

ISSUE ELEVEN | NOVEMBER 2017

unisa business

A review of current thinking for today's business leaders

THE CREATIVITY ISSUE

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and see what's possible



University of
South Australia

**A CREATIVE TURN
FOR TOURISM: SOCIALLY
RESPONSIBLE PRACTICES**

**CREATIVE LICENSE: THE
INS-AND-OUTS OF THE
MUSIC INDUSTRY**

**ADVERTISING CREATIVITY:
BLENDING ART AND SCIENCE
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Pictured: Chereze Figgi, Svitzer Australasia, Women in MBA Scholarship recipient.

EXECUTIVE EDITOR
Annabel Mansfield

MANAGING EDITOR
Michelle Tyndall

CREATIVE DIRECTOR
Jarrad van Dijk

WRITERS
Virginia Beal
Charlotte Chalklen
Angelica Cheung
Nicole Hartnett
Rachel Kennedy
Dan Lander
Carole Lydon
Andrea Martens
Jade O'Donohue
Marie Wilson

CONTRIBUTORS
Henning Bjornlund
Cara Carusi
Jeff Connor
Bethany Cooper
Lin Crase
Sarah Cutbush
Lana Davidson
George Day
Freya Higgins-Desbiolles
Anna-Maria Kalaitzis
Betty Kontoleon
Michele Nardelli
John Pisaniello
Katrina Quinn
Peter Stevens
Joanne Tingey-Holyoak
Brittany Warren

PHOTOGRAPHERS
David Solm
Juan van Staden

ILLUSTRATORS
Adrian Clifford /
The Jacky Winter Group
Catherine Petrakis

WEB & ONLINE
Liam Rella

unisabusiness is published by the University of South Australia Business School.

READER FEEDBACK:
unisabusiness@unisa.edu.au

UPDATE YOUR DETAILS:
UnisaBusinessSchool.edu.au/magazine

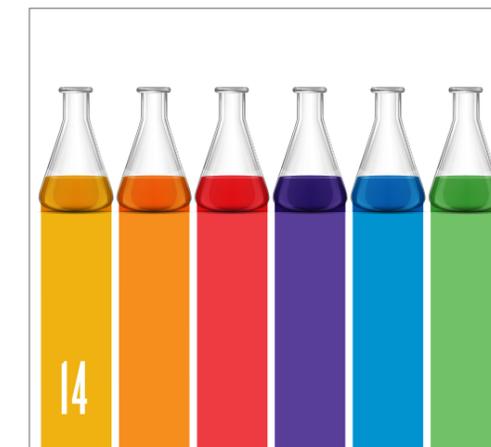
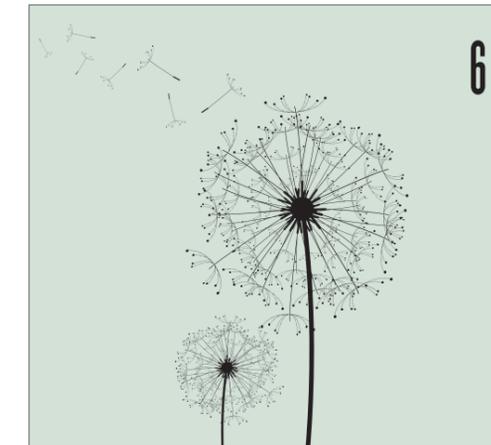
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ILLUSTRATION PROFESSOR MARIE WILSON, IN ANDY WARHOL STYLE TREATMENT

THE EMERGENCE OF CREATIVITY

Writer Marie Wilson

When our editorial team approached me about this Andy Warhol-inspired layout, some may be surprised to hear that my response was, 'Why not?' While perhaps an unconventional opener for our trademark *unisabusiness* magazine, it's this kind of creativity that encourages us to think outside the square (pardon the pun), to take risks, and to push boundaries. All of which have helped our UniSA Business School reach the top one per cent of business schools worldwide.

But as we all know, there's no reward without risk. Being able to mitigate risks while encouraging innovation is a challenge that today's leaders must embrace. It's a necessary skill in the uncertainty and dynamism of our current business environment. And pivotal to successfully navigating this space is our capacity to be creative.

Identified by the World Economic Forum as one of the most highly sought after skills for the 21st century workforce, creativity and innovation are strategic priorities for organisations the world over.

Yet creativity in business presents the ultimate paradox: as the perfect balance between creative freedom and directed thought, creativity in business can deliver measurable, inspired and innovative

solutions. But knowing how to leverage creativity for your business is the question.

With innovation at the heart of what drives the UniSA Business School, and foremost in our minds with the recent opening of our revitalised Yungondi Building—designed specifically with creative spaces and innovative technologies—it's timely that we present to you this creativity-themed issue of *unisabusiness* magazine.

From understanding creativity in leadership, to developing intuitive sustainable practices, we explore creativity from all disciplines, delivering insightful ways for you to integrate creativity in your business and see the results.

Appropriately, in the United Nation's International Year for Sustainable Tourism Development, we consider the rise of socially responsible tourism entrepreneurs, shining a light on inspiring entrepreneurs who are deploying creative ideas to achieve a synergy between business and social goals. It's an interesting perspective

 Professor Marie Wilson is the Pro Vice Chancellor: Business and Law at the University of South Australia Business School.

which encourages us to think more broadly about how business can contribute to the greater good.

Our article about creative advertising reveals some research insights that will help you understand when and where to best apply creativity in order to successfully grow a brand. As regular guest speakers at the Cannes Lions Festival for Creativity, our team of marketing scientists are well-placed to guide your marketing strategy. See what tips they have to share on targeting.

The legal ramifications of creativity are presented to us in a very unique scenario, where both the researcher and featured artist are one and the same. In this article, our lawyer-come-artist discusses the issues around creative license, and what it means for performers and businesses alike. Check out the copyright usage; very useful information indeed.

As a composite piece, each element within this issue of *unisabusiness* magazine will deliver invaluable insights that will preface your next business move, re-evaluate the skills of your workforce, and refocus your energies, so that you can actively embrace creativity and achieve business success.

Expand your perspective and appreciate the possibilities. ●



 Angelica Cheung is the Editor-in-Chief of *Vogue* China, which she launched in September 2005. She is accredited with transforming the fashion industry in China, and is known for her passion to support Chinese designers. She holds an MBA from the UniSA Business School, and in 2016, was named our business alumna of the year.

FASHION FORWARD

As Editor-in-Chief of *Vogue* China, Angelica Cheung leads an iconic brand, delivering unrivalled sophistication to an audience of more than 1.8 million readers. Her phenomenal success is now transforming a new generation, tailor-making content that meets the demands of Chinese Millennials.

Writer Angelica Cheung Photographer Vogue China

The fashion industry, by definition, operates at a fast pace, but nowhere more than in China, where the digital world has meant monumental changes to the way consumers learn about trends, choose their clothes and pay for them.

To cope with the voracious appetite for digitally-driven information, and images, *Vogue* China is constantly creative, thinking ahead to ensure that digital, as well as print, is a vital component of our portfolio.

To that end, and targeting the millennial generation, I launched *Vogue Me*, a funkier, zippier, quirkier version of the main magazine, featuring upcoming pop singers, movie stars and models. And, more recently, *Vogue Film* has made its debut, again with the aim of drawing readers from a broader catchment area, lured by online mini-movies, and fashion spreads, and featuring major Chinese stars such as Zhang Ziyi and Fan Bingbing.

But leading the digital fashion pack is no easy feat. The various divisions of *Vogue* China produce a phenomenal amount of material every week—exclusive celebrity interviews, fashion-show clips and behind-the-scenes looks—and the results show that we are the most-viewed (and most influential) of all the fashion titles.

Indeed, I am often told that in digital terms we are the most advanced worldwide of any traditional fashion title, successfully

blurring the lines between digital and print, while at the same time, maintaining our creative integrity and commercial vitality.

One of the key planks in our strategy has been to offer advertisers the complete package—print and digital—using our in-depth knowledge of what Chinese fashion consumers want through our intimate connection to the zeitgeist.

When you are an executive in Paris, Milan or New York, it's difficult to have your finger on the pulse of the ever-evolving Chinese tastes.

The brands we work with trust our judgement and have confidence in our ability to deliver.

Through the multiple platforms of *Vogue* China, *Vogue Me* and *Vogue Film*, we tap into an affluent, discerning and trend-conscious set of consumers. They are also demanding: pouncing on any discernible slip in the peerlessly high standards for which *Vogue* is famed.

Over the years, my role has also changed. In the early days, a major mission of *Vogue* China was to educate readers more broadly about fashion, leading them away from the 'bling-is-king' approach.

During that time it was not always easy to persuade the big-name stylists and photographers to work for us—some took the view that we were commercial, rather than cutting-edge creative—but over the years, we have worked regularly with top international photographers from Mario Sorrenti, Mario Testino, and Patrick Demarchelier, to new talents such as Theo Wenner and Coco Capitan. And we have consistently got it dead right, both aesthetically and in business terms.

Now, everyone wants to be associated with China. Barely a day goes by when a CEO does not sit down in my Beijing office to discuss how to strategise the brand's approach to the country. It is advice I am happy to give—with the major caveat being that the only certainty about the fashion industry is that more change will come, particularly in the digital sphere. Already, Chinese consumers are the world's most enthusiastic on-line shoppers, using digital for everything from take-out coffees to couture.

It is exciting to be a part of this change. Increasingly, my role has become one of a mega producer, one who brings in the money, conceptualises projects, selects talent, produces films and images, promotes, and organises events. It is a job that requires creativity in all areas, and far beyond the traditional 'creative' area of *Vogue*. ●

For more information, visit UniSABusinessSchool.edu.au/magazine

A CREATIVE TURN FOR TOURISM

Writer Charlotte Chalklen

With 2017 being the United Nation's International Year for Sustainable Tourism Development, the rise of socially responsible tourism enterprises is appropriately inspiring entrepreneurs, engaging consumers and empowering communities the world over. Here, some of those at the forefront of the social enterprise movement share their ideas about tourism as a positive force, and how business can ride the winds of change.



ILLUSTRATION MYSONDANUBE/ISTOCKPHOTO.COM

Tourism's capacity to facilitate cross-cultural understanding and provide meaningful work that benefits locals, communities and the environment, is a shining example of how globalism can work. That's the good news, according to Dr Freya Higgins-Desbiolles of UniSA's School of Management, who has been investigating human rights, sustainability and social justice issues in tourism, hospitality and events for almost two decades.

"AT ITS BEST, TOURISM CAN CONNECT PEOPLE, FOSTER GREATER UNDERSTANDING, INDUCE EMPATHY AND INVOLVE PEOPLE IN CREATING POSITIVE SOCIAL AND ENVIRONMENTAL CHANGE."

But it's not all fair-trade mojitos and organic pulled-pork sliders: the challenges are vast. With cheap airfares, the rise of businesses like Airbnb, and the proliferation of over-development, tourism has never been bigger or more accessible—so much so we're being warned that tourism is ruining the planet.

"Right now, we have some European destinations experiencing over-tourism, and the associated conflicts coming from that," Higgins-Desbiolles says.

"And you can clearly see the tensions when they get it wrong; we need to be mindful about how we manage tourism and really think about its meaning and value."

