



Is creativity a key determinant of individuals' branding?

by

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“Imagine.”

John Lennon

Short Bio

Alexandra Vilares was born in Bragança, Portugal, on February 6, 1980.

Professionally began her activity as a trainer and mediator in several areas, particularly in the area of Pedagogical Training of Trainers, Communication and Psychology at the Foundation for the Disclosure of Information Technology (FDTI) of the Portuguese Youth Institute.

Parallel lectured in psychology, for adults in the Piaget Institute of Macedo de Cavaleiros.

In 2008 she served as Communication Manager and was responsible for the entire marketing process and implementation of brand GoCar Portugal, in Lisbon.

Since 2009 and for several years was a member of the Educational Project "Making the Bridge", pioneering and distinguished Education project, not only in Portugal but also in several other countries, with a great expression in Brazil. As part of her job functions, was involved in several communications, training and international projects in countries such as Holland, Brazil, Greece, Luxembourg and Germany, brand and unique methodology of the "Escola da Ponte" School.

Simultaneously, she developed activity in Coaching for High Performance.

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Abstract

In a competitive, global and dynamic economy it is imperative, not only for companies and organizations to stand out and differentiate from the competitors, but also for the individuals, who need to develop a strong personal brand to be noticed and rise above the competition

Personal branding is a growing phenomenon that has been used for decades in different facets, for entertainers, sports professionals, authors, business owners, and politicians, and currently, expanded to numerous other people in several positions.

This study explores the relationship between creativity traits and its influence into the construction of a personal brand. In a case study analysis, personal brands Richard Branson, Oprah, Steve Jobs, and Cristiano Ronaldo were analysed at the level of their creativity and personal branding

The findings reveal that creativity traits as openness to experience, extraversion and agreeableness are key elements on their ability to differentiate themselves.

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Key words: Personal brand, Creativity, Openness to experience, Steve Jobs

Resumo

Em uma economia competitiva, global e dinâmica, é imperativo, não só para as empresas e organizações destacarem-se e diferenciarem-se dos concorrentes, mas também para os indivíduos, que necessitam desenvolver uma marca pessoal forte de forma a serem notados e se destacarem perante a concorrência. O Personal branding é um fenómeno crescente que tem vindo a ser utilizado por décadas nas diferentes áreas, quer por artistas, desportistas profissionais, autores, empresários e políticos e que, actualmente expandiu o seu alcance e abrange todo o tipo de pessoas em diferentes posições. Este estudo explora a relação os traços pessoais de criatividade na construção de uma marca pessoal. Segundo uma análise metodológica de caso estudo das marcas pessoais de Richard Branson, Steve Jobs, Oprah, Cristiano Ronaldo, marcas com elevada notoriedade. Estes foram analisadas ao nível da sua criatividade e marca pessoal, tendo os resultados demonstrado a presença de traços de criatividade como: abertura a experiência, a extroversão e Agreeableness são elementos-chave na sua capacidade de diferenciação.

Key words: Personal brand, Criatividade, Openness to experience, Steve Jobs

Table of contents

Short Bio	i
Acknowledgements.....	iv
Abstract.....	v
Resumo.....	vi
Table of contents	vii
Index of Tables	ix
Index of Figures.....	x
1. Introduction.....	1
2. A critical review of the literature.....	4
2.1. Creativity and creativity dimensions.....	4
2.1.1. Defining creativity.....	4
2.1.2. Creativity dimensions.....	5
2.1.3. Empirical studies on creativity: does branding have had a place?	11
2.2. Brand, brand personality and individuals' brand	16
2.2.1. Defining brand.....	16
2.2.2. Brand personality	20
2.2.3. Personal Branding	23
2.2.3. Empirical studies on brands: does individuals' brand have a place?	27
2.3. The Big Five Model: An approach on Creativity and Personal Branding	32
3. Methodology	35
3.1. Introduction.....	35
3.2. Research strategy	36
4. Case Studies: From Branson to Steve	41
4.1. Richard Branson.....	42
4.2 Oprah.....	44

4.3 Steve Jobs.....	46
4.4 Cristiano Ronaldo	46
4.6 Discussion	51
Conclusions	52
References	54

Index of Tables

Table 1:	8
Table 2:	12
Table 3:	28

Index of Figures

Figure 1:Relationship between Brand concepts.....	17
Figure 2: The Brand Triangle	18
Figure 3: Brand Identity Planning	19
Figure 4: Dimensions of Brand Personality -II.....	21
Figure 5: The Conceptual Model of CEO brands	25

1. Introduction

Currently, one of the major challenges faced by individuals is the need to develop a capacity for differentiation that is not based only on tangible benefits, professional performance, achievements or status recognition. Recognizing that innovation is rooted in the creative ideas of the individuals, increasing attention has been devoted to the determinants of individual creativity (Amabile, 1996; Shalley et al., 2004).

What makes José Mourinho “the special one”?

Besides Mourinho, other individuals like Gandhi, Steve Jobs, Taschen, Cristiano Ronaldo, Winston Churchill, Amália, Picasso, Maria Callas stand out among the rest, and their ‘brands’ live up themselves.

In a competitive, global and dynamic economy it is imperative, not only for companies and organizations to stand out and differentiate from the competitors, but also for the individuals, who need to develop a strong personal brand to be noticed and rise above the competition.

Regardless the career field or core competence, today’s professionals must be constantly ready to adapt to change. Being resilient and creative increase and make such adaptation possible.

A personal brand is a statement, a positive expectation (Montoya, 2009 pp.17); it represents the individuals’ values, personality, expertise, skills and qualities that make him unique among competitors.

Apple Inc is one of most well known brands of the last decades around the world and their customers are among the most fiercely loyal. The company and its founder, Steve Jobs, differentiate from competitors based on two simple values: creativity and innovation.

The predominant role of creativity, in a constantly changing world, is highlighted by scholars and practioners, as a core competence required for individuals in different domains of work (Shalley, Zhou & Oldham, 2004). Furthermore, creativity has been described as the most important economic resource of the 21st century (Florida, 2002).

Evidence demonstrates that creativity promotes individual task performance as well as organizational innovation and effectiveness and it helps to address future challenges (Scott & Bruce, 1994; Amabile, 1996; Runco, 2004; Starko, 2010).

Throughout time and in quite distinct fields of research, creativity is a matter of discussion and interest for scientists, writers, artists, psychologists, managers, even though the definitions vary (Dacey et al. 1998; Cropley, 1999).

But what is creativity? And how is it related with individual as a brand?

To discuss creativity is, and it has been, for decades, a complex task. Thus, a prime issue that hampers research on creativity centers in the absence of a clear and widely accepted definition for creativity, which in turn, inhibited the efforts to measure its constructs.

Creativity is a multifaceted concept (Runco, 2006), sharing, not always unequivocal, borders with others concepts such as intelligence (Sternberg, 2003; Kim, 2006), divergent thinking (Guilford, 1987; Runco, 2008) or giftedness (Renzulli, 1992).

Over the last three decades, it has been established a set of personality traits of typical creative people (Barron, 1968; Mackinnon, 1978, Sung & Choi, 2009). In order to be creative, it implies having some personal characteristics, such as taste for risk, sense of humor, persistence, tolerance and autonomy. However, to possess a creative personality is not guarantee of being creative (Barron & Hempton, 1981; Sayer, 2006).

Even though current studies whose center of interest is creative individuals that change paradigms (Csikszentmihalyi, 1996; Gardner, 1996; Simonton, 2000; Sung & Choi, 2009; Kaufman, 2011; Klonoski, 2012), the fundamentals of creativity and its relation to branding are not well understood.

The present study seeks, based on a broadly defined perspective of creativity, to investigate the structure of creative personality and to assess whether creativity is a main condition for an individual to become a 'brand' and differentiate her/himself from the others. Specifically, the main research question of the present study is: 'Is creativity a *sine qua non* condition for individuals' brand?'

This study will undertake several case study analyses of individuals from wide-ranging social and occupational spectrums, whose abilities, notoriety, differentiation and perceived value, converted them into prosperous brands.

This study will begin with a literature review on the main concepts of creativity, brand and personal branding, followed by the empirical studies on these topics.

Chapter 3 introduces the research methodology used in the empirical investigation, succeeding the determinants regarding the choice of case study as methodology are explained, as well as the strategy and design of the investigation.

The following chapter proceeds to the analysis of the case studies of personal brands Richard Branson, Oprah, Steve Jobs and Cristiano Ronaldo and the discussion of results of examination.

Finally, the last chapter the findings of this research and the exhibition of the main contributions are exposed.

2. A critical review of the literature

2.1. Creativity and creativity dimensions

2.1.1. Defining creativity

Over the years, the phenomenon of creativity was considered a mystic, incomprehensible and inexplicable act, able to match the man to the divine through creation (Dollinger, 2007).

Considering the vast cultural value that has been placed upon creativity in the sciences, arts, technology and political, it has been argued that creativity constitutes humankind's ultimate resource (Toynbee, 1964).

Creativity evokes associations to painters and artists such as Vincent Van Gogh, Mozart and Leonardo Da Vinci, and scientists like Albert Einstein and other prominent individuals. Indeed, the different expressions of creativity in multiple domains of work such as the sciences, arts, technology and business, influences and modifies those domains (Gardner, 1993; Csikszentmihalyi, 1996).

Currently, creativity is recognized as an urgent requirement for interdisciplinary and cross-cultural management (Adams, 2006; Kaufman & Sternberg, 2006; Starko, 2010).

Researchers have long been interested in the scientific analysis of creativity and there have been many approaches adopted in the study of creativity (Mumford, 2003; Runco, 2004; Kaufman, Pucker & Baer, 2008).

JP Guilford's (1950) speech to the American Psychological Association constitutes a landmark reference to the beginning of the dominant research approach in the following six decades (Runco & Pritzker, 1999). Empirical studies on creativity, since then vary between divergent production approach and the creativity investment theory (Sternberg & Lubart, 1999, 2005). In his classic approach, Guilford (1950) has focused on the subject of creativity, the ideas *per se*, conceiving it as a pattern of different answers to the same question, the process.

The contemporary approach focuses on the creative person, who is able to invest in good ideas even when they possess low acceptance, seeking earnings and benefits by obtaining recognition or returns over time (Sternberg, 2000).

Considering creativity as *the zeitgeist*, a phenomena in which the creative behavior is depersonalised and externalized from the individual, attributing the renewal of ideas to social and historical circumstances or contingencies (Simoton, 1999). At the other end, causality is driven inward and it is dissocialized, locating the determination of behavior within the isolated individual (Young, 1998; O' Sullivan & Haklay, 2000).

