

It Takes Two to Tango: Entrepreneurship and Creativity in Troubled Times—Vietnam 2012

Nancy K. Napier^a, Dang Le Nguyen Vu^b, Quan Hoang Vuong^c

Abstract

This study focuses on perceived values of entrepreneurship and creativity within a turbulent environment. The initial hypothesis is that a typical entrepreneurial process carries with its “creativity-enabling elements”. In a normal situation, businesses focus on optimizing their resources for commercial gains, thus perceptions about values of entrepreneurial creativity are usually vague. However, in difficult times, the difference between survival and failure may be creativity. This paper examines many previous findings on entrepreneurship and creativity, and suggests a highly possible “organic growth” of creativity in an entrepreneurial environment and reinforcing value of entrepreneurship when creativity power is present. In other words, the authors see each idea reinforcing the other. The authors survey Vietnamese firms during the chaotic year of 2012 to learn about the “entrepreneurship-creativity nexus”, looking at influential cultural values, namely risk tolerance, relationship, and dependence on resources—to assess how they influence entrepreneurial decisions. A set of 137 qualified responses was obtained for this statistical examination. A categorical data analysis is performed to confirm that creativity and entrepreneurial spirit could hardly be separate, for both entrepreneurial and accomplished companies. Although the most important factor during implementation is still “relationship”, business people are increasingly aware of the need of creativity/innovation in troubled times.

Keywords

Creativity, entrepreneurship, economic transition, Vietnam

The paper has four sections. First the authors review Vietnam’s recent economic situation and challenges. Next, the authors review literature on creativity and entrepreneurship; then the authors discuss an exploratory survey of Vietnamese managers’ perceptions about the interaction between creativity and entrepreneurship. Last, the authors offer conclusions about the findings from this exploratory study and suggest ideas for the future study.

INTRODUCTION OF VIETNAM’S ECONOMY

Literature and practice suggest that entrepreneurship and increasing creativity are important for national

economic development. The authors suggest that in turbulent times, entrepreneurship and creativity are even more critical and to shirk either could be more dangerous than ever. Vietnam, an emerging transition economy with 90 million people, is a good test tube to examine whether entrepreneurship and creativity

^aBoise State University, USA/Aalborg University, Denmark

^bTrung Nguyen Coffee Group, Vietnam

^cUniversité Libre de Bruxelles, Belgium

Correspondent Author:

Quan Hoang Vuong, CP145/1, 50 Ave. Franklin D. Roosevelt, B-1050, Brussels, Belgium
E-mail: qvuong@ulb.ac.be; vuong@vietnamica.net

could serve the business sector and support positive economic reforms.

The Post-Doi Moi Good Times

Vietnam's economic renovation, or *Doi Moi*, started in earnest in 1995, when the United States and Vietnam re-established diplomatic relations. The national economy grew in 1996-2000 at an average GDP growth rate of 6.9% per annum and even faster during 2001-2005 to approximately 7.5% per annum (Nguyen 2006; Vuong 2012). Economic expansions during the post-*Doi Moi* period have led the Vietnamese economy output to reach approximately \$125 billion in 2011, a staggering growth compared with the pre-*Doi Moi* period (see Figure 1).

Bad Times

Despite the good news picture, however, the party may have ended, evidenced by chronic economic problems in 2006-2011. Those problems include: (1) frozen bank credit market; (2) the real estate market decline in prices and scale of transactions; (3) deterioration of the already poor performing state-owned enterprise (SOE) sector; and (4) sky-rocketing debt (Vuong 2012).

Adverse Impacts on the Business Sector

The macro-economic picture exacerbated micro-level activities. Official statistics report nearly 623,000 businesses formally registered by December 2011, of which 79,000 went bankrupt and closed (Vuong 2012). However, tax records tell a different story, suggesting that only about 400,000 enterprises continue to operate, meaning that nearly 200,000 have failed. And the general populace has lost confidence, apparent in a June 2012 poll by Vietnam's most popular online newspaper: 85% of people feel the economy is still in trouble.

