Eriksson & Hauer, 2004; Gershon, 2003), or elements of capability (Vu et al., 2013; Zaleski, 2011).

In summary from this perspective the key theme of CHANGE is based on the capability of the participants to recognise the need for and work out the enactment of change to suit their need.

Theme 3

No:	CODE	CLUSTER	**EMERGENT THEMES**
iii	Look to aspects of the business from a creative perspective	CREATIVITY Draw together information which could be useful for creative development in some way	**CREATIVENESS**

(A) *" sometimes I consider myself to be extremely creative, certainly when I was trying to start this business and raise the money. I have been creative in developing the basic business idea , although sometimes I think I am a bit too creative and tend to daydream a little too often"*

(B) *" I like creative things and like to be with creative people. I feed of that sort of vibe. I like it and I think it influences me in ways I could not do myself."*

(C) *" There is always something creative to consider when you are making a decision around business or business development. Most people react to creative things in a positive way, at least from my experience, so I do try to think of things in a creative way if I think it would contribute positively to the situation"*

(D) *" Most things I like to do from a personal point of view include creative things. I like painting and photography. I think about the way I approach things often from a creative standpoint. Sometimes it works out, other times it doesn't, but I try to at least think about some of the normal running of the business in this way to try and improve upon what I decided last week or the week before."*

From these extracts it is clear that creativity plays a very significant role in the day to day running of the businesses concerned. However, (A) definitely considered that creativity contributed positively and significantly to his ability to start the business and (B) considered creative things to be a personal draw for him. This links to the view from (Estay et al., 2013) who discuss personal ability as a key area of entrepreneurship which leads to positive business related considerations. (C) considered the element of creativity to be worth considering in any situation and so this would relate to the concept, start up and running of his business. (D) seems to underpin most of his personal thinking and attributes around a creative persona and this linked to similar work by (De Saá-Pérez et al., 2012; Filieri & Alguezaui, 2012) who discuss aspects of tacit and explicit knowledge and (Linke & Zerfass, 2011; McGrath, 2009; Mowles et al., 2010) who explain significance of processes and identity is given as an idea.

In summary from this perspective the key theme of CREATIVITY is supports much of the way the participants think about their current and future positions , from both a business and personal point of view

Theme 4

No:	CODE	CLUSTER	EMERGENT THEMES

iiii	Look to interact with team members of other people needed to secure success	AFFILIATION Linking up with beneficial collaborations	**COLLABORATION**

(A) " I think about the need for collaboration and who I can collaborate with all the time. Its necessary for me as an individual abut also necessary if I want to expand my business in the future"

(B) " I do try to work with and include as many people as I can within my business. Not just as staff or customers, but just to get an idea of what some people think of my ideas. "

(C) " Interaction with other people is something I do all the time and on a daily basis. I use it to judge my decisions and often think about the reaction to the things I have done based on feedback , both positive and negative."

(D) " I doubt if any business could survive without some sort of good or bad collaborative effort with someone else. How else would you be able to come up with any new ideas or sense of direction. It is always better to get a differing point of view from your own and sometimes good to get an opinion from someone who is not an expert, just to see how they think about your idea. I do it all time. "

The theme of collaboration was particularly strong with all of the participants, with participant (C) stating that he does it all the time , often without thinking about it. This correlates directly with examples from (Taneja & Mundra, 2011; Turnbull & Eickhoff, 2011) who considers facets of culture to contribute to the creativity process. Such that, any culture must have a strong set of core values and norms that will encourage active participation. Participants (C) and (A) both agree with thinking from authors such as (Culkin, 2016; Czarniewski, 2016; Enjolras et al., 2016) who suggest that cultural experiences form part of our fundamental education

In summary, the key theme of COLLABERATION is shown to correlate with all the respondents and indicates the understanding of the need to collaborate for positive gains and development of knowledge.

Findings from the Questionnaire

Overall findings from the questionnaire indicated that there was a consensus with the respondents that creativity, in some form, has a purposeful or beneficial effect on their approach to either starting or developing their business.

Interpretation of the responses

The following section will give a short overview of the responses from each question, as this will help underpin the interpretation of the interview data. The summary score shows the relationship to each of the 5 categories towards creativity.

