



CREATIVE ECONOMY AND BEYOND Conference Proceedings

Editors: Arja Ropo, Saara Taalas and Marjo Mäenpää

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Assistants: Outi Liedes and Una Lappalainen

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Preface

Marjo Mäenpää

Aalto University School of Art and Design Helsinki, Finland

Arja Ropo

University of Tampere, Finland

Saara Taalas

Turku School of Economics, Finland

Creative economy and beyond

The discussion on creative economy has been one of the most prominent ones in the renegotiation of the relationship between the culture and the economy over the first decade of the new millennium. The economic turbulence and shifts in the market systems to post-industrial era have lead to re-thinking of the role of individual, processual, and systemic forms of creativity. By now, it has to be acknowledged that there is no longer just any one definition or empirical site for creative economy to enfold, rather it touches upon an ever growing part of the society and policy making. The dynamics reflected by the academic discussion on creative economy have given rise to explorations of immaterial work and knowledge in forms of intellectual capital, organising processes, the nature of work and creative content in many ways that are emphasising multiple focus areas and several ideological and scholarly starting points. This leads to enfolding of several possibilities for futures in the parallel realms of creative economy. In this sense we have already moved “beyond” and “after” the initiation of creative economy concept.

It was from this pivotal point in time and place that the **Creative Economy and Beyond** conference took its cue. The purpose was to take stock of the evolving economic activities and creative landscapes, make note of the trends and driving forces in multiple sites and levels of creative fields. The focal point was not to end the discussion or amalgam one definite answer but to open the windows and look for the signs of changes; the ways into the multiple futures that lie ahead are enfolding. For this end the conference was built on broad themes in three tracks that all had their separate identity and starting point but a joint purpose to look beyond and bring the signals of what is happening to our present discussion in the field. The joint purpose was to push the boundaries and move beyond with eyes open.

Creativity in Business and Leadership

The first track discussed the theme **Creativity in Business and Leadership**. The purpose was to look at organizational level activities and practices, such as leadership and organizing. Traditional leadership theories provide little help for leaders pursuing creativity in their organizations. Ways of leading and organizing in tomorrow's companies call for novel understanding of the nature of future work and work force. The labour market will be increasingly dominated by highly educated, autonomy seeking people whose work call for creative solutions. Also, the new generation entering the work life has different values and preferences than the older ones. They expect work to be fun and enjoyable. Old ways of motivating people may be either not enough or even counter- effective.

Holistic thinking of leaders and followers not only as rational actors, but also as sensing and experiencing people calls for a new understanding of leadership as a shared and embodied phenomenon (e.g., Pearce & Conger, 2003; Ropo & Sauer, 2008). The challenge for organizations is to create spaces and "playgrounds" for creative interaction. The interest in the role of art and aesthetics in developing future workplaces has increased in the past few years (e.g., Adler, 2006; Taylor & Hansen, 2005). Art and aesthetics have been used not only as metaphors but also as conceptual tools for reinterpreting organizational life.

The track addressed the relationships between creativity, business and leadership by asking the following questions: Leading creative individuals and processes: What is the role of art and design-based methods and thinking for management and leadership?

- How can art-based competencies and services be utilized by other sectors?
- How to use creativity to lead more effectively?
- Experienced bodily knowledge in leadership: How are emotions, rhythm, time, and space paid attention to in workplace interaction?
- The relationship between creativity and innovation: Are they separate or how do they link together?

Presentations of this track covered subjects such as learning from the art and design, developing leadership of a creative organization, and developing design services and policies. New design thinking suggests that knowledge sharing arenas – both physical places and mental spaces - should be part of the organizational learning process. The challenge of leading creative projects and organizations is to

balance between managerial goals and autonomy of creative individuals when constructing open communication spaces.

The track discussed also the issue of leadership learning and education. Companies invest increasingly in leadership education, but are human non-linear learning processes properly understood in training? The problem is that leadership education as business has led to a situation where learning is aimed at specific skills and behaviours that are believed to contribute to business outcomes. The question remains to what extent human development follows rational prescribed paths or whether leadership learning occurs as an experienced act in mundane interaction in a stimulating workplace.

Work activities and customer experiences are going to be developed through integration of change laboratory and service design methods. This means that people working in R&D laboratories will work more and more with the customers. Service and communication skills are called for in everyone's work domain. Social skills in general will be valued in future organizations more than ever before.

The track discussions showed clearly that new ways of leading and organizing are needed in future businesses. Traditional, cognitive-based, and hierarchical conceptions of leadership are not enough to capture the spirit of work life in the years to come. Instead, both leaders and co-workers need to be perceived as sensing and feeling bodies that share experiences in everyday interaction. Art and aesthetics provide a promising perspective to contribute to a paradigmatically different construction of leadership.