Given the difficult economy, where do entrepreneurship and creativity come in? Throughout the turbulent times, little discussion of

entrepreneurship and creativity exists. It appears that the business community has a simple view toward these elements in a capitalist system: entrepreneurship as a "start-up" and creativity as a concept beyond the scope of activities of most Vietnamese firms. Thus, the "story" of entrepreneurship and creativity has not begun. Business leaders admit that they are important, but go no further. If the authors are to introduce the ideas to Vietnam, then, the authors need to understand their broader contexts in the literature, which the authors review in the next section.

A LITERATURE REVIEW

In this section, the authors will explore connections between the literatures on entrepreneurship and creativity and examine disconnections and gaps.

On Entrepreneurship and Creativity/ Innovation in Economic Progress

In his seminal work on both entrepreneurship and innovation, Schumpeter (1942) coined the term "creative destruction", characterizing the nature of capitalist evolution through market and competition. He set the stage for discussion about entrepreneurship and innovation in business and economic development in particular. In late 1950s and early 1960s, scholars built on his ideas: Silberman (1956) offered concepts like "nationalism as second language of entrepreneurship" and "industrialization as the principal content of entrepreneurship". Taylor (1960) defined creative thinking with a focus on new products. In early 1980s, Greenfield and Strickon (1981) and Klein (1982) further developed the concepts, viewing entrepreneurship as "the mechanism by means of which society at one stage was transformed to another". Others raised the question of whether entrepreneurship could be extended to society at large. Baumol (1990) proposed that societies should adopt entrepreneurial thinking and operating. Drucker (1993) revisited Schumpeter's

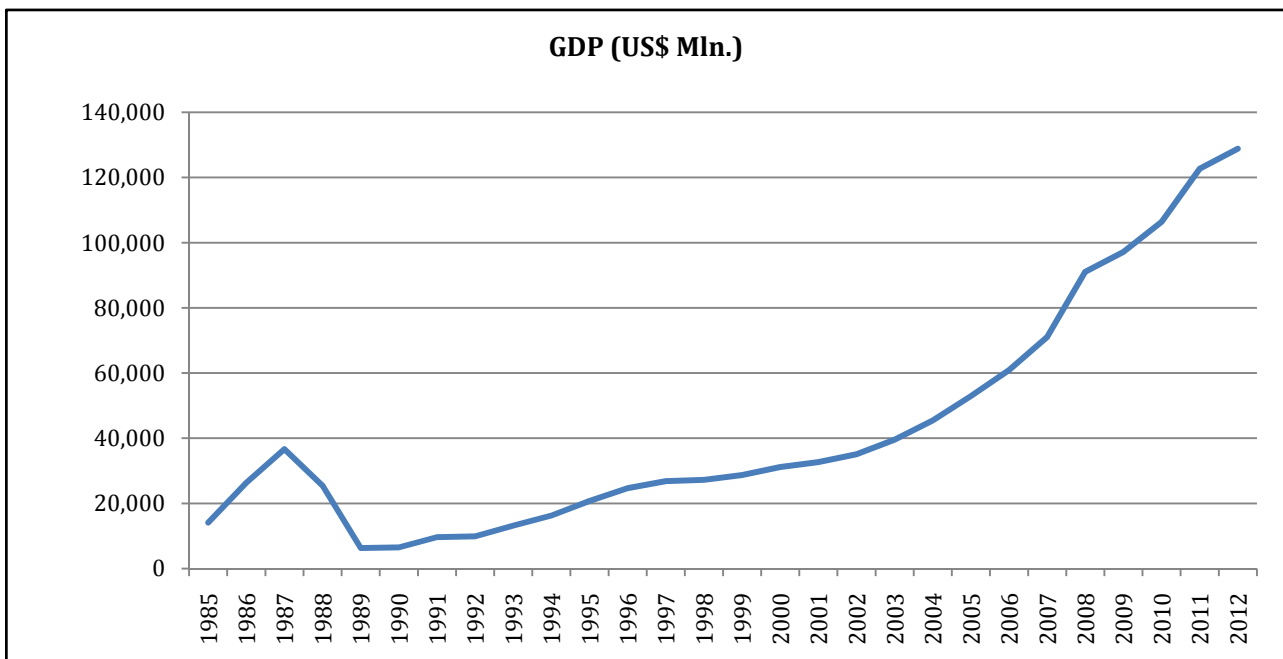


Figure 1. Vietnam's Output in Millions of US Dollars.

