Know Thyself: Know Thy Market

An examination of the role of new market opportunities
in relation to academic assessment of creative arts
and the pursuit of knowledge

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KNOW THYSELF

Abstract  Susan Taylor Suchy

While new methods of marketing and rapidly evolving technologies appear to be creating unique opportunities for the creative artist, the idea of pure research and the Arnoldian concept of disinterestedness of the creative mind from political or civil responsibility seems to be in conflict with these current entrepreneurial pressures. This paper examines academia’s role as arbiter of art in relation to the larger picture of the student’s Transcendental ‘self’ that needs to juggle the pursuit of a degree and the realities of the marketplace.

Research is presented from a collection of critical voices from a cultural studies and literary studies perspective, and also cultural economics is examined to debate what has come to be termed the cultural economy of creative industries. Following a critical tradition in literary education, the research examines the effect of this thinking on the education of the modern artist and looks at some new approaches being taken by a variety of universities to accommodate a new paradigm that balances marketing with the Socratic maxim ‘know thyself’.

Key Words

Know Thyself, market, market place, marketing, Socrates, YouTube, University of Western Australia, commercialization, Dan Pink, Sir Ken Robinson, Peggy McColl, Gary Goldstein, quantum mechanics, perfection, Rapunzel Enigma, Rapunzel, Plato, Dalai Lama, Teachers, Nietzsche, Kahlil Gibran, Osho, Matthew Arnold, voice, self, Self, pursuit of knowledge
KNOW THYSELF

On the campus of the University of Western Australia, inscribed on a wall, are the words KNOW THYSELF. This dictum is a constant reminder of the student’s purpose, at least during the tenure of his/her study.

Fig.1. A constant reminder of the student’s purpose (University of Western Australia)

This ancient maxim, found on the Temple of Apollo at Delphi and attributed to many, including Socrates, who ironically was accused of corrupting the youth of Athens, raises the question of how can anyone judge someone else’s journey into self knowledge (whether in arts or any academic pursuit). Ideal teachers may provide resources. They may create real and virtual rooms for the student to enter and explore, if the student is called to enter that particular door. Academia may require certain information to be mastered and may test the student to determine mastery of a prescribed foundation, but can anyone be judged in creating a work that is recognizable as original and masterful while in the process of mastering his/her own voice?
JUDGING SELF KNOWLEDGE

Poet, philosopher, and artist Kahlil Gibran had clear ideas on creativity and identity. In Beloved Prophet: the love letters of Kahlil Gibran and Mary Haskell, a letter to Mary Haskell, the American school-mistress and his secret love, Gibran wrote of the judgment of his painting and the conflicting agendas of the judge (in this case a Miss Keyes) and the artist: ‘I know too well what is wrong in my work and I am trying to make it right, but Miss Keyes does not know, and she thinks it is the technique. Even when my technique becomes perfect Miss Keyes will not like my work’ (Gibran 52).

Gibran’s comments and other writings in Beloved Prophet are interesting because not only do they demonstrate that as an artist he had a very clear plan to exploit his work, they suggest that if a person is pursuing a true journey to self knowledge, then that person knows exactly what is wrong with the work. And who else can see what is there? There may be great compassion; some teachers will be able to guide better than others, whilst some may be wiser and older in spirit, but ultimately the journey belongs to the individual.

The controversial Indian philosopher Osho confirms the difficulties of judgment when a creative person is in the process of self discovery: ‘The greater a person is, the more time it takes for people to recognize him... He has to create his own values; by the time he has created the values, he is gone’ (Osho). If this statement is true, then one might question if students who are considered successful early on, are actually the least creative by long-term standards. We do not have the perspective of time to judge.

WHAT’S A TEACHER TO DO?

In spite of these idealisms about creativity and greatness, if time is the true judge, what are teachers to do? The reality is that until now we have lived in a hierarchical system that demands judgment. While as teachers and practitioners we like our comforts, and we want an income; we may not like what we have to do, and many would rather be doing their own art.
Matthew Arnold, the nineteenth-century poet, philosopher and inspector of schools, complained of his distaste for having to judge: ‘All the best of my days [are] taken up with matters which thousands of people could do just as well as I, and that what I have a special turn for doing I should have no time for’ (Stone 85).

Nietzsche recognized the limits of an ‘ambitious program of self-cultivation’ when he went to work as professor of philology at the University of Basel. He recognized that by taking the position of teacher one can become smug, indifferent or even hostile to art. ‘Now I must be a philistine too,’ he pronounced (Stone 85). His bohemian wings were tied.

