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The turn of the century has brought along a number of environmental and societal challenges of increasing complexity, the majority of which are directly derived from the unsustainable developmental models that have characterized human industrial and economic activity for the past two centuries. Organizations are having to deal with these increasingly complex problems, and are turning to the problem-solving capabilities of teams to do so. This is because, on paper, teams hold greater potential for complex problem-solving than single individuals. However, team performance evaluations are not always on par with this belief. This is because several aspects of team cognition are still not well understood and managed for. Among these are team creativity, and more specifically, the team creative process.

The aim of this study was to shed some light on the team creative process in the context of biomimetics. Biomimetics is a complex problem-solving practice frequently undertaken by multidisciplinary teams which aims at finding sustainable solutions to complex human problems by looking into nature’s patterns, functions and systems for inspiration. In order to address the aims of this study, a qualitative case study research design was adopted. Observations, interviews and quantitative surveys served as the methods for data collection. A total of eight observation sessions and eight semi-structured interviews were carried out. Transactive Memory Theory was used as an observational lens for the interpretation of the research findings.

Through thematic analysis, several main themes regarding the mechanisms through which the team creative process unfolds were brought forward. The literature review revealed that the relationship between creativity and biomimetics is not properly understood nor acknowledged. This was later corroborated through the empirical results of the study. Furthermore, the results revealed a strong correlation between team interaction and the creative output of the team, and that developing a strong Transactive Memory System within the team facilitates team creativity. The latter is one of the strongest contributions of this study to the team creativity literature, which is still scarce on studies relating team creativity and Transactive Memory, despite its potential for deciphering the cognitive processes that underlie the team creative process.

The study concludes by pointing out a need for researchers and practitioners to acknowledge the intimate relationship between creativity and biomimetics. In addition, it suggests developing biomimetic methodologies beyond a step-by-step framework, and aiming towards TMS development within biomimetic teams in order to increase the odds of achieving successful outcomes.

Keywords: Team creativity
Creative process
Biomimetics
Sustainability
Transactive Memory Systems
This study’s main focus was to examine the use of idea generation techniques in an online marketing firm. The main aims of this study were twofold. First, it investigated how marketing professionals generate creative ideas, with particular focus on whether they make use of any creative idea generation techniques. Second, this study explored the extent to which idea generation tools can enhance the quantity and quality of ideas generated by these professionals.

Nine professionals who work within an online marketing firm participated in this study which involved two phases of research. During the first phase, semi-structured in-depth interviews were conducted with all nine professionals. Several themes were extracted by means of thematic analysis from these in-depth interviews, shedding light on the knowledge and understanding of the meaning of creativity and innovation, the importance of creativity and innovation in online marketing, the participants’ knowledge about idea generation techniques, their use of idea generation techniques, brainstorming individually and in teams, and the importance of allocating time and space to generate ideas. During the second phase of research, these same professionals were split into two groups based on their interview responses, in order to balance out as much as possible their understanding of the terms creativity and innovation, as well as their knowledge and experience of using idea generation tools, and a quasi-experimental study was carried out. This included a pre-test where both groups were asked to generate ideas for a new website for a specific client, an intervention comprising training in two idea generation techniques (Starbursting and Random Word) for one of the groups (the test group), and a post-test where the two groups were again asked to generate ideas for a better website for this client.

The ideas generated at pre-test and post-test were counted and rated on their quality, in terms of their originality (novelty) and relevance (appropriateness), by two independent raters using a 7 point Likert scale. Data analysis revealed a noteworthy increase in both the number and the quality (and hence the overall creativity) of ideas in the test group after they had received training in the two idea generation techniques.

These findings indicate that using idea generation techniques enhances the level of creativity as it increases not just the number of ideas generated but also their quality. Although further research is required with larger samples before any generalisations can be made, these findings offer preliminary support for the notion that idea generation techniques enhance the quantity and quality of ideas generated in online marketing.

Keywords: Creativity, Innovation, Idea Generation, Online Marketing, Marketing, Professionals.
The importance of creativity within several contexts has been emphasised by several researchers. However, despite consumers being exposed to an increasing amount of adverts on a daily basis (Smith & Yang, 2004; Smith, MacKenzie, Yang, Buchholz & Darley, 2007), the advertising field lacks extensive creativity research. The overall objective of this dissertation was to examine the various factors that influence advertising practitioners’ creative output. This study merges creativity and advertising as main topics of research.

