Course Syllabus
MKTG 7555.001: Creativity & Innovation
Spring Semester, 2016
2.0 Credit Hours

(Last updated: 1/3/2016)

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Office Hours: TR 9:00 – 11:00, and always by appointment.

Course Overview

Creativity and innovation are the lifeblood of any organization. And serious leaders must take responsibility for developing and fostering the creative, imaginative and innovative activities of their work teams. This course is designed with the understanding that creativity and innovation can be, and must be, taught and developed. Moreover, creativity and innovation are enormously complex and sophisticated human activities. As such, they are the focus of intense academic scrutiny and need to be studied as substantive topics in their own right.

Pre-Requisites/Co-Requisites:
None.
**Required Texts (and Related Materials):**


**Recommended Texts (and Related Materials):**


**Location of Course Materials:**

While this is a face-to-face course, all course materials (lectures, discussion topics, news, etc.) are also located on the eCourseware website.

**Course Objectives:**

In this course, students’ learning will be directed toward three areas:

- **Theory and Knowledge** – This course provides ample content designed to improve student understanding about how and why people imagine & create; understanding about what enhances creativity; understanding about what impedes it.

- **Tools and Techniques** – This course provides a variety of novel tools and techniques designed to foster the students’ ongoing creativity development and learning. Some of these tools and techniques are focused on imagination & creativity, in general; other tools and techniques are focused on product ideation and design.

- **Application** -- The course features an opportunity to form and lead a deep-dive product ideation and design prototyping team. Each student will recruit and lead their own team and then present their team’s ideation and design prototype results to the class for evaluation.
Fogelman College: Learning Outcomes for Your Degree

This course is designed to help you to meet the overall learning objectives for the MBA degree offered by the Fogelman College. You should take the time to become familiar with the overall learning objectives as a student in the EMBA program:

http://www.fcbeassessment.net/LearningOutcomes/EMBADegreeLearningOutcomes.pdf

Course Methodology

This is an on-ground course, meaning we meet face-to-face for discussions, formal presentations of key learning material, exercises, and performance of key course deliverables. In addition, we also have an online component of this course: the elearn site associated with this course has instructional content, additional readings, videos, and other useful learning materials, as well as discussion boards for us to continue our learning conversations outside of the mere 2 hours we meet face-to-face. Please take full advantage of this online component!

Professor’s Expectations:

In general, you should assist the instructor in creating a positive, emotionally supportive environment for learning by staying engaged in the course and actively participating in all in-class and online assignments, projects, discussions and debriefs.

And in the interest of disclosure and openness (which are key elements in any culture dedicated to creativity and innovation), I thought I would share some common complaints that students have voiced to me about this class and my responses to those complaints.

- “What does writing poetry or performing Shakespeare have to do with my ability to run a company?”

Using written and spoken language to shape meaning, to motive, to persuade, to compel, to inspire, to arouse passion and excitement, to teach, to mentor, to create visions, to convey, appreciate, admire, and celebrate the vicissitudes of human experience is what being a leader (of a company or any organization) is ultimately all about. Poetic expression is a particularly liberating way to create new vocabularies (and thus meaning) with which we can describe our environment, each other, and our relationships therein. To approach our use of language in a poetic way is to open ourselves more to possibilities than settled certainties. And this is why I am particularly fond of encouraging students to develop a felicity with this genre of expression.

Public performances of creative expression are essential to your development as a leader. If you are uncomfortable with or incapable of creative expression, how can you possibly expect the same from the people you expect to lead? Cherish the opportunity of advanced communication training in a business program.
• “I don’t understand why we have to recruit a team from outside class – that’s asking too much of me and certainly too much of my friends.”

This is the only place in your curriculum where you will get an opportunity to practice an essential skill of leadership – recruiting talent. This is a leadership challenge! If you can successfully recruit and lead an all-volunteer team, think how much easier it will be when you have the “power of the paycheck” to assist you. Also, you are solely responsible for the efforts of your team and all of the deliverables – no hiding behind the efforts of others on a class team; you have to be the leader!