TEACHERS AS PHILISTINES?

Making a living may get in the way of the personal pursuit, but teaching is also learning, for as teachers and critics we learn about ourselves. We have a choice in judgment as clarified in Matthew 7:2: ‘For in the same way you judge others, you will be judged, and with the measure you use, it will be measured to you.’ This idea grants us the opportunity to affect the system we live in. If we are concerned about our own careers, we set a standard that will elevate our students, ourselves, and the belief that art is valuable to our society. Maybe the role of the teacher is to help the student by finding a way to judge him/herself. In this way maybe the teacher can have an ‘aesthetic consciousness’ that also attaches to communal responsibility. If the teacher is accountable to the highest standard for him/herself, then he/she will be the best teacher. Arnold praised Humboldt’s view that one should first ‘perfect one’s self by all the means in one’s power preparatory to helping others’ (Arnold 185). Likewise, the Dalai Lama when asked how he deals with the enormous burdens he shoulders, replies that he must know himself first, that in nurturing and caring for the self he can better teach others.¹

In the student/teacher relationship nurture and learning (for both parties) can come from the Socratic Method, in the posing of questions to allow the development of an inner dialogue. This may lead somewhere indeed for if, as Plato says, ‘thought is the inner dialogue of the soul with itself’ (Gadamer 66), then what is the place where there is no more dialogue, where there are no more questions to be asked on a subject? Is this a place of pure knowing? Maybe that is where the student has created art.
What happens on the way to this place of pure knowing, to this place where there can be no more discussion? Of course for the artist, there needs to be production of the creative work, but when it is time to move on, whether by real or artificial pressures how does the student move on, and is he/she prepared, can he/she be prepared for what he/she must face?

MOVING OUT OF THE CLASSROOM: THE RAPUNZEL ENIGMA

The classic fairy tale Rapunzel demonstrates the problem and raises many questions. There are many variations of the fairytale but most versions begin with a couple who live next door to an enchantress or witch. The pregnant wife craves a root that she sees growing in the garden of the enchantress. The husband steals the root for his wife, and when confronted for the theft by the enchantress, gives up his unborn child to save himself. Rapunzel (named after the root) is handed over to the enchantress/witch and is kept in a tower.

Now we all know Rapunzel is the girl with the long mane, but she is more than a pretty head of hair. What you may not remember is that she is an artist. A number of versions of this story, including the Grimm’s 1812 version, reveal that Rapunzel is a singer. She has an enchanting voice and her ethereal song is what attracts the young man/the prince to the tower. The story continues with the discovery of the young couple. The enchantress/witch shears the girl of her hair and ousts her from the tower out into the world, much like the student artist who finds him/herself booted from the protective walls of the ivory tower into the real cold, cruel world. Later when the young man comes to visit Rapunzel, the enchantress/witch drops the hair down, but when the prince climbs into the tower he is not deceived. He is not in love with the hair, with the mere appearance of beauty. He jumps from the tower, falls into a prickly bush and is blinded.

Meanwhile, Rapunzel wanders the world, and we are told, she is still singing. Song is her art form. Hers is the voice of the spirit calling in the wilderness for love. Ultimately the art does find its own audience and own reward. Rapunzel’s voice is heard by the young man who was blinded, and love is blind to her physical appearance; he knows her by her art, by the projection of her spirit. When she cries upon his eyes, he sees again and now all is right.

The ability to release students who can go into the world and find what they are seeking with their art is the Rapunzel Enigma. What is it that she was seeking? What is she singing for?
Why did she need to express herself in that way? In other words, what is the student seeking, what is he/she creating for, why has he/she chosen to express him/herself in that particular way? And why did Rapunzel not just call out ‘help, help’ from the window at any passer by?

The answer for Rapunzel is not that she is in danger but that she was seeking something greater through her creative expression; she is on a quest. Who will the audience be, who will hear the voice of the artist and be blinded to everything else but the real beauty, the real art that is projected from the heart and soul and spirit? How can art, the expression of the unique, true spirit find its place in the world? And can teachers do more than cut off the student’s hair, no better than the enchantress/witch, and kick them out, that is, graduate them?

This story raises a lot of issues. Is the ivory tower a holding place to practice art? Can the teacher offer any more than the witch? Is the true audience in the world and not the tower? When do we get out and get real? When is the student perfected?