connections between entrepreneurship and creativity/innovation in his book *Innovation and Entrepreneurship: Practice and Principles*; and Day (1995) stressed the importance of “economic creation” for managerial systems. Entrepreneurial thinkers and managers need imagination with “bounded rationality” to project their future scenarios, and invent creative endeavours. In sum, these early researchers suggested that entrepreneurship was a useful apparatus for liberating creative activities from rigid bonds of overdeveloped infrastructure, the same way capitalism did to the feudal system. Entrepreneurs can stimulate invention and innovation, and simultaneously destabilize an existing economic system, pushing it to radical transformation. Further, entrepreneurial efforts work more effectively in the environment where the market mechanism exists and its price system helps participants attain commercial benefits above their costs.

Some scholars, like Amabile (1996) defined entrepreneurship in terms of innovations, while others

(e.g., Kirzner 1973) saw entrepreneurs as being alert to unexploited opportunities in the marketplace and having the risk appetite to pursue them.

Brown, Davidsson, and Wiklund (2001) emphasized that “Entrepreneurial management, defined as a set of opportunity-based management practices, can help firms remain vital and contribute to firm and societal level value creation”. More recent literature continues to refine the concepts and links. Peters (2009) argued that human creativity was the ultimate resource for economic development and proposed a so-called “economy of passions” that encompasses and is comprised of education and creativity. Kaufmann (2004) advocated a distinction between reactive and proactive creativity because their styles differed. Gilson and Shalley (2004) suggested that team members who perceived their job demanding high creativity, interdependence and shared goals tended to value participative problem-solving and a climate supportive of creativity. Miron, Erez, and Naveh (2004) added more insight

about how personal creative capability and cultural values promoted innovation, quality, and efficiency. They showed that creativity alone was not enough to achieve innovative performance. Creative people are not the most innovative necessarily in terms of performance, partly because innovative behaviors are influenced by the degree of organizational supportiveness. McAdam and Keogh (2004) suggested that innovation was not obvious even in highly creative organizations, because innovations were not events occurring at separate times, but were the outcomes of constant change management. Even more ephemeral, Egan (2005) suggested that creative people were rare and innovations were scarce in ultimate resources, so firms must invest in such people, despite possible unpredictable and hard to “see” results.

De Dreu (2010) used a representation of C (creativity) = N (novelty) \times U (usefulness) to postulate that for creativity to happen, novelty and usefulness were needed. De Dreu’s work also questioned possible cultural influences on creativity, which could influence the assessment of novelty, usefulness, or both. Culture is critical because “individuals have strong incentives to stick to the status quo, to engage in habituated action, to follow the well-trodden path, and to conform to the views and perspectives of the majority” (De Dreu 2010). Therefore, businesses must nurture factors and “exogenous influences” on innovative capacity, namely organizational structures, group pressures, and social influences relevant to cultural backgrounds of individuals.

Napier and Nilsson (2008) first introduced the concept of “creative discipline”, with which creative performance can somehow be controlled and repeated with relevant exercises. Unsworth and Clegg (2010) examined motivation for creative actions at work and suggested that creativity needed to be practical and useable. Erez and Nouri (2010) and Chiu and Kwan (2010) suggested that links among cultures, as well as the social and work contexts and individual and

organizational creativity may become established relationships in certain conditions. In addition, Napier (2010) advocated the concept of “Aha!Moment” as a method for solving organizational problems using creative power. Finally, Vuong, Napier, and Tran (2012) suggested that culture, creativity, and business development stage may be linked generally and that creativity may be most critical in the “entrepreneurial stage” as firms determined goals, plans, and implementation of new methods or ideas.