And if your friends can’t spare approximately four hours of their time to help you out one afternoon or evening, then perhaps you need new friends. If you can’t recruit friends, try recruiting colleagues from work – this is an excellent opportunity to share training with others in your organization at no additional cost!

• “This course is way too much work for a 2 credit hour course.”

Graduate level courses are (or should be) more demanding and challenging than undergraduate courses. And the work load and associated time commitment for this course is more daunting because my evidentiary demands for performance are higher than most (eight separate points of evaluation). I set very high standards of creative excellence for myself; I expect the same from my students.

Please note also that the project for this class is not your conventional class project (e.g., 5 – 7 students in a class team sharing the work load and responsibilities). In this class, you are responsible for recruiting, managing and leading an all-volunteer innovation team of your own choosing. And you alone are responsible for the deliverables from your team, just as you would be in the world outside of academe. This is a difficult and challenging project – I know. But the educational rewards are indeed worth the effort!

Student’s Expectations:

In my role as your instructor, there are certain things you can expect from me including: a deeply thought-out, passionately inventive, and fully committed learning experience; same day responses to emails, texts or other inquiries; feedback on all work submitted within 5 - 7 calendar days.
**Grading and Evaluation Criteria**

In this course, students will be evaluated on three basic dimensions: Demonstrated progress in developing one's self creatively (assessed through personal creativity assignments, the prototype presentation, and the debrief paper); felicity with creativity and innovation tools (assessed through demonstrated, active engagement in our collective learning, and class exercises); ability to apply creativity knowledge and tools toward forming and leading teams to solve practical innovation problems (assessed through Deep Dive project deliverables).

The specific point breakdown is as follows:

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<thead>
<tr>
<th>Category</th>
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<tr>
<td>Creative contributions</td>
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<tr>
<td>Personal creativity assignments</td>
<td>30%</td>
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<tr>
<td>Deliverables for Deep Dive project</td>
<td>40%</td>
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<td>- Written rationale for team member selection</td>
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<td>- Edited video of you facilitating the brainstorming</td>
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<td>- Spreadsheet of brainstorming ideas</td>
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<td>- Prototype presentation to class</td>
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<td>Course debrief paper</td>
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Here are my expectations for completing each of your graded assignments and projects:

**Creative contributions.** One of the keys to becoming more creative and innovative is to learn how to relax your own internal filters more often – you need to do less self-censorship and more interpersonal risk-taking with your ideas. Toward that end, you will be graded on your demonstrated willingness to step forward and share your ideas, thoughts and visions (no matter how crazy you might initially think them to be) with everyone in the class. I don’t want to see anyone acting like a wallflower, and sitting silently while others contribute. I expect enthusiastic, frequent contributions to our in-class and online discussions. Additionally, I expect that you’ll complete the many assignments I’ll give with passion and a fiery dedication to learning. These assignments are, in part, intended to fuel online discussion and debate.

**Personal creativity assignments.** One of the overriding goals of this course is to provide you with the incentive, opportunity, and impetus to jumpstart (or enhance) your own personal creativity development. Like any other vital human skill, creativity needs to be
developed, exercised, and nurtured with serious dedication and focus. One of the keys to becoming more creative and innovative is to learn how to relax your own internal filters more often – you need to do less self-censorship and more interpersonal risk-taking with your ideas. Toward that end, you will be graded on your demonstrated willingness to step forward and share your creativity with others in a very public way. I have crafted two assignments that will give you an opportunity to stretch your imagination and move you out of your typical comfort zones.

Your first assignment, which is due on February 9, is to pen an original poem about some experience that was particularly impactful to you in the last five years. The poem can either be free-verse or rhymed-verse, but should be clearly composed with an eye and ear to the poetics of language (i.e., it should not be prose). There is no length requirement, and you are also free to use whatever meter pattern and poetic form that best titillates your imagination. Please post your poem on elearn in the discussion thread “Poems,” and in the poem dropbox so that I can give you feedback.