Currently, the interactionist assessments take in consideration both the social nature of behavior and individual differences (Gruber & Wallace, 2001). This approach in particular develops an intensive and contextualized study of individual cases where social factors influence individual responses and their social impact.

Therefore, rather than to collect designations, it seems more helpful to think about conceptual schemes that organize the multitude of information and studies on creativity. This is likely to be more feasible than a normative question face to something that escapes in essence to - "*What is creativity?*" – it appears to be more important to concern about "*Which does creativity require? What are its dimensions?*"

Assuming that the phenomena creativity is held to involve the production of high-quality, original and elegant solutions (Besemer & O' Quin, 1999; Christiaans, 2002) to complex, novel, ill-defined, or poorly structured, problems (Mumford & Gustafson, 1988, 2007). It requires skills that include sensitivity to the problems, a capacity to produce many ideas (fluency), thought flexibility ability to reorganize information, and deal with the complexity (Lubart, 2001).

2.1.2. Creativity dimensions

Some studies/authors such as Guilford's (1967) 'Structure of Intellect theory or the Geneplore model' focus on creative thought (processes) (Finke, Ward & Smith, 1992), or creative products (Csikszentmihalyi, 1999). Througout times the approaches on creativity dimensions changed.

Wertheimer (1945) defines creativity as a process. Other authors described it as an ability of the individual (Wallach & Kogan, 1945; Shank & Langmeyer, 1993; Sun, 2009) a phenomenon of environment product, process and individual (Gardner, 1996).

Mumford (2012) pronounced as the co incidence of product process, strategy and knowledge.

Throughout our background research process, which includes studies of creativity as a social, epistemological and cognitive construct, we identified seven different dimensions of creativity and / or manifest of the concept: Product, Individual, Process, Environment, Innovation, Strategy and Knowledge.

The only coherent way in which to view creativity is in terms of the production of valuable products Bailin (1988).

The conception of product should be understood in a extensive way, contemplating whether his tangible dimension as works of art, documents, musical compositions, services and goods providing in business, engineering and design, but also his intangible characteristic must be considered, systems for conceptualizing the world, such as ideas or thoughts in philosophy, ethics, mathematics, religion, politics.

During the past century, the creative process has been one of the significant focuses of creativity research. Thus, those process-centered approaches emphasize a view assess creativity with reference to problem-solving (Mednick, 1962; Finke et al., 1992).

The majority of the theoretical frameworks that outline the creative process , proposed stages and sub-processes that can be summarized by the concepts of generation and exploration, and have an iterative nature (Wallas, 1926; Osborn, 1953; Bruner, 1962; Amabile & Tighe, 1994; Csikszentmihalyi, 1997; Sternberg & Lubart, 1999; Ward, Smith, &Finke, 1999).

In 1992, Finke, Ward & Smith projected the geneplore model of creativity, in which creativity involves generative and exploratory processes. The first stage of the process concerns the construction of loosely formulated ideas called preinventive structures which involves idea association, synthesis, transformation, knowledge retrieval, and analogical transfer. The exploratory part of the process refers to the examination, elaboration and testing of those preinventive structures.

The environment dimension has gained meaningful attention in recent decades, and those approaches who emphasize the role of the environment focus on the climate for creativity (Amabile, 1996; Dul & Ceylan, 2011).

The environment can performs as an enhancer or inhibitor of the creative act and individual, for the reason, that despiting all the internal resources needed to think and be

creative, there's a need of acceptance and a supportive and rewarding surrounding. Although some people allow the unfavorable forces of the environment block their creative output, others do not and that will depend on the individual dimension.

"..Creativity requires the production of elegant solutions, high quality and original for complex problems, new, ill-defined or poorly structured..."

Therefore, the recent reviews defend the relationship between the majorities of the described dimensions, leading to a confluence approach of the phenomena, so many are highlighted in the following approaches:

- Investment Theory of Creativity (Sternberg & Lubart 1991, 1995, 2005),
- Componential Model of Creativity (Amabile, 1983, 1988, 1996, 2010, 2012)
- Systems Perspective of Creativity (Csikszentmihalyi, 1999, 2006)

However, the dominant definition of the moment, considering the confluence approach of creativity, is the new and useful product-oriented approach: "Over the course of the last decade, however, we seem to have reached a general agreement that creativity involves the production of novel, useful products" (Mumford pp. 110; 2012).

On this behalf those that advocates this perspective, define the phenomena of creativity in terms of the outputs or products of an individual. Then, by proxy, the person who produced the novel and useful product will be deemed creative. Sternberg & Lubart (1995) Investment theory asserts that the creative thinkers are like good investors.

Table 1:

Definitions of Creativity		Dimensions						
Author	Definition	<i>Product</i>	<i>Individual</i>	<i>Processes</i>	<i>Environment</i>	<i>Innovation</i>	<i>Strategies</i>	<i>Knowledge</i>
Wertheimer (1945)	Destruction of a gestalt process in favour of a gestalt.			+				
Kris (1952)	Process of breaking of barriers between the conscious and the unconscious, from which emerge primary processes subject to elaboration of the conscious.			+				
Torrance (1988)	Process of awareness vis-à-vis problems and gaps in information. Comprises the guesswork and the formulation of hypotheses about the deficiencies found, the assessment of these assumptions and, yet, the communication of the results			+				
Sung & Choi (2009)	Is the result of interaction between the individual traits (extraversion, gentleness, openness to experience emotional stability and awareness) and intrinsic motivation.		+					
Wallach&Kogan (1965)	Ability to produce numerous Associations and originals.		+			+		
Isaksen&Parnes (1985)	Discovery of new and significant connections, through the use of various points of view and selection of alternatives.			+			+	
Eysenck (1994)	Ability to produce unusual and high-quality solutions in the face of problems.			+			+	
Proctor (1999)	Ability to adopt new views to a subject and explore the knowledge about this topic through innovative approaches.			+			+	
Guilford (1986)	Mental process through which the individual produces information that did not have.		+	+				+
George & Zhou (2001)	Is the result of the complex interaction between the individual and situational factors.		+			+		
Rogers (1983)	Appearance of an original product due to self-fulfilling trend of the creator.	+	+				+	

(...)

Definitions of Creativity		Dimensions								
Author	Definition	<i>Product</i>	<i>Individual</i>	<i>Processes</i>	<i>Environment</i>	<i>Innovation</i>	<i>Strategies</i>	<i>Knowledge</i>		
Johnson-Laird (1988)	Ability to produce new products for the individual, reflecting the freedom of choice of the individual. Products built through routine processes.				+		+	+		
Amabile (1996)	"... a product or answer will be judged on creative insofar as:) is new and suitable, useful, accurate or of value for the task in question, and; (b)) the task is no heuristics and algorithms. Creativity does not occur spontaneously or randomly, but on the contrary happens when appropriate combinations of knowledge, skill and motivation permit an individual to create new ideas.				+		+	+		
Sternberg, Lubart & Ochse (1996)	Creativity is the ability to produce work that is new (i.e. original, unexpected) and that is appropriate (i.e. useful, adaptable according to the contours of the task).						+	+	+	
Kurtzberg (1999)	Creativity as the intersection of one of the relevant skills of the individual domain and relevant skills of creativity and motivation.						+	+	+	
Lubart (2000)	Creativity requires skills that include a sensitivity to the problems, a capacity to produce many ideas (fluency), thought flexibility ability to reorganize information, and deal with the complexity and assess.				+		+	+		
Stein (1974)	Process that leads to the creation of a new product which is accepted as something useful, convincing or enjoyable for a significant number of people at any given time.				+		+	+	+	
Vernon (1989)	Ability to produce new ideas, insights, restructurings, inventions or artistic objects which are accepted by experts as having scientific, social or aesthetic value.				+		+	+	+	
Kaufman (2011)	Creativity is the interaction between fitness, process and environment by which an individual or group produces a noticeable product that is both new and useful as set inside (from) of a social context				+		+	+	+	
Klonoski (2012)	Creativity is defined as an activity approach connexionista and interconnection between concepts in ways that had not been envisaged previously.						+	+	+	+
Gardner (1996)	Creativity is characteristic of someone who solves problems regularly or sets new issues in a particular area, initially in a way considered new, which is then accepted in a given cultural context. Creativity is assigned, only the highly innovative products.				+		+	+	+	+
Csikszentmihalyi (1999)	Systemic process that results from interaction of 3 factors: individual, process and domain field. Act, idea or product that modifies the existing domain or makes a new.				+		+	+	+	+
Tschimmel (2003)	Cognitive ability of a living system (individual, group, organization) to produce new combinations (practices, materials, aesthetic, semantic), giving unexpected answers, useful and satisfactory, directed at a particular community. Is the result of a purposeful thought, put at the service of the troubleshooting that do not have a known solution or admit more and better solutions to the already known.				+		+	+	+	+

Plucker, Dow(2004)	Beghetto &	“Creativity is the interaction among aptitude, process and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context.’	+		+	+		+	+	
Mumford (2012)		Creativity requires the production of elegant solutions, high quality and original for complex problems, new, ill-defined or poorly structured.	+			+		+	+	+

Even though the major research of the creativity concept are made on a psychological and social sciences approaches, Florida's approach to creativity open up to consider other measures and reflections on the phenomena, pointing innovation and entrepreneurship as significant measures of creativity presence, defending that, nowadays, we live in the "Creative Age".

Despite the interesting contributions of the isolated variables, such as process, product...etc, on our study it will be considered the conception of creativity based on the individual dimension and according to the follow definition:

Creativity is the interaction among aptitude, namely the outcome of the individual traits (extraversion, gentleness, openness to experience emotional stability and awareness), intrinsic motivation, the process and environment by which an individual or group produces a noticeable product that is both new and useful as defined within a social context (Plucker, Beghetto & Dow, 2004; Sung & Choi, 2009; Kaufman, 2011).

2.1.3. Empirical studies on creativity: does branding have had a place?

Empirical research has led some light on demystifying the construct and the variables that are implied in creativity. Several studies can be highlighted as an evidence of creativity's effect and importance.

Since Guilford's presidential address the four stage model of the creative process (1967) a wider range of new and alternative methods for studying creativity have been applied.