She points to success stories like Copenhagen, which uses the slogan 'live like a local'.

"Through this, the city is saying is that they welcome tourists, they want them to embrace the community, and blend in. And it's this kind of invited synergy that delivers the tourism ideal."

Seeing tourism in purely economic terms, where visitor numbers and spending are the measures of success, only captures part of the picture, and is a trap that many Australian tourism bodies falling into.

"Tourism should be more than just metrics; it's about building positive futures and sharing the best of people and place," Higgins-Desbiolles says. "And instead of thinking solely about profitability, we should also be considering measures of holistic sustainability."

While certainly less easy to measure, holistic sustainability is far from a newfangled idea; we only need look back to Thomas Cook, widely considered to be the founder of modern mass tourism, for inspiration.

"Cook had clear social aims. He was a temperance leader who was concerned about alcohol abuse. At that time people were working all week in tough factory jobs and on the weekends they'd head to the pubs. He believed in the wholesome value of holidays and organised seaside journeys to give the working class different leisure opportunities."

Cook was also instrumental in democratising travel, using technology like trains and steam ships to bring travel and its educational benefits to the people; something that Higgins-Desbiolles warns we shouldn't lose sight of.

"I think it's important that we shouldn't move away from the fact that everyone should have holidays—they should be accessible to people with low incomes, with disabilities, and single parent families—but if everyone did fulfil that right, we'd have problems with ecological and social impacts. So we need to be thoughtful about the way we do things to ensure access and fairness for all."

 **Dr Freya Higgins-Desbiolles** is a researcher with the Centre for Business Ethics and Responsible Leadership. Her research focuses on social justice and human rights in tourism. She serves on the Advisory Board of the Tourism Research Information Network and is an affiliate of Equality in Tourism.

THE IDEA

THE SITUATION

The tourism industry is larger and more accessible than ever before, with the effects of over-tourism being felt around the globe. But while the industry is often viewed in economic terms, discerning clients and communities are starting to demand more.

THE WAY FORWARD

Socially responsible tourism is on the rise, with a growing number of operators working in reciprocity with individuals, the community and the environment. While tourism may be in a unique position to connect commerce with people, culture and place, there are lessons to be learned across industries.



SUSTAINABLE SOLUTIONS:

TIPS TO INCORPORATE PRO-SOCIAL AND ENVIRONMENTAL PRACTICES INTO YOUR BUSINESS

1 SUSTAINABILITY AUDITS:

Make use of existing sustainability resources and advice groups. If you invest in sustainable practices now, it will pay off in terms both money-saving and client care.

2 LOOK AT PROCUREMENT:

You don't have to rebuild your conventional business into a social enterprise from the ground-up. Assess your products and services and ask if there's a supplier that's operating according to sustainable, pro-social values.

3 CONSIDER ALL STAKEHOLDERS:

Businesses that are connected and networked are those that will prosper in the future. Involve your staff, clients and your local community in key developments and you'll be ahead of the game.

4 PAY PEOPLE WHAT THEY'RE WORTH:

Enterprises that rely on unpaid or exploitative labour won't lead to growth, a reputation for quality, or community goodwill.

5 LOOK FOR SYNERGIES ACROSS INDUSTRIES:

Don't treat 'tourism' as a separate industry; some of the most exciting enterprises are those bringing together tourism and art, food, and the environment, not existing in their own silo.

6 LISTEN TO INSPIRATIONAL GURUS:

Tune in to and learn from those committed to creative solutions. People like Alan Joyce, Richard Branson and Bill Gates. Pay attention to successful operators and consider what you do in your space.

Examples of best practice have been growing. The Conservation Council of South Australia offers 'Nature for You' free tours, designed to help low-income families, refugees and unemployed people enjoy the benefits of nature. The Ngarrindjeri Aboriginal community has hosted educational groups at Camp Coorong since 1985, sharing knowledge of country, culture and history. And Melbourne's Moroccan Soup Bar is building communities and bringing people together through events such as 'Speed date a Muslim' (not for romance, but for shedding misinformation and fear).

A growing emphasis on more meaningful and authentic experiences doesn't mean that mass tourist destinations should be eschewed entirely; Higgins-Desbiolles points out that places like the Gold Coast are better equipped—infrastructure-wise—to cater for tourists than the high-end luxury eco escapes in wilderness areas.

"South Australia's heading down the luxury route; the argument being that more affluent tourists are fewer in number and therefore have fewer impacts because of the lower volume.

"That's one strategy for sustainability, but by focusing only on luxury, you're setting up society for greater fracturing, greater individualisation, competition, selfishness, and hedonism, and that permeates the whole ethos of people and place.

"And what more accessible, sustainable enterprises are doing is saying 'we're not isolated individuals; it matters that we're connected.'"

That may be all very kumbaya, but why should business care?

"It matters that what you do involves and improves the community because discerning clients and the community are your stakeholders," Higgins-Desbiolles says.

"If you're not considering the needs of the community in the way you do business, then it's likely you'll lose your social licence.

"The days of 'greed is good' and mindless pursuit of profits are coming to an end; responsibility, engagement and shared benefits are the paths to a sustainable future."

SUSTAINABILITY THROUGH FOOD

Each year, Australians throw out \$8-10 billion worth of food, with four million tonnes ending up in landfill.

DISTURBINGLY, THE WORLD PRODUCES ENOUGH FOOD TO FEED THE POPULATION, YET MILLIONS GO HUNGRY AS A THIRD OF OUR FOOD GOES TO WASTE.

If there's any silver lining, it's the unprecedented consumer enthusiasm for sustainable cafes and culturally authentic food experiences. The rise of the informed foodie, who wants to taste the world, not trample it, has had a positive social and economic effect on many businesses and communities.

"People are now much more comfortable asking questions about the origin and quality of food—both in restaurants and on review sites, so there's a big incentive for business to deliver answers," Higgins-Desbiolles says.

"Food is the mechanism of our wellbeing and nourishment, but it's also a way to communicate across cultures and a tool for intercultural diplomacy. We can reach people through food in a way unlike any other. Food subtly opens dialogues through tastes, food cultures and values."

Higgins-Desbiolles, together with Dr Gayathri Wijesinghe, recently showcased 20 different sustainable cafes from South Australia and Melbourne in a research project aimed at identifying successful strategies for the future of food.

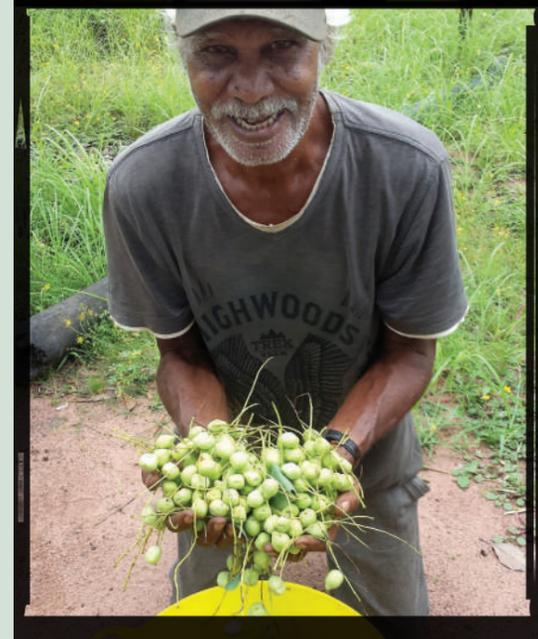
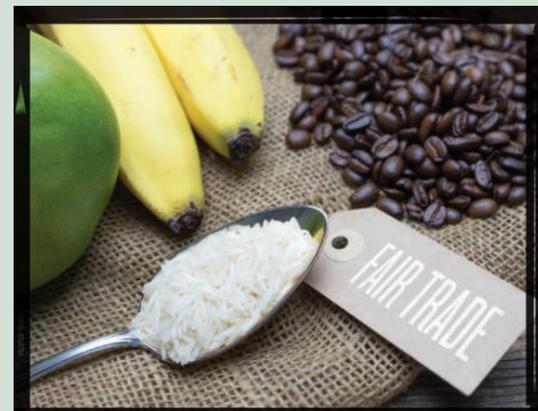
One such example is Sarah's Sister's Sustainable Café, a vegetarian restaurant run by Stuart Gifford and Marion Prosser. Committed to community engagement, reduced waste and emissions, this café is proof that values-driven enterprises can not only survive, but thrive, responding to community needs along the way.

As long-term sustainable food advocates, their café makes use of excess produce grown in school and community-based kitchen gardens, an initiative they established to deliver cooking and healthy eating programs.

But there's no gilding the lily: the current economic climate is the toughest Gifford has encountered.

"We're catering to the middle-lower end of the market and many of our customers are having to cut back on discretionary spending," he says. "But we've responded to that and developed more affordable lunch options."

Despite challenges, Gifford remains positive. "The ups and downs in business are a given. In the big picture, we count our blessings that we've been able to operate a business based on our beliefs and passion, for nearly 40 years," he says. "It's a business model where everyone wins."



RIGHT: BRUNO DANN OF TWIN LAKES CULTURAL PARK WITH GUNBINGE. PICTURES COURTESY OF BRUNO DANN AND FREYA HIGGINS-DESBIOILLES

'BUSH TUCKER' FOR RECONCILIATION AND EMPOWERMENT

Aboriginal tourism ventures fulfil a vital role in advancing reconciliation and understanding, delivering ethical employment and facilitating connection to country.

Authentic Aboriginal experiences are regularly promoted to an international audience by Tourism Australia, yet it's the fickle domestic tourism market that could provide Indigenous-run enterprises with the boost they need.

According to Ngarrindjeri elder and cultural performer Major 'Moogy' Sumner AM, there is a growing appetite for Aboriginal understanding and reconciliation. He says getting to this point has been a long journey.

"I was born and grew up on Raukkan, then known as the Point McLeay mission near Lake Alexandrina, and it was frowned upon to speak your language," he says.

"People tried to get away from the missions, tried to get jobs and live in the city, and culture wasn't a thing that you carried with you because people were punished for practicing their culture."

Thankfully, attitudes have changed, and now Moogy and many others are involved in an array of inspiring projects helping to increase understanding and revive culture—from traditional performances and boomerang throwing workshops to innovative apps, cultural festivals and native food production.

Indigenous people of the lower Murray are now propagating wildflowers and growing native foods including muntries (native cranberries) and samphire (an increasingly-popular salad green).

"Today people everywhere want to know about Aboriginal culture," Moogy says. "I think they're looking for their roots in a way."

CULTURE CAN BE USED IN DIFFERENT WAYS; TO HEAL OURSELVES, AND TO HEAL OTHER PEOPLES.

Moogy's advice to business leaders wanting to support reconciliation and healing, is to develop cultural awareness programs that go beyond once-a-year events.

"While it's great to celebrate NAIDOC week, we need to be taking it further, thinking about how many people in your workplace know about Aboriginal culture, how many of them speak to Aboriginal people, how many Aboriginal people work there."

"We need more Aboriginal-friendly places; you go to some workplaces and there's nothing there to represent the people and the country; think about how you can tell that story, about how you're going to approach that; how you're going to approach different people in the community and ask them to do something."