**PERFECT ENOUGH?**

We need, as artists and individuals, to have validation that what we know is already known in a sense—that our ideas are connected and that we are not an isolated self but rather are part of a continuum and connected to the greater Transcendental Self. It is this legitimization that we wander the world seeking, looking for a piece here, a piece there.

Gibran imagines how it might have been for the first poet as he describes in this passage: ‘[He] must have suffered much when the cave dwellers laughed at his mad words. He would have given his bow and arrows and lion skin, everything he possessed, just to have his fellow-men know the delight and the passion which the sunset had created in his soul’ (Gibran 53-54).

Nothing has changed in terms of that longing to express and connect, for it is not ourselves we seek, it is ourselves in connectedness to the other, larger Self. As Matthew Arnold in *Schools and Universities on the Continent* tells us, ‘the prime direct aim’ of instruction is enabling ‘a man to know himself and the world’ (Stone 89).
Sharing the creative art with the world is noble by Arnold’s terms, yet how much is being done to prepare the student for this and does the academic world have a responsibility to do so? And even if the artist is prepared and trained to do so, will the world really comprehend that great journey even if, as Henry James says, ‘the deepest quality of a work of art will always be the quality of the mind of the producer’ (James 21). Will that great quality be recognized and what do we do to help the quality of the mind of the producer?

Nietzsche reminds us that ‘our fittest educators are those who point back to the ancients—Schopenhauer, Wagner, Burckhardt, Thomas Arnold, and—best of all, the Greeks themselves’ (Stone 88). Yes, this helps one to ascend Nietzsche’s ladder of culture, but the question is, is that the student’s goal? And should that be the goal of all universities for all students? While Nietzsche believed that only a handful would climb the arduous ladder towards perfection, Arnold advocated a system of state-administered schools aimed at the genuine perfecting of the individual.

The question we keep coming back to is when are we perfect enough? When is the student perfected? The irony of this question is that perfection takes time, which certainly seems in conflict with the rat race world. And yet, we live in a world obsessed with perfection. Photoshop is a good example of our commercially driven ideals of visual perfection, of taking man or woman, who is supposedly already God’s perfect creation, and making the person just that little bit more perfect to sell the next product.

Science tells us of the impossibility of perfection. For example, basic quantum mechanics says that states of knowledge can not be complete and that an observer can not know the result of all possible measurements perfectly well. So, if maximal knowledge is defined as pure state and states of non-maximal knowledge are mixed state, we might say an art student is in the mixed state and that pure state is not achievable. There is no maximal knowledge, and this is more evident today then ever before in history.

**NEW REALITIES**

The reason no one can attain maximal knowledge is that we live in a new age and a new economy. Western society moved from an agricultural base (where knowledge was controlled by the church, where texts were copied by hand and available to a limited
audience) to an industrial base (the Gutenberg press made knowledge more widely available), and while we still have agriculture and industry, our economy has moved to being information based. Knowledge is built upon information, but survival does not mean the acquisition of maximal knowledge.

Survival used to mean mastery of a large body of somewhat manageable knowledge, which could only be accessed by certain people within a certain system. The gates of the system were carefully guarded. Those gates are being knocked open everywhere because of the internet. Survival now and in the future depends on how students will sort and manage the vast amounts of information they can access.

A new utopian society might be considered a wisdom society, where wisdom is knowing what to do with all this knowledge and how to make it useful—an ideal society in which all human beings are educated to the highest level, as Arnold would prescribe, but again that becomes a circular argument about the pursuit of perfection.

The fact is information is a commodity. We can collect, create, exchange, distribute, circulate, process, send and control information and this is where a living can be made. Art too is part of the information economy. The practitioner gathers information and forms knowledge of his/her subject. How the artist can sort and express that information will determine success. Seth Godin says that the new market place will determine real creativity and reward it. This pushes the discussion of whether a marketplace approach is valid in the academic environment into a new arena.

We might agree or disagree with older academic arguments such as the Baroque ideal of an audience being necessary to complete a work, or in literature the idea of Reader Response Criticism, or the Aristotelian idea that part of the definition of perfect means something has attained its purpose, which could be the art having attained an audience. However, a couple of employment reality facts may better support the idea of a marketplace approach:

Reality #1) There will be more self-employment (Torres), and the odds are the artist may be self-employed.
Reality #2) There will be more competition.
We are also looking at a changing marketplace with less bricks and mortar, an increasing dependence on the internet for information and as a place to buy, and with more people doing so over time. The following statistics show what’s happening:

**WORLD INTERNET USAGE AND POPULATION STATISTICS**

<table>
<thead>
<tr>
<th>World Regions</th>
<th>Population (2010 Est.)</th>
<th>Internet Users Dec. 31, 2000</th>
<th>Internet Users Latest Data</th>
<th>Penetration (%) Population</th>
<th>Growth 2000-2010</th>
<th>Users % of Table</th>
</tr>
</thead>
<tbody>
<tr>
<td>Africa</td>
<td>1,013,779,050</td>
<td>4,514,400</td>
<td>110,931,700</td>
<td>10.9 %</td>
<td>2,357.3 %</td>
<td>5.6 %</td>
</tr>
<tr>
<td>Asia</td>
<td>3,834,792,852</td>
<td>114,304,000</td>
<td>825,094,396</td>
<td>21.5 %</td>
<td>621.8 %</td>
<td>42.0 %</td>
</tr>
<tr>
<td>Europe</td>
<td>813,319,511</td>
<td>105,096,093</td>
<td>475,069,448</td>
<td>58.4 %</td>
<td>352.0 %</td>
<td>24.2 %</td>
</tr>
<tr>
<td>Middle East</td>
<td>212,336,924</td>
<td>3,284,800</td>
<td>63,240,946</td>
<td>29.8 %</td>
<td>1,825.3 %</td>
<td>3.2 %</td>
</tr>
<tr>
<td>North America</td>
<td>344,124,450</td>
<td>108,096,800</td>
<td>266,224,500</td>
<td>77.4 %</td>
<td>146.3 %</td>
<td>13.5 %</td>
</tr>
<tr>
<td>Latin America/Caribbean</td>
<td>592,556,972</td>
<td>18,068,919</td>
<td>204,689,836</td>
<td>34.5 %</td>
<td>1,032.8 %</td>
<td>10.4 %</td>
</tr>
<tr>
<td>Oceania / Australia</td>
<td>34,700,201</td>
<td>7,620,480</td>
<td>21,263,990</td>
<td>61.3 %</td>
<td>179.0 %</td>
<td>1.1 %</td>
</tr>
<tr>
<td>WORLD TOTAL</td>
<td>6,845,609,960</td>
<td>360,985,492</td>
<td>1,966,514,816</td>
<td>28.7 %</td>
<td>444.8 %</td>
<td>100.0 %</td>
</tr>
</tbody>
</table>

Fig. 2. The World total shows us an incredible increase of users in the past ten years and yet only 28.7% of the world is using the internet to date. The likelihood is that the number of users will continue to increase even more rapidly.
Fig. 3. In terms of population, Australia has the least number of users, Asia the most.

Source: Internet World Stats - www.internetworldstats.com/stats.htm
Estimated Internet users are 1,966,514,816 on June 31, 2010
Copyright © 2010, Miniwatts Marketing Group
Fig. 4. North America and Australia currently demonstrate the greatest penetration of internet users.

Source: Internet World Stats - www.internetworldstats.com/stats.htm
Penetration Rates are based on a world population of 6,845,609,960 and 1,966,514,816 estimated Internet users on June 30, 2010.
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FEAR AND FRUSTRATION

That change is occurring and that there is a demand for the artist to be entrepreneurial is evidenced on social media. Some are finding a freedom for creative expression and entrepreneurship without any concern for the standards of anyone but the consumer. Others are finding the new world more frustrating as expressed in Book Launch 2.0, a 2010 Moby Award winning YouTube short, when the author character says, ‘YouTube. Of course. ’Cause you know that’s the dream, right, because twenty years ago a big part of the dream was being able to put little videos on the internet. That’s it. That’s why we do this’ (Book Launch).

Certainly the great cry-from-within never before conceived marketing itself using any of the new technologies, but the reality is they are just new mediums, new tools for the artist to work with. Maybe this particular cry of frustration is more at not being seen rather than any real problem with the technology.

The issue is that the market place in film, in books, in music has changed. The giants are threatened. The number of feature films being acquired at festivals is very small, book publishers want to see proof that the writer has an audience, and music downloading has changed the way business is done for musicians, for better or worse. Some look at this as an opportunity and many new practitioners are thinking across platforms.

SULLIED OR SACRED

So are these artists selling out by turning to business for the answers? The New York Times asked this question in a recent article. Absolutely not, answered one man. “Yes, playing music is mostly about the art. But it’s important to think about what you’re going to do with it. You can play it in a bar, or you can be striving to take it to the top” (Alboher).