Recognizing this noteworthy advance to new methods, such as Simonton's (1997, 1999) historiometric approach, the case study approach advocated by Gruber & Wallace (1999), Policastro & Gardner (1999), Csikszentmihalyi's (1999) systems model, neuroscience studies of the type described by Katz (1997) and Martindale (1999), the cognitive and computer modeling studies described by Boden (1999); Finke (1997); Ward et al. (1999); Weisberg (1999), Sternberg & Lubart's (1999) confluence approach, Florida's (2002) three T's Model (Technology, Talent and Tolerance) creative index, the phenomenon continues to be extremely complex.

Though, in order to conceptualize creativity, the studies that appeared most noteworthy, were gathered, as outlined in the following table:

Table 2:

Author(s)	Unit of Analysis	Country	Focus on Branding	Methodology	Conclusions
Amabile (1996,2010)	Students	<i>E.UA</i>	No Reference	Psychometric	Creativity does not occur spontaneously or randomly, but on the contrary happens when appropriate combinations of knowledge, skill and motivation permit an individual to create new ideas.
Sternberg,Lubart, &Ochse (1991,1995,1996, 2005)	Undergraduates	<i>E.U.A</i>	No Reference	Psychometric Correlational Analyses	Creativity requires six distinct but interrelated resources to occur: Intellectual abilities;knowledge; styles of thinking, personality,motivation and environment
Fink et al. (2011)	Clinical groups (alcohol and polysubstance dependents) and non clinical (actors and undergraduate students)	<i>Austria</i>	No reference	Psychometric Tests (<i>Creativity tasks,Personality and Latent inhibition</i>); Follow-Up Analyses Correlational Analyses	Individual differences in creativity are associated with varying levels of latent inhibition. Personality and cognitive traits may be quite similar between creative people and people suffering from dependency.
Klonoski (2012)	-Countries level values of cultural dimensions	<i>E.U.A</i>	No reference	Review of literature and Data retrieved from World Values Survey(WVS) and Hofstede's Cultural and Creativity Index	People employed as professionals and managers are the more likely than others to appreciate the value of creativity. While certain creative capacities decrease with age, the ability to appreciate, evaluate and make use of creative concepts remains throughout adulthood
Mumford (2012)	Undergraduates	E.UA.	No reference	Problem solving approach Correlational Analyses	Creative thinking cannot be understood by using a single,simple model for the reason that creative thinking involves multiple,complex, processing operations. The findings indicated that: processing activities mediate the impact of abilities and and expertise on creative problem- solving; each process makes a unique contribution to prediction of creative problem-solving performance;these processes can predict creative problem solving ability in a different number of domains,advertising,education,policy etc. and the effective execution of these is strongly related to the production of high-quality,original and elegant solutions.

Martinsen (2011)	-Artists (as actors or musicians) - Marketing students	Norway	No reference	Survey	Aims to identify the descriptors of the creative person and to integrate these into a novel and comprehensive measure of the creative person
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Zhou (2001) considers that fewer attention has been paid to the possibility that creativity is predicted by individual's personal characteristics. Former researches that investigate the significance of personality traits for creativity employed the Creative Personality Scale (Gough, 1979) either the Big Five model of personality (Oldham & Cummings, 1996 ; Feist, 1998), even though those studies lean towards a narrowly focus in on one or two factors. An interactional perspective has been adopted in more recent studies, whereby creativity is regarded as the result of the complex interaction between individual and situation factors (George & Zhou, 2001).

Creative potential is based on cognitive abilities and thinking styles (Torrance, 1988; Sternberg & Lubart, 1995), personality traits (Feist, 1998), affect (Shaw & Runco, 1994), and motivation (Amabile, 1996).

In recent years, we have seen meta-analyses on the relationship between creative achievement and both divergent thinking and intelligence (Kim, 2008) and personality traits in artists and scientists (Feist, 1998).

There are fewer studies that investigate how the different pieces of the creativity puzzle fit together.

Based on their investment theory, Sternberg & Lubart (1995) showed that creativity on various laboratory tasks is independently predicted by cognitive and noncognitive factors, including intellectual abilities, knowledge, and intellectual styles as well as personality and motivation.

At the individual level, creative skill has been extensively measured by creativity researchers as a personality dimension and as a cognitive dimension. Personality-wise, researchers have identified various covariates with creative performance.

Following prior studies, (Amabile 1988, 1998; Zhou & Shalley 2003; Shalley & Gilson, 2004) it could be considered that creative performance requires a set of individual skills and initiative.

Those creativity-relevant skills such as broad interests, attraction to complexity, intuition, self-confidence, persistence, curiosity, energy and intelligence influences the ability to generate novel responses and solutions (Amabile, 1996), provide differentiation.

Therefore, can we assume that those specific characteristics of creative individuals represent a distinguished mark among the others, and by that, they can be perceived as a brand?

Sung & Choi (2009) realized a longitudinal data collected based on The Big Five personality factors, from 304 undergraduate students at North American Business School. They concluded that, individuals with traits such as strong extrinsic motivation, openness to experience and extraversion present a high level of creative performance. People with high extraversion are full of energy and enthusiasm, encouraging such behaviors as seeking stimulation and proactively addressing problems, which enhances creative thinking and performance.

Creativity requires a balance among synthetic, analytic, and practical abilities.

The person who is only synthetic may come up with innovative ideas, but cannot recognize or sell them. The person who is only analytic may be an excellent critic of other people's ideas, but is not likely to generate creative ideas. The person who is only practical may be an excellent salesperson, but is as likely to sell ideas or products of little or no value as to sell genuinely creative ideas (Sternberg & Lubart, 1995).

2.2. Brand, brand personality and individuals' brand

2.2.1. Defining brand

Over several decades, the keystone of marketing was the product, and the brand, one of its components, the tangible manifestation. Kotler (1967) transformed the perception of the product, when developing and organizing the groundbreaking work of Levitt (1960) in "Marketing Myopia". In the early 1990s, the marketing heretofore focused on the product, perceived as a specific benefit offered to the market, is revolutionized through the work of David Aaker, "Managing Brand Equity" (1991) by transforming the brand in one of the leading concerns of contemporary marketing. The classic theory on brand is one of the leading literature sources that supported this research. Thus, it was fundamental to review some key topics in the field. The outcomes of brand are branding and brand equity. Brand is defined by the American Marketing Association [AMA] as "a name, term, design, symbol, a combination of these, or any other feature that identifies one seller's good or service as distinct from those of other sellers" (Pinho, 1996, p. 14). In other words, brand is the final object that concentrates and materializes the other efforts of the brand management process. Branding can be considered as the act of generating brand equity, i.e., as the process of managing (creating and sustaining) brand value (Martins, 2000; Sampaio, 2002).

Brand equity is related with brand value, the brand's strength in its broadest sense, beyond its financial interpretation. Aaker & Joachimsthaler (2000, p. 31) define brand equity as "a set of brand assets and liabilities linked to a brand, its name and symbol, which adds to or subtracts from the value provided by a product or service to a firm".

Thus, it is possible to consider branding as the brand management process that will generate brand equity, which will, in turn, make the brand more valuable, maximizing its effect in the market competition process. In fact, these three concepts complement one another (Figure 1) and are not synonymous, as often assumed.

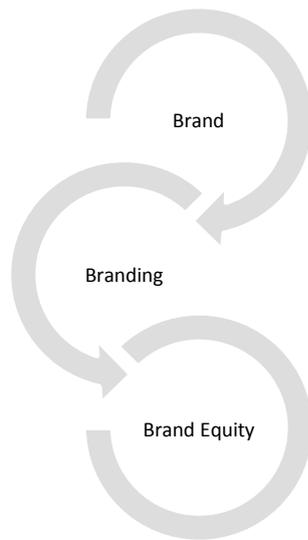


Figure 1: Relationship of Brand Concepts

Currently, the overriding approaches on the concept of brand vary between one-dimensional, centering on brand as a legal instrument, visual identification and / or differentiation medium, to the multidimensional views that emphasize the holistic concept of the brand, including functional, emotional, and relational dimensions (Ambler, 1996).

What is a brand? What must be a brand? A product, a company, a service or an individual?

“A brand can be a name, a logo or set of signals with legally protectable graphic expression ... It is the sign of an object, which can be of a physical or juridical person, a product or service,” (Lencastre, 2007 p. 67)

According to the World Intellectual Property Organization (W.I.P.O) agreement, a brand is in the juridical rigor “a sign which serves to distinguish the goods or services of one company from those of other companies”.

A brand is more than merely a name or logotype, it is an expression of an organization's vision, plans and goals - it is a promise (Kapferer, 2008).

The brand triangle is a model that organizes multiple areas of branding. Assumes the brand as a signal and is based in semiotics, providing an analysis of the "anatomical" type, through a descriptive model of the visual components of brand (Lencastre & Côte-Real, 2010).

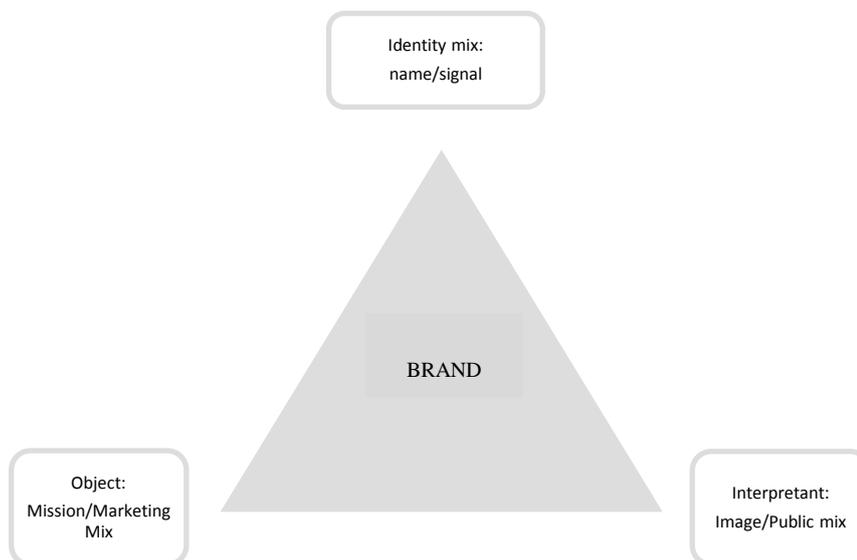


Figure 2: The Brand Triangle

Source: Adapted from Lencastre & Lencastre (2010, p. 42-43).

The triangle model, aids to decode the systemic relationship of the brand mission, its image and the image that customers associate with it.