WHERE ACCOMMODATION MEETS ACTIVISM

The West Bank may not be up there on every tourist's bucket-list, but perceptions are being challenged by agenda-setting artist Banksy through the Walled Off Hotel in Bethlehem.

Situated across from the wall that separates Israeli-controlled territory from Palestine, the working hotel is decorated with original Banksy art, such as a mural depicting an Israeli soldier and Palestinian having a pillow fight. The lodgings have been in high demand since the hotel's opening in March this year (guests are required to put up a sizeable bond to stop the temptation to swipe souvenirs).

While travelling through checkpoints won't be every holiday-makers' cup of tea, such inconveniences are all part of the experience aimed at drawing attention to the injustices of occupation.

And tourists are flocking; the hotel's attracted more than 25,000 visitors, and an additional 2500 overnight guests. It follows in the successful footsteps of Banksy's 'bemusement park' installation Dismaland, which drew 150,000 visitors and injected an estimated £20m into the UK seaside town of Weston-super-Mare in 2015.

Higgins-Desbiolles, who visited the Walled Off hotel this September, says the hotel invites us to consider the value of tourism as a political tool. "A tourist can contemplate in a real way who is mobile and who is not, and how our choices are implicated in such circumstances," she says.

"WHAT I LIKE ABOUT BANKSY, IS HE DOESN'T SAY HE'S IN POLITICS— HE'S AN ARTIST, AND HE'S USED CREATIVITY TO DRAW PEOPLE IN."

But the hotel is not just about educating tourists; it's embedded in the community, showcasing local art, music and film, bringing the tourists and members of the local community together.

"What happens when you're living in that environment is your horizons get closed, so the one way you can open up your environment is to let the tourists come in," Higgins-Desbiolles says. "Tourists are almost a window to the world—and they can be good for the host community to get that cosmopolitan experience. And for the Palestinians, visitors under occupation are a source of hope and connection."



PICTURES COURTESY OF FREYA HIGGINS-DESBIOILLES

EVENTS AS A CHANGE AGENT

The term 'social enterprise' has become much more than buzzword in the four years since Sara Gun founded GOGO Events, a company that trains and employs homeless and disadvantaged women to create and install décor for major events and conferences.

Witnessing growth in consumer and corporate willingness to support ethical, socially-progressive businesses, Gun says this heralds more of a paradigm shift than a transient trend.

"This is the new way that millennials are living. It's part of their values to want to do good, and so they're seeking out businesses that are mindful about their processes and impact on the environment and society."

For Gun, starting GOGO was a conscious decision. Looking for meaning in her profession, she wanted to feel good about what she was doing between 9-5 and how she was contributing to the workforce, economy and society.

GOGO Events provides a model that Gun and UniSA researchers Dr Manjit Monga and Dr Freya Higgins-Desbiolles are helping to spread, with a current research project documenting and sharing the model.

Since establishment, GOGO Events has transformed Gun's life and those of the women she employs. "On a personal level, I'm motivated and driven; work is not a chore, it's a life choice," she says. "I don't need work-life balance anymore because through the business I have a purpose."

And for her staff, the opportunities have been every bit as profound.

"We help break down pre-conceived ideas about homelessness and disadvantage, and watch our people develop their capacity and ability to be part of a team, and be productive and successful."

Gun pays employees for all time put-in, including training, at above-award wages, and says it critical to her businesses success by building trust and boosting morale.



ABOVE SARAH GUN WITH AN EVENT TRAINEE, FOODS SA

"THEY TAKE THIS INTO THEIR LIVES, AND IT HAS A RIPPLE EFFECT ON THEIR RELATIONSHIPS, FAMILIES AND COMMUNITIES."

"It's giving them more than just hope, it gives them confidence; it's realising 'I might even be able to do this; I might be able to go and get a job and not struggle with a lack of self-worth and confidence.'"

For more information, visit UniSABusinessSchool.edu.au/magazine

ALL THE WORLD'S A STAGE

The creative and cultural industries are big business, and business is booming.

Writer Jade O'Donohue Photographer David Solm

Around the world, arts and culture are acknowledged as cornerstones of our identity, delivering both intrinsic and economic value. And while Europe and North America are perhaps the most established cultural epicentres, it might surprise some to discover that Asia-Pacific has the largest creative economy in the world, worth \$743 billion and generating 12.7 million jobs.

"In China alone, there are probably a dozen art centres being built each year, with every municipal area of 1 million+ wanting its own arts centre," says Douglas Gautier AM, CEO and Artistic Director of the Adelaide Festival Centre.

Identifying opportunities and facilitating connections is central to Gautier's role and this has been pivotal to establishing South Australia as a vibrant hub for Asian-Australian cultural engagement.

Since 2006, Gautier has introduced the vastly successful OzAsia Festival, and more than doubled attendances at the Adelaide Festival Centre. In 2015-2016, the Centre played host to more than 1 million people, making \$31 million in ticket sales; its total economic contribution and social value amounted to \$160 million for South Australia, with its activities supporting over 1000 jobs.

Gautier also actively supports organisations to leverage the growth of the creative industries in the region, in his capacity as Chair of the Association of Asia Pacific Performing Arts Centres.

"From software suppliers, architects, agents—all sorts of industries are looking to our network of over 60 arts centres across 20 countries to do business and benefit."

In Australia alone, cultural activity contributes \$50 billion to gross domestic product, with nearly 98% of the population engaging with the arts.

Now, his sights are firmly set on the Adelaide Festival Centre's redevelopment works, due for completion in 2018. As the most significant capital infrastructure project undertaken at the Centre since its opening in 1973, the works will transform the building and its surroundings, further enhancing the Adelaide Riverbank amenities in the heart of the CBD, and enabling large-scale musical productions to be staged in Adelaide through the expansion of Her Majesty's Theatre.

"The redevelopment is a fantastic opportunity for the State, and will be a major asset in the Adelaide precinct," says Gautier.

"Yet the buildings are only a means to an end. Creative cities are cities that people like to visit, live in, invest in, and raise children. Creativity is a great economic resource as well as being something that is essential for good civic society".

He says that the ability of a city to attract and appeal to global talent is dependent on the vibrancy of its creative and cultural industries. And the biggest challenge is to remain relevant.

"The dynamics in our cities are changing. Our communities are far more multicultural today, than 40 years ago—and consequently, our programs need to be relevant, open and accessible to all."

Partnering with creative and cultural organisations can also provide significant benefits to the business community, with many businesses eager to be associated with the creative industries.

"People are now seeing many more connections between activity in the arts, science, and business. Rather than siloes, these sectors are much more porous, and there is so much creativity in cutting edge industries".

Looking ahead, Gautier can only see growth for the cultural and creative sectors, and plans to double the Adelaide Festival Centre's attendance figures within four years. "In the future, more of our time will be taken up with leisure activities, and so arts and entertainment will continue to be big industries."

When asked for his secret to the Adelaide Festival Centre's swelling audience numbers, in the context of digital disruption and competing entertainment and recreation options, Gautier answers, with a twinkle, "It's the maxim that drives us—it's better live!" ●

For more information visit
UniSABusinessSchool.edu.au/magazine

 Douglas Gautier AM, is CEO & Artistic Director of the Adelaide Festival Centre, and Director of the Asia-Pacific Centre for Arts and Cultural Leadership, a joint venture of the Adelaide Festival Centre and the University of South Australia. He is also a UniSA Business School Executive Partner.



CAN ADVERTISING CREATIVITY DRIVE BUSINESS GROWTH?

And what's science got to do with it...



Creativity can just as easily drive a business into receivership as it can to the Forbes 100 list. While some would accuse creativity of being all smoke and mirrors, the practicalities remain, and at some point you will need both a smoke machine and at least two mirrors to deliver.

Writers Carole Lydon, Virginia Beal, Nicole Hartnett and Rachel Kennedy

Such mastery reminds us that even the most skilled professional still relies upon the laws of physics; combining both art and science to deliver success. The best advertising creative requires the same fundamentals for success.

For the last couple of years the Ehrenberg-Bass Institute for Marketing Science has had a strong presence at *Cannes Lions International Festival of Creativity*, with Associate Professor Rachel Kennedy, Professor Byron Sharp, Dr Virginia Beal, Dr Nicole Hartnett and Industry Professor Bruce McColl all travelling to Cannes to connect with the world's best advertisers.

And, from Dame Helen Mirren discussing diversity with L'Oréal, to YouTube leaders conversing about the changing face of creative content, the role of creativity in business is, more than ever, under the microscope.

So how does UniSA's science-driven Ehrenberg-Bass Institute join the conversation on creativity?

"Empirically derived laws of marketing science tells us where we should be creative and where we should not," says Kennedy. "These scientific laws offer parameters within which brands can be confident that they're spending their advertising dollars in the right way.

"At the Ehrenberg-Bass Institute for Marketing Science, we bring empirically grounded knowledge about brands and advertising to the Cannes Festival with the full support of our clients, many of which appear at Cannes as some of the world's biggest brands. The lessons for advertising creativity are fundamental.

This year, Kennedy and Beal's Cannes presentation *How To Be a Smart Targeter*

offered insights into the current trend of targeting too narrowly, concluding it might not be the best answer to a brand owner's marketing prayers if profitable brand growth is the long run goal.

A year earlier, Dr Nicole Hartnett, along with Kennedy gave a talk about *Creative That Sells*—an in depth study of the effectiveness of more than 150 creative tactics. Here too, Professor Sharp gave a provocative talk titled *What if everyone is doing it wrong?* challenging the institutionalised beliefs in the advertising industry.

That same year, Bruce McColl—then the Chief Marketing Officer for Mars—was named *Advertiser of the Year*, and a year later, he joined the Ehrenberg-Bass Institute as our first Industry Professor. His passion for evidence-based marketing and creative success is a lovely demonstration of how art and science can work together.

Together, the Ehrenberg-Bass team presents strong, empirically sound findings on advertising, creativity and media / brand strategy—all key elements to successfully grow a brand.

Indeed, what first appears as two very separate aspects of advertising performance—creativity and media strategy—are actually two sides of the same coin. "Not even the best creative will save a bad media strategy, and a great media strategy won't get far with bad creative," says Beal.

"Marketing science shows us where we can be creative, how best to use creative tactics and, importantly, how best to deploy our media strategies."

 Dr Virginia Beal, Dr Nicole Hartnett and Associate Professor Rachel Kennedy are marketing scientists at the internationally renowned Ehrenberg-Bass Institute for Marketing Science.

THE IDEA

THE SCENARIO

Creativity is more often considered an art over a science, yet both are needed in order to deliver advertising success. With creativity as the theme of this year's Cannes Lions International Festival, organisations the world over are contemplating the importance of creativity and how it can benefit their business.

THE APPROACH

Empirically grounded laws of marketing science tell us where and when we should be creative, with the best results achieved via a blend of art and science. Creating and refreshing your unique brand identity and distinctive brand assets will help your customers to easily identify you; creativity plays a large role in doing this well.

TARGETING:

Who should we aim to reach with our advertising?

Communicating with an audience is at the heart of advertising, with targeting and segmentation traditionally being put forward as practical steps to achieve this.