A revised version of Amabile’s componential model of creativity was adopted as the major theoretical framework. This highlights internal and external components to the individual that influence his/her creativity. Furthermore, for an increasingly operational approach, creative advertising must be defined. Therefore, a revised version of the Creative Product Semantic Differential Scale (CPSS) was also adopted as it illustrates the major attributes belonging to creative products, in this case, adverts. Five in-depth interviews with advertising practitioners working within local advertising agencies were conducted as the primary data collection method. The two frameworks discussed above were incorporated within.

Each participating practitioner selected two adverts he/she worked on, one exemplifying higher creativity, and another lower creativity from their perspective. They then rated the adverts against the CPSS individually. This shed light on the defining factors of creative advertising from the professionals’ perspective. Through the selection of the two adverts, the practitioners could discuss the factors belonging to the componential model that were influential on their creative output by referring to specific contexts, thereby directly tackling the main research goal. As a follow-up to the interviews, a focus group with seven independent reviewers was conducted. The participants rated the adverts selected by the practitioners against the CPSS and discussed reasons for their ratings, in an attempt to validate results gathered during the initial data collection phase.

The findings of this study provide details on the defining factors belonging to advertising creativity, whilst shedding light on the internal and external factors to the advertising practitioner that hinder or enable his/her creative output. Therefore, through this study, professionals in the field may gain an understanding on factors that influence a practitioner’s advertising creative output.

**Keywords:** Creativity, Advertising, Componential Model of Creativity, CPSS
The purpose of this dissertation was to gain a deeper understanding of the use of innovation strategies by the airline industry with a particular focus on the use of social media. Social media can be described as the modern tool that facilitates the diffusion of innovation. Diffusion is described by Rogers (2003, p. 5) “as the process by which an innovation is communicated through certain channels over time among the members of a social system”. Different social media platforms have been found to possess different characteristics and to each occupy different audiences.

The theoretical framework of the research was based on the main characteristics of innovation (Rogers, 2003), the definition of social media and all the different characteristics of the platforms (Kaplan and Haenlein, 2010), the history of airlines from a technological point of view (Buhalis, 2003) and the main social media objectives of airlines (Kahonge, 2013). The main research questions were aimed at discovering how airlines use social media to promote their innovations and most importantly why.

A qualitative research methodology approach was used for this research. The study was based on five national airlines, that is, airlines which are owned or controlled by the government of their respective home country. These airlines include: Qatar Airways; Air Malta; KLM; Emirates; and Turkish Airlines. The data for this study was collected through desk research as the main data collection tool and this was substantiated with five in-depth interviews held with selected professionals who have been involved in the digital strategy creation of airlines and other brands. The respondents were asked to provide a deeper understanding of social media and its utilisation by airlines.

Thematic analysis of the data collected resulted in the discovery of three major uses of social media for airlines which are ‘to Raise Brand Awareness’, ‘to use as a Customer Support Tool’ and ‘to use as another Point of Sale’. In addition, the study shows that seven different innovation strategies were employed by airlines on their social media pages as a way of keeping their fans engaged with the page. The dissertation demonstrates how social media is being used by airlines due to the relative advantages that it offers over other traditional media, the capability to reach the desired target audience, the flexibility associated with communicating through their social media pages, the global widespread popularity of social media and that the social media platforms are recognised to be easy to utilise.

Keywords: Social media, Airlines, Innovation, Customer engagement
Non-governmental organizations (NGOs) reverberate the silent, inaudible and unheard cries of society. They are modern-day watchdogs, dedicated towards rectifying market failures, environmental dilemmas and circumstances of human exploitation. As global third sectors saturate, traditional forms of donor dependence no longer suffice as a financially viable means of assisting an NGO meet its mission output. As a result, entrepreneurial NGOs have started to pursue financial sustainability in the form of business model innovations which include, commercialization strategies and profit-making entity (PME) collaborations.