The scale is from 4 to 20 – LOWER IS BETTER with a neutral middle score of 12

Summary scores of questions

Q 1:What is your opinion of your personal creative characteristic with vg being 1 and none being 5
Most of the respondents agreed with this view. 2 of the respondents strongly agreeing with this statement – **Score 6**
Q 2:What is your opinion of the necessity to think about creativity before you start a business?
There was no consensus here although again most agreeing there was a positive outcome if you thought about creativity as part of the start-up procedure. - **Score 8**
Q 3:What is your opinion of the need to consider the personal risk associated with starting a business?
Most agreed there was the necessity to consider risk as a factor although 1 respondent did not agree. - **Score 10**
Q 4:Do you think it is necessary to be extremely creative to have a successful business
Most agreed that there is a necessity to be creative in some way although 1 respondent did not agree with this statement. **Score 10**
Q 5:Do you think creativity effects the daily running of your business
No consensus with each of the respondent deciding differently and 1 respondent strongly disagreeing with this suggestion. **Score 14**
Q 6:Hard work and determination are more important than creativity at making any business successful

Limited agreement with 1 of the respondent not having an opinion and another disagreeing. **Score 13**
Q 7:Starting a business from scratch is easier if you are a naturally creative person
Most agreed with this statement although 1 respondent totally disagrees. **Score 13**
Q 8:Running a business is easier if you are a naturally creative person
All agreed with this statement although not strongly. **Score 10**
Q 9:Starting a business from scratch is was fun and enjoyable
Most agreed but one responded strongly disagreed. **Score 9**
Q 10:Running a business is enjoyable any you would recommend it to anyone
There was no consensus on this statement. **Score 12**

Questionnaire Overview

From the ten questions asked of each of the 4 respondents, a total of 40 questions were answered. In this case, 17 of the responses agreed that there was an effect from the acknowledgement of creativity in some way with most believing that being naturally creative helped them in the daily running of their business. Ten were neutral. Question 1 was the most significant in this regards with a Likert score of only 6 indicating that from this group of participants the main emergent theme could be that they see themselves as being creative. Q5 was the least significant and the respondents did not think creativity was necessary for the competent running of the business on a day to day basis.

Summary of Likert Scoring

	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10
■ Series1	6	8	10	10	14	12	13	10	9	12
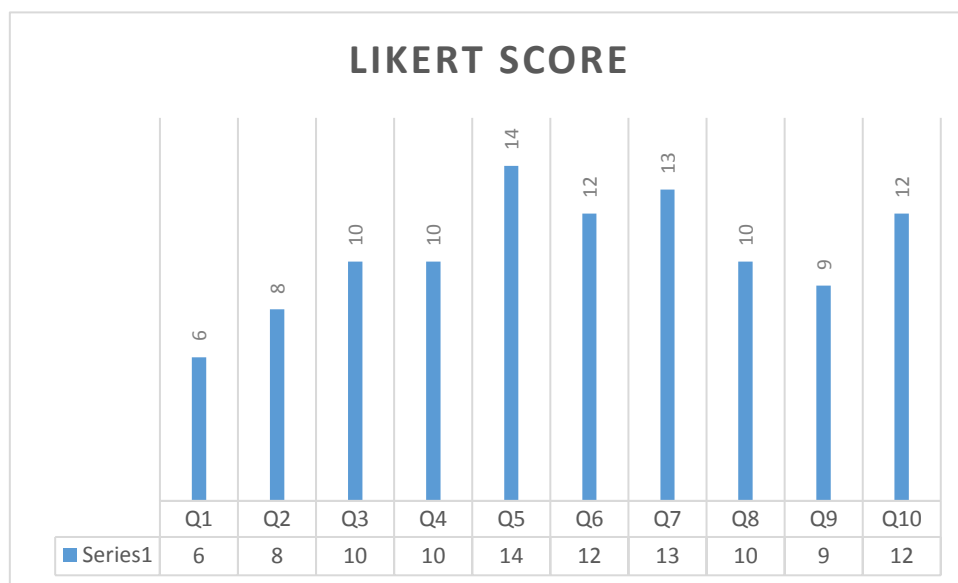
However, in 3 of the responses, there was a strong disagreement that creativity played any significant part. Nonetheless, a total of 5 of the responses reflected a strong agreement that creativity played a significant role in determining the competence of business start-up for these respondents.

Summary of responses

STRONG AGREE		AGREE		NEUTRAL		DISAGREE		STRONG DISAGREE	
5		17		10		5		3	

Overall table (9) indicates that we can say that the total agreement tendency of 53% from the respondents [*12% (strong agree) and 42% (agree) , with 25% neutral*] allow us to conclude that in general terms there is an agreement that creativity plays a significant part in the start-up process.