The temptation for marketing professionals is to want to communicate as personally as possible. Today's online platforms and digital technology enable such targeting (at least in) in theory in ways that were historically only dreamed of.

Individual level online targeting is behind that eerie feeling you have when you log onto Facebook and a conspicuous ad tries to sell you a t-shirt with your favourite movie, and the month in which you were born craftily encapsulated in the slogan.

The premise behind targeting is that by finely segmenting your market you're delivering customised messages to defined audiences, and that in doing so, you'll achieve greater successes from your advertising efforts. And, given all the information we share online—personal details (like age, gender or

location, taken from personal accounts); preferences (in music, clothing, or foods, taken from online shopping experiences); and even online behaviours (like viewed articles on car safety, or insurance options, taken from your search history)—it's no wonder that personalised targeting is touted as the next big thing. But is it really? Evidence suggests otherwise.

"At first glance individual level targeting seems logical but when you match it up against the need to grow brands through broad reach, it doesn't hold up," says Beal.

"Not to mention the fact that you start to lose efficiency gains when you're crafting so many pieces of advertising creative to try to match each segment and platform."

"TARGETING IS LIKE SALT IN COOKING. A LITTLE IS GOOD, IT ADDS FLAVOUR, BUT TOO MUCH AND YOU RUIN THE DISH."

THE EHRENBERG-BASS TEAM SPECIFIES FIVE STEPS TO SMARTER TARGETING FOR BRANDS THAT WANT TO GROW.

1 Make your target market definitions evidence-based.	2 Include as many as possible in your target market.	3 Avoid the heavy-buyer trap.	4 Don't sacrifice reach for engagement.	5 Have broadly appealing creative.
Check your vision of the brand's target market and the evidence of who actually buys the product category.	Sure, if you're selling dog food, exclude people who don't own dogs, but think inclusion where ever possible rather than exclusion. Some people who do not currently have a dog may come into the market and having a presence in their memories as a pet food brand will then not be all wasted.	There's not much to be gained just by targeting heavy brand buyers; your growth will come from the large pool of category buyers who do not currently buy you as well as your occasional or light buyers.	Engagement feels good and may even be more satisfying creatively, but if it doesn't reach a wide audience it won't deliver the extra sales you need.	Developing winning creative is a difficult task, pool resources to develop fewer winning pieces of creative that appeal to the broad target audience rather than spreading effort across many targeted pieces of creative. It is also likely to aid consistency of branding across people and across time.

"Targeting is like salt in cooking," says Kennedy, "a little is good, it adds flavour, but too much and you ruin the dish."

"To prepare a great dish, there are lots of other ingredients you need. Too much emphasis on targeting leads to actions that miss the big picture of what you need to focus on for growth."

The resounding message is that your focus should be on creating and refreshing your unique brand identity and distinctive brand assets, because that is how your customers, heavy or light buyers, will identify your products.

CREATIVE:

Your guess is as good as mine, or is it?

Imagine if creating successful ads wasn't such an intuitive guessing game. Well, press hold on that thought for a moment, because research from the Ehrenberg-Bass team removes some of the guesswork: they provide evidence-based tactical advice for advertising that sells (clearly suggesting that some creative tactics are better than others).

The great American advertising creative director, Bill Bernbach once said, "Creativity will become the last unfair advantage we're legally allowed to take over our competitors." It's a long-professed claim and one that still hold strong today.

But wait there's more—assessing the sales effectiveness of more than 150 ad creative tactics, the Ehrenberg-Bass team has shown which tactics could increase or decrease the odds of advertising success. And they warn that no ad can be universally effective across everyone.

"There is no magic formula for the perfect ad," says Hartnett. "A formula implies that some combination of tactics will appeal to everyone; but we know different people will have different reactions to the same ad. There is no uniform response."

"Though we can't provide a miracle solution to deliver successful advertising each and every time, we now have a better understanding of what makes a good ad that appeals to more people. And this can help marketers make informed choices throughout the creative process."

WHAT MAKES A GOOD AD?

- 1 Must have prominent branding.**
Make it easy for people to see who's advertising. If they can't connect your ad to your brand, it won't increase their probability to buy.
- 2 Use your distinctive brand assets.**
Your logo, characters, colours, shapes, and advertising style all comprise your distinct brand, and it's this that helps people recognise your product.
- 3 Use humour.**
Funny ads get noticed. If it's appropriate, use humour to help boost your creative execution. As a creative element, it's very memorable. If not appropriate to your situation consider how else you will get attention in the cluttered media world in which we live.
- 4 Audio is important.**
Having people or characters in your ad that speak, can add variation to your ad. Aim for this rather than relying solely on voice overs.
- 5 Careful with your selection of music.**
Dominant music can negatively affect your ad because it interrupts the visual process and leaves less time for the core messages to shine through.

"Creativity is the vehicle for your brand's advertising to be noticed; it cannot be creativity for creativity's sake. If we pay careful attention to what actually works related to sales, we can use this knowledge to frame the production of more creative and effective content."

Creativity itself is fundamentally subjective, hinging on feelings that something is new and perhaps exciting—what one person finds creative could leave another shrugging or simply



Client: Whirlpool
Agency: DigitalS.Bi
Campaign: Care Counts
Category: Innovation/
Creative Data Grand Prix Winner
View now: <http://bit.ly/2sSDkBR>

Brands want to have a purpose beyond selling a product. Some recent attempts to demonstrate purpose have been seen to trivialize important issues. Whirlpool has excelled where other brands have struggled. The *Care Counts* project identified that many disadvantaged American kids skip school because they don't have clean clothes. Whirlpool sought to break down that barrier by installing washer dryers in at risk schools. What happened? Attendance increased! It is such a simple but compelling story. It is also incredibly relevant to Whirlpool's product, which makes the campaign both heartwarming and sincere.



Client: Adidas
Agency: Johannes Leonardo
Campaign: Original Is Never Finished
Category: Entertainment/
Music Grand Prix Winner
View now: <http://bit.ly/2IDzmBk>

Music can be a risky advertising tactic. Our research has linked prominent music in ads to diminished sales effectiveness. Prominent music typically precludes speaking characters, which conversely is a tactic linked to increased sales effectiveness. Adidas' campaign strikes an interesting balance—it plays prominent music but at times the lyrics are spoken or sung by on-screen characters. Frank Sinatra's classic *My Way* is remixed into a rather haunting anthem that is recognisable, but barely—which grabs your attention. The music is complemented with striking and sometimes disturbing visuals that will likely draw the audience's eyes as well as their ears.



Client: TAC Victoria
Agency: Clemenger BBDO Melbourne
Campaign: Meet Graham
Category: Cyber and Health
& Wellness Grand Prix Winner
View now: <http://bit.ly/2zVxm4H>

The *Meet Graham* campaign for TAC Victoria, saw artist Patricia Piccinini sculpt a model of the type of body you need, based on scientific evidence, to survive a car crash. In contrast to advertising showing the consequences of unsafe driving on our roads which can cause viewers to 'tune-out' or turn away from such graphic content, Graham manages to illustrate just how different we would need to be unaffected by an accident. The unusual image is successful at capturing attention and moving viewers in an emotionally tolerable way while audio explains the powerful image.



Client: Jet.com
Agency: R/GA New York
Campaign: Innovating Saving
Category: Media Grand Prix Winner
View now: <http://bit.ly/2gRGq85>

The Jet.com campaign picked up the Media Grand Prix for its use of clever creative to spread its money-saving message to customers. They used several media tactics but the highlight was how they tied their creative into the Super Bowl by making an ad talking about 'super bowls'—the ad only ran online, but because it was a 'super bowl' ad, its key words and tagging were more relevant to the search term 'super bowl commercial'. This made their ad more relevant to the Super Bowl than any other commercial which in turn made them one of the most watched Super Bowl commercials that weekend without having to pay millions of dollars!

YOUTUBE SCREENSHOTS (IN ORDER OF USE): CARE COUNTS | HTTP://BIT.LY/2SSDKBR | WHIRLPOOL: ORIGINAL IS NEVER FINISHED | HTTP://BIT.LY/2LDZMBK | ADIDAS: MEET GRAHAM | HTTP://BIT.LY/2ZVXM4H | TAC VICTORIA: INNOVATING SAVING | HTTP://BIT.LY/2GREG85 | JET.COM

clicking through to the next thing. By its very nature, creativity is a contextual beast, which is why it so easily eludes measurement. Yet when harnessed effectively, and by using empirical knowledge, creativity can absolutely attract consumers and grow brands.

So rather than trying to create an actual measure of creativity, our research dismantles creativity, breaking it down into objective creative tactics and strategies that can be codified.

The question is not how creative is this tactic, but rather, does this creative tactic appear in a successful ad or not? With new technology and increasingly larger data sets, there is great potential to take this research agenda further.

As Hartnett says, "Advertising is still an art, but its in-market success can be a little more predictable with science." ●

For more information visit UnisaBusinessSchool.edu.au/magazine

“ADVERTISING IS STILL AN ART, BUT ITS IN-MARKET SUCCESS CAN BE A LITTLE MORE PREDICTABLE WITH SCIENCE.”

THE NATURE OF CREATIVITY

Writer Andrea Martens Photography Courtesy of Jurlique

The pristine Adelaide Hills was the chosen founding place of international brand, Jurlique. Here, Global Chief Marketing Officer, Andrea Martens, shares her insights on what creativity means for this iconic brand.



 **Andrea Martens** is the Global Chief Marketing Officer for Jurlique International. She is also a graduate of the UniSA Business School.

In the world of marketing, creative success is a balance of logic and magic. There's no point in being creative if what you're doing doesn't actually align to your strategy.

I see many examples of beautiful creative, but I often question the purpose—what will that really deliver for that brand and the business? Having a strategy in place is key. But before you can build your strategy, you have to know everything there is to know about your consumers: what's it really like to walk in their shoes; why do they make the decisions they do when it comes to your brand; and how does their culture and environment impact how they interact with your brand? It might sound obvious, but in the absence of genuine consumer insights, you simply can't build a strategy that will meet the needs of your consumer.

GETTING CLOSE TO YOUR CONSUMER

In the last 12 months at Jurlique, we've invested in a consumer insights program in Australia, Europe and Asia, as well as research into 2000 consumers in Australia and China. We wanted to know what our consumers felt about Jurlique and how we might be able to truly unlock the potential of this incredible South Australian brand.

What we discovered was that while the attribute 'natural' is extremely important to our consumers, it cannot compromise the efficacy and skin benefit it needs to deliver. So our competitive set was much broader than simply 'natural brands'. These key insights, alongside our Brand DNA and Codes, have delivered significant changes in everything we do, from our brand communication ideas, innovation calendar, product briefs, strategic pricing recommendations, packaging, advertising and our universal customer experience.

CRACKING THE CODES

Because luxury and premium brands work differently to consumer goods brands, it is necessary to use a different branding approach. The process of understanding a brand's DNA is much more holistic, focused on the heritage and origins of the brand and the story of its founders, Dr Jurgen and Ulrike Klein, both passionate believers in the healing power of nature.

Their vision was to create a pure and natural skin care range combining the ancient arts of alchemy, herbal medicine and homeopathy, to reconnect people to nature.