Creative Regimes

The second conference track, **Creative Regimes**, focused on the boundary conditions of markets, organising practices, and the realms of economic activity that the creative economy allows for, and sometimes even demands for. In scientific discussions, this would relate to the questions of how the conditions of formal organization are produced in cultural practices, and how this relates to such social and conceptual constructions as economy, markets, and forms of organizations. The boundary conditions of creative economy and beyond would in this reading relate to limiting conditions; beliefs, ideas, and rules of action. Issues regarding such concepts such as simplicity, usability, privacy, ownership, immaterial production and the evolving nature of market usage becomes heightened and recast in a market regime defined by creativity and creative products. This leads to institutional, cultural and legal shifts in the way in which creativity is incorporated into wider spheres of market uses, and immaterial production become elevated (e.g. du Gay & Pryke 2002, Lessig 2008). The track discussions

addressed activity with the potential to change the way business, the nature of production and consumption, and markets are defined for the future. The Creative Regimes track papers were asked to focus on contextualised organizing practices in cultural and media organizations, and organization of networked markets where the organization of production and consumption are closely intertwined making room for alternative forms of organizing in the market setting (e.g. Prahalad & Ramaswamy 2004a, 2004b, von Hippel 2005, Rehn 2008, Taalas 2009, Mylly 2010).

The papers presented in the conference centred on the analysis of creative regimes and boundary conditions mapped out possible governing conditions for the future in three enfolding areas, in particular. The first possible avenue was focused on peer-production, the production of uses, and their governing logics and rules. This area can be described as explorations of contemporary hybrid economies where rules and the governing forces of bridging production and consumption are currently challenging formal organizational rules of co-operation. The second area enfolding related to insights into creative regimes within formal organization, how creativity is being perceived, challenged, controlled, and encouraged. The third avenue for possible futures relates to copyrighted practices and evolving regimes in legal, political, and social realms. The legal regimes that touch upon realms of creativity and the rules of its governance are possibly the area of one of the most heated discussions in legal and political arenas but still touched upon in a very limited ways in the more conceptual discussions. All of the avenues opened in the theme are interlinked while evolve in their own ways and provide much to think about for the decades to come.

The questions of control, rules, inclusion, and exclusion of creativity are some of the most critical ones when moving beyond mere “creativity hype” into the real world. There are many struggles ahead when the hybrid dynamics and related organizational challenges meet with the existing forms of organisation, management, policy making, and legal systems. The heated search for new sources of value and networked forms of production and consumption are entering on large front the agendas of academics, developers, practitioners, and policy makers in the creative fields but will likely stay there for a long time, demanding for detailed attention and diligent work.

Designing the future

The third track **Designing our Future** concentrated the questions of education, research and innovation policy. The shift towards a creative economy poses a demanding task for the development of educational systems and research policy making. Methods developed in the field of design have been recently proposed as a new way to reach solutions in a world of accelerated change. This theme concentrates on the following questions:

- The role of design in accelerating multi-disciplinary education, research and innovation policy.
- Methods, contents and best-practices for raising the next generation.
- Strategic Design: Perspectives to global, national and local problems or organizational challenges.
- Design and social impact: addressing complex, systemic and inherently human challenges and sustainable development.
- The innovative borderlines between design and ICT.

Designing for future track took a look at aspects of good design and the education of designers. How do we guarantee the quality of experience and pleasure, high ecological, economical standards of service and product design. The design processes is dependent upon the professional attitude, the right atmosphere, the skills and the motivation to reinvent. Media artist and designer, Professor Joachim Sauter from the 'University of the Arts' Berlin emphasised the importance of flat hierarchy and position through competence in a process when designing objects that pleases the users aesthetical and functional needs.

The presentations in the track were divided into three different sub themes: The theme Creative Communities concentrated in institutional, organizational creativity. The presentations concerned the questions like how can we apply organizational conditions for creativity and innovations. What are the organizational models and best practices of leadership that encourages the making of creative communities.

Under the theme Creative Learning, Creative Teaching we heard presentations about the pedagogy and innovations in higher education. There is a great challenge to take the big questions like sustainable design, learning for development and perspective of global development into a consideration when speaking of teaching and higher education.

Creative Space – creative work theme put us to discuss about an open question how much a change of surroundings alone can contribute to creativity. There is a trend of building "innovators" or "thinkubators". Csikszentmihalyi acknowledges that we can't prove that 'inspiring' surroundings produce creativity: "But the relationship is not one of simple causality. A great view does not act like a silver bullet, embedding a new idea in the mind. Rather, what seems to happen is that when persons with prepared minds find themselves in beautiful settings, they are more likely to find new connections among ideas, new perspectives on issues they are dealing with. But it is essential to have a 'prepared mind' "(Csikszentmihalyi, 1998).

The track had the last session in Aalto University's Design Factory – it's a kind of "thinkubator" a place fitted out with comfortable and thought-provoking furniture but also with best quality of tools for problem solving. In Design Factory it also might be easy to relate to the idea of a 'creative break' in inspiring surroundings as a catalyst for creativity.