While indeed money makes the world go round, and for many people money is the determination of success, there are also people who judge their own success by other standards. A recent study by Kelly Services confirms this:
Employees have vital psychological needs that they hope to fulfill throughout their working and personal lives. By working for organizations that improve the lives of other people, many employees believe they are able to not only help themselves, but other people as well. Employees receive emotional fulfillment as they use their talents, time and skills for a greater cause. Such employees do not work only for money; rather, they have a bigger picture in mind. By working in a field they are passionate about, in a capacity from which other people may benefit, they are able to accomplish their career goals and help their fellow human beings (Kelly).

This high standard of responsibility may be even more applicable to the artist. As Elliot McGuken (physicist, author), in a podcast at ITConversations, points out, the nature of the artist is to put higher ideals above the bottom line. Therefore, says McGucken, the artist should lead to create wealth that serves soul, spirit, and character, and not just the economy (McGucken).

This is an imperative for the artist, a moral obligation. One can’t sell out if one is creating and leading responsibly. Fear of leadership and the work involved is another thing. Some might cry: It was enough that I had the idea. It was enough that I created the work, even if it was only art for art’s sake.

The response is: No, it never was enough, as Gibran concurs. ‘It is surely a noble thing to say “art for art’s sake” but is it not nobler to open the eyes of the blind so that they may share the silent joy of your days and nights? True Art should be made practical by revealing its beauty to people—I said practical because anything that adds to our world of vision is practical’ (Gibran 54).

THE KEY LESSON HERE IS: STOP WAITING TO BE DISCOVERED

Jean Cocteau, French poet, novelist, dramatist, designer, boxing manager, playwright, artist and filmmaker is credited by many as saying something to the effect that film will only become art once its raw materials are as inexpensive as pencil and paper. Now not only are the tools for film making cheap, individuals can control the whole process, including the most important aspect (from a business perspective) of having a direct pipeline to their audience. This applies to many fields of art.

Obviously the ease of access creates more competition. Many questions arise: Do we have real art, and is anyone able to make a living at this? Are people making a living as artists or
living off people who want to be artists? Are the dreamers being sucked dry of the dream? Is art for art’s sake possible? Is it realistic to expect to make a living in such a way? Is the commercialization of art through new media and social media viable? Or are people being sold snake oil? What is valuable? What is an artistic commodity? Is any project worth doing without having a viable plan for marketing for an audience presold?

Multi-talented Cocteau was an entrepreneur and created wherever he found his market. The creative imagination and entrepreneurial application appears to be more important that any particular marketing tool. The question becomes: what relevance is there in creating without intent or without understanding of the marketplace?

Certainly many great stories have been produced by creators who knew their audience. Two obvious examples are Shakespeare and Dickens. Then there is the matter of the canon and who decides and makes up a canon. These issues are shifting and can be controlled in ways different than in the past. For example, people like Peggy McColl teach programs that guarantee the possibility for anyone (with dedication and hard work) to achieve “bestseller status.”

What does this mean? Are we seeing a true democratization or is this something that only those educated sufficiently and with enough money to access the resources can achieve?

Prestige is a concern for some. Others ask: can we at least sustain a livelihood, and if not, is the creation of art still in the domain of the independently wealthy? Has technology done nothing to move us forward? Do we hold big business, or as here in Australia, the government, accountable for providing the means for the artist? These are all issues to be explored. Nonetheless, the more unique we are as artists, the more we know the uniqueness of ourselves, and the better we can define our brand.

Brand sounds like a bad word to some, but brand is our own unique identity. Gibran had a brand, Shakespeare did too. Each is unique in his identity and we know them for that. Once we have decided upon the identity we wish to express we must find who is interested in allying with this. We find our affiliates and who will work with us.

Is branding in conflict with the ideas of the academy? I would plead not. Branding is essential and relevant and what has always been done. The difference is we have new tools. We are talking now about being in the world, not being known by the academy, and the sooner we help prepare the student for this, the better.
If the creator wants to fit into the new marketplace, one doesn’t just think about creating products or services, one must create experiences, one must consider building a tribe—every tribe has storytellers, painters, dancers, musicians. Some play multiple roles. Do you the teacher/you the creator know your tribe? Do you know to whom you’ll tell your story or share your images?

These questions also mean that the artist needs to consider if he/she is going to give the art away and let someone else provide the experience and profit from it, or if he/she is going to own it.

The quest for perfection in the academic environment, an artificial world that can’t really define worth, is futile. The student’s sense that if only they can get the work perfect by the academic standard that then someone out there in the world will recognize genius is not sufficient.