“A Perfect Storm” That Stirs up Economic Transition

Greenfield and Strickon (1981) argued that the entrepreneurial mechanism could transform a society and that entrepreneurs possessed unique characteristics of risk appetite, alertness to new opportunities, and creativity/innovation capacity. Sternberg and Lubart (1993) also suggested the importance of an entrepreneurship-creativity nexus. Udwardua (1990) focused on the “3Ps” of creativity—namely process, person, and product—and complemented Lumpkin and Dess’s (1996) idea of a connection between entrepreneurial orientation (EO) and firm-level performance, proposing different dimensions of EO, namely autonomy, innovativeness, risk taking, proactiveness, and competitive aggressiveness. Human creativity embedded in an entrepreneurial spirit may be part of “a perfect storm” that transforms a society. For example, Birzer (1999) suggested that the American West’s entrepreneurship expanded “creative destruction power” through entrepreneurial acts by many Americans, and transformed the U.S.

Entrepreneurship plays a role within startups but also may trigger a contagion in well-established corporations (Ahuja and Lampert 2001; McDougall and Oviatt 2000). Worriss and Leung (2010) compared creativities in the East and West to examine the role of cultural differences. For example, in the late nineteenth century colonialization of East Asian

countries placed entrepreneurial classes at a lower societal level, thus impeding entrepreneurial undertakings and innovations. Vietnam and China, which are undergoing economic transition, need more than political will to shift to a more entrepreneurship-enabling environment. These communist societies retain doctrines that distinguish social classes and the notion of “class struggle”. Also, the countries still depend heavily on SOEs, the official pillars of the governments’ economic strength. The SOEs are adequately financed by the government to undertake “political tasks” and are entitled to privileges and special pecuniary rights. As a result, they are large systems with institutional rigidity and dominant roles. Some argue that they produce an anti-entrepreneur climate (Jackson and Rodkey 1994), which thwarts creativity. Yet the entrepreneurial spirit-creativity nexus may be just what transition economies need to move toward a more prosperous market economy (Vuong et al. 2011).

On the Inevitable Transition

A transition economy like Vietnam should move toward a higher added-value entrepreneurial society, using more efficient innovation systems (Silberman 1956). A comparative entrepreneurship framework (Baker, Gedajlovic, and Lubatkin 2005) offers insights on cross-national variation, namely: (1) comparative discovery; (2) evaluation; and (3) exploitation of entrepreneurial opportunities, and the importance of social context to understand how enterprising individuals and entrepreneurial opportunities relate. Bohm (1968) also questioned what may prevent creativity, such as having a high level of societal or economic confusion (e.g., Vietnam, 2007-2012), suggesting that some chaos might help but too much could prevent societal creativity. Yet, Rothschild (1992) observed that entrepreneurship existed even in tough business environments, although its creative power and risk appetite could be distorted by negative cultural influences (Vuong and Tran

2009). In fact, despite strict rules in the post-American war period (1976-1985) on the private-sector economy in large urban areas like Saigon and Hanoi, entrepreneurial undertakings continued. An entrepreneurial spirit persisted while the populace seemed to wait for the rules to lessen, which appears to be happening in Vietnam now (Vuong et al. 2011).

Thornton (1999) raised another issue applicable to Vietnam’s transition toward one filled with “entrepreneurial-creativity particles”, suggesting that the supply/availability of entrepreneurs was necessary to undertake entrepreneurial roles, and the demand was necessary within the economy for entrepreneurs to play those roles. Further, Peng and Shekshnia (1993) proposed that for entrepreneurship to start in pre-transition communist societies, both “push and pull factors” were important. The “push” comes when the state sector deteriorates, and (some) SOEs fail. The capitalist model is a “pull factor”, which brings job employment and income generation by entrepreneurial firms. When entrepreneurship offsets negative impacts of the state sector, it may emerge as the backbone of a transition economy. Steer and Taussig (2002) also emphasized the role of continuous reform to strengthen the entrepreneurial process of a transition economy. In Vietnam, the number of newborn entrepreneurial firms reached 35,440 just two years after new Enterprise Law in 2000, private sector employment doubled from 1996 to 2000, major obstacles like limited capital access and overwhelming competition from SOEs declined, and high quality human capital grew.