Lucky meetings lead to better future

Creative Economy and Beyond was a platform and meeting place for policy makers, business people, artists, researchers, designers. The core idea was that none of these actors and sectors is able to work alone for a better future. We need knowledge sharing, collaboration and mutual experience. The CEB conference was created to serve as a place for developing a deeper understanding of the role of creative products, services and processes, leadership and organizing in the future economy and sustained well-being of people.

When leading and managing innovative organizations and creative processes there is often a need for opportunity or a chance for serendipitous creativity with multidisciplinary groups. Serendipity means a lucky accident. The word etymology comes from a Persian fairytale, *Three Princes of Serendip*. According to the Merriam-Webster online dictionary: "...the faculty or phenomenon of finding valuable or agreeable things not sought for..." Three princes from Serendip set out to search for a secret poem that could help them fight against a dragon. On their way the princes found several other interesting things, and they almost forgot the original reason for their trip. (Inkinen, 2007, 23). The CEB-conference was organized, well prearranged meeting point for serendipity encounters, people from really different disciplines meet and discussed creativity, design and future, these words were not just these old buzz words in new environment. People were facing real challenges the designers, researchers, educators and economists need to solve to achieve sustainable global state.

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1. Creativity in Business and Leadership

Learning from the Art and Design

Leading and Managing Creative Projects

– Transferring Competence within Art and Business

Donatella De Paoli

Department of Communication, Culture and Language, Norwegian School of Management BI, Norway

Ingunn Myrtveit

Department of Accounting and Law, Norwegian School of Management BI, Norway

Abstract

Software and art projects may have been seen as representing quite distinct and separate practices and fields of research. In this paper we compare project leadership and management in art projects with innovative software programming projects. We investigate how project managers relate to issues of staffing, risk management, projects methods and leadership style. This preliminary study is based on interviews with project managers in each domain. Our preliminary findings indicate that, regardless of art or IT, the managers' primary objective is to have a clear vision for the project. Their leadership style may differ, but the quality of the end-product is the ultimate goal for all.

Background

Throughout my experience managing computing and software programmers, it appears that the practice of software programmers resemble more artistic work and non-profit activities than general business work.

Steve Ballmer, CEO Microsoft

Speech given at Stanford University 7th of May 2009

The quote above reveals that software programmers and artists may have more in common than people generally think. Until now, software programming and art have been seen as representing quite distinct and separate practices and fields of research. Looking into project leadership and management, theatre productions, with its collaborative aspect and clear deadlines, are here compared to innovative software programming projects. While the myth about business and software programming is that this field resides in a technical world dominated mainly by rational thought and action, the myths about art and theatre production is that this field resides in a creative world dominated mainly by emotions and values (Gran and De Paoli, 2005). We will challenge these myths here by comparing project leadership in software programming with project leadership in theatres. Myths are interesting to challenge because

they are more rooted in thoughts and transferred worldviews than in empirical facts. Myths can be barriers to knowledge transfer and cooperation across fields, which in itself is a reason to explore them further.

The research questions posed are therefore;

How do project managers within innovative software programming and theatre productions lead and manage projects?

How do these project managers specifically relate to the issues of staffing, risk management and project methods?

What kind of leadership style do they use?

We are specifically interested in the main similarities and differences between these two fields and types of project leadership. We have specifically chosen innovative types of software programming and theatre production projects because the type of task, whether standardized or unique, influence very much the leadership. In this way it will be easier to compare projects across.

Looking into theories and practice of project management within each of these different and separate fields, software programming and theatre production, there exist quite different beliefs and explanations of what it takes to lead and manage projects successfully. Starting with general theory and research on project management, hereby specifically creative projects, we will then give a status quo of theory and research of software programming projects.

The relevance of knowledge transfer within software programming projects and theatre productions

The structured and methodical way of working with and in projects, project management, has since the 1980ies been implemented on a large scale within the business world. The project mode of organizing is a characteristic phenomenon of our time. Many books giving the 'best way' to organize and manage projects have been published the last 20 years (Andersen, Grude and Haug, 2004; Berkun, 2005, Burke, 2003; Cleland and King, 1988; Graham and Englund, 1997; Jessen, 1992; Kerzner, 1989; Stuckenbruck, L. C., 1988). This structured and methodical project approach has found general application within many kinds of activities and industries like software programming, but not within the arts and culture generally. Although there is a higher probability to find imprint of general project management techniques and methods within popular culture like the film and music industry, as well as for festivals, the imprint is rather sparse. Examples of industries where the project mode has gained wide popularity

are the army, where project management has its origin, then the construction industry, engineering generally, software programming, health services, media, research based fields and the public sector.