The keys to success with the poem assignment are as follows: 1) Take the assignment seriously and do the performance as if you were being graded on your creative and poetic writing ability. This assignment is, in part, about learning how to lose your conventional self by immersing yourself in the imagined possibilities of expressive, symbolic language. And you cannot derive the benefits I want you to derive unless you approach the performance in an earnest, contemplative manner. 2) Don’t submit your first draft just to “clear the deck” of this assignment. Do at least three drafts of your poem before submitting. Writing is re-writing; sorry, but that’s true. 3) Strive to be inventive with your language – use words and phrasings in extraordinary ways. “The cat sat on the mat” has the semblance of a rhyming structure, but just doesn’t cut it as poetry – strive to do much better than mere prose with rhymed end-of-line words.

Getting started with this assignment:

Poets.org has a great list of online resources! Check out their essays and links to other poets.

http://www.poets.org

Try this site to hunt down some great poems written by others:

http://www.poemhunter.com/poems

Since you’ll also be working with Shakespeare, you might try reading some his sonnets for inspiration.
Sometimes, it’s easier to begin (rather than just jumping into poetic writing) by penning your thoughts in prose. Then, start re-working them in poetic expression -- experimenting with the metre, the sounds of words, imaginative new phrasings and metaphors, and innovative rhyming schemes. Be patient. Keep re-writing...keep playing...keep experimenting.

In previous semesters, many students simply composed prose with some end-of-line rhymes. Not really poetry, is it? Think about using metaphors (or even similes). Don’t be so literal. Make your audience work a bit to crack the code of your meaning. Create new phrasings of the ordinary that will rock our worlds! Be inventive with your use of language, not ordinary and conventional.

Please pay careful attention paid to metre -- rhythm. A fundamental truth of the human brain is that we are each wired to seek patterns in life (rhythm is obviously a pattern). Language that possesses a discernible, evocative rhythm will be more readily attended to and remembered than language that is not. And now you know a fundamental truth of persuasive communication! Experts in persuasive communication (e.g., marketing people) are serious students of poetic rhythms.

This assignment is complex. It takes a lot of work.

Challenge yourselves to move beyond prose with a few rhyming words.

Scansion is a method of examining the rhythmic structure of a poem. I tend to rely upon both syllabic count and accentual patterning in my own poetry, so my scansions will pick up both. Here is a link to a quick primer on scansion that you might find instructive:

https://owl.english.purdue.edu/owl/resource/570/02

Please remember to pay attention to punctuation in your poems. Punctuation tells the speaker (remember, poems are always meant to be spoken, not merely read) where to breathe. And breathing is a natural part of speaking rhythm, yes? Try different punctuations (ellipses [for trailing thoughts], colons [to make an introduction of thoughts or observations], semi-colons [for an elongated breath that’s not as deep as a full stop], etc...). Play, experiment and have fun!

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Your second assignment, which is **due on February 16**, is to learn a Shakespearean monologue (chosen for you by me) and perform it live, in front of the class. You won’t need any props or a specific costume. Each person’s monologue is quite short -- only 12 - 16 (or so) lines, so this shouldn’t be scary. Instead, it will be an amazingly sumptuous experience! You will be speaking/performing some of the most famous words ever written in all of human language. Your monologue must be **memorized** (this will be much easier than you think -- Shakespeare is beautifully written). You will need to research your character, the play, and the specific scene in which your monologue occurs. You’re not merely speaking these words as yourself, but as another character with motivations and intentions that are likely quite different from what you have personally experienced before. Hence, empathy should be a key take-away from this assignment.