The American Marketing Association defines “...*individual brand as the brand identity given to an individual product, as separate from other products in the market and from other items in the product's own line. A trademark*”.

According to (Aaker, 1996 p.68), brand identity is: “...a unique set of brand associations that the brand strategist aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the organization members. Brand identity should help establish a relationship between the

brand and the customer by generating a value proposition involving functional, emotional, or self-expressive benefits.”

The conceptualization of Aaker’s brand identity structure recognizes brand as a product, a organization, a symbol or a person.

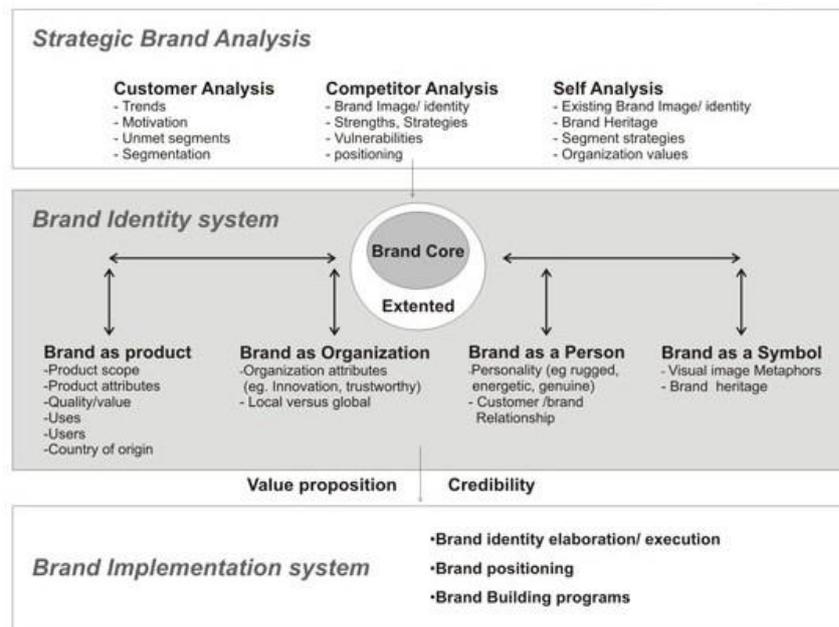


Figure 3: Brand Identity Planning

Source: Adapted from D. A. Aaker, 1996, p. 177.

Brand identity represents how the brand wants to be perceived, and it provides a sense of purpose, a strategic direction, a meaning for a brand, and there so it constitutes one of the main drivers for brand equity. This framework supports the conceptualization of individuals’ brand’.

In political marketing campaigns, the perception of the party leaders as a signifier among voters emphasizes the importance of personal brand. The way a brand is perceived by its customers is vital to success. In order to customers drive positive brand association in their minds, to recognize and trust it, congruence concerning the brand elements is required. A clear and recognizable identity communication is key to create and promote distinctive brand values (Omojola, 2008).

Hughes (2007) conducted a case study analysis of Politicians as personal brands in Australian Political Context, realized that a individual brand strategy approach, centered on the the party leader, is more effective in building meaningful perception and identification by voters . This methodology also enables the party brand to quickly establish itself in the market, whereas the strategy of using the leader only as credible celebrity endorser for the party brand.

Thus, the brand perception, *i.e.*the brand image, is always on the receiver's side (Kapferer, 2007 p.99) and a brand can be identified as a product , a sellers promise to consistently deliver a specific set of benefits, features and services to buyers (Kotler, 2000) ensuring four important characteristics: benefits, attributes, values and personality (Keller, 1993). Personal branding is about understanding individuals' unique combination of emotional and rational attributes, thus a promise of value, which differentiates individuals from their peers, colleagues and competitors (Omojola, 2008).

Brand equity increases the competitive strength of individuals/organisations, trough a successful mobilization of the main brand asset categories of awareness, brand loyalty, perceived quality and brand associations (Aaker, 2003).

2.2.2. Brand personality

In order to understand brand-consumer relationship and the importance of self-expression through brands, Aaker (1997) developed the brand personality framework, based on the big-five factor model.

Throughout several studies on consumer behavior is perceived the relationship between personality and brand preference, therefore consumers use brand to express their actual personality (Dolich, 1969; Belk, 1988).

Researchers' agreement on brand personality's influence and positive effects has upward with time. The existent literature suggests that perceptions of self impacts brand selection (Grubb & Hupp, 1968) encourages self- expression and association (Belk, 1988) , increases levels of trust and loyalty (Fournier, 1998), prompts consumer emotions (Biel, 1993), effects consumer preference and usage (Sirgy, 1982) , stimulates active information processing (Biel, 1992), effects brand attitudes and cognitive

associations (Freling & Forbes, 2005) and provides a basis for product differentiation (Aaker, 1992).

Brand personality is defined formally as “*the set of human characteristics associated with a brand*” (Aaker 1997 p. 347). This construct and the significant influential of Aakers’ (1997) brand personality framework among several streams of the brand personality research (Sung & Kim 2010; Grohmann 2009; Smith 2009; Lee & Back 2002; Venable et al 2005) remains until today., leading to brand awareness as detainer of personality characteristics, hence to understand the evolutionary conceptualization of the individual as a brand.

The Brand Personality Dimensions (see fig 2), is based on a multivariate analysis methodology, that J. Aaker (1997) developed operationalized in terms of human characteristics.

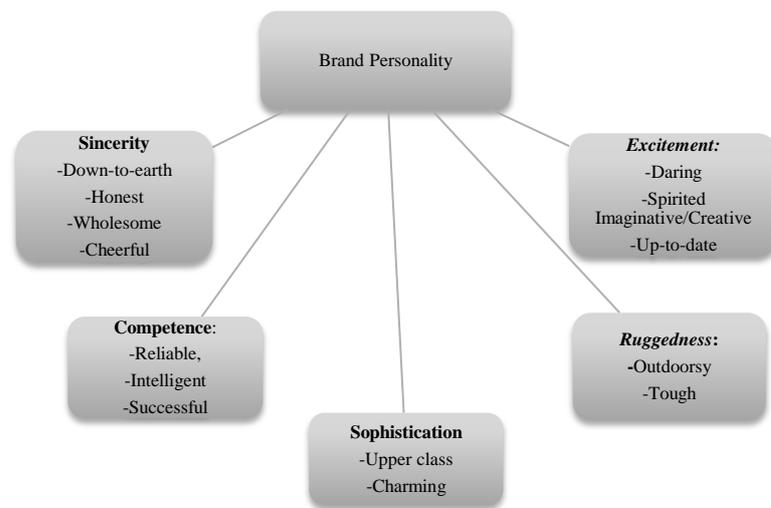


Figure 4: Dimensions of Brand Personality -I

Source: J. Aaker, 1997, p. 352.

However, despite the interest, some authors consider that research on brand personality has still remained limited due in part to the lack of consensus, and also to a lack of intercultural generalizability, thus, restricted when replicated in other cultures (Voeth & Herbst, 2008).

According to Mulyanegara *et al.* (2007) a myriad of studies relates to how personality affects the preferences for different product categories, however little effort has been developed to deeper understand the connection between consumer personality and brand personality dimensions.

In their study, involving 251 undergraduate students, enrolled within Business School of one the leading universities in Australia apprehend that personality variables are not strong enough to be reliable predictors of brand preferences. Nevertheless, significant findings on the relationship between specific personality traits and brand preferences, offers useful insights to promote segmentation, through different types of brands personalities targeting different customers. That one allows brand personalities to communicate to consumers in such a way that are congruent with their personalities.

Consumers who are dominant on particular dimensions of the big five have preferences for brands that are congruent with their own personality. Consumers use brands to express their actual personality. Gender differences influentiate the way in which males and females express their personality through brand personality.

In another study aiming Non Profit organisations, the authors highlight the adaption of the concept of brand personality to non profit sector can be seen as a suitable and effective solution, providing a valuable resource of differentiation as well as a platform of identification. (Voeth & Herbst, 2008)

2.2.3. Personal Branding

As formerly observed, marketing has evolved not merely to the scope and level of own determinations, as has been increasingly applied by other organizations beyond commercial companies.

In order to face, an increasingly competitive environment, and to remain distinct and build up strong relationships with their contributors, nonprofits organizations of the most varied kind, cities, individuals, regions, countries, political parties, state agencies, cultural institutions and sport associations are examples of the increasingly use of branding potentials.

Personal Branding is becoming an important factor. Over the last decades, the branding process for individuals has increased substantially. Marketeers, Consultants, Coach's and P.R. agencies conducting politicians, scientists, artists, sports professionals, etc., developed many strategies for achieving and sustaining high visibility, by positioning as having unique characteristics in order to distinguish them from competition, have refined their methods for delivering the brand (Rein *et al.*, 2006).

Barcelona, Oprah, Museum of Modern Art (MoMA), Serralves Museum, AMI, UNICEF and Real Madrid are some of the examples of brands outside the scope of commercial corporations.

Lair *et al.* (2005) in an essay based on referenced literature review of personal branding denote that the phenomenon, in the past years, seems to be enjoying a flow in popularity, a tendency in employment consultation and management, and that for requesting greater consideration

Even the terminology diverges, ranging from personal branding (Lair *et al.*, 2005) to self marketing (Shepherd, 2005) to human branding (Close *et al.*, 2011) the key premise of personal branding, is that individuals can be considered brands, thus everyone has a personal brand that differentiate themselves, regardless position, age or occupation (Peters, 1997) .

Personal branding is defined as wide-ranging activities undertaken by individuals to make themselves known in the marketplace. It is the process by which individuals differentiate themselves by identifying and expressing their unique value proposition,

whether professionally or personally, across multiple platforms with a consistent message and image to achieve a specific goal. As so, individuals can enhance their recognition as experts in their field; establish reputation and credibility (Schawbel, 2009).

In a progressively complex work atmosphere, personal branding as a movement broadens its impact, shifting the concept of branding from just a commercial approach towards an ideological understanding of the professional world, capable of an enhancing stimulus over workers sense of identity.

The concepts of promotion and product development are used in personal branding to market persons for entry into transition within the labor market, covering a wide range of practices (Lair *et al.*, 2005).

Personal branding encourages individuals to engage in careful and critical self-assessment about their strengths and weaknesses, which ultimate goal is to make use of self-knowledge to better influentiate how one is perceived.