To date, scholars have overlooked research concerned with Maltese NGOs, their operating environment and their approach towards innovation. Thus, the ultimate aim of this study was to understand whether Maltese NGOs were willing to reduce their dependence on traditional fund-raising mechanisms through business model and revenue stream innovations. In order to successfully fulfil this study’s research aim, four fundamental research questions were established. These research questions sought to explore and understand the importance that Maltese NGOs place upon business model innovations, the resource dependence of Maltese NGOs, the willingness of Maltese NGOs to implement business model innovations, and the barriers which may potentially prevent such business model innovations from being implemented.

The exploratory underpinnings of this research led to the use of methodological traditions associated with qualitative data collection. As a result, five of the largest Maltese NGOs, working in different sectors were selected based upon convenience sampling and, face-to-face interviews were conducted.

The results of this research positively correspond to the situation of global NGOs. As competition becomes a defining factor of local NGO contexts, voluntary organizations face increased resource scarcity. As resource ambiguity intensified, the financial vulnerability of the interviewed NGOs increased. In order to counteract the negative effects of financial vulnerability, interviewees displayed an affirmative attitude towards implementing business model innovations through commercialization strategies and PME collaborations. The findings of this study suggest that business model innovations may potentially represent the eventual future of the third sector, transforming NGOs from financially contingent entities into financially sustainable organizations. As a result, the synergistic value which may be derived through the notion of PME-NGO collaborations not only promotes co-creation but may also be one of the most viable means of financial sustainability for Maltese NGOs.

Keywords: Business Model Innovations, Entrepreneurial NGOs, Collaboration, Financial Sustainability, Resource Dependence
The creative industries have received increasing attention in recent years on an international level. The creative industries in Malta account for 4% of the Gross Domestic Product, with 3,600 enterprises operating in the year 2007 (Creative Economy Working Group, n.d.a). This study focused on one of the sectors of the creative industries in Malta, that of the Creative Business Services. It examined what stakeholders within this sub-sector understand by the terms ‘creativity’ and ‘innovation’, and investigated how organisations operating within this sub-sector manage innovation.

The study adopted a qualitative approach, with data collection being conducted through the use of interviews and observations. The sample was comprised of four organisations from the creative services sub-sector, which is made up of architecture studios and advertising agencies. The four organisations, two from each industry, participated in the observations, while twelve individuals, three from each organisation, participated in the interviews.

The results show that creativity and innovation within the sector of the creative business services in Malta are still considered to be concepts which are predominantly applied towards the products or services offered to clients. The respondents’ understanding of the terms ‘creativity’ and ‘innovation’ are somewhat similar to what is found in the literature. Organisations within the creative business services sector in Malta appear to lack knowledge within the area of innovation management, as a result of which, opportunities of fully benefitting from the competitive advantage this may offer may be lost.

**Keywords:** Creativity, Innovation, Creative Industries, Creative Business Services, Architecture, Advertising
The Maltese educational system is built upon the proposals outlined in the National Curriculum Framework (2012) and those within Learning Outcomes Framework (2015), which are the two main policy documents explored in this study. This research proposed the application of foresight as a tool to identify future challenges and opportunities in Primary School Education in Malta.

Foresight is a systematic tool which offers a pragmatic approach in shaping the future (Miles et al., 2008) through a combined collaboration of stakeholders (Hayward, 2004; Cuhls, 2003). This study sought to move into progressive futures and challenge existing paradigms in education by creating new perspectives to tackle future changes. It was constructed on the foundations of Voros’ Generic Process framework (Voros, 2003), complemented by Rafeal Popper’s SMART Futures Jigsaw (Popper, 2011). A qualitative design was adopted, and two different types of empirical inquiry were applied: a foresight workshop for participants who were directly affiliated in education and three focus groups consisting of participants who attended primary school in Malta.

The study outlines the main tangible results stemming from the foresight exercise, including the need for educational aims not to be limited to social goals, but to also serve the individual’s intrinsic needs. Networking between participants in the adults’ workshop and the freedom of expression and its enjoyment thereof were the most important intangible outcomes emanating from the exercise.

The study concludes by putting forward a number of recommendations, including the creation of parents’ committee which would be directly involved in policymaking, active involvement of children to influence decision making and the benefits of applying foresight in Education in Malta.