However, the economic triumph of entrepreneurship is not guaranteed, even when supported by powerful political leaders. During China’s Great Leap Forward, Mao Zedong publicly announced his support for small industries, but entrepreneurship and innovation did not immediately occur (Riskin 1971), as Mao expected. In fact, only much later did entrepreneurs play a role in spurring reform, starting with foreign entrepreneurs investing in China and then

local entrepreneurs joining in trade activities (Naughton and Lardy 1996). An implication of literature is that the transition process to a market economy demands a competitive entrepreneurial sector and creative performance. Vietnam should take heed.

RESEARCH QUESTIONS, METHOD, AND DATA

This section deals with the research objectives, reflected through key questions to which the paper addresses, and relevant research method and data for obtaining relevant insights.

Questions

It is not obvious for business managers and policy-makers to appreciate values of entrepreneurship and creativity, and their relationship in business in general. The recent years of financial turmoil have even further complicated the public's understanding about that relationship within a turbulent environment. But it is exactly now when managers and policy-makers want to learn about this with relevant insights and implications for making necessary (and useful) changes.

Second, there have not been many previous studies that examined the use of creativity methods in conjunction with those influential cultural values that a typical business firm in East Asian economy would likely find them profound; and they are risk tolerance, relationship, and dependence on resources. By doing so, the paper aims to assess how they concurrently influence decisions of entrepreneurs, perhaps in a way that managers would likely be interested to learn about.

Third, although creativity and entrepreneurship are two different concepts, it is quite useful to learn whether the separation of these two is really significant in a turbulent business environment, and whether the (in)significance once confirmed is differing from an entrepreneurial to an established

firm.

Method

In terms of data treatment, this research study employs a categorical data analysis for examining the survey data (discussed in the following subsection). Although a detailed discussion of this technique is not the purpose (and beyond the scope of this paper), some key features and relevant information are provided here.

This method of analysis is to analyze multi-dimensional contingency tables, whose cell data represent count data obtained from the business survey. In the subsequent analysis, all contingency tables are 2-way ones, or 2×2 tables. For each 2×2 table, row (column) total is noted n_{i+} (n_{+j}), then observed marginal probabilities are $p_{i+} = (n_{i+}/n_{++})$ for rows, and likewise for column. Total number of observations is therefore denoted as n_{++} .

The null H_0 stating the hypothetical independence between categorical variables is verified using the so-called "odds ratio", so that H_0 holds then true joint probability of a cell in the population satisfies: $\pi_{ij} = (\pi_{i+}\pi_{+j})$, with an estimated odds ratio for 2×2 table being as follows: $\theta = \pi/(1 - \pi)$, or from the data tables:

$$\theta = \frac{\frac{p_{11}}{p_{12}}}{\frac{p_{21}}{p_{22}}} = (n_{11}n_{22})/(n_{21}n_{12}) \quad (1)$$

Statistical inference for odds ratio is performed through the use of log odds ratio $\ln(\theta)$ and corresponding confidence interval constructed as: $\ln(\theta) \pm z_{\alpha/2} (s.e.)$, where the standard error (s.e.) of the log odds ratio is computed by:

$$s.e. = \sqrt{\left(\frac{1}{n_{11}}\right) + \left(\frac{1}{n_{12}}\right) + \left(\frac{1}{n_{21}}\right) + \left(\frac{1}{n_{22}}\right)} \quad (2)$$

and $z \sim N(0, 1)$; α is the power of the test for determining the confidence interval of $(1 - \alpha)$, usually 95%. The test statistic used for this purpose is:

$$G^2 = 2 \sum_{i=1}^2 \sum_{j=1}^2 O_{ij} \ln\left(\frac{O_{ij}}{E_{ij}}\right) \quad (3)$$

And $G^2 \sim \chi^2$ is a chi-square statistic at $(i - 1)(j - 1)$ degrees of freedom.

Estimations that need to be performed to examine the statistical significance of hypothetical relationships stated for propositions at hand would need to use count data provided by the above-mentioned 2×2 contingency tables, employing methods of categorical data analysis by [Agresti \(2002\)](#), and SAS® Software evaluations by [Azen and Walker \(2011\)](#). A recent data analysis following this method, proved to be relevant in this type of survey data, is provided by [Vuong et al. \(2012\)](#).