The keys to success with this monologue are as follows: 1) **Take the assignment seriously** and do the performance as if you were being graded on your acting ability. This assignment is, in part, about learning how to lose your conventional self by immersing yourself in the imagined experiences of another character, and then sharing those experiences in expressive presentation. And you cannot derive the benefits I want you to derive unless you approach the performance in an earnest, contemplative manner. 2) Thoroughly understand the meaning of all of the words that you are speaking, why you are speaking them, and the context in which they are spoken. This will require some research and some thought. Please write a one-page character summary that a) describes **who** you are playing, b) the **setting and scene** in which you are playing, c) **what** your character is trying to **accomplish with his or her words** in this scene. This is a very important step! Please complete this character summary **before** beginning to memorize your lines! Please post this one-page character summary in the Shakespeare dropbox on elearn. 3) Memorize your lines! Reading your lines from a script doesn’t get you where you need to be to fully experience your character. Most of Shakespeare is written in verse, and his phrasings are often unfamiliar to modern ears. But they are beautifully rendered, and if you take the time to work with his words, I am confident that you will discover wonderfully new ways to use language in your own life. At the age of 51, I learned more than 1100 lines playing Richard III (and 300 of those lines I learned in a mere two weeks). If I could do all of those lines at the advanced age of 51, you (young as you are) can memorize 12 – 16 lines; seriously, you can! 4) Revel in the sound of Shakespeare’s words, and how they feel in your mouth. The Shakespeare canon is the genesis of modern English; you’re journeying back to the creative “mewling and puking” of your own language (see Jaques’ famous “All the world’s a stage...” speech in A2/S7 of As You Like It for this reference) Savor your words; make them your own, and your audience will be astounded.

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**Getting started with this assignment:**
The first step is to know your play, know your scene, and know your character. Don't just memorize a bunch words and expect that they'll sound like anything different than a word salad.

No Fear Shakespeare ([http://nfs.sparknotes.com](http://nfs.sparknotes.com)) is helpful for a lot of people because they will provide you with a broad-brush "translation" of sorts. It's not perfect (in fact, there are a great many errors), but it will get you started.

Also try Shakespeare Navigators ([http://www.shakespeare-navigators.com](http://www.shakespeare-navigators.com)). The notes are excellent and often give a lot of historical detail. They don't have all of the plays, so some of you will be out of luck with respect to this site.

The Folger Library ([http://www.folger.edu](http://www.folger.edu)) is an outstanding reference site for really digging into your scenes and character! This is a MUST visit for your preparatory work.

And don't forget Wiki for synopses and plot summaries.

Next, take a look at how professional actors play Shakespeare. Do a YouTube search for the terms Shakespeare and Globe. You'll see some outstanding clips of performances by the Royal Shakespeare Company at the Globe Theatre in London. Now, don't try to copy their performances. Just listen to how they speak the words. One of the first things you'll notice is that they follow the punctuation -- you'll want to do the same thing.

While you're on YouTube, search "John Barton Playing Shakespeare." This is the definitive instruction -- every professional actor studies with the Barton method. You'll be able to glean some amazing ideas from this multi-part series.

Be sure to do the scansion on your lines! With the exception of Mercutio's speech (from Romeo and Juliet) and Rosalind's speech (from As You Like It), all of the monologues are written in verse; hence, you'll want to check to make sure that you are speaking your lines with the rhythm that Shakespeare intended. In addition to the scansion link I provided earlier when discussing “getting started” on your poems, I will also provide two quick scansion guides in .pdf form.

Deliverables for Deep Dive project. This class is largely centered on learning specific techniques and methods to direct individual creativity in ideation practice that will result in valuable innovations. As leaders, you are (or will be) responsible for creating and leading high-powered innovation teams. And for this assignment, you will individually form and lead an innovation team (no less than 4, but no more than 10 members) on a
Deep Dive (brainstorming and rapid product prototyping). Please note that you will not be working with members of your class; instead, you will recruit and work with an all-volunteer team of your own choosing. The ideation team that you form will be responsible for creating original, substantive improvements in a consumer (not B2B) product of your choice. The product that you choose could be anything – breakfast cereal, snack chips, coffee mug, hairbrush, toilet plunger, wallet, etc.... Your ideation team will generate original, creative ideas to improve consumer experiences with the product category in ways not currently available. You will then be responsible for choosing one or more of these ideas, and building a prototype to present to the class.