**Keywords:** Foresight
Futures
Learner
Networking
Primary Education
Shad Engkilterra  
Disneyland as a Creativity Metaphor: A Practical Guide to Everyday Creativity

Using Disneyland as a metaphor to describe the traits and habits of creativity that people can practice and adopt could allow for an easy entry into understanding creativity in a nonthreatening way, especially for fans of the Disney universe. The research question that was addressed in this dissertation is, “How do the lands and attractions at Disneyland in Anaheim relate to the individual creativity process?”

This study examined academic sources, books by the leading developers of ideas on creativity, and the statements of people who are considered creative, especially in the entertainment realm. Trips to Disneyland in Anaheim helped to support the thick descriptions of the lands and attractions as they appear now.

The findings and analysis section presents characteristics that people can adopt in their lives on a daily basis including taking risks, adopting a childlike perspective, and cultivating curiosity and optimism. Habits that people can instil include playing, recording ideas as they happen and learning to keep the ideas flowing. The implications of these findings is that people can become more creative in their everyday lives if they understand the tools and characteristics available to them.

Keywords: Disneyland  
Metaphor  
Everyday Creativity  
Failure  
Risks
Nathaniel Gatt  
Entrepreneurial Motivation: A Study of Female Entrepreneurs in Malta

Female entrepreneurship is a growing phenomenon and there is evidence that more women are pursuing an entrepreneurial career. However, the literature on female entrepreneurship in Malta is still scarce. The purpose of this study was to provide a better understanding of female entrepreneurs in Malta and what motivates them to pursue entrepreneurship as a career option.

A conceptual model by Shane et al. (2012) was identified as a suitable framework to guide this study. This model identifies general entrepreneurial motivations, task-specific entrepreneurial motivations, environmental conditions, and cognitive factors as having an influence on entrepreneurial motivation. In-depth semi-structured interviews with 10 female entrepreneurs based in Malta were conducted in order to explore their entrepreneurial motivations on the basis of this model.

The results of this study generally support Shane et al.’s (2012) model. They indicate that female entrepreneurs in Malta are mainly motivated by general entrepreneurial motivations, namely need for achievement, desire for independence, passion, drive, vision, and locus of control. The findings also show that Shane et al.’s (2012) task-specific entrepreneurial motivators, namely goal setting and self-efficacy, together with the cognitive factors of knowledge, skills and abilities, are also important factors for facilitating the entrepreneurship process. With regards to environmental conditions, banks in Malta were found to act as a barrier to female entrepreneurship. An interesting finding that was not predicted by Shane et al. (2012) is that work-life balance played an important role in female entrepreneurship.

From an academic point of view, this study adds to existing literature on female entrepreneurship which is still limited, especially in Malta. Furthermore, it contributes to the literature on entrepreneurial motivation as it is the first to empirically address Shane et al.’s (2012) conceptual model. In terms of practical contributions, this study might be useful for entrepreneurship training programmes. Furthermore, the findings might be beneficial to government agencies for implementing policies which provide a business environment that supports and encourages female entrepreneurship.

**Keywords:** Entrepreneurs  
Women  
Female Entrepreneurs  
Motivation  
Malta.
Amanda Jo Grech
Towards a Conceptualization of Creativity: Understanding the Development of a Standard Definition

The debates within the field of creativity regarding its nature, how it should be defined, and its criteria have grown in number and complexity and the varying conceptualizations of creativity threaten the stability of the field. Although it would seem that reference to a standard definition of creativity exists, its recognition and acceptance cannot be assumed. The aim of this dissertation was thus to understand the position of the standard definition of creativity within the field, how it developed, and its relationship to past and present conceptualizations of creativity, concept analysis was conducted.

In order to address the aim of this dissertation, concept analysis was conducted. Forty-six articles were chosen from the Creativity Research Journal from 2005-2015 and another 17 articles from 1950-1965. Data was extracted based on the relevant research questions through a process of inductive qualitative content analysis and complied into concept models based on Nuopponen's (2010) Basic Concept Model.

This research revealed that although a standard definition of creativity is generally acknowledged by most researchers, there does not seem to be a widespread acceptance, making its role in unifying the field improbable. The reason for this, as discovered through a review of the development of the standard definition and drawn from the results of the comparison of the conceptual analyses of both past and present articles, is due to the increasing amount and contradictory variations in how we conceive of creativity. Multiple conceptualizations of creativity coexist, and how we choose to conceive of creativity, and the domination of one conceptualization over another, influences how we will define it. Choice of definition, in turn, has implications to both the field and to society. This suggests that maintaining a view of creativity in keeping with the standard definition may result in too narrow a focus with implications not only on the development of the field but to creativity’s relevance and use in society.