Data

An online survey done between February 16 and May 24, 2012 went to Vietnamese entrepreneurs and corporate managers, through social networks, such as Facebook, LinkedIn, and e-mail and yielded 137 usable responses (41 were female and 96 male). Most participating companies were young, less than 20 years old, which was relevant since the first private Vietnamese companies started only in the early 1990s. In fact, many participating firms are less than 10 years old.

Some basic information that is relevant to the survey is given below (see Table 1), including some most important general descriptions about properties and notions used in subsequent discussion of the paper's result.

Count data obtained from the survey are tabulated in Tables 2-9, with both numbers of responses and proportions. For the reason of making a better presentation of descriptive analysis, these tables are provided in subsections where relevant discussions appear, but not in here.

SURVEY'S FINDINGS

This section has two goals: to review the exploratory survey and findings and to report on insights from the survey.

Descriptive Analysis

Of the respondents, 68% see innovations in Vietnam as key drivers for the tenfold increase in per capita income. Further, 66% say that an enterprise has better creative performance during the entrepreneurial phase, while the remaining 34% observe that only established firms with sufficient financial and human resources are able to pursue innovations. And 80% of managers say that sufficient resources—such as financial capital, land, equipment, and human resources—determine an entrepreneur's creative performance.

Table 2 reports on Vietnamese managers' perceptions of creative performance, compared with that by firms from other ASEAN (Association of Southeast Asian Nations) member nations, although, only 68% of respondents believe that they have evidence that support their assessment.

In exploring further perceptions about the value-generating capacity of Vietnamese companies, the survey asked about the frequency of different types of creativity: 3D, serendipity, and Aha!Moment similar to steps taken in [Vuong et al. \(2012\)](#), with data being provided in Table 3.

In terms of the entrepreneurship-creativity nexus, 56% of Vietnamese managers believe that creativity/innovation could lead to entrepreneurial opportunities, 31% say that entrepreneurial settings enable creativity and innovations to occur, and only 12% do not believe in this nexus. The authors examined seven categories of resources: three cultural dimensions, three creativity sources, and one "other" resource to measure the tendency of the respondents in viewing business values, and tabulated the result in Table 4. It is noteworthy that in Table 4, "cultural dimensions" are psychocultural factors that are determined by [Vuong et al. \(2012\)](#) as critically important to entrepreneurs in their business decisions, such as starting a new venture, namely their critical reliance on capital resources for confidence, relationship to access market, to gain opportunities or to obtain finance, and last but not least, the appreciation of

Table 1. Basic Information

Name	Name of the person
Company	Name of institution (if any)
Industry	Field of business
Year of business	Number of years which the firm has been in this business for
Attributes	
(Select only one based on stage of business development [qualitative assessment])	
—Entrepreneur	Start-up, household/family business, uncertainty of future growth
—Businessperson	Well established, sustainable growth, widely recognized brand
(Select only one based on type of creativity)	
—3D creativity	A process of creating value resulted from the so-called 3D creativity by Napier and Nilsson (2008)
—Aha	A solution that comes suddenly after “working” on it for some time as in Napier (2010)
—Serendipity	Application of unexpected information—An unexpected outcome as described by Napier and Vuong (2012)
(Select only one based on source of creativity)	
—Connection/relationship	Reliance on personal relations to conduct business
—Risk tolerance	Tendency of the businessman to take higher risks
—Resources	Availability of resource or ability to mobilize resource

Notes: There are stories/articles about the person. Original information and data can be in either English or Vietnamese.