As Miles Davis says in Rolf de Heer’s film Dingo (1991) when asked to judge the music of the aspiring John Anderson, ‘If I say I like it, you’ll think I’m being nice, if I say I don’t like it, you’re going to be hurt. You don’t need my opinion.’

The only thing we can do is to go deep into ourselves, to our unique experiences, and create from there. So I say to all who are creating works: be not afraid of what you perceive to be strange within you, for your own voice does sound strange compared to the rest of the world and that is good because as Einstein said, ‘for an idea that does not at first seem insane, there is no hope’ (Einstein). Now we must take our own visions and boldly put them out into the market and let no one discourage us from what we see.

Daniel Pink in his book A Whole New Mind: Why Right-Brainers Will Rule the Future popularized the notion that artists, especially those who can marry left and right brain skills, the analytical and the creative, will be in high demand in the coming years, and the aforementioned New York Times article reports that artists are taking charge—that rather than seeing art as something to pursue in the hours when they are not earning a living, artists are developing businesses around their talents. The article examines artists who are part of a growing movement that has caught the attention of business experts and is being nudged along by both art and business schools.
NEW DIRECTIONS IN EDUCATION

Students need tools; schools can provide these tools and some are offering options. Dr. Elliot McGucken teaches a class in Artistic Entrepreneurship and Technology at Pepperdine University in California and believes that those who create art should have the skills to own it, profit from it and protect it. ‘It’s about how to make your passion your profession, your avocation your vocation, and to make this long-term sustainable’ (McGucken). His course addresses issues related to protecting content, branding and setting up a store.

The artist should be concerned with knowing his/her intellectual property is valuable and needs protecting. What schools aren’t teaching is being taught by others like Gary Goldstein, a film producer, teacher, entrepreneur and lawyer. He teaches these basics to writers and entrepreneurs and finds a huge following because artists realize they need these essential skills.

SEEING THE OBJECT AS IN ITSELF IT REALLY IS

Arnold’s ‘disinterest’ means ‘seeing the object as in itself it really is’ (Arnold, ‘Function’ 593). A disinterested look at the internet might reveal it to be a tool to assist the artist’s journey, a way to help us brand ourselves and value ourselves, a way to practice as we aim for the bulls-eye of our Zen moment. At what point the world pays attention we don’t know, but if we aren’t showing our work we aren’t seen. If we aren’t finding our tribe and connecting, if we aren’t reaching out as soon as possible to an audience, then we aren’t using one of the most powerful marketing tools the artist has ever had available.

Commercialization may not be for everyone, for there are times where the artist needs to find a voice without commitment to outcome, but understanding the ways to make one’s work valued is a choice that should be considered. We can let the random hand of fate determine the outcome, or we can have some choice in directing our future as artists, and the internet offers an opportunity for the artist’s empowerment. Now more than ever we must follow the dictum Know Thyself. For knowing yourself is knowing what you care about, knowing that you are worthy and have value, and knowing that what you dream, imagine, and create is your purpose and that your work can sustain you and others.
Notes

1 This idea is presented in several different ways in the Dalai Lama’s *How to Practice: the way to a Meaningful Life*. NY: Pocket Books, 2002.

2 This research compares different versions. [http://www.pitt.edu/~dash/grimm012a.html](http://www.pitt.edu/~dash/grimm012a.html)

3 Here I refer to what is sometimes called American transcendentalism as distinguished from the word transcendental. Transcendentalism in this definition means to transcend the physical and empirical and is realized through the individual’s intuition rather than through the doctrine of established religions.

4 Seth Godin defined the term permission marketing. In his blogs and books he says that the market place will determine real creativity to reveal what is unique and original and reward it.

5 UNESCO reports that ‘In the next 30 years, more people worldwide will be graduating through education, since the beginning of history.’ According to Sir Ken Robinson (referencing the report) ‘this means suddenly degrees aren’t worth anything.’ [http://www.youtube.com/watch?v=iG9CE55wbtY&feature=channel](http://www.youtube.com/watch?v=iG9CE55wbtY&feature=channel)

6 Andreas Kaplan and Michael Haenlein define social media as ‘a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0 which allows the creation and exchange of user-generated content.’

7 Peggy offered a special course on how to turn a book into bestseller and offered a one year money back guarantee.

8 Gary has consulted, advised, and mentored me on legal and business issues.

9 I am playfully stretching Arnold’s definition beyond criticism of literature here.