And for Jurlique, the key DNA strands include its natural ingredients, its origins in the South Australian hills, a consumer proposition based around skin and how it makes the consumer feel, and the unique processes used to make the range—all will be inherent to its success going forward.

FINDING THE MAGIC

Once the fundamentals or the 'logic' have been clearly defined then you have the springboard for creativity which can deliver business results. For example, we have just produced a series of creative executions that we believe has the potential

to really accelerate our growth. It's as simple as having a map to help you reach your destination. Without it you spend your time going around in circles.

Consumers are seeking to interact with aspirational brands, but also brands which have a point of view, so there is a real opportunity to create a new narrative in this category—a narrative that has really never been seen before.

To do this, we work with best-in-class creative partners in packaging design, photography, and production, from all over the world. Combine this with a strong marketing team who are well trained in the principles of extracting maximum potential from each and every creative idea, and you have every chance of finding the magic.

REALITY CHECK

The final step in the process is taking your creative to market. Understanding the customer journey, the touchpoints, and how to interact with them in a culturally relevant way, may be very different in each market, such as China versus Australia, and requires executions to have the flexibility for alternative deployment.

For Jurlique, while we may have put in the hard yards to ultimately develop the creative for our brand, it is still imperative to adapt it to each local market.

And so we return full circle: start with strategy and inform this with solid consumer insights. It really is key to creative success. ●

For more information, visit UniSABusinessSchool.edu.au/magazine



CREATIVE LICENSE

Writer Dan Lander Photographer David Solm Artist Dirt Playground

Most musicians tend to put art first and business second, but a little familiarity with the rules of the game should see the two working hand-in-hand.

While Beethoven often spoke of a ‘gracious muse’ he never took inspiration for granted, famously rewriting compositions over and over until they seemed natural, almost inevitable. For the maestro, music wasn’t just a passion, it was a profession—or as Nick Cave reprised it many years later, “I get up each morning, put on a suit and go to work.”

Business and art may, on occasion, make uncomfortable bedfellows, but almost every successful musician has had to augment creativity with toil and grind. Given today’s music trade is more unforgiving than ever, capitalising on that hard work is paramount, and a savvy artist needs to know how to make the most of their rights, and the industry’s responsibilities.

VALUE YOURSELF AND YOUR ART

Betty (Paraskevi) Kontoleon is a solicitor and lecturer with UniSA's School of Law, and co-author of the new book, *Music And The Law*. She also sings for the band Dirt Playground, sings Greek as a freelance artist all over Australia and, despite her legal background, admits to being as guilty as anyone in neglecting the business side of her music.

"Even I fell into the trap of thinking, 'Oh well, they're going to give us a jug of beer, let's play,'" she says. "But music makes such a huge contribution to society and too often the people who make music don't get anything back for that." The problem for many musicians is that excitement over an opportunity to share their art often leads them to devalue their work, and while a bit of 'doing it for the love' is okay, musicians have as much right to fair pay as anyone.

The Live Performance Award sets the minimum wage for musicians at \$38.65 an hour, but most artists are engaged under common law contracts—often verbal—that operate outside the Award. Nonetheless, the law requires these contracts to be fair, and the Award should serve as a guide for all negotiations.

PROTECT WHAT YOU PRODUCE

As soon as you write a song, you own the copyright to it; you don't need to register or apply. But you do need to be able to prove it's your original work if you intend to use it in any meaningful way.

Once you start writing your own music, the biggest legal concern for musicians is protecting that creative work.

"From a legal perspective, the way to best protect any rights you might have in relation to a song or a sound recording is to make it publicly available."

In the digital age, this can be as simple as uploading a file to a site like SoundCloud. Be aware, however, that performing the song live doesn't count—it must be stored in some manner, usually as a recording, or possibly as written notation.

Artists should also register with the Australasian Performing Right Association and Australasian Mechanical Copyright Owners Society Ltd (APRA AMCOS), as well as the Phonographic Performance Company of Australia Ltd (PPCA). Both organisations collect and distribute royalties to musicians, with APRA AMCOS operating industry wide, and PPCA dealing specifically with revenue from businesses licenced to broadcast recorded music.

Importantly, APRA AMCOS also work to protect your copyrighted material from unauthorised use and plagiarism by other artists. "Being with these organisations is all about controlling your own music," says Kontoleon. "It means if somebody picks up your song, makes their own version and starts performing it, you know it's happening and your rights are protected."



IF IN DOUBT, JUST ASK

A resourceful musician can manage most of their business themselves. From recording, to marketing, to merchandise, it makes sense—and dollars—to control as much as practical.

Having said that, the guiding philosophy should always be: when in doubt, get advice. "In an ideal world where musicians have money, they go to lawyers," says Kontoleon. "Unfortunately, that's not always realistic, but there are other places you can go for help."

Too many musicians don't go looking for advice because they don't think it exists.

Kontoleon points to organisations like APRA AMCOS for starters, or if you are in South Australia, the School of Law's free Legal Advice Clinic. Her book, *Music And The Law*, also provides a comprehensive summary of most legal issues affecting musicians in Australia.

"You need to take the administrative side of your music business seriously," she warns. "It's so crucial if you want your music to be valued, and if it's not something that comes naturally to you, you really should get some advice."

THE NEXT LEVEL: CONTRACTS

Like the ghost of lawyers past, one area in which Kontoleon urges musicians to always seek professional guidance is contracts.

"You should never sign anything without talking to a lawyer," she says.

The music industry is notorious for tying artists to bad deals, but even a fair contract can pose serious restrictions, so it's advisable to proceed with caution.

Never sign away your copyright, and be careful about the modern '360-deal' in which a record label may pay for your album, but in return, demand a portion of all your musical revenue—from touring to T-shirt sales.

Similarly, be wary of contracts with a cross-collateralisation clause that allows the label to recoup the costs of one album from profits of other albums you make for them.

Most importantly, before you engage anyone—manager, distributor, agent or label—really analyse whether they can do anything you couldn't do yourself. "For instance," says Kontoleon, "unless you are a pure pop artist or an R&B singer, you really need to question whether a major label in this country has much to offer you."

 **Betty Kontoleon** is an early career academic and course developer at the School of Law, supervising solicitor at the UniSA Legal Advice Clinic and co-author of the book *Music and the Law*. She is also the singer for Dirt Playground.

THE IDEA

THE SCENARIO
The music industry can be unforgiving, with artists finding they often need to be as fluent in matters of business and law, as they are in their music. Most prioritise their art, but greater awareness of the legalities can mean the difference between success and frustration, or worse, regret.

THE ADVICE
In order to ensure the proper value is attributed to an artist's work, they need to take the business side of their music seriously, protect what they produce and understand their regulations. Access to information and legal advice is available through numerous channels—knowledge is paramount.

LICENSING MUSIC FOR BUSINESS

KNOW YOUR REGULATIONS

Like so much else in our cottonwool society, the live music industry in Australia is very heavily regulated. Venues looking to host live music must satisfy a long list of requirements, and artists need to be aware of their related responsibilities.

“A good venue will apply common sense to the regulations,” says Kontoleon, “but you also have to accept that there are restrictions about closing times, noise levels, alcohol and lots of other things.”

These laws vary slightly from state to state, so find out as much as you can about specific restrictions in your area. APRA AMCOS maintain a comprehensive online information service called Live Music Office, and Kontoleon stresses that being aware of these responsibilities is key to establishing good relationships with venue operators.

“It doesn’t matter how good your songs are, if you’re trouble, you simply won’t get the shows.”

The copyright owner of a piece of music has the right to decide whether it can be used by a third party, for instance in an advertisement or soundtrack. In most cases, this right rests with the person who wrote the song, and in Australia, APRA AMCOS serves as intermediary between artists and interested third parties.

For something like a commercial, negotiations usually involve a particular track for a particular purpose, however, for businesses looking to use music more generally, both APRA and the PPCA provide a range of licences that cover everything from in-store music for retail to telephone hold tracks.

These licences carry very reasonable fees, the proceeds of which are paid to artists registered with the agencies.

“It’s a system that makes sure musicians get something back for their creative work, and businesses need to make sure they do the right thing,” says Kontoleon. Generally, APRA and the PPCA give fair warning about complying with licence laws, but fines can be issued, ranging from \$1320 for small breaches right up to \$302,500 and five years’ imprisonment for serious corporate infringements. ●

For more information, visit: UniSABusinessSchool.edu.au/magazine

SIGNING YOUR LIFE’S WORK AWAY

The music industry has a bad reputation when it comes to delivering unfavourable deals for artists. Here are some of the worst.

LITTLE RICHARD

The early rock and roll industry was built on shonky contracts, but none shonkier than the one that saw Little Richard sign away his copyright for “Tutti Frutti”. His label owner, Art Rupe, apparently paid \$50 for the full publishing and mechanical rights to the mega hit, with Richard receiving only half-a-cent in royalties per sale.

JOJO

After selling a million copies of her 2004 debut and three million of the follow up, teenage singer JoJo found her label, Blackground Records, kept delaying a third release. Signed to a seven-album deal, she was prohibited from doing anything outside the label, and it wasn’t until 2014 that she finally won a long court battle to be released from the contract.

PRINCE

In 1990, prolific songwriter Prince had over 500 finished tracks that he wanted to release, but label Warner wouldn’t allow it for fear of diluting the market. In response, the eccentric singer sabotaged his own career, changing his name to an unpronounceable “love symbol” and performing with the word “slave” written on his cheek.

JOHN FOGERTY

In one bizarre copyright case, Creedence Clearwater Rival frontman John Fogerty was sued for plagiarising one of his own songs. His 1985 solo hit “The Old Man Down the Road” was very similar to CCR’s 1970 single “Run Through The Jungle”, the rights to which were owned by antagonistic former label head Saul Zaentz. Zaentz sued but lost.

ROLLING STONES

In 1971, the Rolling Stones filed a whopping \$7.5 million suit against iconic music manager Allen Klein over “false or fraudulent” representations with intent to “deceive and defraud”. It turns out that in expanding the Stones’ publishing rights to the US, Klein made himself 100 per cent owner of their music outside of the UK. Mick and Keith weren’t happy.

UNLOCKING THE TRUTH

These teenage heavy metal sensations hit the headlines in 2014 after signing a five-album deal with Sony worth \$1.8 million. The catch? They wouldn’t see a cent unless their debut sold 250,000 copies, a number unheard of for a metal band these days. The trio negotiated an exit from the deal with their young age working in their legal favour.

NEW EDITION

This trailblazing boy band may have launched the career of Bobby Brown, but they didn’t do his bank balance any favours. New Edition’s debut was a Platinum-selling sensation, supported by a massive sold out tour. When the tour was over, they received payment for the album and performances – \$1.87 each. Their label claimed “expenses” ate the rest.

BADFINGER

In 1970 Badfinger were superstars, the first band signed to the Beatles’ new Apple label. Unfortunately, they also signed a management deal with Stan Polley that gave him full financial control, which he used to line his own pockets. By 1974 the band was broke, and when leader Pete Ham committed suicide, a letter he left behind blamed Polley.

MICHAEL PAYNTER

This Australian is an example of how even an apparently fair deal can become an albatross. Paynter signed to Sony in 2007, but the label repeatedly delayed his debut album until 2011, when he was dropped without a major release. In an attempt to make up for lost time he appeared on The Voice in 2013, eventually self-releasing an album the following year.