This Deep Dive is much more than an ordinary assignment; it’s an opportunity to craft a new business venture and reap financial rewards for you and your team. Perhaps your innovation prototypes can find funding through kickstarter.com, quirky.com, indiegogo.com, etc.... Just how far you want to take your educational experience in this class is entirely up to you!

Key deliverables include:

1. **Written report** listing your recruited team members, and your rationale for selection. This report must include analyses of members’ creative talents specifically relevant for your project, personalities, interpersonal skills, prior ideation experience, associations with other team members, and other areas of expertise that will be valuable to your Deep-Dive. Additionally, I would like to see photographs of your team members, and basic contact information (email and phone number). You will be graded on the completeness and professionalism of this document (imagine that this document will be presented to your company’s SVP team in order to secure approval to hire your team). Please post this in recruiting dropbox on elearn.

2. **Edited brainstorming video** (5 minutes maximum length and uploaded to YouTube) that shows you facilitating the brainstorming session with your innovation team. Do not post a video longer than 5 minutes, because I will not watch it beyond the 5 minute mark (brevity and efficiency in communication is a skill we all need to practice). You do not need to add post-production elements like music or titles. But I do need to be able to see your brainstorming team, the environment in which you conducted your brainstorming, and you actually facilitating the session. Moreover, I need to be able to clearly hear everyone speaking on the video. You will be graded on the extent to which I can clearly see (and hear) that you are utilizing the brainstorming methodology taught in this class. Do not freelance your brainstorming methodology unless you wish your grade to suffer. Please post a link to your video in the discussion thread “Brainstorming” on elearn.

3. **Spreadsheet** with ideas generated during brainstorming (multiple rounds for each idea aspect), sorted by idea aspects, rounds and “stickiness” (these are concepts that you will learn in this class). Please do not submit a Word document or a .pdf; I require a spreadsheet of your brainstorming ideas – please use the template that I have already provided in the Content section under brainstorming. In brainstorming, we seek quantity of ideas and originality of ideas; quality gets assessed later during prototyping. You will be graded on the quantity and originality...
of ideas generated by your brainstorming team. For a project of this nature, with a brainstorming team comprised of seven talented, creative individuals, you should easily be able to generate several hundred unique product improvement ideas using the methodology you learn in this class. Please post this in the brainstorming dropbox on elearn. **SPECIAL NOTE:** The product improvement ideas generated during your brainstorming session are **NOT your ideas**! You are the team lead and facilitator – that means you will need to draw the creative ideas from your team members. You will ultimately be responsible for prototyping specific ideas, but the creative genesis for all ideas needs to be sourced to your team members. Hence, how you select your innovation team, and what you do to motivate the creativity of your team members is crucial to your success on this challenging and complex project!

4. **Live prototype presentation** (5 minutes maximum length) of selected product improvement prototype from the concepts generated by your ideation team. Your job is to present **tangible representations** (not finished products) of your ideation team’s most promising concepts for critical assessment and feedback from the class. Please remember that your ideation team donated (to you) generous amounts of time and creative talent – you are giving voice and tangible demonstration (through your prototype) to their efforts. This is a professional presentation, and I expect that you will be well-rehearsed, emotionally present, and command the room with the language of leadership and executive presence. Business-professional attire is required. You will be graded on the **professionalism** with which you present your prototype, and the **degree to which your prototype clearly demonstrates an original improvement over the status quo.** Please note: If I can find examples of your prototype in a Google search, you won’t receive credit for this assignment.