Keywords: Creativity
Conceptualization
Concept Analysis
Standard Definition.
The scope of this study was to investigate the creative writing process of playwrights in Malta and their relationship with Edward de Bono’s creative thinking tools and techniques. The research was primarily focused on the creative process playwrights go through before starting their work and the methods they use to drive them to continue writing when problems arise. Investigating the topic on an international scale met limitations as exploration of this area is still in its early stages. Step-by-step guide books and newspaper articles provided the study with insights into the general framework and strategy of the art of playwriting; however, the study was obliged to turn to informal sources such as online video interviews and blogs in order to discover the personal creative writing process of the playwright. Due to the drought in research regarding the playwright’s creative writing process, the study also made use of studies following the creative process of novelists and fiction writers.

When applying a similar search into studies carried out on a national platform, it became apparent that there is a gap in academia. The creative writing process of playwrights in Malta has not yet been investigated, nor has the relationship between Edward de Bono’s tools in relation to the writing process. This study set out to address this lacuna by furthering the existing pool of academic research in relation to Malta’s culture and arts and offering support and encouragement to national playwrights and their contributions to the national repertoire by focusing on them and the intricacies involved in their work through qualitative research including face-to-face interviews, a focus group and an observation session as well as thematic analysis. Software programs were used which further strengthened the validity and reliability of the data.

Asking these choice playwrights to contribute and share their process for the benefit of this research study allowed this work to serve as a testament to the nation’s playwrights’ efforts and aptitude in this field. The aim of the study was to uncover and celebrate these otherwise unknown creative processes and to offer recommendations of alternative de Bono tools and techniques which may serve to enhance and simplify the playwright’s work. The study revealed that Maltese playwrights turn to tools and exercises of their own making in order to generate ideas and solve problems. Many of these exercises are very similar to the creative tools and techniques established by Edward de Bono and have been compared and analysed within this study. In some cases playwrights are aware of these established tools and techniques and even make use of a few, however in most cases the writers are unaware that their own exercises are similar to established creative tools. Ultimately this study displays these similarities which indicate that perhaps playwrights may indeed benefit from the knowledge of these creative tools and techniques, in order to make their work flow more efficient. This information thereby garnered, presented, analysed, compared and discussed, has contributed to the knowledge base and offered recommendations in the fields of education, workshops and further studies.

Keywords: Edward de Bono Tools and Techniques
Playwriting in Malta
Creative Writing Process
Idea Generation
Lisa Pace  
Assessing Employee Creativity: Developing a Comprehensive Measure

In a changing world and economy, the role of creativity in the workplace is becoming more recognised. This dissertation explored employee creativity measurement. It took into consideration the definition of creativity, the dimensions that best represent creativity in the workplace, and how these dimensions are related to two salient attitudinal outcomes - ‘Job Satisfaction’ and ‘Occupational Commitment’. It reviewed existing measures of creativity in the literature and proposed a more comprehensive measure of employee creativity.

Using a mixed methods approach, a list of aspects of creativity was identified, two focus groups were conducted, and two online surveys were sent out to employees and later analysed. The following five dimensions were found to best represent creativity at work: ‘Cognitive Fluency’, ‘Resilience’, ‘Sense of Success’, ‘Swift Change Response’ and ‘Family Influences’. The second survey identified how these five dimensions of creativity at work relate to ‘Job Satisfaction’ and ‘Occupational Commitment’, as previous studies suggest that creativity at work is strongly linked to these two attitudinal outcomes.

The results indicate that ‘Resilience’ and ‘Swift Change Response’ are the two dimensions that mostly correlate with ‘Job Satisfaction’ and ‘Occupational Commitment’. The research also identified a negative relationship between ‘Family Influences’ and ‘Occupational Commitment’. The dissertation concludes by discussing the implications of these findings in relation to the theory and research of employee creativity measures, as well as for organisational practice in general.