The arts and cultural sector have always worked in projects, specifically within the film, music, theatre-, concert, festival and exhibition field. It is truly an ingrained and traditional way of organizing within the arts and cultural world. Vital and important competence is developed throughout many years. However, as the arts and cultural sector is a quite autonomous field separated from the commercial sector, this experience and competence is not shared with other project based industries in general, except from some few research contributions (Goodman and Goodman, 1976; Morley and Silver, 1977; Simon, 2006). As the general and traditional business world is shifting to a more creative, conception or design based economy called the experience economy (Florida, 2002; Pine and Gilmore, 1999) creative projects are becoming a strategic necessity (Simon, 2006). With this follows also a wish for transferring competence from the arts and culture to the business world. At the same time, relevant insight, research and experience within the commercial project management field is not known within the arts. So this will maybe also pave the way for transfer of competence from business to the arts. The paper is therefore an attempt to bridge competence from artistic and cultural projects to business and vice versa.

Aims

An important contribution of this paper is the description of the similarities and differences between comparatively innovative software programming projects with theatre productions. The aim is to discover whether there can be an exchange of competence between these two hitherto separated project worlds and present some main propositions to explore further in empirical research. Both groups are considered creative, leading edge, innovative and once-off projects with high ambitions but also high risk involved. Thus there are some obvious similarities despite different contexts. We want to investigate project management in these two settings.

Methods

The main approach here is the comparative case study methodology (Yin, 1984, Eisenhardt, 1989, Gummesson, 2007) used to explore and develop new insight within project management. The comparative aspect gives also a possibility to challenge conventional insight. Being rooted respectively within software programming management and art management, the two researchers will analyze the different cases from their perspectives. The research is therefore both in content and process interdisciplinary.

We have selected projects with rather unique tasks for this research, meaning that repetitive and standardized project will not be relevant. This is because we find that unique kind of projects are the most difficult to lead and manage, with a high risk of failure. The degree of experimentation is therefore quite high. These types of projects are also motivating to work in for highly professionalized employees, but can also be frustrating with a high degree of insecurity and demanding to lead and manage. The data collection here will be based on interviews with the central project manager or creative manager as we take a leadership perspective.

Project management theories and research

Theories and research on project management is an interdisciplinary field combined by contributions from engineering and engineering management, operational management, logistics, organizational field, leadership and general social sciences. This field was developed as a result of different industries in primarily technical disciplines facing practical problems in executing and managing projects. Project management arises therefore from rather rational and technical fields like the army, construction and the field of engineering. Therefore, the notion of rationality is strong within most project management theory (De Paoli, 1996). Due to its technical origin, the project management field started with the elaboration of methodologies and techniques to plan and control projects. Although considering the traditional project management field (Cleland and King, 1988; Kerzner, 1989; Meredith and Mantel, 1989; Graham and Englund, 1997), the theoretical approach used here will therefore be based upon organizational behavioral theories about projects that consider both the structural, processual and behavioral aspect of projects (Modig, 2007, De Paoli, 1996, Gray, 2008).

While there has been conducted a lot of research and there are many books on project management within the business world (Cleland and King, 1988; Kerzner, 1989; Meredith and Mantel, 1989; Graham and Englund, 1997; De Paoli, 1996 amongst others), there is rather limited research on projects within arts and culture (Farrell, 1995, Simon, 2006, Goodman and Goodman, 1976, Morley, 1977, Riihelä, 1996, Lindgren and Packendorff, 2007, Blankevoort, 1983). We will give a short summary of this research, before we look into software programming project management research.

Software engineering project management

Software development projects often involve several people for a prolonged period of time. Large projects may even range over several years and involve hundreds of people. Thus, such project must be carefully planned and managed. Project management in software engineering includes a) project planning, b) project cost estimating, c) project execution, e.g. methods and tools for tracking and

controlling projects and models for decision making, d) projects performance assessments e.g. methods and tools for productivity and quality measurements and e) project methodology. All these tasks are largely about risk management.

The history of software projects are filled with examples of great achievements – but also many failed projects. The Standish Group Report 2001 claims that 31% of all software projects in USA are cancelled before completion and more than 50% of all projects cost 200% of original estimate. Only 9% of all software projects are on time and on budget – thus naturally cost estimation and control has been a major issue.

If we consult major textbook in software engineering like Sommerville (2007) and Van Vliet (2008) we find that software management is very oriented towards administrative issues and we hardly find any focus on creativity or leadership issues, like teamwork, communication, collaboration.

Software projects are different from other engineering projects (like construction) in the sense that the product is intangible, there are no standard processes (approaches vary from one organization to another) and large software projects are often "one-off" projects. This last attribute of innovative and large software projects is shared with many artistic projects (like theater) – and makes them an interesting case for comparison.

Creative and cultural project management theory and research

Already in 1976, Richard Alan Goodman and Lawrence Peter Goodman published an article in the Academy of Management Review about theatres as temporary systems (Goodman and Goodman, 1976). The study of 20 different theatre productions revealed that clear division of labor and defined roles had a negative effect on employees professional development and innovation. In theatre production where roles are gliding into each other and where the different specialists work in groups, the participants reported higher degree of learning and a more efficient work mode. This confirms that a more participating and democratic project culture in the arts can be functional in breaking up the strong specialization and the distinct role structure that exist in many art institutions.