Table 2. Perceptions About Vietnamese Creative Performance in Comparison to Firms in Other ASEAN Countries

Performance	Response	Proportion (%)
Superior	15	11
Average	85	62
Inferior	31	23
Don't care	6	4

Table 3. Frequency Distribution of Creativity by Method

Method	Response	Proportion (%)
3D	18	13
Aha!Moment	24	18
Serendipity	95	69

Table 4. What Is the Most Important Factor Leading to a New Venture Decision

Source (method)	Response	Proportion (%)
Creativity	43	31
3D	3	2
Aha!Moment	12	9
Serendipity	28	20
Cultural dimensions	88	65
Capital resource	23	17
Relationship/connection	53	39
Appropriate risk appetite	12	9
Other factor	6	4

Table 5. Additional Counts of Response in Different Survey Aspects

Source (method)	The most important factor during implementation		One most heavily re-invested factor		Efficiency of re-investment	
	Count	%	Count	%	Count	%
Creativity	64	47	85	62	44	33
3D	3	2	13	9	8	6
Aha!Moment	16	12	51	37	16	12
Serendipity	45	33	21	15	20	15
Cultural dimensions	73	53	42	31	93	67
Capital resource	15	11	7	5	38	28
Relationship/connection	51	37	29	21	36	26
Appropriate risk appetite	7	5	6	4	19	14
Other factor	0	0	10	7	0	0

risk tolerance as a major consideration for entering a business venture or spending capital expenditure for future payoffs.

Table 4 records assessments of managers about the most important perceived factor for an entrepreneurship decision before it occurs. However, business realities may change the entrepreneur's mind, so the authors asked managers to assess the most important factors that an entrepreneur realized "during their actual implementation of business pursuit", with responses counted in the first data column and corresponding percentages in Table 5.

The most heavily re-invested area when firms start reaping some financial payoffs is also provided in Table 5 (in the third and fourth data columns), where the authors observe that most managers have a tendency to invest in improving creative performance, using funds generated from business operations.

However, not all investments produce the same results in managers' assessments. The efficiency of the re-investment seemed to suggest that one factor would likely improve the most after the re-investment, as seen in the last two columns of Table 5.

Last the authors provide in Table 6 a summary of what managers think is important in SOEs versus private sector enterprises (PSEs), ranging from creativities to cultural values and operation emphases.

Overall, the distribution of responses appears to be

similar between the two organizational types.

Propositions and Statistical Examination

One question that respondents raised is whether an entrepreneur's creativity is limited by access to required resources, like money or people. If so, that raises a question of whether creativity could exist as much in the beginning stages or only in later stages of a firm. Table 7 reveals that respondents through entrepreneurs' creativity would be limited by resources more in established than in beginning phases.

For this particular question, the authors perform an analysis on the above frequency distribution, to see a possibility of association (relation) between these two categorical variables. The odds ratio of those who believe that without necessary resources the entrepreneur's creative performance is constrained to the odds ratio of those who do not believe so is 1.6, with 95% confidence interval (.6-4.0). This interval cannot confirm that this odds ratio is significantly greater than 1, thus the authors cannot decisively agree with the previous prediction of association.

The second hypothesis raised by many practitioners is that if creativity is the decisive factor driving entrepreneurship, then creative performance should appear in the entrepreneurial stage of the development. Analysis shows, though, that the

Table 6. Three Most Typical Traits of SOEs vs. PSEs Over the Past Years in Transition

Factor	SOE	PSE
Creativity		
3D	24	11
Aha!Moment	23	71
Serendipity	99	86
Cultural dimensions		
Capital resource	72	64
Relationship/connection	101	32
Appropriate risk appetite	12	90
Operations		
Strategic vision	15	34
Efficient business process	31	26

Table 7. Creativity Different in Entrepreneurial and Established Phases

		Phase	
		Accomplished business	Entrepreneurship
Entrepreneur creativity limited by resources avail	Yes	39	71
	No	7	20

Table 8. Creativity vs. Resources: The Decisive Factor for Entrepreneurship

		Phase	
		Entrepreneurship	Accomplished business
Decisive factor for entrepreneurship	Creativity	29	14
	Resources	86	31

proposition does not hold (see Table 8).

Next, the authors consider the “entrepreneurship-creativity tango” in the context of the transition of the Vietnamese economy, and particularly in turmoil year of 2012.