In the organizational environment and entreprise culture, it is expected to individuals to be reflexive, by taking responsibility of their choices, including decisions about wheter or not seek appropriate advice on improving the self. Reflexivity as the ability to make better choices is marketed as an acquirable skill. Thus, personal branding is considered a necessary stategy and an outgrowth of reflexivity (Wee & Brooks, 2010).

Commonly personal branding is associated with occupations with higher visibility and social awareness (athletes, artists, politicians); however, the ability to make oneself heard in the crowded labor market seems to grow into an essential precondition, covering the various streams of society and professions.

Identical to CEO brands (Steve Jobs), celebrity (Oprah Winfrey) and athlete brands (Cristiano Ronaldo), scholars can also be understood of as human brands.

An interesting study was develop by *Close et al.* (2010) by analyzing how aspiring marketing academics can most effectively position themselves in order to gain desirable employment opportunities in universities.

It was found that publications in top marketing journals had a statistically significant positive effect on salary (Mital, Feick & Murshed, 2008) as the doctoral program

should be carefully chosen considering the desirable placement. On the lookout for their success on the job market, students should align, or co-brand themselves with the most productive advisor in their area of interest.

Bendisch *et al.* (2013) published a paper report based on their comprehensive study of the conceptual model of CEO brands, which elucidate how the concept of branding can be extended to embrace individuals in general, and CEO's in particular, as brands.

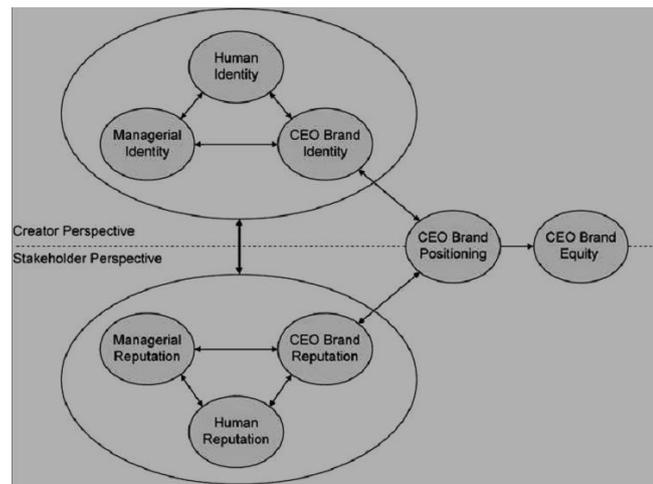


Figure 5: The Conceptual Model of CEO brands
Source: Bendisch et al., 2013, p.608.

The constituent parts of this model reunite the main concepts of Branding: brand identity (creator perspective), brand image and reputation (stakeholder perspective), brand positioning and brand equity.

A brand can be understood from either an input (brand creator) or output (stakeholder) perspective. This conceptualization combines the dynamics of CEOs branding from both perspectives.

The CEO brand personifies to stakeholders what the organisation standpoints, thus, if they add value to organisation and positively influence stakeholders' perceptions.

Further, human brands are capable of a wider range of attribute evolution than an inanimate consumption object (Russel & Schau, 2010).

Omojola (2008) emphasizes personal branding as fundamental strategy to express unique attributes. In order to successfully develop a personal brand, individuals who own traits of creative, dynamic personality, must improve these qualities in order to position themselves regarding their competitors through an appropriate communication plan.

The expression and outcome of personal branding influences further than the professional and organizational milieu, it also affects the social aspect. Personal branding has become increasingly important in the digital age, with the rise of social networking such Facebook, Youtube, Linkedin, Myspace and Google (Vasalou & Joinson, 2009).

The concept, once considered a method only for politicians, leaders in business and celebrities (Rein, Kotler, & Shields, 2006) the social online tools have permitted personal branding to become an important approach for everyday people (Shepherd, 2005).

Individuals tend to create a personal brand, despite their awareness of it; personal style and social interaction inherently lend individuals to unconscious marketing themselves and create platforms for communication and creativity (Way, 2011; Labrecque *et al.*, 2011).

For different person, personal branding has different impact and different rewards. It is argued that individuals' branding leads to professional acclaim, financial gain and to enhanced personal relationships (Khedher, 2014).

Notwithstanding personal branding be presented as an essential goal for all individuals, a sense of ambivalence seems to arise as a critical piece among researchers. A cultural bias seems to rise, as the phenomenons of personal branding not considering cultures and forms of social organization other than the Anglo-Saxon (Cameron, 2002).

The literature denotes the importance of considering the context as well the complexity of human nature. Contrary to tangible products and services, generally assumed as fixable and stable, individuals are complex beings whose nature and character vary in interaction with a vast range of features as role, situation, emotional state, context, etc... Thus, individuals nature is fluid, variable, contestable, multilayered and socially situated (Dutton *et al.*, 1994; Bendisch *et al.*, 2007).

Even though considered a response to the changing nature of society and professional environment, personal branding may contribute to social alienation, since it does not concern for values, deep satisfaction or contributions to society, therefore, do not encourage individuals towards social and self transformation. The complexity of social interaction, whereas the importance of suitably controlled communications, is restrained by personal branding strategies (Wee & Brooks, 2010).

2.2.3. Empirical studies on brands: does individuals' brand have a place?

In the late 90's, the subject of personal branding has become progressively popular as subject of self-improvement books, training programs, personal coaches and specialized literature about how to exactly brand oneself for success in the business world (McNally & Speak, 2002; Montoya, 2002; Arruda & Dixon, 2007).

Individuals branding seems to emerge has a mandatory requirement to contemporary personal and professional success.

The classical literature in personal branding and empirical conceptualization of individuals as a personal brand has evolved in the past decade as observable in the table 2.2...

Table 3:

Author(s)	Unit of Analysis	Country	Focus on Individual's Branding	Methodology	Conclusions
Shank & Langmeyer (1994)	Consumers	U.S.A.	No reference	-Data analysis (MBTI,Product personality questionnaire)	Rather than exploring a brand image/human personality relationship that doesn't seem to exist, the development of reliable and valid instruments for measuring and predicting product personality is needed
Aaker (1997)	American non student respondents (U.S.population representatives based on 5 demographic dimensions:gender,age, household income, ethnicity, geographic location)	U.S.A	No reference	-Multivariate analysis -survey	Consumers perceive that brands have five distinct personality dimensions as characterized in the Brand personality Model: Sincerity, excitement, competence, sophistication and ruggedness. The Brand Personality Model arises
Herbst (2003)	People in general	Germany	Personal branding as image management	Theoretical discussion	According to the author, Personal branding management equivalents image management, i.e., Image is vital to personal brand.
Herzberg (2003)	Football players	Germany	Identity oriented branding to international and first league football players	Theoretical application	Football players have the ability to become a brand when they have an excellent steady performance. Branding concepts are applicable to football players,although the application must be specific to each player and situation
Lair,Sullivan & Cheney (2005)	-Reference Literature on Personal branding and individual consultants	U.S.A	Examines personal branding as an extreme form of professional market response	-Literature Review	The concept displays rather narrow conception of gender,race and class.
Shepherd (2005)	Marketing Professionals	U.K.	Approachs Personal branding and Self marketing conceptual basis.	Theoretical Examination of literature	Challenges are perceived facing education in the creation of curriculum within which marketing professionals learn how to brand themselves. Conceptual, ethichal and pratical problems arises from marketeers personal branding. The brand ability to enhance the individual's feelings of autonomy and relatedness are more likely to be produced when a human brand promotes acceptance, openness and belonging.
Thomson (2006)	164 Undergraduates	U.S.A.	Relates consumers strong attachments with individuals brand	-Survey	The person is likely to become more strongly attached to human brands that make consumers feel appreciated, empowered and understood and does not suppress feelings of competence For an attachment to form there's a need for human brand to be appealing and sustainable over time.it also requires a need for interaction and authenticity. Customers may respond better to human brands that have a routine that consumers may view as a guarantee of interaction.
Rein <i>et al.</i> (2006)	People in general	U.S.A	Strategy of transformation people into brands	Theoretical discussion	Individuals can be contrived into and promoted as celebrities in any field.
Hughes (2007)	Australian politicians and parties representatives	Australia	Personal Branding is considered as a fundamental differentiation strategy on the political marketing campaigns.	-Literature review - Case studies	A gap exists among the literature concerning Personal brands. In the political marketing context; personal brands are very visible, where the leader of the party is used as part of co-branding or individual brand strategy. The political parties that didn't apply this methodology, where the parties that have suffered significant loss in market share. The emphasis placed on the leader becoming a personal brand is due to the fact that, over time, the political parties have noticed the leader was an excellent signifier to the electorate, or the consumer. In Australian political marketing campaigns,individual's brands are very successful for example Pauline Hanson,Peter Andren etc..

Mulyanegara, Tsarenko & Anderson	Undergraduates	Australia	Explore the relationship between consumers personality and brand personality dimension based on the big five	Survey	Whether Consumers who are dominant on particular dimensions of the big five have preferences for brands that are congruent with their own personality. Consumers use brands to express their actual personality. Gender differences influence the way in which males and females express their personality through fashion brand personality.
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Author(s)	Unit of Analysis	Country	Focus on Individual's Branding	Methodology	Conclusions
Voeth & Herbst (2008)	-Marketing experts of nonprofit organizations, -Students, faculty staff and self-selected anonymous internet users	Germany	Refers to personality of brands in nonprofit organisations, as entity.	-Literature review -Interviews Quantitative studies -Survey data	The brand management of non-profit organisations has a gap due to the lack of understanding of their special characteristics as a brand and of the context. The adaptation of the concept of brand personality to non-profit sector can be seen as a suitable and effective solution, it provides a valuable means of differentiation as well as a platform of identification. However it's necessary to adjust the concept of brand personality because the structure of brand personalities in the non-profit organization differs significantly from the structure of consumer brands.
Omojola (2008)	Voters and parties representatives	Nigeria	Personal branding as fundamental strategy to express unique attributes	Interview	Personal branding strategy is crucial to long lasting success in politics. A clear definition of goals. For a successful personal branding, target audience mindsets need to be analyzed and, rather than concentrate on individuals personal qualities, political branding should adapt and act upon to the context.
Wee & Brooks (2010)	Branding experts and Enterprise culture	Singapore Australia	Personal branding as a strategy and a outgrowth of reflexivity.	Literature review	In enterprise culture, it is expected for individuals to be reflexive, by taking responsibility of their choices, including decisions about whether or not seek appropriate advice on improving the self. Reflexivity as the ability to make better choices is itself marketed as an acquirable skill. Thus, personal branding as a strategy and a outgrowth of reflexivity. Both are dynamic models, constantly evolving in aspects of agency which are implicated by new cultural and structural arrangements. Reflexivity and personal branding have a significant relationship and are inevitably intersected by gender and class.
Close, Moulard & Monroe (2010)	Doctoral candidates	U.S.A.	Personal branding as requirement to succeed.	Survey	Students should carefully choose the doctoral program considering the desirable placement. On the lookout for their success on the job market, students should align, or co-brand themselves with the most productive advisor in their area of interest.
Punjaisri & Wilson (2011)	Hotel industry of Thailand (Customer-Interface Employees)	U.K.	No reference to individual's as an independent brand, however, brand identification, brand commitment and brand loyalty were expressed by employee's sense of belonging to the brand.	Quantitative and Qualitative methodology: - Survey	A clear link exists between internal branding and employees' brand-supporting behaviors. A sense of belonging or "oneness" is influenced by internal branding and it also directly impacts on employee's brand performance and their ability to deliver the brand promise.