**Keywords:** Creativity  
Organisational Creativity  
Measurement of Creativity at Work  
Dimensions of Creativity in the workplace  
Job Satisfaction  
Occupational Commitment
This study is an exploration of the journey from creativity to creative entrepreneurship within the creative industries in Malta. The aim was to answer two research questions, namely RQ1: ‘How are creative individuals enabled to make the leap to creative entrepreneurship in the creative industries in Malta?’ and RQ2: ‘What are the main inhibitors to successful entry and establishment for creative individuals seeking to create an enterprise within the creative industries in Malta?’

A qualitative approach was adopted which examined on the one hand five individuals who have managed to turn their creative talents into profitable enterprises and on the other, five highly creative individuals who have yet to make the transition to successful entrepreneurship. In order for the study to achieve its purpose, a thematic analysis was used for the interpretation of data collected through semi-structured interviews.

The findings indicate that creativity, passion, autonomy and ownership are important factors within the entrepreneurial personality. Additionally, the capability of adapting to change, keeping up with trends, gathering resources and getting recognised are identified as factors that enable creative individuals to turn their talents into enterprises and what’s more, support, collaboration, networking and actively addressing shortcomings are also observed as primary keys to success.

As an integral part of this study, the main barriers to starting up an enterprise within the creative industries in Malta were explored. In essence these revolve around the setbacks of being the ‘new eccentric kid in town’, the difficulty of making ends meet and the hurdles in the setting of appropriate pricing; the Maltese culture specifically in terms of attitudes towards the arts subjects and competition as well as, island politics; and also personality barriers such as lack of confidence. Ultimately, the perseverance of aiming to do what you love as a career, and refusal to be swayed into other directions sets apart successful entrepreneurs from those less thriving.

Keywords: Creativity, Entrepreneurship, Creative Industries, Enablers and Inhibitors
Publishing companies nowadays are, more than ever before, recognising the importance of innovation. They are developing and implementing sustainable, competitive business models through business model innovation to provide superior value to their customers, maintain a competitive advantage, and subsequently survive in the dynamic and competitive business environment in which they operate.

This dissertation is based on a comparative study between two local publishing companies, conducted by means of six semi-structured interviews with their respective employees, and another seven semi-structured interviews with respective authors, to address the growing necessity of key factors which may affect the publishing companies’ decision to harness innovation.

The study is based upon Tidd and Bessant’s (2012) Innovation Process Model to collect the data for publishing companies to cope with uncertainties and complexities of business models. The main findings seem to focus primarily on product innovation as opposed to business model innovation. The participants mentioned various important factors that play a very important role within the publishing industry. The findings were categorized on seven main themes: corporate strategy, social media, internal resources, external resources, leadership, corporate culture, space for creativity, and obstacles/limitations.

**Keywords:** Business Model Innovation  
Publishing Industry  
Product Innovation
The aim of this research was to determine the impact and usefulness of foresight as a strategic thinking tool and is expected to contribute to policy, practice and strategy for the University of Malta specifically, and for higher education institutions in general. It addressed two main research questions, namely (1) Which are the most desirable scenarios for the University of Malta in 2030?; and (2) Using foresight methodologies, how can a strategy be developed to arrive at the future scenarios?

Interviews with fourteen expert stakeholders and an additional focus group with seven participants were conducted for the purpose of this research. The decreasing number of Maltese students enrolling at the University of Malta, insufficient funds for research and administration, and lack of outreach emerge as prime findings from this research. Six key themes are discussed as key factors in the development of the University of Malta.

Foresight methodologies were utilised to develop three future scenarios for the University of Malta and to build an understanding of how it could survive any future disruptive waves. As a result of this research, these three scenarios depict the University of Malta as a third generation university, as a privatised university, and as an elite research university.

This research developed generic strategies to arrive at possible scenarios for the University of Malta in the year 2030. It merged strategic thinking, foresight and scenario generation, all of which are necessary for the future of the University of Malta.

Keywords: Foresight
Expert Stakeholders
Focus Group Participants
Scenarios
Strategies
University of Malta
Stacey Spiteri
Assessing Creativity in Print Advertising Campaigns – The Case of Diesel, French Connection, and United Colours of Benetton

People are exposed to a large number of adverts on a daily basis. In consequence, people become so accustomed to advertising that they may no longer be interested in what is being advertised. Advertising scholars have remarked that, in order to break out of this clutter, an advertisement should be creative, it should attract attention and instil interest towards that product or service.