The article also introduced the term temporary system (or organization) which is defined as a set of diversely skilled people working together on a complex task over a limited period of time.

High performance theatre productions (Goodman and Goodman, 1976)

- Focus on the task and professional content
 - Gliding and overlapping roles
 - Democratic or participatory leadership
 - Working in groups
-

Eileen Morley and Andrew Silver highlight the role of the artistic leader in their article in Harvard Business Review in 1977. They have analyzed the film directors' role in motivating professionals in film productions in Hollywood. The way film directors manage creativity by leading actors and technician on a film set reveal there is a distinct and different approach to manage creativity in the arts and culture that can be highly relevant for the business sector (Morley and Silver, 1977). The authors underline the temporariness of creative systems and claim film units have much in common with technical or scientific projects, consulting teams, task forces and other short-term task groups.

High performance film projects (Morley and Silver; 1977)

- Recruitment of people based on both personal and professional abilities
 - Cultivation of enthusiasm and commitment
 - The encouragement of creativity
 - Effective leadership style
-

Through four case studies in the video-game industry, multimedia, advertising and a circus, Laurent Simon proposes that projects managers in the arts and culture play different roles (2006). This article on creative projects highlight the role of project managers in stimulating creativity and shows that project managers in such projects act as sense-maker, a web-weaver, a game-master and flow-balancer. Acknowledging the need for micro-studies in the field of creativity management, the paper proposes an empirical synthesis of the actual 'activities' of project managers involved in creative projects across industries. Through qualitative in-depth case studies of these creative projects and their managers it appeared that the soft, non-administrative activities were the most important. Project managers play interpersonal, informational and decisional roles. The creative project managers were mostly providing the individuals and the team with meaning, knowledge-sharing spaces and balance of challenges and support. Such project managers trust the expertise of their employees and focus in defining a clear orientation for the project and a supportive context all along the project. Support is granted through

imposed and negotiated rules, communication and animation, leaving a lot of freedom for experimentation, trials and errors. Another insight is that the main concern of creative project managers seems to be to establish a platform of understanding, fuelled by shared meaning. Lastly, they play a determining role in integrating the group, the individual and the organizational context.

High performance creative projects (Simon, 2006)

- The project manager as sense-maker
 - The project manager as web-weaver
 - The project manager as game-master
 - The project manager as flow-balancer
-

Lastly it is important to note that research on art projects also has been done within the art management field, but then not with a project organizing perspective. Studies of conflict and communication of theatre productions has been made (Ropo and Eriksson, 1997), but we draw not on these here as they lack a project management perspective.

Interviews with project managers

The short review of the two different strands of research reveal quite different focus in creative project management versus software project management. We have through the reading of this research detected four issues that will guide the description and analyses of the cases;

- Project Staffing
- Project management methods
- Risk management
- Leadership style

Interview with art manager 1 (AM1)

The theatre instructor is directing a play to have premiere in two months from when the interview takes place. He has a long and recognized experience in Norwegian theatres, both as an actor, artistic theatre instructor and formal theatre director. He has also followed leadership development courses at a business consultancy firm and is generally interested in leadership and management issues.

Project Staffing

He picks the actors and central artistic staff for the play together with the theatre director ahead of time before the play is going to be set up. He thinks about the staffing the play immediately. The selection of people follows his intuition based on long experience and a good network. He does not always get who he wants, but in this play he managed to get the actors he wanted and is obviously happy since this is a strategic decision and very important for the artistic quality. He has to check up if people work well together artistically and is disposed to fire persons if the composition is wrong, this has nearly never happened in his long career.

I cannot be sure that the actors will function, but since I know most of the people I appoint, the probability of succeeding is around 80%. One can also say that when the right people are selected 80% of the job in setting up the play is done.

Project management methods

AM1 invites the whole group of artistic and technical staff to a first meeting where he presents his artistic idea for the play and what he wants to accomplish. This meeting is regarded as very important in the whole process and is seen by AM1 as crucial in making people curious and inspired to contribute in the play. When asked about the use of project management methods, he claimed he didn't use any. However, when describing the theater production it was obvious that he actually used a very planned and structured approach for project execution. The theatre world does not generally use internal quality standards and rules and has not good measurement tools, but could improve substantially on this according to AM1.

Risk management

The importance of staffing and critical review of the composition can be seen as important in reducing risk. It is central for AM1 to reduce risk. He spends two months reading and analyzing the text carefully in order to plan and foresee how each situation or scene will be played and directed. This is before he assembles the crew. He gives headings to each scene and detailed descriptions of how they are going to be staged, from the actors playing, costumes and scenography. This serves as the plan for rehearsals and is important in securing that the artistic vision of the instructor comes through. This method can be seen as project planning in minimizing risk.