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**Course debrief paper.** To complete your course, you will write an individual debrief paper that reflects upon and distills meaning from your experiences. The debrief paper should be introspective and personally reflective (not a mere objective summary of events), and should be a minimum of 8 pages in length. In this paper, you should answer four fundamental questions. 1) What did I do particularly well in this course, and **why**? 2) What did I not do particularly well in this course, and **why**? 3) What did I learn about myself and other people while working on the assignments in this course? 4) What will I do differently on future innovation assignments, tasks and projects as a result of what I have learned from my experiences in this course? Remember, this is an individual debrief paper; you write it by and about yourself. While it is not intended to be read by anyone other than me, you are certainly free to share your paper with others in the class, if you wish. You will be graded on the **completeness** in which you address the questions above, and the **provocativeness** of your learning insights. Please post this paper in the debrief dropbox on elearn.

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**Final Course Grades**
Final course grades are earned according to the following table:

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<thead>
<tr>
<th>Point Range</th>
<th>Assigned Grade</th>
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<tr>
<td>90-100 Points</td>
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<tr>
<td>80-89 Points</td>
<td>B</td>
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<td>70-79 Points</td>
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<td>65-69 Points</td>
<td>D</td>
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<tr>
<td>Under 65 Points</td>
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**Course Topics**

- The creative impetus
- Techniques for enhancing creative thinking
- Role of environments in organizational creativity
- Overcoming self-censorship
- The Deep-Dive methodology
- Rapid prototyping
- Deconstructing conventional brainstorming methods
- The third-third reconstruction of brainstorming techniques
- Performing creatively
- Recruiting ideation teams
- Types of innovation
- Sources of innovative ideas
- Innovation adoption characteristics
- The voice and mind of the customer
- Fundamentals of user-centered design
- Deconstructing existing designs
- Balancing aesthetics, functionality and idealized purpose in design
- Creating viable, innovative product designs from the customer/user's vantage
- Key challenges in managing “creatives”
- Collaborative High-Performing Teams
- Creativity Leadership

**Schedule of Activities**

**January 19 – February 2: Introduction to Imagination and Creativity**

- Sources of creativity
- Techniques for enhancing creative thinking
- Role of environments in organizational creativity

**February 9 - 16: Diving into Innovation**

- Recruiting innovation teams
- Types of innovation
- Sources of innovative ideas
- Innovation adoption characteristics
The Deep-Dive technique/method

February 23 – March 1: Ethnography and Deconstruction
- Studying consumers through ethnography
- Deconstructing the status quo
- The voice and mind of the customer

March 15 – 22: Brainstorming
- Deconstructing conventional brainstorming methods
- The third-third reconstruction of brainstorming techniques

March 29: User-Centered Design Principles
- Fundamentals of user-centered design
- Deconstructing existing designs
- Balancing aesthetics, functionality and idealized purpose in design
- Creating viable, innovative product designs from the customer/user's vantage

April 5: Managing Creative People and Teams
- Empathy
- Key challenges in managing "creatives"
- The faces of innovation
- Performing creatively

April 12 - 19: Evaluating the Deep Dive
- Critical assessments of Deep Dive activities and results

April 26: Presenting prototypes

May 3: Critical Reflection

Deadlines for assignments

- February 9: Original poetry assignment due
- February 16: Shakespearean monologue performances in-class (and one-page, written character summary)
- March 1: Written rationale for team member selection due
- April 12: Brainstorming videos and spreadsheets due
- April 26: Prototype presentations in-class
- May 3: Course debrief papers due
Other important dates:

January 19  First day of class
March 7 - 13  Spring Break
April 27  Last day of classes

Final Exam Schedule
There is no final exam for this course. However, your debrief paper is due on May 3.

Course Policies

E-MAIL:
All students are required to maintain and access their University of Memphis (@memphis.edu) email account. You will receive all official course correspondence at this email account. Any inability to receive incoming mail in a timely fashion (e.g., not regularly checking your email, having a “full mailbox” condition, etc.) is the student’s responsibility.