THE CREATIVITY

PARA

DO

XX

Managing creativity is the ultimate paradox: it's the balance between unleashing creative freedoms, yet directing creative thought.

Writer Dan Lander

Creativity, by nature, is enigmatic and imprecise, but unlocking the creative potential of your organisation doesn't have to be a mysterious process. Like everything in business, creativity benefits from well-defined goals, a clear structure and a supportive culture.

For Professor George Day, creativity is a necessary paradox—the balance of creative freedom and directed thought are essential for inspired, measurable results.

A consultant to Fortune 500 companies such as AT&T and General Electric, Day is no stranger to managing creativity for business growth. Here, he shares his strategies for harnessing creativity in your organisation to deliver business success.

FIND A CREATIVE FOCUS

The irony of creativity is that in order to be successful, it needs a focus. "Creativity without discipline is ineffective," says Day.

He explains that for the creative process to be productive, it needs clearly defined goals, and by imposing boundaries on creativity, you actually enhance it.

"Putting constraints on creativity turns out to be a powerful inducement to innovation," says Day. "It's the old notion that necessity is the mother of invention. Creativity flourishes when you force it to ask, 'How do I get around this constraint?'"

He also points out that while creativity and innovation may be closely related, they are not the same thing, and to transform creative thinking into purposeful innovation, it's important to confine it, restrict the parameters and focus on specific goals.

WORK FROM THE OUTSIDE IN

So how do we find a creative focus? The starting point is to consider the question, "What should we be creative about?" Answering this may seem challenging, but Day proposes a simple solution.

"Start by forcing yourself outside the boundaries of your organisation. When you put yourself into the shoes of your customers, you start to think like a customer, and then you start to get some clear answers about what they might want."

By developing a clear understanding of what the customer wants, you establish a creative goal for your company—a clearly defined objective that not only focuses the process, but also aligns it directly to improving your bottom line.

"It's not about what you think you can achieve, but about what people want."

 **Professor George Day** is a member of the UniSA Business School Advisory Board. A marketing and innovation expert, he is the Geoffrey T. Boisi Emeritus Professor, Professor of Marketing, and co-Director of the Mack Institute for Innovation Management at the Wharton School of the University of Pennsylvania.

 **THE IDEA**

THE CHALLENGE
Creativity is the precursor to innovation and business growth, but striking the balance between creative freedom and practical restraint is crucial to delivering success. How can businesses inspire creative thought and the pursuit of new ideas, while simultaneously controlling them?

THE APPROACH
Despite the seeming incompatibility of creativity and structure, that's precisely what's needed. Like everything in business, harnessing creativity for the benefit of the organisation requires discipline, clear goals and effective leadership.

RISK SHARED IS RISK CONTROLLED

Harnessing creativity benefits the whole organisation, but for that to happen, the company must also take responsibility for the associated risk.

“People need the confidence and support to innovate and try things, and that is embedded in the culture of the company,” says Day. “It’s called the syndication of risk—and leadership needs to be seen to be sharing it.”

Central to this lies the understanding that even an unsuccessful innovation can provide valuable insight. “Take a company like 3M,” says Day. “They have a lovely term, ‘well intentioned failure’, which sends the message that we can learn just as much from failure as we can from success.”

When risks are shared across the leadership team, an organisation creates a culture that encourages people to take risks. And it’s this that delivers real opportunities for improvement, irrespective of the outcome.

ALIGN ALL ASSUMPTIONS

Developing creative strategies often involves predicting market behaviour, but there’s no need for that process to be guesswork.

“An assumption is a sort of hypotheses about the future, so you want to make well-grounded assumptions that you validate as best you can,” says Day.

“Quite a bit of my work as an outside facilitator is to test assumptions, and many clients claim I’m a complete pain, because I say, ‘You’ve made this assumption, so, tell me what you’ve got.’ If it doesn’t grab me, I tell them and ask point-blank why they think it’s compelling.”

To ensure assumptions are solid, you need to isolate and test them against each other, examining them from multiple perspectives—it’s important they all point to the same answer.

And remember, take the time to ensure everyone in the team is working under the same assumptions, with the same understanding of what they mean. Without this alignment, creativity has no direction and can just float away.

TURN IDEAS INTO ACTIONS

There’s little use in having so many ideas that you can’t implement any of them—creativity only leads to innovation if you can act upon your insights.

“The challenge is to avoid diluting your energies and spreading yourself over too many projects,” says Day. “Better to limit yourself to a few ideas and then focus on getting them out the door.”

This process not only requires discipline, but the establishment of an innovation plan that identifies customer needs, and defines steps towards solutions. Day cites the mantra, “Think big, start small, celebrate your early successes and scale carefully.”

SUPPORTING TALENT ATTRACTS TALENT

Research shows that high-profile commitment to creative talent is a defining feature of market leading businesses.

“Google’s motto is, hire people who don’t need support, and then support them,” says Day. “They are all about talent, and the way they attract talent is to signal that talent is their highest priority.”

The importance of attracting the best talent is clear: while many things can be taught—technical skills, financial planning, communication—traits like conceptual thinking and creativity are difficult to instil in someone who lacks them.

“It’s better to find a person with those harder-to-learn competencies, and then support them to develop more technical skills.”

FALL IN LOVE BUT KNOW WHEN TO LET GO

Enthusiasm and creativity are both essential for business growth, but knowing when to quit is equally important.

“We know that in order to be successful in innovation, you have to be passionate, and an advocate for your ideas. But at a certain point, that gets dysfunctional. If something isn’t working, you need to be able to disengage and cut the program off,” says Day.

Management can assist this process by balancing expectations against realistic outcomes, especially the expectations of the creative leaders who often drive projects, as they’re often the ones that find it the hardest to let go. At a deeper level, businesses also need to foster a culture of open communication.

“Innovators should feel that they can approach leadership and say, ‘The prospects here are very, very poor’, without worrying. Disappointments need to be treated as opportunities for learning—and that is the key.” ●

For more information, visit:
UnisaBusinessSchool.edu.au/magazine



ILLUSTRATIONS: OZGER SARIKAYA; ANNA ZASIMOVA/SHUTTERSTOCK.COM

 **Peter Stevens**
is the newly appointed
Executive Director: MBA and
Executive Education at the
UniSA Business School.



CREATIVE LEADERSHIP

A DRIVER FOR CHANGE

Writer Carole Lydon Photographer David Solm

Take a moment to appreciate that someone created the company you work for. Its survival is testament to a leadership that cast its vision outward, shifted its thinking, revised its processes and, potentially, re-invented itself. Creativity, innovation and agility are now the common lexicon for business survival and growth, but what does this mean for business leaders?

Newly appointed Executive Director, MBA and Executive Education for UniSA Business School, Peter Stevens, has come from the global corporation, Hewlett Packard Enterprise, where he was responsible for a globally-matrixed team of thousands of staff, using his creative leadership skills to meet ever-increasing service targets.

“When people think of creativity, they typically think of artistic pursuits, but creativity extends far beyond this. Business needs creativity to solve problems and remain agile enough to stay in the race. It’s all about innovative thought—new strategies, new perspectives and new ideas.

“As an individual entrepreneur, getting creative is somewhat easier to manage. But in an organisation, it’s more complex as you have to allow the teams, and the individuals, enough space to create.

“The challenge is that freedom and space go against many of the principles that have worked for industry for so long. And for

business, looking at creativity in this way can be confronting.”

The changing nature of competition means that businesses are faced with the challenge of weaving creativity into their culture, without losing the foundations on which they were built. According to Stevens, given the different skills involved, one approach is to separate idea generation from commercialisation.

“Idea generation needs maximum creativity and freedom. It’s the five-year-old in the room. But for it to be relevant, it needs to respect the core values of the organisation. So you might say it also needs its parents in the room.

“Idea commercialisation is where the adults in the room figure out how the business can use the idea to derive value and benefit its ultimate aims. Here, the parameters close in tighter; there will always be the commercial realities of business,” says Stevens.

Leading creativity is a nebulous pursuit that, ironically, requires some solid structure. People need an understanding of organisational direction, as well as safe

TOP TIPS FOR CREATIVE LEADERSHIP

1 Walk the talk: put yourself out there and back your team every step of the way. Be prepared to challenge them and encourage them to challenge you.

2 Maintain momentum: fail or succeed fast, gather information, make decisions and move forward. Once a decision is made, everyone needs to line up behind it.

3 Have fun: encourage staff to bring their whole personality to work and let the hidden talents of your team surface.

psychological and behavioural spaces in which to create, test, fail, reset and test again.

“As a leader, your team needs to know that you’ve got their back and to feel secure enough to put forward an idea without being judged harshly.”

Stevens has some clear ideas about taking UniSA’s world-recognised MBA further on a global scale. “It’s an exciting time at the UniSA Business School. We have some outstanding products and the future opportunities are exponential. There’s always room to innovate and I will be encouraging my team to challenge, question and create at every opportunity.”

Creative leaders are decisive; they have an intuitive understanding of the freedom-

control spectrum, and are prepared to make the wrong decision in preference to making none at all. Their clarity of purpose, and experience with the parameters of business success, help them build confidence. And it’s this combination that helps them judge just how far to take a creative idea. ●

For more information visit
UniSABusinessSchool.edu.au/magazine



WATER WATER

EVERYWHERE



H₂O may be the most abundant chemical compound on the planet, but managing it is far from simple.

Writer Dan Lander | Illustrator Catherine Petrakis

It doesn't require a love of classic kung-fu movies to be familiar with Bruce Lee's timeless observation, "If you put water into a cup, it becomes the cup. If you put water into a bottle, it becomes the bottle. Water can flow or it can crash. Be water, my friend."

In their original context, Lee's words were primarily a physical meditation, but they apply equally well to the state of mind required in managing the very subject of his metaphor.

Whether it is the ongoing wrestling match over Australia's Murray-Darling basin or the task of integrating waterways into the expensive real estate of modern cities, working with water is one of the trickiest jobs on the planet. Supply is unpredictable, the stakeholders are diverse and their interests are often diametrically opposed, meaning water professionals must be multi-skilled, broadminded and innovative.

The University of South Australia's Centre for Sustainability Governance (CSG) conducts world-leading research in resource management, and according to the head of its water group, Professor Lin Crase, the key to balancing water's competing priorities is keeping sight of the bigger picture.

"We're involved in what is referred to as integrated water management," says Crase. "People who work in water realise that, when you make a choice upstream, the impacts occur downstream. So, when we

think about the thorny issues around water allocation, we need to be thinking across space and time, with the innovation being how we bring those ideas into the decision framework."

In grappling with both immense geographies and long-term considerations, those frameworks often have to consider a number of factors that are difficult to pin down. For example, in the Murray-Darling basin, a dollar value can be derived for agricultural water allocations from reasonably precise measurements of past production, but it is much harder to put a price on environmental allocation.

Given these challenges and uncertainties, water management often requires flexible, innovative solutions, but there also needs to be an element of pragmatism. Striving for the perfect solution is always the end goal but other measures often need to be put in place while that perfect solution remains a work in progress.