This research analysed creativity in three print advertising campaigns from three prominent clothing brands: Diesel, French Connection, and United Colours of Benetton. The research focused on one advertising campaign from each brand, namely, the Diesel ‘Be Stupid’ Spring Summer 2010 campaign, the French Connection ‘The Man/The Woman’ Spring Summer 2010 campaign, and the United Colours of Benetton ‘Unhate’ 2011 campaign. The research explored whether the campaigns are perceived to be creative and, if in the affirmative, the level of creativity perceived by the participants. Smith et al.’s (2007) theory was considered to be the best tool to use for this research as it incorporates the exploration of both the divergence and relevance factors (Smith et al.) of the three above-mentioned advertising campaigns. Through the use of this tool, an analysis of creativity of the selected campaigns was derived.

The research was conducted through ten face-to-face interviews with representatives of advertising agencies in Malta, and a focus group with seven Creativity and Innovation Masters students from the University of Malta. The findings demonstrate that in order for an advert or an advertising campaign to be considered creative, the advert has to be original, different from the rest, meaningful to the target audience, communicate a message, and reach a company’s objectives.

The respondents found the three campaigns to be creative in different ways. From the data collected on the three campaigns, the Benetton ‘Unhate’ campaign is regarded as the most creative campaign, as it was considered as being original and as communicating a message. According to the respondents, the second most creative campaign is the Diesel ‘Be Stupid’ campaign as it was not considered to be a common experience for a brand to tell their customers to act stupid. The Diesel campaign was considered as a fun campaign that is appropriate when directed towards a target audience with a particular young lifestyle. The respondents considered the French Connection ‘The Man/The Woman’ campaign to be the least creative campaign from the three, as the adverts were not considered as being original and often used in traditional fashion print advertising campaigns.

Keywords:
Creativity
Print Advertising
Advertising Campaigns
Divergence
Relevance.
The main aim of this study was to explore the notion of the entrepreneurial dancer. This study addressed the following research questions: (1) How are the skill sets and characteristics of professional dancers similar to those of creative entrepreneurs?; and (2) To what extent can the valuable skills of professional dance training be transferable to creative entrepreneurship?

A review of the literature in the fields of dance and entrepreneurship suggested that professional dancers possess traits and skills that are similar to creative entrepreneurs including passion, creativity, and perseverance. However not much research has directly addressed the relationship between dance and entrepreneurship. This exploratory study addressed a gap in the literature by examining five professional dancers who have been successful in founding a range of innovative and artistic enterprises and, by contrast, five other professional dancers who have not ventured into entrepreneurship. The research questions drew upon a qualitative approach utilising semi-structured interviews.

The results obtained through thematic analysis present six themes that highlight the similarities of traits between professional dancers and creative entrepreneurs and the extent to which the skills of professional dancers can be transferable to creative entrepreneurship. Overall, this study suggests that professional dancers and creative entrepreneurs share a broad measure of common skills and characteristics. It transpires that, in general, the skills gained by professional dancers are useful not only for their careers in dance but are also transferable to other creative pursuits including entrepreneurship.

**Keywords:** Entrepreneurship
Creative Entrepreneur
Professional Dance
Professional Dancer
Shawn Tanti
Is Creative Tourism Present in Malta? An Exploratory Study

Creative tourism is considered to be a new form of tourism or an extension of traditional cultural tourism where a tourist is invited to directly participate and be an integral part of the experience (Richards, 2001). In other words, this tourism niche involves tourists taking an active rather than passive role during their travels and implies a close interaction between tourists and locals (Raymond, 2007). Research shows that, while there are several destinations that have introduced this tourism niche with desired results, there are other destinations which are still trying to develop a model for their creative tourism industry.

The main aim of this study was to investigate whether creative tourism exists in Malta and to explore if there are any creative tourism experiences already available in Malta. Moreover, this study explored and analysed what key stakeholders understand by the terms creativity and creative tourism. This study used a qualitative research methodology and the main data was gathered through 20 in-depth interviews with experts in the fields of creativity and tourism respectively.

The study shows that, at best, there is a limited understanding and awareness of the notion of creative tourism. The findings reveal that creative tourism in Malta exists and one is able to find different creative tourism experiences around the Maltese Islands nearly all year long.

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