Leadership style

AM1 uses his intuition developed through long experience and leadership programs in handling the people on the play. He does not want to give too detailed instructions to the artists, but gives the staff room to unfold in order for them to influence their artistic roles. Authority comes from being well prepared, being inspiring and giving the people feedback, both on positive and negative things.

A Swedish theatre director once said to me that you have to be the caring mother and the strict father setting borders. I believe in that.

Motivation is according to the theatre director only a challenge when leading those around 50 years, the young and older theatre people are generally very motivated. This is claimed to be a generational challenge as the staff around 50 years were hired on very good conditions and stable positions.

The artistic staff is generally motivated by the play, the genre and the role they are going to play. It is much easier to lead a play with few actors than a big play with many actors because it gives everybody a chance to be seen.

Success is according to AM1 that the audience has been emotionally moved by the play and that they have understood what the play is about.

Interview with art manager 2 (AM2)

The second art manager works in the alternative theater performance environment and functions both as producer, instructor and performing artist in her theater/dance performances. She is originally a dancer, but is currently following master studies in history of theater and a leadership program for women in the performance art. The last play she developed was with her yearlong artistic partner that she has made several plays with throughout the years. They work as freelancers and get each production funded from artistic state funding.

We wanted to prolong a direction that I have worked with for a long time, a mixture of talk-show and dance.

Project Staffing

The performance artist and creative instructor functions as the main project leader, but she reports that her copartner functions also as artistic responsible. They are equal and both actually perform on the stage. They engaged several specialists in the performance, from technicians, photographer and artistic theater specialists, all people they had worked with previously or knew very well personally. It has a lot to do with chemistry, it is important to be able to work in a small group she reports.

We never work with people we don't know, it has to do with the risk thing. Because if we are halfway in the project and discover that we have the wrong person with us, it can easily overturn the whole play.

Project management methods

We have experienced that when we are better at communicating the artistic ideas and visions, everything run much smoother. In the last play we had long café meetings with everybody involved to talk about what we want to achieve.

AM2 talks a lot about planning and how important it is for experimental theater productions.

A lot of time is also spent on logistics, to plan how to stage the play and all materials and requisites that are needed. They also use Excel and digital calendars that have made everything a lot easier. No resources can be spent on administration because the projects are so limited economically that we have no surplus money.

Risk management

The economy is by AM2 seen as introducing the highest risk in her projects. She does not dare to put together projects without the necessary funding, but she knows about many of her colleagues that operate in that way.

In the last rehearse period she broke the arm and they were both afraid they had to stop the play. But as they had planned the whole artistic performance very carefully and had a well functioning team, they managed to set up a performance play containing dance scenes with a broken arm.

Planning is a success criteria, the fact that we plan prepare us for inconveniences and secure that we can fulfill our artistic ideas despite unexpected events. When I broke the arm, it was the economic risk that made me finish because we had committed and we could lose money if we did not perform. The professional and artistic challenges are not regarded as risk, the preoccupying thing is if there is not any artistic risk involved. The fear of taking risk has disappeared with the years, you just have to take risks or you feel that one is not on the right direction. I experience this as important.

Leadership style

We do not think that we have a leadership style because we regard it as part of the artistic creation, I laugh when I see documents with my name on as manager. But when thinking about it, I realize I lead and manage a lot.

AM2 reports about disagreements between her and her artistic partner, but they know each other so well that they function as an old married couple. When they meet to work artistically they have both experienced that it is smart to get their personal worries and issues out in the open so they then do not need to think about it. She believes very much in having a good climate in the group and thinks conflicts can be very destructive. She also thinks that special sensitive people do not function.

On the question of how success is interpreted, she answers firstly that it has to do with a product one can be proud of and that she has got something out of it, the process has to be good too. The response

externally is also reported as important, how many are coming to look at the play. Success is also to keep within budget because we do not have own resources.

Interview with IT- project manager 1 (PM1)

PM1 is a very experienced software programmer, architect and manager. He is presently leading an innovative and leading edge software project in a large international software development company. This project has been running for 4 years, and is expected to run for several more years. PM1 is not responsible for budgets, deadlines, staffing, or other administrative issues – his sole responsibility is to manage his team of experts and develop a very high quality product. However some subprojects deliverables have deadlines. The members of the team must be top performers and are expected to deliver intellectually complex solutions.

The team consists of approximately 20 programmers located in Oslo, Munchen, Rio and Colombo. They are all cooperating closely – and discuss daily on teleconferences.

Staffing

PM1 was hired to do this job with the existing team, and he has not had any influence on staffing issues. It is his challenge to make this team work well together and deliver.

Project management methods

PM1 is trained as a software programmer and is thus familiar with all software management methods which they follow. The team gathers monthly to report, discuss and evaluate progress so far – and adjust plans accordingly. Jobs are delegated according to preferences. PM1 compare this kind of software development to jazz jamming, you are supposed to be creative and innovative within a certain framework.

Risk management

Risk factors are difficult technicalities. And these challenges are what the team enjoys and is motivated by. PM1 identifies these early, and high risk tasks are always on top of the “to do” list.