Table (9) Overview of Creativity importance

IMPORTANCE of CREATIVITY

- STRONG DISAGREE 8%
- DISAGREE 13%
- NEUTRAL 25%
- STRONG AGREE 12%
- AGREE 42%

Legend: STRONG AGREE · AGREE · NEUTRAL · DISAGREE · STRONG DISAGREE
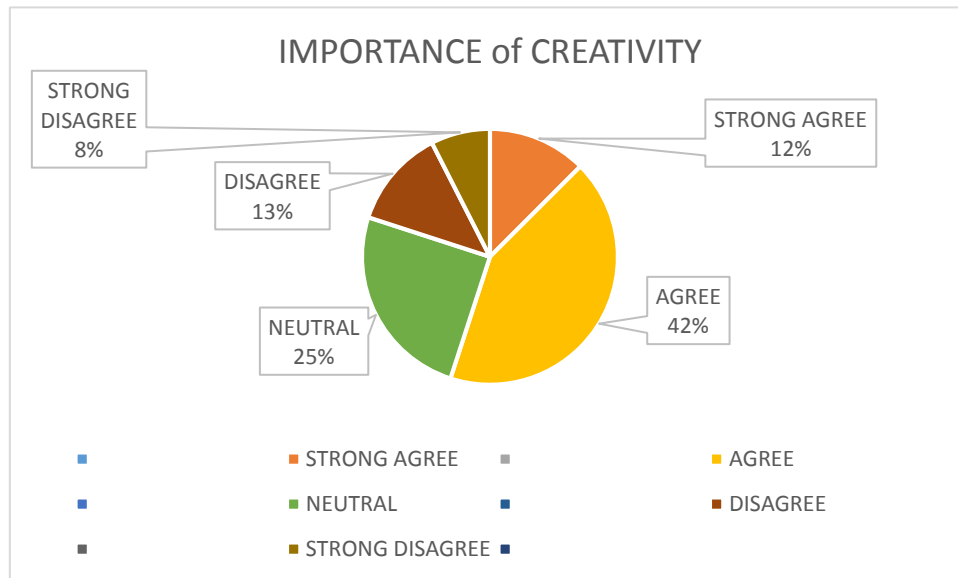
Summary of the Findings

Four main themes emerged from the interview analysis which seemed to sum up the approach to creativity and business start up by the participants. These were Recognition for the need of LEADERSHIP. Understanding the need to have the Ability to CHANGE. Ensuring the elements of CREATIVENESS were utilised correctly and the ability to use facets of COLLABORATION to their best advantage.

Similarly, the results from the short questionnaire indicated that the prominent feature between all of the participants was the recognition that creativity plays a significant part of organisation thinking, certainly in terms of business foundation and business growth.

Ultimately, it is clear that creativity is important to these participants in many more ways than was first thought or described in the literature, and consequently, appreciation of the favourable qualities of creative thinking could have been put to better use during the start-up phase of the business.

CONCLUSION

It is clear entrepreneurs seek an edge to competitive rivals and this comes as a combination of capability and creativity. It was also clear that for this participant group creativity played a significant role in helping the entrepreneur achieve these desires. However, creativity was often not given the credit it deserved in helping formulate structured decisions making trajectories. Some of the main features of creativity were highlighted as being important and when examined were clearly significant in many different ways to the participants. Nonetheless, for this researcher, it was ultimately difficult to pinpoint which specific element of creativity was responsible for a specific business attitude.

Therefore, for this study, we can conclude that whilst creativity is and remains important for a business, particularly around start-up capability, the actual verifiable template to support this eluded this research and ultimately this study.