There are some propositions:

(1) Proposition 1: If creativity/innovation is a critical driver for household income growth, a confirmed relationship between a belief in the value of creativity/innovations and the concern of “entrepreneurial creativity bounded by resource limits” makes creativity/innovation effort by the entrepreneur a self-fulfilling prophecy; Therefore, this should suggest that entrepreneurs would pursue it;

(2) Proposition 2: If a causal relationship exists between entrepreneurship and creativity—one

direction or another—then in a new venture, such a relationship is associated with the most important factor making the venture happen, if that factor is classified into either creativity or cultural values category;

(3) Proposition 3: If a causal relationship between entrepreneurship and creativity exists—one direction or another—then that relationship is closely associated with both stages of business development, namely entrepreneurial (E) and established business (B).

These propositions are to be verified using the count data provided in Table 9.

Table 9 summarizes data for checking Propositions 1-3 in two-way joint frequency distributions, which are ready for analyzing hypothetical associations between categorical

Table 9. The 2 × 2 Contingency Tables for Propositions 1-3

Proposition 1		Income due to innovations	
		Yes	No
Entrepreneurship creativity needs resources	Yes	80	30
	No	13	14
Proposition 2		Causal relationship	
		C to E	E to C
Decisive factor for entrepreneurship	Creativity	21	15
	Resource	52	18
Proposition 3		Causal relationship	
		C to E	E to C
Phase	B	22	16
	E	55	27

Notes: C to E: Creativity leading to entrepreneurship; E to C: Entrepreneurship leading to creativity.

Table 10. Reported Statistics for Testing Proposition 1-3

	$G^2 \sim \chi^2$ (with $df = 1$)	<i>P</i> -value	Fisher's <i>P</i> -value	Sample size	Association (alternative)
Proposition 1	5.7	.017	.021	137	Confirmed
Proposition 2	135.8	< .001	< .001	106	Confirmed
Proposition 3	149.8	< .001	< .001	120	Confirmed

Notes: Fisher's *P*-value is two-tailed. Sample size varies between estimations due to removing responses that do not fall into relevant categories in the consideration.

variables, following the subsection of research method in Section 3.

Estimations were performed to examine the statistical significance of the relationship stated in each Proposition, using count data provided in Table 9, employing methods of categorical data analysis by Agresti (2002), and SAS evaluations by Azen and Walker (2011).

Results reported in Table 10 say that the survey data have supported the above Propositions 1-3 stating about likelihood of relational associations between entrepreneurship and creativity. While the propositions are purely theoretical, the reported statistics are positive evidence confirmed by observed data. Two hypothetical associations (Propositions 2 and 3) confirmed in the resultant Table 10 are significant at any conventional level, and Proposition 1 is supported at the conventional 5% statistical

significance level (χ^2 critical value at $df = 1$ and $\alpha = 5\%$ is 3.84).

CONCLUDING REMARKS

Several broad findings come out of the exploratory survey. First, the authors find that 94% of the respondents agree that market competition will rise and force firms to use creativity/innovation seriously. Second, the authors suggest that the single most important factor before the start-up and during the implementation processes in a firm is the need for "connection/relationship", although business people are increasingly also aware of the need of creativity/innovation. Finally, the last three propositions are used because they suggest that for business operations, the creativity and entrepreneurial spirit should not be separated, and this holds for both

entrepreneurial firms and well-established companies.

Through the consideration of the data set on Vietnam's business sector in chaotic year of 2012, and in line with a thorough literature survey, the authors realize that creativity methods as described by Napier and Nilsson (2008) and Napier (2010) together with three most common and influential cultural values of the Vietnamese business community capture well most important factors that drive the decision to become entrepreneur.

It takes two—creativity and entrepreneurship—to tango.

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Bios

Nancy K. Napier, Ph.D., professor, College of Business and Economics, Boise State University and Aalborg University; research fields: strategic management, international business, creativity and change management.

Dang Le Nguyen Vu, M.D., founder and chairman, Trung Nguyen Coffee Group; research fields: creativity and entrepreneurship.

Quan Hoang Vuong, Ph.D., research scientist, Centre Emile Bernheim, Université Libre de Bruxelles; research fields: capital markets, entrepreneurial finance, creativity and entrepreneurship.