Haji, Evanschitzky, Combe & Farrell (2012)	Undergraduates	U.K.	No reference	-Interview -Questionnaire -Fixed sorting task and substantive validity task.	The findings provide strong support for the existence of negative brand personality, which is consistent with the interpersonal domain of the big five human personality dimension. It contributes to a more complete understanding of brand personality through acknowledgement of negative brand personality. Negative traits are a reflection of consumer's frustration and anxious feelings. Therefore, this conceptual model provides guidance on how to communicate the brand to consumers by acknowledging a more balanced view of the brand. By acknowledging and reducing negative brand personality traits, cognitive clarity should increase, which could be a major source of competitive advantage. Negative brands perception Dimensions in human personality such as consciousness and neuroticism are more susceptible to negative emotions and are likely to strengthen the link between brand confusion, self-incongruence, price unfairness and social irresponsibility, which leads to a negative brand personality.
Gall (2012)	Librarians	U.S.A	Personal branding specific applied to librarians	Theoretical approach Case study	The personal brand is an attempt to manage what people perceive of one and increase the positive traits.

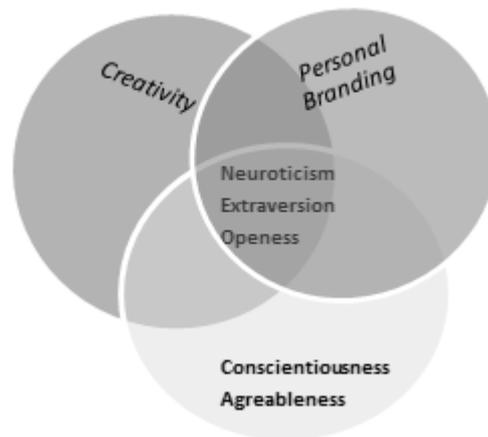
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Author(s)	Unit of Analysis	Country	Focus on Individual's Branding	Methodology	Conclusions
Emile & Lee (2012)	Young adults consumers	New Zealand	The reference is that Individuals communicated themselves to others through products and/or brands	-Survey	It provides strong evidence in favor of three of Aakers's brand personality dimensions (sophistication, excitement and ruggedness. However, a number of other human characteristics associated with a brand were identified. The multidimensional nature of the Brand personality, similar to human personality, should also include femininity and masculinity. Therefore; consumers infer a range of characteristics from brands. Consumers use brands and products to express more about themselves than the established set of five personality traits.
Arai, Ko & Kaplanidou (2013)	Celebrity Athletes	U.S.A	Developed theoretical framework and scale to evaluate athletes as personal brand.	-Literature review -Survey	Athlete brand image can be conceptualized by three main dimensions: athletic performance, attractive appearance and marketable lifestyle.
Khedher(2013)	Personal branding	Tunisia	Personal branding involves three-step process to establish a brand identity.	-Theoretical approach	For different person, personal branding has different impact and different rewards. Personal branding involves three-step process to establish a brand identity. a) Personal Brand identity b) Personal brand positioning occurs through self presentation ,by choosing the appropriate presentation strategies c) Personal brand assessment:

Bendisch,Larsen & Trueman (2013)	CEO brands	Brazil U.K	Personal branding applied to CEO's, Conceptual Model of CEO brands	-Literature review	<p>This framework explains how the concept of branding can be extended to embrace people and CEOs brands.</p> <p>CEO brands are complex as they are inextricably linked with the brand of the organisation that they represent and also various stakeholders.</p> <p>The complexity of human must be considered in managing the brand.</p> <p>Communication measure should support CEO brand position in order to create and harvest equity</p> <p>CEO brands add value to their organisation by positively influencing stakeholders' perceptions</p>
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2.3. The Big Five Model: An approach on Creativity and Personal Branding

Assessing the construct of human personality as dynamic, related to certain persistent qualities in human behavior undertaking individuals as dispositional entities (McAdams, 1996) the Big Five taxonomy is suggested as the instrument that gathers the greatest amount of consensus in consumer behavior (Baumgartner , 2002). Considering as reference the literature previously revised and based on the “Big Five” dimensions, three common traits to individuals brand and the creative ones were perceived. Creativity is, according to Sun & Choi (2009) the result of interaction between the individual traits (extraversion, gentleness, openness to experience, emotional stability and awareness) and intrinsic motivation. Given that the purpose of personal brand is an attempt to manage what people perceive of one and increase the positive traits (Gall, 2012) a comprehensive understanding of the interacion between both concepts can be perceived.



The Big Five Model, Creativity and Personal Branding common traits

The literature on personal branding assessment led to perceived that individuals who have certain personality traits, according to the Big Five Model, such as *openness to experience* and *extroversion* are attracted to creative, emotional and friendly brands (Mulyanegara, Tsarenko & Anderson, 2007).

The expression of high levels of extraversion, strong extrinsic motivation and openness to experience denote a high level of creative performance. High levels of Agreeableness and low extrinsic motivation, is a positive predictor of creative performance is (Sung & Choi, 2009).

Openness to Experience reflects originality, open-mindedness and it is associated to an active imagination, aesthetic sensitivity, independent judgement and intellectual curiosity. According to Feist (1998), this feature in particular, has been related with artistic and scientific creativity, since professionals within these fields, scored higher when compared with members of the general population.

Individuals who present high level of *Openness to Experience* are curious about the internal and external world, are always available to accept new ideas and values and with a very rich range of life experiences. By contrast, individuals who score low in this characteristic, have the tendency for more conventional and conservative operations and a more limited choice of interests (Lima, 1997).

Neuroticism evaluates the individual's ability for adaptation, or the contrary, the emotional instability. Low levels of this trait, reveals someone calm, secure emotionally stable and satisfied with himself, and someone who deals with stressful situations in a more adaptive way. At the extreme opposite side reflects negative affectivity or nervousness.

High levels of *Neuroticism* are found to be more accentuated in people who are worried, nervous and emotionally insecure, with tendency to feel negative affection and to develop inappropriate coping responses.

Agreeableness dimension assess the level of interpersonal orientation that varies in a continuum from sympathy to antagonism in thoughts, feelings and actions. Individuals who score low in this area are usually characterized as being unpleasant, rude, suspicious, unhelpful, vindictive, manipulating and more competitive than cooperative. It reflects altruism or affection. On the other side, the individual with a high score in Agreeableness is altruistic, cooperative, trustworthy and kind to others.

The conscientious individual has strong force of will, is determined, scrupulous, punctual, organized, hard-working, self-disciplined, ambitious, persevering and trustworthy .Conscientiousness reflects control or constraint in behavior directed toward a certain objective. This trait relates to the degree of organization, persistence and motivation.

A low score in this characteristic depicts individuals who are careless in the pursuit of their objectives, unconcerned, negligent and with a weak force of will.

3. Methodology

3.1. Introduction

Throughout this chapter ,it will be displayed the chosen methodology applied in the empirical approach of this work, aiming in this manner to substantiate the reasons considered more appropriate to the approach of the individual as a brand and creative one.

Thus, the chapter is divided into two sections. The first is intended to introduce the framework of qualitative methodology within the context of academic research, highlighting the added value from its use and address the motives for the choice of case study as the appropriate method to the objectives of this study.

In the second section the case study research is presented, explaining its advantages and disadvantages after stating some fundamental principles governing their application and identifying the unit of analysis and the data collection.

3.2. Research strategy

Based on the literature review (see Chapter 1), and taking into account the objective of the study - determine whether an individual brand possesses certain personality traits that underlie the concept of creativity, the need for understand the given phenomenon in depth and obtaining meaningful understanding of certain circumstances and events (Carson et al., 2001) reveals the importance of a qualitative dimension in research.

Thus, this inquiry is driven by the enlightening and comprehension of the subsequent questions:

Q1- Are the individuals noted for their creativity those who are considered personal brands?

Q2- Openesses to experience, neuroticism and extroversion are personality features present in individuals' brand?

Considering that personal brand is a new subject in the academic branding literature, there is a limited amount of research regarding this topic, especially from a useful and tangible assessment perspective.

Currently the recourse to qualitative methodologies crosses the fields of social and natural sciences, coexisting the quantitative and qualitative paradigm, in which the methodological choice depends more on the phenomenon under study than what the condition of science in which it operates. Therefore, an approach that focuses on understanding and analyzing the context in which you insert the given problem or situation is required, enabling the coexistence of multiple realities and different analytical perspectives.

The qualitative versus quantitative border has been successively approximated with the proposal conciliation of methodological approaches that compromises based, first on the notion that these methodologies produce different knowledge and secondly, in finding solutions to the problem of validity of qualitative methodologies.

Given that a case study methodology while scientific research instrument, is particularly appropriate for studies in new areas of investigation, as the present case of individuals

brands, since it consents in many instances, the "new theory 'presented as possible and meaningful to be tested, even though at the empirical level (Eisenhardt, 1989).

The fact that this particular methodology uses several forms of evidence, both quantitative and qualitative, as well as multiple analysis techniques, allows depth and reliable knowledge of the in study and thereby to understand the underlying reasons for particular decisions, its implementation and which ones the results achieved.

For that reason, this research is presented as a qualitative exploratory study in withdrawing data from empirical experiences to support the conceptualization of a general theory (Gummesson, 2005, p.322).

3.3. Case Study Methodology

As previously referred, the aim of this chapter is to present a theoretical framework for case study method in order to contextualize the description of the cases presented in the following chapter.