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2   APPENDICES:

2.1   APPENDIX 1: BUSINESS BIRTH AND DEATH RATES BY REGION, UK, 2015

Table 3: Business birth and death rates by region, UK, 2015

Counts given to the nearest thousand

	Active	Deaths		Births	
	Count	Count	Rate (%)	Count	Rate (%)
North East	71	10	13.6	7	9.6
North West	260	37	14.1	26	9.9
Yorkshire and The Humber	184	25	13.8	17	9.5
East Midlands	176	25	14.4	16	9.1
West Midlands	208	29	14.1	19	9.1
East	265	35	13.4	24	9.0
London	541	101	18.6	57	10.5
South East	420	56	13.2	38	9.0
South West	222	26	11.8	19	8.7
Wales	95	12	12.1	9	9.1
Scotland	173	22	12.6	16	9.4
Northern Ireland	56	5	9.7	4	7.1
Total	2,672	383	14.3	252	9.4

Source: Office for National Statistics

Notes:

1. The deaths counts provided in this table are provisional. For more details please refer to the background notes.

2. Please note that figures are rounded down.

2.2   APPENDIX 2: BUSINESS STARTUPS
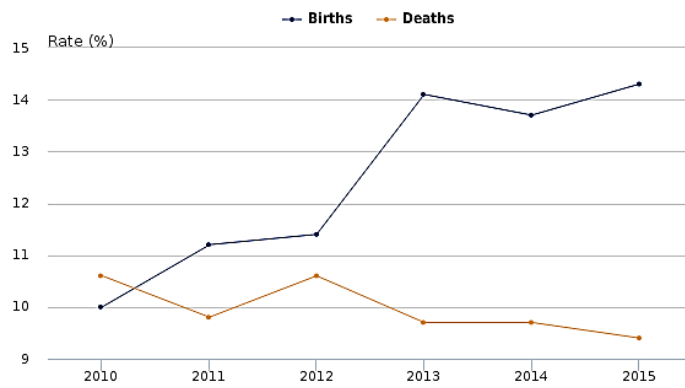
Source : Scottish Office for National statistics (2016)

2.3 APPENDIX 3: BUSINESS SURVIVAL RATES

Table: Survival rates of businesses born between 2006 and 2010

		Births 2006	Births 2007	Births 2008	Births 2009	Births 2010
				Rate (per cent)		
One year survival	UK	96.5	95.4	92.0	90.8	86.7
	Scotland	96.5	96.1	93.4	90.8	85.5
Two year survival	UK	80.7	81.1	74.0	73.8	..
	Scotland	80.3	81.6	77.1	74.3	..
Three year survival	UK	66.2	63.0	58.0	..	..
	Scotland	65.7	65.5	61.2	..	..
Four year survival	UK	53.2	52.0	..	..	..
	Scotland	54.4	54.7	..	..	..
Five year survival	UK	45.0	..	..	..	..
	Scotland	46.3	..	..	..	..

Source: Office for National Statistics

Source : Scottish Office for National statistics (2016)

2.4   APPENDIX 4: INTERVIEW QUESTION SHEET: VERSION 2.2

ABOUT THE INTERVIEWEE

- Are you happy to conduct this interview
- Can you tell me your approximate age
- Can you tell me when you started to think about going into business
- Why did you think you would succeed
- What sort of things did you do before

FROM PERSONAL POINT OF VIEW
- What sort of things did you consider as important before starting in business
- Have these view changed since you began the business
- What is the best/worst thing about your business situation
- How do you cope with stress
- How do you relax
- What proportion of your day do you think about what you could have done better before you started in business

CREATIVITY
- Are you a creative person
- What is your most prolific creative aspect/characteristic
- Has this been beneficial to you when starting your business
- Has this been beneficial to you when running your business
- What sort of things are you good/bad at

EXPERIENCE
- Did your previous experience help you in this business
- What would you do different if you were to start a new business again
- What things are most important to you now
- Do you have any advise for a new entrepreneur

Thank you for taking the time to do this interview with me.

2.5 APPENDIX 5 : QUALITIES OF A CREATIVE PERSON

_ challenge the *status quo*

_ confront assumptions

_ exhibit curiosity

_ like to investigate new possibilities

_ tend to take the initiative in most matters

_ are highly imaginative

_ are future-orientated

_ tend to think visually

_ see possibilities within the seemingly impossible

_ are not afraid of taking risks

_ are prepared to make mistakes

_ are adaptable to different work environments

_ are adaptable to changing circumstances

_ see relationships between seemingly disconnected elements

_ distil unusual ideas down to their underlying principles

_ synthesise diverse elements

_ are able to spot underlying patterns in events

_ are able to cope with paradoxes

_ look beyond the first 'right idea'

2.6 APPENDIX 6 : EURO COMMISSION MODEL

Supporting innovation and creativity in young people in ways relevant to employability

European Commission | Youth

Goal
Investment in non-formal learning, leading to increased capacity for innovation and creativity in young people in ways relevant to employability.