"Yes, it's complicated and it's integrated, but at the end of the day you have to come up with something that's practical," says Crase. "You have to look at this really complicated situation and find something



Humans drink an average of

75,000L

of water throughout their life.

that works, because the resource is needed. And you need to understand that your decisions have repercussions on others, and you have to work with people and institutions to come up with joint solutions."

The CSG's multi-disciplinary approach to water management clearly demonstrates the value of creative thinking in a challenging field, and as such, offers plenty of insight for businesses of all kinds.

THE VALUE OF EDUCATION

The average daily water consumption in Australia is
340L
per person. In Africa, it is 47 litres per person.



As little as 2.5 per cent of the Earth's water is fresh, and only half of that is readily accessible for human consumption, the rest being locked away in ice or snow. Every year, the population of the planet increases by 1.1 per cent—about 75 million people—but the amount of fresh water remains more or less the same. In other words, each year, we need to stretch things a little further.

While engineering solutions aimed at preventing wastage are an integral part of that process, equally significant are programs that teach responsible water use. As is the case for many businesses, a key component of water management is shaping people's expectations, and handling the human element is often as important as managing water itself.

"It's about recognising that water resources are not simply the domain of engineers," says Crase. "A lot of the process is around how you manage people and how you shape their beliefs and behaviours."

Unfortunately, there is no silver bullet when it comes to motivating water-wise behaviour, and the best solutions must be creatively developed for each situation.

One such example is the work of UniSA Professor Henning Bjornlund, who collaborates with government departments and agencies on small-scale irrigation programs in Sub-Sahara Africa.

Bjornlund's team found a novel way to make farmers reduce their water usage through a tangible demonstration of how over-watering wastes fertilizer. They placed a simple plastic container in the soil under crops, with a tube running back to the surface so the farmers could monitor how much nutrient washed into the container.

"They didn't really value the water," says Bjornlund, "but the 'plant food', as they call it, was expensive, so as soon as we showed them that it was washing away, they reduced their watering by about half."

Yields improved dramatically with a better water-fertilizer ratio, and, as the farms in the project use a communal irrigation system, there was also more water available for those at the end of the line.

"Everyone's production improved, not just some people's," says Bjornlund. "We also found conflict in the area was reduced, and marital happiness went up."



THE HOLISTIC APPROACH

As an integrated plan, Bjornlund's project didn't end at teaching farmers about leeching, with the education continuing to new crop types, improved storage and better transport. In improving water efficiency, these broader elements are just as important as reducing water use itself, because the water is only as good as the food it produces.

"I saw one project where they doubled the amount of cabbages they grew in the area, and it was a disaster," says Bjornlund. "Suddenly, there was a glut of cabbages, the market price plummeted, transport costs went up, and the farmers actually earned less."

Understanding these types of flow-on effects is important, but often they are not immediately apparent, as the ongoing difficulties in the Murray-Darling basin demonstrate. The area produces one-third of Australia's food, but also has massive environmental value, and a key to current efforts to protect the basin is the development of new irrigation technology to reduce water wastage.

40%
of the world's population currently live with serious water shortages. This is expected to worsen due to climate change and population growth.

However, as Crase points out, it is quite possible that improving irrigation will have flow-on effects that are actually negative for the environment.

"The difficulty here is that when irrigation water is supposedly 'saved' by new infrastructure, little regard is given to where it was previously 'leaking'. Then the water that was leaking to the environment ceases to flow."

 **Professor Lin Crase, Professor Henning Bjornlund, Associate Professor John Pisaniello, Professor Jeff Connor, Dr Bethany Cooper and Dr Joanne Tingey-Holyoak** are water economics researchers with the Centre for Sustainability Governance within the UniSA Business School.

THE IDEA

THE CHALLENGE
 Water management is one of the biggest challenges of our time. Supply is unpredictable, stakeholders are diverse and interests are often at odds, with the effects of climate change and population growth set to put even greater strain on our most valuable resource.

THE APPROACH
 The key to balancing the competing priorities of water is keeping sight of the big picture. Effective water management demands innovative and cooperative action. The tangible outcomes of creative thinking in this field offer insights that transcend the industry.



REGULATION FOR INNOVATION

Europe makes use of **75%** of available sites for hydropower, while Africa has developed only 7 per cent.

Striving for best-practice solutions makes sense in the Australian context, but it doesn't automatically apply to other parts of the world.

Developing nations, for instance, present quite different challenges. Here, hydropower projects have emerged as a favoured solution to the double demands of sustainable energy and water security.

The appeal of such dam projects is that they offer an accessible and cost-effective form of clean energy, cheaper to establish than solar or wind by 50 per cent. While this is a considerable advantage for cash-strapped economies, hydropower also presents a much greater risk than other renewables.

"One person's dam can become many people's disaster," says Associate Professor John Pisaniello. "If a dam is poorly planned

or badly managed, it can pose a massive threat to the environment and to human life."

Pisaniello is currently working with the World Bank on a comparative assessment of dams management and regulation in 51 countries. Their goal is to establish regulatory models and guidelines that balance the need for appropriate safety standards with what can be realistically achieved in the developing world.

"Aiming for best practices straight away is too extreme in many cases, as a lot of these countries don't have the resources to make this happen," says Pisaniello. "It's more about coming up with a continuum approach, where you start from minimum practice, and as the country develops and they upscale resources and capacity, then they can move towards best practice on the spectrum."

LEVERAGING SOLUTIONS

While these examples provide salient lessons, not all flow on effects are negative, and thinking creatively about the consequences of water management can often introduce multi-dimensional benefits.

Dr Joanne Tingey-Holyoak is working to help farmers make sense of moisture and climate data they receive on their properties.

"Farmers have a lot of soil sensors and water meters, but it's not much use to their profitability as it's not linked to their financial decision making. We're developing software that links soil and climate data to farm financials, to better demonstrate

productivity. We want it to be as simple as an alert that pops up on their phone to say, 'If you water at 5 p.m. it's going to cost you a lot more than if you do it now.'"

Motivated by a bottom-line value, there is great interest in this program as a solution for individual farmers. Yet, Tingey-Holyoak suggests it also offers other benefits. "Once we have enough individuals running their data into the program, we can network them to create a big picture of the moisture conditions of an entire region. That will really help policy decisions."

Similarly, Professor Jeff Connor is working

on a development project with the South Australian government where the indirect benefits may be as valuable as the goals.

"The State is wanting to become carbon-neutral, and part of that is off-setting the carbon," says Connor. "So, they're exploring how to invest in carbon sequestration so it provides the most benefit."

One simple answer is, if you plant the right trees in the right place, they not only soak up carbon, but they also filter your water. This means that Water SA has lower water treatment costs and doesn't have to invest in further new capital."

SMART SALVATION

The involvement of the World Bank in water management is a good indication of just how important a resource it is, and moving forward, that importance is only going to increase as the effects of climate change and population growth compound.

Recent moves in Australia towards a clearly defined water market suggest that economic models can provide an incentive for more efficient water use in difficult circumstances.

"There's good evidence that during the last drought, water trading in the Murray-Darling allowed the water to move around in beneficial ways," says Connor.

"People that couldn't make much money out of farming, traded it to those who had high value perennial crops like vines or trees, which would have died otherwise."

This type of economic thinking is also expanding beyond agriculture, to help define some of the less tangible benefits of water for humanity. Dr Bethany Cooper is working to quantify the value of environmental water in an urban context. Her work is recognition of the fact that, as long as water is regulated as a market commodity, any water use that doesn't have a dollar value is likely to be neglected.

"It is important for water managers to consider non-market values when making investment decisions," says Cooper. "For instance, environmental water entitlements are not given a dollar value when choices are made about urban developments. So, treating such values as a 'commodity' at least brings them into the equation."

Given the level of competition that exists over the tangible uses of water, it's not surprising that its less concrete functions can be overlooked. Thankfully, in the complex business of water management, the simple pleasures are starting to be taken seriously.

"You know," says Crase, "there's a large amount of literature that says, psychologically, people get enormous benefit from sitting next to a stream. That's something that definitely deserves to be thought about along with everything else."●

Across Australia, approximately **15 MILLION** megalitres of water are used each year for irrigation.



For more information, visit UniSABusinessSchool.edu.au/magazine

HIGHLIGHTS



YUNGONDI BUILDING

BOLD NEW SPACE UNVEILED AT CITY WEST

Unveiled in August this year, the newly developed Yungondi Building will provide services for more than 7000 business students, as well as hosting thousands of executives each year for executive education and networking events.

Marked by a unique ticker tape entrance, the ground floor features the State's first simulated financial trading room—sponsored by a global leader in innovative technologies for the financial sector, IRESS—enabling students, researchers and industry to engage with the global derivatives trading industry through market simulation programs.

This sophisticated space will serve as the new home for the UniSA Business School as well as the front-door for the University's City West campus.

This exciting redevelopment in the heart of Adelaide's West End will complement the emerging health and innovation precinct, providing a vibrant hub for Business School students, alumni, industry partners and the wider business community.

Professor Marie Wilson, says the new space supports the Business School's growing reputation as a leader in Australian business education.

"The Yungondi Building is a highly professional space that echoes modern business environments and recreates some of the atmosphere of the corporate world.

"This inspiring and flexible environment will encourage conversation and collaboration between business students, our staff, alumni and industry."

● unisa.edu.au/yungondi



TOP MBA IN AUSTRALIA FOR 10 YEARS

UniSA's Master of Business Administration (MBA) has been awarded 5-stars by the Graduate Management Association of Australia (GMAA) and ranked in the top 10 MBAs in Australia by the Australian Financial Review BOSS Survey for the 10th consecutive year in 2017. The program has been ranked 7th in Australia overall and 5th for both value for money and research output.

● unisa.edu.au/MBA

FIRST CLASS HONOURS

UNISA LAW DEGREE RANKED #1 IN THE STATE

UniSA's Law degree was ranked as the #1 law degree in South Australia, as determined by the prestigious *Times Higher Education World University Rankings 2018*.

For the first time, the renowned London-based magazine has listed the top law schools in addition to its annual top university rankings.

The UniSA Law School was rated #88 in the world, ahead of venerable competition.

UniSA Law School Dean, Professor Wendy Lacey said the ranking was a great achievement for such a young institution, which opened its doors to students in 2008.

Five criteria were used to rank the world's top universities: the learning environment; research income, volume and reputation; research influence; international outlook; and knowledge.

Prof Lacey said that the School's research had been very highly ranked.

"As a relatively small school we have to be quite innovative. UniSA describes itself as an Australian university of enterprise. We are constantly innovating our program."

The award adds to the UniSA Law School's existing accolades that show our law research to be ranked *above world-class* by the Excellence in Research for Australia evaluation framework, and as number one in South Australia for overall satisfaction and good teaching in undergraduate law, by the 2017 Quality Indicators for Learning and Teaching results.

● unisabusinessschool.edu.au/school-of-law/

WINE MARKETING

FRENCH AND CHINESE CHOOSE ADELAIDE AS 'TOP DROP' FOR WINE MARKETING



Adelaide again played host to a group of French and Chinese students from Bordeaux's KEDGE Business School, as they travelled to Adelaide to learn about wine and spirits marketing.