In this kind of project there is really only one big risk; not being able develop the product. There are many difficult issues to be solved. However, PM1 claims there are no stress or anxiety. He personally does not feel the pressure as

I have yet to experience failure in my endeavours regarding IT – so I am not that worried.

Leadership style

The company has a flat and informal culture and they prefer open team-based office solution. PM1 report few conflicts and no turnover. The team has lots of discussions, but usually agrees upon how to solve things and proceed. Motivation is no issue as the whole team is dedicated and focused on creating a top product.

We have developed an internal sense of humor. And I have read somewhere that when a group develops their own sense of humor they function well together. Success for us is when we create something and users react with a “wow!”

Only the best is good enough. PM1 is respected because of his competence and this gives him authority as leader of the team,

We do not care at all if you have a nice title –it is only competence that earns respect.

The tone is friendly with lots of funny comments.

I am more of a coordinator than a boss.

Interview with IT- project manager 2 (PM2)

PM2 is heading a project consisting of 6 subprojects, among them the project of PM1. He is in a different position than PM1 as

the sub-project managers get to do all the fun stuff – I have to handle all the administrative issues as well.

The CEO has visions related to the users and the market – but;

I have visions for the technology...is this doable ..can we realize the visions ...and I must ensure synergy between the subprojects.

Staffing

PM2 is responsible for staffing. Mostly they hire staff with a ph d. But PM2 looks for more than programming competence when hiring;

I want a certain mindset – people that are consistent.

He is looking for the right personalities, staff that are self-motivated and self-driven.

I want people that know who they are.

Salary is not a big issue. It seems to be a hygiene-factor – but not a main motivator.

Project management methods

Iterative project management is well established in the company. They are consistently structured and methodological. This seems to be very integrated in the culture and was not considered an issue in the interview.

Risk management

PM2 expresses a relaxed attitude to risk. He was previously a sportsman, and claims that the more you accept the possibility of failure – the easier it is to succeed – as you are less stressed and tense.

Leadership style

PM2 cares about his people, he is “no dictator”, but considers himself a coach.

I want to train them in my mindset.....and explain the reasons for doing things.

He wants to train people to share his vision and be able to perform his job.

If you can coach people to think like you, then you have succeeded.

To manage project at this level you must be strong and learn to speak your mind and sometimes point out a new direction.

PM2 believes humor and direct feedback is a vital part of their culture. To be respected as an authority and leader you must have technical competence.

Discussion

The most obvious similarity between these two separate worlds is the high emphasis on the high quality end-product. Success is measured as exceeding end-user/audience expectations. All project managers aim for the optimum result – and are very dedicated to the projects. The ultimate goal is top performance rather than profit. Although not explicitly expresses, we detected a certain element of vanity and need for acknowledgement.

The projects differ with regards to duration, budgets and deadlines – as the software projects were more open-ended and with less budget restrictions.

Staffing was equally important in both cultures as competence is highly regarded. However, in some projects they have to use the in-house staff. In case of new or external hires, competence and skills were not enough. Project managers look for certain personalities to complement the team. They use intuition to select the right people.

The use of project management methods was an interesting topic to discuss. On the surface there were huge differences. The software programmers were trained in project methods and these are consciously followed to a great extent. In the art world the managers do not talk about methods – but claim they follow “gut feeling”, intuition etc. However, when pressured they actually seem to be very structured and methodological in their approach. For example, AM1 spends equal amount of time analyzing the play as doing rehearsals with his ensemble. Also, AM1 and AM2 had tight plans for the rehearsal periods, which were followed strictly.

The main risk in these projects is failing to deliver top quality. Risk Management is thus to make sure the staff is highly focus on the shared vision on the end-result. In order to achieve this the projects managers use projects management methods, particularly they identify difficult topics or tasks and approach them early in the process.

We found that leadership style deviate the most between the two worlds. In the software projects the managers were to a large extent “one of the guys”. He is doing the same tasks, sharing the same office space, analyzing and discussing challenges with his team. His authority is due to more experience and competence than his team members. They create a friendly and supporting environment for their staff, and removes stress or anxiety. AM1, on the other hand, comes across as much more directive and authoritarian. In the leadership of the people, they are also much more instrumental, like the theater instructor describes. In rehearsing the roles of this theater play, AM1 said that the actors needed to get in touch with their own hidden or disturbing emotions like anger, shame or guilt. In the actual play he involved a psychologist to help the actors to transmit these emotions in the acting. Dealing with such feelings is of course disturbing for the actors, and they have to deal with it, but according to the instructor it is a good thing if it improves the play. While this theater instructor is more directive and authoritative in his leadership style, AM2 function more as the leaders in the software programming projects, as one of the team being on the same level. The leadership style here is more democratic.

Lastly, it can be interesting to note that while the few contributions on creative project management focus mainly at the ‘soft’ human issues, the actual artistic project leaders here are much more into planning and detailed project management, although not defining it as such.