Monitoring and Evaluation (generating evidence)
Enhanced user-friendly and efficient procedures and methods for recognition of non-formal learning, in the development of innovation and creativity skills
Targets set with indicators to provide signs of progress or achievement.

Strategies
Support non-formal education workers, especially youth workers, who work directly with young people, to raise the quality of provision.
- Improve the recognition and validation of non-formal learning.
- Provide robust and accessible tools and resources to support the work.
- Develop partnership working between business and the formal education and non-formal sector.
- Close the gap between requirements of the labour market and the contribution of non-formal learning.
- Enhance entrepreneurial skills in young people.

Inputs
- Existing workers with young people.
- Volunteer activity.
- Funding to support:
  - general practice
  - scaling up promising practices
  - pilot projects
- Collaborations at local, national, European levels.
- Contributions from partners such as national youth organisations, and employers.
- Leadership from the Commission coordinating the initiative, providing vertical and horizontal linkages.
- Peer learning expert group continuing to develop and support the strategies.

Outputs
- Improved procedures and better use of methods to measure and accredit non-formal learning.
- Better use of methods to measure and assess non formal learning.
- Improved provision of training and support for non-formal education workers.
- Enhanced cross collaboration, cooperation and joint action between stakeholders.
- Effective partnerships between labour market and education (formal and non-formal) sectors.
- Commission leading on links working with employer organizations, large companies, young people.
- Promotion of non-formal learning through financial support, technical advice, networks, and databases.
- Experiments to develop specific areas of practice.

Outcomes
- Pilots and new partnerships growing and informing wider practice.
- Youth policy better informed.
- Governance more effective.
- Increased sector capacity to support young people.
- Wider awareness and appreciation of youth work methodology.
- More disadvantaged young people with employability skills.
- Young people better able to articulate their accomplishments and attributes.
- Decrease in skills gap between supply and demand.
- Young people more innovative and creative.

Evidence informs all aspects of the initiative
The Expert Group will assist the Commission to work with partners to ensure that ideas from social scientific research, literature, practice wisdom, policy and consultation processes, inform understandings of problems, situations and issues, as well as ideas about work that can enable desired outcomes and ways of monitoring and evaluating the work.

May 14 9

2.7 APPENDIX 9: DATA COLLECTION

15-FEB-2017

QUESTIONAIRE –Interviewee (A)

Q 1

What is your opinion of your personal creative characteristic with vg being 1 and none being 5

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

			X			

Q 2

What is your opinion of the necessity to think about creativity before you start a business?

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

			X			

Q 3

What is your opinion of the need to consider the personal risk associated with starting a business?

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

				X		

Q 4

Do you think it is necessary to be extremely creative to have a successful business

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

	X					

Q 5

Do you think creativity effects the daily running of your business

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

	X					

Q 6

Hard work and determination are more important than creativity at making any business successful

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

Q 7

Starting a business from scratch is easier if you are a naturally creative person

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

Q 8

Running a business is easier if you are a naturally creative person

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

Q 9

Starting a business from scratch is was fun and enjoyable

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

Q 10

Running a business is enjoyable any you would recommend it to anyone

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

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QUESTIONAIRE –Interviewee **(B)**

Q 1

What is your opinion of your personal creative characteristic with vg being 1 and none being 5

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

		✓				

Q 2

What is your opinion of the necessity to think about creativity before you start a business?

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

	✓					

Q 3

What is your opinion of the need to consider the personal risk associated with starting a business?

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

		✓				

Q 4

Do you think it is necessary to be extremely creative to have a successful business

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

				✓		

Q 5

Do you think creativity effects the daily running of your business

	1	2	3	4	5	
RESPONSE	Strongly agrée	Agree	Neutral	Disagree	Strongly Disagree	

		✓				

Q 6

Hard work and determination are more important than creativity at making any business successful

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

		✓				

Q 7

Starting a business from scratch is easier if you are a naturally creative person

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

			✓			

Q 8

Running a business is easier if you are a naturally creative person

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

			✓			

Q 9

Starting a business from scratch is was fun and enjoyable

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

					✓	

Q 10

Running a business is enjoyable any you would recommend it to anyone

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

			✓			

QUESTIONAIRE –Interviewee **(C)**

Q 1

What is your opinion of your personal creative characteristic with vg being 1 and none being 5

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

Q 2

What is your opinion of the necessity to think about creativity before you start a business?