The study of the individual as the unit of analysis in different investigations fields such as psychology, sociology; education and Marketing have used the case study method to develop rich and comprehensive understandings about people (Bromley, 1986; Yin, 1994; Stake, 1995; Creswell, 1997). Considered the most effective method to promote and develop required capabilities at the level of management and leadership, the case study method is the main learning methodology from Harvard University.

According to Yin (1994) and Stake (1995) the typology of case studies can be classified as:

Exploratory, considered as a prelude to social research,

Explanatory used for doing causal investigations,

Descriptive require a descriptive theory to be developed before starting the project.

Intrinsic - when the researcher has an interest in the case,

Instrumental - when the case is used to understand more than what is obvious to the observer,

Collective - when a group of cases is studied.

In all of the above types of case studies, there can be single-case or multiple-case applications. Stake (1995) emphasises that the number and type of case studies depends upon the purpose of the inquiry. Yin (1994) identified six primary sources of evidence for case study research. Therefore, data collection derived largely from documentation, archival records, interviews, direct observations, participant observation and physical artifacts (Yin, 1994).

In the context of data collection, triangulation serves to corroborate the data gathered from other sources. A case study should use as many sources as are relevant to the investigation despite that, no single source has a complete advantage over the others; rather, they might be complementary.

The cost of using multiple sources and the investigator's ability to carry out the assignment should be taken into consideration.

3.3.1 Unit of analysis

As pointed out before, the main goal of this study is to understand the presence of creativity, as a key component of distinguished and notorious brand personalities. Since the unit of analysis is the individual, an important concept to consider is life history, and according to Bromley (1991, p. 86) the case study emphasizes the proximal causes of the behaviour and circumstances, whereas life history emphasizes the remote origins, and the continuities and discontinuities in the organization of behavior over a relatively long period of time”.

The underlying motivation to the selection of multiple units of analysis relies on the fact that this particular approach, allows a better understanding into the particular phenomenon of creativity traits in distinguishable individuals. The fundamental rationality to the use of multiple-case studies is that each case must be selected so that it either predicts similar results (a literal replication) or produces contrasting results but for predictable reasons, a theoretical replication (Yin, 1994).

The present analysis is constituted by four famous personal brands from the world of business, entertainment, fashion and sports with social coverage, perceived as creative and different. Kapferer (1992, p. 88) refer that “the notoriety of the brand (brand awareness) is related to the number of people who recognize the significance of the brand and who are aware of the promise that the symbol expresses”. This reputation reflects the strength of the brand presence in the minds of the public.

Cristiano Ronaldo, Steve Jobs, Oprah Winfrey, Richard Branson were selected on the basis of his notoriety, brand recognition and references as personal brands on literature referrals, books, websites, blogs and seminars.

3.3.2 Data Collection

The logical framework that orients the whole process of data collection is established when the researcher selects the case (Creswell, 2009).

The present investigation relied on secondary sources of information, considering the perceptible constraints of accessibility to reach primary sources. Therefore, and in order to provide responses to the above mentioned objectives, a comprehensive research that appealed to several data sources was designed.

4. Case Studies: From Branson to Steve

In the preceding chapter was introduced the case study as a researching tool and the underlying reasons for the choice of multiple units of analysis, as well as the conforming data collection.

This chapter presents the various cases of iconic personal branding, by exploiting levels of notoriety, biography, accomplishments and creativity traits. According to Stake (1995) the case study researcher may be somewhat of a biographer focused on a phase or segment of the life of an individual.

Therefore, Richard Branson, Oprah, Cristiano Ronaldo, Steve Jobs and Walt Disney descriptions of their life significant moments, personality and core values will be unfilled in the following pages.

One of the most comprehensive approaches to the conception of human personality in terms of traits, the Big Five Model brings the greatest consensus among academics in the area, and as previously observed (Chapter 2) is an important framework both on creativity and branding (Woods & Hampson, 2005).

Thus, the classification of individual's creativity, also considering the dimensions of the concept, will be presented by identification of the presence of the following traits: extraversion, openness to experience, agreeableness, conscientiousness and neuroticism.

4.1. Richard Branson

Richard Branson is undeniably one of the most visible, successful, and recognized personal brands in the world. Ranked the 298th Billionaire on Forbes Magazine, he is famous for his unconventional behavior and positive approach.

Born July 18, 1950 in Blackheath, London he grew up in a caring middle class family.

Diagnosed with dyslexia, his academic career was erratic and marked by difficulties, leading to school drop aged 16. At that time, he started a youth-culture magazine called *Student*. The publication, run by students, for students, sold \$8,000 worth of advertising in its first edition, which was launched in 1966.

By 1969, Branson was living in a London commune, surrounded by the British music and drug scene. It was during this time that Branson had the idea to begin a mail-order record company called Virgin to help fund his magazine efforts. The company performed modestly, but made Branson enough that he was able to expand his business venture, adding a record shop in Oxford Street, London. With the success of the record shop, the high school drop-out was able to build a recording studio in 1972 in England.

Individuals who present high level of *Openness to Experience* are curious about the internal and external world, are always available to accept new ideas and values and with a very rich range of life experiences. Richard Branson presents a high level of the trait, evident in his decisions, his work culture and speech. He crossed the Pacific from Japan to Arctic Canada, have several world record-breaking attempts the fastest Atlantic Ocean crossing. Richard Branson his vibrant example of an individual with higher levels of Extraversion and Openness to experience.

Practical, Organized, Reliable, Hardworking, He founded Virgin Atlantic in 1984, and established himself as a leading global airline. Virgin Hotels Virgin Australia, Virgin America, Virgin Holidays, Virgin Limited Edition, Virgin Trains, and Virgin Galactic. Branson become the only person to build eight billion dollar companies in eight different sectors.

Considered the Intrepid Brand, he is defined as innovative, bold, risk taker, maverick competitive.

Branson has stayed true to his core values, adventure, excitement and risk-taking. The purpose of a personal branding is to differentiation through enhancing one's strengths and specializing which amplifies credibility and increases the perceived value. Strong brands are clear about who they are and who they are not. They understand their unique promise of value. The promise of value keeps them away from the competitors. (Arruda & Dixson, 2007)

In order to expand his personal and corporate brand influence and reach, Richard Branson is a vocal entrepreneur and an advocate of Social Media within his company. Branson totally embraces social media – Facebook, Twitter, Google+, LinkedIn, and a whole host of other platforms. He is followed by more than 2.5 million on his Twitter account, and seems to post about 4-10 tweets daily. He communicates with his followers, while he supports his Virgin brand.

A humanitarian activist, he is involve in many humanitarian actions: Fundraising creation of schools to improve economic growth in South Africa, supporting start-ups and micro-enterprises with skills, mentors, services, networks and finance arrangements, global warming-related problems facing the world. Conscio and Agreeableness

“Branding demands commitment; commitment to continual re-invention, striking chords with people to stir their emotions; and commitment to imagination. It is easy to be cynical about such things, much harder to be successful.” - Sir Richard Branson.

4.2 Oprah

“If I lost control of the business I’d lose myself—or at least the ability to be myself. Owning myself is a way to be myself.” - Oprah Winfrey

Considered "One of 100 people who most influenced the 20th century", one of the most influential people" from 2004 to 2014 by *TIME Magazine* and most influential woman in the world by *The American Spectator*, she has been ranked the richest African-American of the 20th century on Forbes list, Oprah Winfrey is one of the most lucrative brands in the world (Miller, 2009).

Coming from a dysfunctional family and with a childhood and adolescence characterized by neglect, poverty and abuse, Oprah Gail Winfrey, born on January 29, 1954 in Mississippi soon revealed her ability to adapt and reinvent herself. Despite her background and struggling she's always focused in her academic achievement, becoming an honors student and earning a full scholarship to Tennessee State University. She starts working at Nashville radio station and soon moved on to television, becoming the youngest news anchor and first African-American anchor at Nashville's WTVF.

Oprah Winfrey has become a prime example of a Personal brand . Winfrey’s changed TV history, revolutionized the book world and her endurance as a public figure has made the Oprah Winfrey brand one of the most widely successful and highly recognized.

According to the Big Five Personality Factors, Oprah mostly relates to traits of extraversion, openness to experience, agreeableness and neuroticism. She is curious, imaginative, bold, trusting, reliable, kind, energetic, assertive, outgoing and talkative which is clearly revealed through her successful career as a TV talk show host, entrepreneur and actress.

Oprah's personal brand is associated with celebrity, charity, education and successful launches of products. On a brand extension perspective, she's constantly expanded her reach - from magazines (O Magazine) to movies (Harpo Films) and education (Oprah's Book Club).

At the very core of what she stands for, is her ability to empathize with others and her desire to improve the lives of her guests, audiences and the entire world reflects her kind, warm, cooperative trusting characteristics referent to the Agreeableness trait.

The Oprah's Angel Network, was established to encourage people around the world to make a difference in the lives of others. By supporting charitable projects and providing grants to nonprofit organizations, Oprah's vision is to inspire individuals to create opportunities that enable underserved women and children to rise to their potential.

“The Oprah effect” is related to the power of Winfrey's to influence public opinion, especially consumer purchasing choices. Dr. Phil and Dr. Oz are examples of some of the living brands that Oprah helped to establish.

The traits of extraversion and openness are expressed through her natural curiosity, imagination, creativity and boldness to risk along her path, either by producing pieces for the Broadway, playing out the role of Sofia in the Color purple which earned him an Oscar nomination or revolutionizing and pioneering the tabloid talk show genre.

Winfrey's warmth, intimacy and personal confession popularized and changed the way people perceive television. Individuals with traits such as strong extrinsic motivation, openness to experience and extraversion present a high level of creative performance. People with high extraversion are full of energy and enthusiasm, encouraging such behaviors as seeking stimulation and proactively addressing problems, which improves their creative thinking and performance (Sun& Choi, 2009).

Oprah was able to differentiate herself through her authenticity, creativity and compassion.

4.3 Steve Jobs

Apple!

Think Different. Innovation, design, creativity.

Those are the immediate associations to the mention of Steve Jobs.

Steve Paul Jobs was born in San Francisco, California, on February 24, 1955. He died in 2011.

He was given up to adoption by biological parents, Joanne Schieble and Abdulfattah Jandali, two undergraduate students. Raised by Clara and Paul Jobs, in a nurturing and supporting environment, it was only when he was 27 years old, that he was able to uncover information on his biological parents.

Despite his intelligence and innovative thinking, his academic journey was riddled with frustrations over formal schooling. Smart but unstable, discontented and directionless, before starting Apple Computers with Steve Wozniak in 1976, Steve Jobs tried varied pursuits.