Attendance:
You are mature adults in a graduate degree program, hence formal attendance will not be taken. However, you are expected to stay active and engaged throughout the academic term and keep up with the schedule of activities. Your full engagement in the class begins on the first day of the semester and should be maintained until the last assignment is submitted. For students receiving federal student loans, any lack of engagement in the course may be treated as non-attendance and potentially impact access to student loans in the future.

Academic Integrity:
The University of Memphis has clear codes regarding cheating and classroom misconduct. Please refer to the Student Handbook section on academic misconduct for a discussion of these codes. Note that using a “Solutions Manual” is considered cheating. Should your professor have evidence that using a “Solutions Manual” has occurred, he/she may take steps as described on the campus’ Office of Student Conduct website. If you have any questions about academic integrity or plagiarism, you are strongly encouraged to review the Fogelman College’s Website on Academic Integrity.

All written assignments are scanned with the anti-plagiarism software used by the University. Assignments found to contain unattributed work from others will be graded with a zero, and the student in question will be referred to the Office of Student Conduct for violation of academic integrity.
**Late Assignments:**
Assignments and projects are expected to be completed and submitted on or before their due date. Assignments and projects submitted past the deadline, without prior permission from the instructor, will receive zero credit. Please ask permission if you need extra time in which to complete an assignment!

**Student Services**
Please access the [FCBE Student Services](#) page for information about:

- Students with Disabilities
- Tutoring and other Academic Assistance
- Advising Services for Fogelman Students
- Technical Assistance
Gregory W. Boller (bio)

Greg is an Associate Professor of Marketing, former Director of MBA Programs and former Chairman of the Department of Marketing and Supply Chain Management. Greg holds BS, MS and PhD degrees in Marketing from Penn State University. In addition to marketing, his training includes psycholinguistics, rhetoric, and poetics. Greg has been at the University of Memphis since 1988, and teaches creativity & innovation, negotiation, global marketing strategy and philosophy of science.


Greg regularly conducts creativity, leadership, negotiation and communications training seminars for companies (e.g., Hilton Worldwide, ALSAC/St. Jude, Baptist Memorial Hospital, FedEx, AutoZone, and Williams Sonoma) and executive development programs. He has served as an advertising consultant to the US Navy. Greg served as political research consultant to ABC News, the Foundation for National Progress, and the National Institute on Media and the Family. He also served as a lobbying strategy consultant for the National Hardwood Lumber Association and Family Business First.

In addition to his academic and consulting responsibilities, Greg is an enthusiastic member of the Memphis theatre community. Greg recently served as a member of the Theatre Memphis Board of Directors, and two terms as a member of the Germantown Community Theatre Board of Directors (was Board President during the 2004 - 2005 season). Currently, Greg is serving as a member of the Theatre Memphis Season Selection Committee, a Board Member with New Moon Theatre, and a Board member with Chatterbox Audio Theatre. As an actor, Greg's favorite roles include C.P. Ellis in *Best of Enemies* (Circuit Playhouse; 2014); Joe Keller in *All My Sons* (Germantown Community Theatre; 2015); Titus in *Titus Andronicus* (Theatre Works); Richard in *Richard III* (Theatre Memphis; 2011), Stanley in *A Streetcar Named Desire* (Theatre Memphis; 2004), The Creature in *Frankenstein* (Theatre Works, 2013) and Kent in *King Lear* (Theatre Works; 2012). Greg is currently rehearsing the roles of Andrew Ladd in *Love Letters* (opening January 29 at Germantown Community Theatre), and Sec. Robert McNamara/Sen. James Eastland/Rep. William McCulloch/Gov. Paul B. Johnson Jr. in *All The Way* (opening March 4 at Playhouse on the Square).

Greg is an avid (and eternally injured) tennis player, a struggling musician (he plays the guitar, didgeridoo and the djembe), and a brooding vegetarian cook. Greg is married, and has two daughters.