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

Q 3

What is your opinion of the need to consider the personal risk associated with starting a business?

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

Q 4

Do you think it is necessary to be extremely creative to have a successful business

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

Q 5

Do you think creativity effects the daily running of your business

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

Q 6

Hard work and determination are more important than creativity at making any business successful

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

Q 7

Starting a business from scratch is easier if you are a naturally creative person

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

Q 8

Running a business is easier if you are a naturally creative person

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

Q 9

Starting a business from scratch is was fun and enjoyable

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

Q 10

Running a business is enjoyable any you would recommend it to anyone

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

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QUESTIONAIRE –Interviewee (D)

Q 1

What is your opinion of your personal creative characteristic with vg being 1 and none being 5

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

	✓					

Q 2

What is your opinion of the necessity to think about creativity before you start a business?

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

		✓				

Q 3

What is your opinion of the need to consider the personal risk associated with starting a business?

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

		✓				

Q 4

Do you think it is necessary to be extremely creative to have a successful business

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

		✓				

Q 5

Do you think creativity effects the daily running of your business

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

			✓			

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Q 6

Hard work and determination are more important than creativity at making any business successful

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

			✓			

Q 7

Starting a business from scratch is easier if you are a naturally creative person

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

					✓	

Q 8

Running a business is easier if you are a naturally creative person

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

			✓			

Q 9

Starting a business from scratch is was fun and enjoyable

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

	✓					

Q 10

Running a business is enjoyable any you would recommend it to anyone

	1	2	3	4	5	
RESPONSE	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree	

				✓		

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Interview 1:

I am very happy to do this interview with you

I am between 30 and 40 years of age

01-MARM-2017

STARTING POINT

I have always thought about going into business, even when I was at school.

I knew I would succeed at something although I was totally unsure of what really. I didn't really focus on one thing , but I knew I was keen to be independent or original or something like that.

I had a few jobs after leaving University, but non that I really enjoyed. I did try a freelance journalist and photographer , but that was a very hard industry to break and I did not feel the effort was worth the pay at all. I also worked with my dad for a while but I dint enjoy that either.

PERSONAL

I always thought about the financial costs for getting started. I was never really worried about the business making tons of cash or anything like that, but I didn't want to have to borrow money to start. I didn't want anybody to take the risk except myself.

Not really, I did have to borrow some money to do some refurbishment but it was from the bank , so I don't really regard that as a risk to anybody but myself.

At the moment I do feel that I am almost self sufficient. What I meant by that is that I can make decisions on my own which I can manage even if the outcomes are good or bad. I certainly feel a lot more confident as a person since I have begun this business and more so since I have seen it develop and grow into something I feel is worthwhile. The worst part is the hours I need to devote to running it. In the beginning it was quite a small affair and I could do most of the work here. Now I need to bring stuff home every evening , either emails or accounts or bills, but definitely something has to be done when the shop shuts. Practically every day.

To cope with stress I do sports , skateboarding mainly or swimming , bothy help me unwind, but neither help me unwind completely. Actually, I don't know if I want to unwind comp[lately really. These days I tend to be a little introverted as I am thinking about business decision's. Before I started the business I guess I was a pretty social person and had things to say about current affairs and the such like. Nowadays I tend to simply focus on my little word and almost ignore the rest of the world unless it affects me directly. If it affects me indirectly I don't pay much attention to things.

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Interview 1:

I am very happy to do this interview with you

I am between 30 and 40 years of age

1. STARTING POINT
2. I have always thought about going into business, even when I was at school.
3. I knew I would succeed at something although I was totally unsure of what really. I didn't really focus on one thing , but I knew I was keen to be independent or original or something like that.
4. I had a few jobs after leaving University, but non that I really enjoyed. I did try a freelance journalist and photographer , but that was a very hard industry to break and I did not feel the effort was worth the pay at all. I also worked with my dad for a while but I dint enjoy that either.