Professor Herve Remaud from the KEDGE Business School accompanied students from its Global MBA program, as well as students from its Marseille and Shanghai campuses to Adelaide, to learn from the Ehrenberg-Bass Institute for Marketing Science at UniSA.

He says a key attraction is for the students to visit South Australia's famous wine regions.

"Because of the Ehrenberg-Bass Institute's knowledge of brands and consumer behaviour, our group learned things that we cannot access elsewhere."

The Ehrenberg-Bass Institute is a long-term partner of KEDGE Business School, welcoming students to UniSA since 2001.

While in Australia, the international students were joined by local UniSA postgraduate students and

industry professionals. Together they toured several wineries and one distillery, including Shaw & Smith, Bird In Hand, Applewood and Paracombe.

The group critically reviewed the challenges that wine brands face when trying to grow sales and brand reputation, while also learning about what it takes to sustain a vibrant wine and tourist industry, and the modern marketing techniques that accompany this.

Dr Armando Corsi, Senior Researcher at the Ehrenberg-Bass Institute for Marketing Science, says that the course offers Australian participants insights into overseas wine markets.

"The UniSA postgraduate students and industry professionals benefit from mixing with wine marketing students from France and China, learning consumer purchasing behaviour for wine and spirits; how to build an online presence; and the fundamentals of negotiation with channel partners." ●

TECH TRIO TAKE OUT ENTREPRENEURIAL AWARDS



A trio of tech start-ups have joined the ranks of Adelaide's thriving start-up scene, sharing in \$135,000 Venture Catalyst seed funding as part of the University of South Australia and the South Australian Government's initiative to support and develop entrepreneurial talent across the state.

The award-winning Venture Catalyst program supports the brightest of our student-led and recent graduate-led start-ups, by providing up to \$50,000 to novel and scalable enterprises.

This year's winners include tech food company, Playt; e-health platform, Secure Nest; and business management software solution, Studio Buddy.

Venture Catalyst is an initiative of the South Australian Government and UniSA, supported through our Innovation and Collaboration Centre. It encourages student entrepreneurship and the creation of local startups by providing funding for early-stage ventures founded by UniSA students and recent graduates.

● icc.unisa.edu.au/venturecatalyst

ENERGY SYMPOSIUM: WED 7 FEB 2018

Early this year, the Federal Government declared that Australia was in the midst of an energy crisis. With recent blackouts in South Australia and the closure of the Hazelwood Power Station in Victoria, there is considerable concern around the affordability and reliability of energy supply in Australia.

The UniSA Business School, SA Power Networks and the Australian Agricultural and Resource Economics Society have joined forces to create a symposium to candidly discuss the issues around renewables, securing the supply of electricity, and the immediate and long-term solutions for our state.

Specifically designed for industry, policy makers and academics working in this important field, the symposium will involve appearances from international and national experts, with a strong focus on solutions to the current energy problems in Australia.

● For further information contact: rajabrata.banerjee@unisa.edu.au

UNISA ONLINE

STUDY ON DEMAND



UniSA launches UniSA Online with the initiative set to provide greater flexibility for students and the employers who support them.

The UniSA Business School has long been a leader in distance education, with more than 25 years' experience delivering high quality programs to students off campus.

In a move to extend existing online offerings, and further meet the needs of the growing number of students combining work and study, UniSA Online will provide access to a suite of 100 per cent online, on demand undergraduate degrees.

The UniSA Business School is offering four degrees via this new platform, including management, marketing, human resource management and accounting, with additional degrees available in a range of other disciplines.

UniSA Online Academic Director, Associate Professor Barbara Parker, says these degrees will deliver an enhanced online study experience to give students full control and

ultimate flexibility over their study, while building the skills in demand by their profession.

"Through our unique support model, students will have access to extended-hour personalised support services, with online tutors and student advisers available seven days, along with a 24/7 IT Help Desk.

"Students can be studying on the weekend, and immediately apply their new knowledge in their workplace, benefitting not only the individual, but also their organisation," says Associate Professor Parker.

With today's constantly evolving business landscape, UniSA is committed to removing barriers faced by employers when it comes to upskilling existing staff. The introduction of UniSA Online offers access to higher education, without the challenge of traditional university operating hours.

● For more information about UniSA Online, visit: unisaonline.edu.au

HONORARY DOCTORATES

HON JOHN MANSFIELD AM QC



One of Australia's most respected judges and an expert in Native Title, the **Honourable John Mansfield AM**, was awarded an Honorary Doctorate from UniSA for his commitment and service to the law, judiciary and wider community.

Highlights of his 50-year career in the legal profession include landmark decisions in Native Title Law, significant improvements to Competition Law, and a dedicated contribution to developing the courts of Vietnam, China and the Pacific.

His dedication to developing quality legal education has been evidenced across many forums, in particular through his long association with UniSA and its Business School, where he provided advice during the establishment stage of our Law School in 2007, for which he still stands as the Chair of the Law Advisory Board. ●

EMERITUS PROFESSOR DAVID CORKINDALE



Emeritus Professor David Corkindale has been a leader in marketing and management at UniSA and a senior marketing scientist with its Ehrenberg-Bass Institute for Marketing Science.

During his career at UniSA, Prof Corkindale has held a number of roles including leading the marketing discipline, which culminated in the foundation of

the School of Marketing and the Ehrenberg-Bass Institute for Marketing Science, now considered an international authority on marketing by many of the world's biggest brands.

He was part of the team that gained one of the first research grants to develop programs in marketing and exporting for small and mid-sized wineries—the seed of what was to become UniSA's global research leadership in wine marketing. ●

WORLD-CLASS PERFORMANCE

GLOBAL AWARD FOR UNISA BUSINESS SCHOOL AND ANZ



The UniSA Business School has been awarded silver in the highly prestigious European Foundation for Management Development (EFMD) Excellence in Practice Awards, which recognise the world's most outstanding learning and development partnerships.

The team was awarded silver in the *Organisational Development* category, for an innovative partnership between the Australian Centre for Business Growth and ANZ.

The Australian Centre for Business Growth was established in 2014, with ANZ as a Foundation Partner, to provide Australia's small and medium businesses with the knowledge, tools and skills required to grow a company.

Through the collaboration, ANZ offers business leaders the chance to participate in tailored programs that help businesses grow.

UniSA's Pro Vice Chancellor (Business and Law), Professor Marie Wilson says the award acknowledges UniSA's efforts to build enterprising partnerships with industry.

"Australia has traditionally lagged behind other OECD countries when it comes to industry-university collaboration," Prof Wilson says

"We've worked hard to change that and to further strengthen UniSA's standing as Australia's University of Enterprise—this award shows that we are achieving successful partnerships

at a level that places us amongst the best in the world. The UniSA Business School is accredited by EQUIS (European Quality Improvement System), and is ranked in the top one percent globally. Winning this award demonstrates our standing within executive education activities.

"The award also demonstrates ANZ's ability to embrace and execute new ideas, to foster a culture of business growth, and to leverage the expertise of the Australian Centre for Business Growth and our Business School."

ANZ's General Manager, Business Banking, Tania Motton, says the programs have proven to deliver significant positive impacts.

"The first 10 participating companies increased revenue by 93 per cent, profit by 100 per cent, and created 146 jobs within two years of completing the program," Ms Motton says.

"Our collaboration with the UniSA Business School has delivered valuable insights that have informed our strategic activities and the development of products and services better support business owners with their growth ambitions, in both domestic and international markets."

The awards were presented at the Politecnico di Milano School of Management, in Milan, this October.

● unisa.edu.au/research/cbg

ACCOLADES AND AWARDS

The calibre of our staff is demonstrated in everything that we do. Here, we acknowledge and recognise some of our recent high achievers.

Associate Professor Rachel Kennedy from Ehrenberg-Bass Institute for Marketing Science, was named as a finalist in the 2017 Telstra Business Women's Awards in the South Australian Public Sector and Academia category. The nomination recognises Rachel's work as a global leader in evidence-based marketing.

Dr Svetlana Bogomolova was awarded the *Emerging Leader Award* by Standards Australia for her work with the international committee ISO PC 294, Guidance on Unit Pricing. An expert in consumer behaviour, Svetlana's work continues to influence policy in Australia, the US and UK.

Professor Christine Helliar has been appointed as the Research Director for the Government's Australian Accounting Standards Board (AASB) to facilitate greater collaboration between the AASB, academia and business. Her appointment recognises the vital contribution research plays in the development of high quality accounting standards.

Professors Joffre Swait and Carol Kulik have been peer-elected as Fellows of the Academy of the Social Sciences in Australia (ASSA). ASSA fellows are recognised for their distinguished achievements and exceptional contributions to the social sciences in Australia.

Jane Knowler was awarded a University-funded scholarship for her research project '*Should Australia introduce a Commonwealth Trusts Act to modernise Australian law by replacing the separate Trustee Acts that currently govern trusts in different Australian states?*'

Dr Ian Boyle and CERMPI team have secured a significant research project with Tennis Australia to conduct operational management research across the tennis playing network within Australia. The new project is valued at \$345,000. **Associate Professor You-il Lee** who, in conjunction with the Korean Government, will host South Australia's first ever Korean Language Learning and Teaching Symposium to further increase awareness of the Australia-Korea relationship. ●

FINALIST PRESENTS LUXURY BRANDS

PhD candidate, Ava Huang, with the Ehrenberg-Bass Institute for Marketing Science, adroitly represented the UniSA Business School in this year's Three Minute Thesis Competition.

The national competition requires participants to condense an 80,000 word thesis into just three minutes, communicating their research to a non-specialist audience, using a single PowerPoint slide, and every-day language.

Ava Huang was one of eight UniSA finalists and presented her research, *Understanding how online distribution impacts luxury brands*.

● To watch Ava's presentation, visit: <http://bit.ly/2A1jefe>

CONNECT

The University of South Australia Business School is renowned for its concentration of global thought-leaders. We work in partnership with some of the world's largest organisations to uncover new knowledge, deliver responsive, clever and enterprising outcomes, and address local and global issues. • UnisaBusinessSchool.edu.au/research



HOW BRANDS GROW

Ehrenberg-Bass Institute for Marketing Science. Our team of marketing scientists are advancing knowledge into how marketing really works and how brands grow. We help global brands to understand and develop an evidence-based approach to marketing, making them more efficient and effective. • marketingscience.info



GROW YOUR BUSINESS

Australian Centre for Business Growth. Unlock your company's growth potential with our world-class business growth programs. We teach CEOs/MDs and executives the knowledge and skills they need to develop as leaders, identify growth inhibitors and opportunities, and compete in a global marketplace. • unisa.edu.au/cbg



HOW WE MAKE CHOICES

Institute for Choice. As a leader in discrete choice techniques, our evidence-based research informs organisational decision-making for public impact, strategic growth, customer satisfaction, consumer and public opinion, brand equity, and public preferences for health and other public services. • unisa.edu.au/i4c



LEADERSHIP AND PEOPLE

Centre for Workplace Excellence. We enable organisations to achieve success as the global marketplace, workforce and technology continue to change. Our researchers find solutions to challenges in the areas of people management, diversity, employee well-being, organisational culture and change, and leadership. • unisa.edu.au/cwex



ENGAGE WITH ASIA

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Tel +61 8 8302 0179

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