In a branding perspective, Steve Jobs and Apple are two strong brands, intrinsically connected, a shared identity. According to Bendisch *et al.* (2013) the CEO brand personifies to stakeholders what the organisation stands for, thus, if they add value to organisation and positively influence stakeholders' perceptions.

This year, Harvard Business Review named Steve Jobs the Best CEO in The World. In his second tenure as CEO of Apple between 1997 and 2011, Jobs increased its market capitalization by \$359bn and created total shareholder return of 6,682%.

With a very strong personal brand, for years he enjoyed a cult of followers, a core of creative rebels and slight misfits. Alongside his genius, he created one sensation product after another (iPod, iPhone, iPad), his tribe grew, captivating many former disbelievers.

According to Isaacson (2011), Steve Jobs was often described as cruel, cold, suspicious almost paranoid. He was very meticulous, obsessed with detail, and surrounded himself with like-minded people to follow his lead. Demanding, unstable, discontented irritable, tense he wasn't the best delegator – he wanted to involve himself in every detail. This description indicates the presence of a low level of Agreeableness and a high score in Neuroticism.

Steve Jobs' has distinguished himself for his skills and aptitude to produce many and new ideas (Ipod, Mac, Ipad, Iphone), thought flexibility, ability to reorganize information (Lisa computer and Mac) and deal with the complexity, what Lubart (2012) defined as being creativity. Apple's revolutionary products, which include the iPod, iPhone and iPad, are now seen as dictating the evolution of modern technology.

Steve Jobs (1995) stated in an interview to Wired Magazine, that *“...creativity is just connecting things. When you ask creative people how they did something, they feel a little guilty because they didn't really do it, they just saw something. It seemed obvious to them after a while. That's because they were able to connect experiences they've had and synthesize new things. And the reason they were able to do that was that they've had more experiences or they have thought more about their experiences than other people. Unfortunately, that's too rare a commodity. A lot of people in our industry haven't had very diverse experiences. So they don't have enough dots to connect, and they end up with very linear solutions without a broad perspective on the problem. The broader one understandings' of the human experience, the better design we will have.”*

Thus, there is no better definition of him as creative individual than is own.

4.4 Cristiano Ronaldo

Cristiano Ronaldo dos Santos Aveiro is a living example of a self-made man. Born on February 5, 1985, in Funchal, Madeira is considered one of the best soccer players in the world and the most well-known Portuguese person of all time with worldwide recognition. He currently plays for Real Madrid in Spain, and is team captain of the Portugal national team.

His early life was shaped by adversity with his father, a gardener, with alcohol problems and the large family reduced incomes. Ronaldo's mother worked as a cook and cleaning person.

Hardworking, focused, he is praised for his work ethic and dedication to continuous improvement on the training field. At the age of eleven years old, he left his family to join Sporting CP, and learn how to live and rely on his own. A fascinating performance against Manchester United, made such an impression that some of the Manchester United players, fascinated with his footwork and deft skill, asked their manager to sign the 18 year old. So, shortly after Cristiano Ronaldo counted one of his first records, the club paid Ronaldo's team for his services more than £12 million. Considered the prototype of an ideal footballing specimen evidenced by his pace, power and leaping ability, he evolved physically and technically since arrival at Manchester United. His energy, hardworking and determination is fuelled by a desire to carve his name in history.

From a marketing point of view Ronaldo is the preferred one to endorse in the football world and one of the 50 most marketable athletes. According to Sportspro Magazine's ranking, that evaluated athletes from across the world according to their marketing potential, based on charisma, value for money, age, willingness and crossover appeal. According to a study developed by Herzberg (2003) the football players have the ability to become a brand when they have an excellent steady performance. Though the application must be specific to each player and situation, branding concepts are applicable to football players.

He represents himself through the CR7 trademark and he sells a glamorous lifestyle. Controversial, the 2014 Golden Ball winner was always driven, outgoing in his career by becoming a leader in clubs with global awareness such as Manchester United and Real Madrid, the two richest clubs on the planet.

He is the football player with most world visibility, presenting 70 million fans on Facebook, google generates references of 137 millions and on twitter have 23 million followers and YouTube search 4 million videos.

According to Aaker (2007) four levels can be established to determine the value of the brand, the name recognition (awareness of the brand), associations to the brand, perceived quality and brand loyalty. Associations embody what the brand stands for and implies a public promise to the brand.

According to the study conducted by the School of Marketing IPAM, Portugal, Athlete Real Madrid is valued at EUR 40 million / year, against 37 million / year Lionel Messi. The same study based on Sports Reputation Index (SRI) that evaluates the reputation, popularity and notoriety of athletes and coaches reveals that Cristiano Ronaldo is, in general terms, the most valuable player in world football today.

Cristiano Ronaldo presents some of the, what according to Amabile (1991) are relevant creativity skills such as attraction to complexity, intuition, self-confidence, persistence, curiosity, energy and intelligence, which influences his ability to generate novel responses and solutions.

Considered trustful personality 2014 on a Portuguese inquiry Cristiano Ronaldo has a unique personal brand. Featuring a very strong social projection that surpasses field of sports, he is referred on 2,950 scientific articles and mentioned in 347 Amazon books, according to the Sports Reputation Index.

Assessing the reputation, popularity, notoriety and media potential, Cristiano Ronaldo is at this time the most valuable football player in the world. Analyzing the dimensions of the Sports Reputation Index by the Portuguese footballer, IPAM, reaches a total of 84 points on a scale of 0 to 100.

Placed in the top five of Forbes “Celebrity 100” list of the most influential celebrities, we was elected "Trusted Personality 2014", for 56% of the Portuguese, according to a study of *Seleções do Reader's Digest*, that selects every year consumers trusted brands’.

Cooperative and generous, a less visible and perceived side, he helped children with terminal cancer, is a global ambassador for Save The Children and auctioned a pair of his golden boots for more than £2,000 and the proceeds went to a fund schools for children in Gaza. He is also donated £100,000 to help erected a cancer unit on his home island of Madeira.

*Celebrity DBI*¹, from IBOPE Repucom statuses the global awareness of Cristiano Ronaldo of 84 percent, what in terms of marketability, is one of the most significant elements. CR7 is a global superstar who, in terms of awareness, disregards competition. Elected FIFA World Player of the year in 2013 and champion of last season's UEFA Champions League, Cristiano Ronaldo appears in the lead with 83.87% of public memory, followed by Lionel Messi (76.07%) and Gerard Piqué (58.08 percent).

Assessing the creativity standpoint and established on the Big five framework, Cristiano Ronaldo expresses high levels of Extraversion, Openness to experience, Conscientiousness and Agreeableness. Cristiano Ronaldo reflects the conscientious individual, determined ,with strong force of will, is scrupulous, hard-working, self-disciplined, ambitious, persevering and trustworthy.

¹The David Brown Index (DBI) is a rating system for celebrities, provided by The Marketing Art, part of the Omnicom Group, Inc. This widely used index as Marketeers decisions guide concerning which celebrities scored specific qualities, based on the assessment levels of Awareness, Aspiration, Breakthrough, Endorsement, Influence, Trendsetter and Trust.

4.6 Discussion

An authentic personal brand is more than an outward manifestation of the person through image development, appearance and personal marketing. Thus, a holistic and organic approach must be used in order to clearly reflect the individual's purpose and uniqueness, expertise, passion, professionalism and values (Goldsmith, 2009).

As observed in previous analysis, the presented personal brands share common traits of personality. They all present high levels of *Openness to Experience*, despite their different domains of intervention, which define them as curious individuals about the internal and external world and are always open to accept new ideas and values, what translates into a very rich range of life experiences.

The second shared dimension is 'Conscientiousness' the person with high degree of conscientiousness are hardworking, organised and self disciplined focused on achieve their goals on time. They are self-disciplined, confident, ambitious and reliable. Giving that creativity does not occur spontaneously or randomly, but on the contrary happens when appropriate combinations of knowledge, skill and motivation permit an individual to create new ideas (Amabile,

Oprah, Cristiano Ronaldo and Richard Branson have in common high levels in the dimensions of Agreeableness, Extraversion and a low score on Neuroticism.

Steve Jobs, on the other side, presents low levels of Agreeableness and high on Neuroticism. People with lower degree of agreeableness are critical, analytical and cold. They are expressive people and do not hide their reactions. They want their work and efforts to be recognised and would not mind to challenge. A highly lower degree of agreeableness leads to people with discourteous, heartless and self-eccentric characters. They are not cooperative and enjoy power.

Thus, it may be inferred that the presence of personality traits related to the five dimensions of the Big Five model, in a few number or in its totality, is a significant variable in the process of differentiation of an individual.

Conclusions

As discussed in the literature review, neither branding nor creativity are boht novel concepts or ideas. Personal branding is the clear example of continuous grows and evolution of branding concept.

Facing the challenges of today´s world and in order to enhance their credibility, reputation and recognition as experts in their fields, individuals must positioned themselves as having unique characteristics that distinguish them from the competition (Montoya, 2002; Arruda & Dixson, 2007)

Creativity appears to be the answer.

The creative performance requires a set of individual skills and initiative (Zhou & Shalley, 2003) and according to the cases presented, creativity is in fact a fundamental characteristic in individuals´differentiation.

The findings of the study show that personality characteristics like Openess to experience, Extraversion, Agreeableness and Conscientiousness, are fundamental in the construction of a personal brand.

In order to successfully develop a personal brand, individuals who own traits of creative, dynamic personality, must improve these qualities in order to position themselves regarding competition through an appropriate communication plan (Omojola, 2008). The findings corroborate and emphasize, that not only creativity is a key element for individuals´ brand but at the same time, personal branding is an important strategy to express unique attributes.

From an academic angle the marketing literature on personal branding is rather dispersed, where gaps and contradictions arise. Furthermore, given that this is a relatively new phenomenon, further research and attention should be given to the evaluation of the practices and motivations that this process promotes and into establishing the key determinants traits of a person as a brand.

As individuals and as brands, Branson, Jobs, Ronaldo and Oprah share another fundamental characteristic , self improvement and endless demand for personal overcoming. Probably, this feature alongside with the traits of creativity is the foundation of their success and differentiation. These personal brands carry more than notoriety, are the following examples of resilience, imagination and vision, contributing in this way to the progress and common transformation.

Personal branding is about authenticity, differentiation and relevance.Creativity is the way.

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