5. PERSONAL
6. I always thought about the financial costs for getting started. I was never really worried about the business making tons of cash or anything like that, but I didn't want to have to borrow money to start. I didn't want anybody to take the risk except myself.
7. Not really, I did have to borrow some money to do some refurbishment but it was from the bank , so I don't really regard that as a risk to anybody but myself.
8. At the moment I do feel that I am almost self sufficient. What I meant by that is that I can make decisions on my own which I can manage even if the outcomes are good or bad. I certainly feel a lot more confident as a person since I have begun this business and more so since I have seen it develop and grow into something I feel is worthwhile. The worst part is the hours I need to devote to running it. In the beginning it was quite a small affair and I could do most of the work here. Now I need to bring stuff home every evening , either emails or accounts or bills, but definitely something has to be done when the shop shuts. Practically every day.
9. To cope with stress I do sports , skateboarding mainly or swimming , bothy help me unwind, but neither help me unwind completely. Actually, I don't know if I want to unwind comp[lately really. These days I tend to be a little introverted as I am thinking about business decision's. Before I started the business I guess I was a pretty social person and had things to say about current affairs and the such like. Nowadays I tend to simply focus on my little word and almost ignore the rest of the world unless it affects me directly. If it affects me indirectly I don't pay much attention to things.

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Interview 1:

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I am between 30 and 40 years of age

1. STARTING POINT
2. I have always thought about going into business, even when I was at school.
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4. I had a few jobs after leaving University, but non that I really enjoyed. I did try a freelance ███████████ ███████████ , but that was a very hard industry to break and I did not feel the effort was worth the pay at all.
5. I also worked with my dad for a ███████████████████████ .

6. PERSONAL
7. I always thought about the financial costs for getting started. I was never really worried about the business ███████████ or anything like that, but I didn't want to have to borrow money to start.
8. I didn't want anybody to take the risk except myself.
9. Not really, I did have to borrow some money to do some refurbishment but it was from the bank , so I don't ███████████ that as a risk to anybody but myself.
10. At the moment I do feel that I am almost self sufficient.
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12. The worst part is the hours I need to devote to running it. In the beginning it was quite a small affair and I could do most of the work here.
13. Now I need to bring stuff home every evening , either ███████████████ ███ but definitely something has to be done when the shop shuts. Practically every day.
14. To cope with stress I do sports , skateboarding mainly or swimming , bothy help me unwind, but neither help me unwind completely.
15. Actually, I don't know if I want to unwind comp[lately really. These days I tend to be a little introverted as I am thinking about business decision's. Before I started the business I guess I was a pretty social person and had things to say about ███████████ and the such like.
16. Nowadays I tend to simply focus on my little word and almost ignore the rest of the world unless it ███████████ . If it affects me indirectly I don't pay much attention to things.

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2.1 APPENDIX 10: EXAMPLE OF PARTICIPATION INFORMATION

EXAMPLE of Participant Information sheet

DISSERTATION TITLE: What factors of creativity support a successful business start-up:
Study of 4 successful retail start-up business in Edinburgh.

Introduction

This information sheet provides details of a research study which is being undertaken by **SONNY FASCIA** -as part of his final dissertation for the MSc in Business Management within the Business School at Edinburgh Napier University.

This summary follows the guidelines suggested by Saunders et al (2012)[1] and provides an overview of the nature of the research, the requirements and implications of participating in the research, the rights of participants, the use, reporting and storage of data collected and further contact details. The purpose of this form is, therefore, to give you information that will help you decide if you wish to take part in the study.

The nature of the research

The aim of the study is to reveal the central dimensions of creativity associated with business start-up success, in the context of a structured template.

Thus, the study aims to identify which facets of creativity are employed as a factor for success for a start-up business and align these elements of entrepreneurship, creative marketing, innovation and business management theory to define a single approach to start-up success. Wherein, which significant elements of creativity align with identifiable theoretical elements to define a successful business start-up template.

The objectives of this study are:-

To achieve this aim the study will require to look at a number of significant objectives which will support a clear and comprehensive output.

(Objective 1)   As a main or first objective, the study would conduct a historical and contemporary literature review. Specifically, within a literature scope, which can critically evaluate literature related to entrepreneurial characteristics, principally creativity and creative marketing using the context of business start-up to define the literature scope.

(Objective 2)   A second and important objective would be to explore which significant factors have effected each of the businesses examined, and which have affected success as defined as having competitive advantage.

(Objective 3)   In addition to the, the study would need to identify the impact creativity has on developmental strategies once the business has started, and this would result in a third objective.

(Objective 4)   As a final objective, the study would wish to make recommendations to explain how creativity may be best utilised in a start-up scenario for any new business.

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[1] Saunders, M., Lewis, P. and Thornhill, A. (2012) *Research Methods for Business Students*, 6th edn., Harlow, Pearson Education Ltd.