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Appendix

Themes for qualitative interviewing of project and art managers;

1. Describe a typical project in your work and what it is about?
2. Define a typical successful project?
3. What characterizes the project in term of goal and end result?
4. What is the time frame and limits?
5. How do you compose the team?
6. What are important considerations in composing the team?
7. What is the size in terms of people involved?
8. How are the artistic visions / performance visions communicated?
9. What is the main motivation for you in your work as project manager?
10. Do you make any considerations of the risk involved?
11. What are the risks involved in such projects?
12. How do you deal with handling risk and the anxiety produced amongst employees?
13. What were the most important issues for you as a leader in managing such a project?
14. How did you deal with motivation of employees?
15. What organizational structure does the project have regarding division of labour, authority, decision making, formality etc?
16. What was the overall organization structure of mother organization?
17. Regarding work, how are the main values perceived?

Project Creativity in Organizations: What Can We Learn from The Beatles, Picasso, Braque, and Herzog & de Meuron?

Stephan Sonnenburg

Karlshochschule International University, Germany

Abstract

Although creativity has been a driving force of human development for centuries, it crystallized as a practical and theoretical topic in the 1950s. Since that time, creativity has gone up and down till Murakami and Nishiwaki (1991) proclaimed the fourth revolution after agriculturalization, industrialization and computerization: the age of creativity. However, personalities like Florida (2002) or Leadbeater (2008) are needed so that creativity as the fourth economic revolution is going to be reality and is no longer a vogue word or a mere attribution to artists. The challenge of this paper is to show a new way to study and manage creativity. Therefore, the article has three interrelated objectives: to develop a different theoretical approach; to document how famous people engage in joint efforts; and to identify main dynamics that contribute to success in the “real world”, especially in business settings.

A Research Snap Shot: From Individual Creativity to Group Creativity

The main research field is psychology (Mayer, 1999), which mainly prefers a psychometric and experimental access to creativity. Till now, individual creativity has been the main research topic, but in the last few years, it has been studied in a broader context. You may think of important researchers such as Amabile (1996) with her componential model, Csikszentmihalyi's (1996) systems approach, Harrington (1990) with his ecology of human creativity or Sternberg's and Lubart's (1991) investment theory. Because of society and business complexity, new research areas are becoming more important, above all collaborations.

Owing to their synergetic potential of knowledge and their diversity, human beings can often find better solutions for innovations in collaboration than by working on their own (Kelley, 2001; Sawyer, 2003; Schrage, 1995). Especially in business settings, where the development of products expects too much of an individual, group creativity characterizes success. Bennis and Biederman (1997, p. 199) put this fact in a nutshell:

“The Lone Ranger, the incarnation of the individual problem solver, is dead.”

And Sawyer comments:

“The lone genius is a myth; instead, it’s group genius that generates breakthrough innovation. When we collaborate, creativity unfolds across people; the sparks fly faster, and the whole is greater than the sum of its parts.” (Sawyer, 2007, p. 7)

Early academic research makes group creativity a subject of discussion. However, they do not develop models or even a theory but only focus on single aspects, in particular creativity techniques like brainstorming (Osborn, 1963), group dynamic factors in educational settings (Torrance, 1972), or group training procedures (Stein, 1975). Since the 1990s, group creativity approaches have been developed by a more complex design. According to Sonnenburg (2004), researchers analyse creativity in teams (Kelley, 2001; Kurtzberg & Amabile, 2000/01; Puccio, 1999; Rickards & Moger, 1999), in groups (Leonard & Swap, 1999; Nijstad & Paulus, 2003; Rubenson & Runco, 1995; Sawyer, 2007; Woodman, Sawyer & Griffin, 1993), in partnerships (Clydesdale, 2006; John-Steiner, 2000), in couples (Chadwick & de Courtivron, 1996), in improvisational genres of performance (Sawyer, 2003), in virtual teams (Nemiro, 2004) or in laboratory collaborations (Paulus, Larey & Dzindolet, 2001).

There is no doubt that the various social entities have an effect on quantity and quality of creativity (Moran & John-Steiner, 2003) and that there is no logical evolution from individual to group creativity, as the research understanding of creativity in individual context is different from creativity in a collaborative context. To approach a theory of creativity (Magyari-Beck, 1990) based on multidisciplinary research (Montuori & Purser, 1999, pp. 20-23), it is helpful to find something in common in all its forms.

The Rise of a Paradigm: Project Creativity

To create this common point, creativity is freed from individuals or social entities. Creativity is an emergent phenomenon which is not reducible to an individual, a dyad, or a group. But this doesn't mean that it occurs in a sociocultural vacuum. Creativity emerges in specific intentional and time-limited situations. Therefore, I'd like to speak about *project creativity*. And in this context, creativity is defined as the human potential for meaningful innovation which unfolds in action (Sonnenburg, 2007, p. 150). For this reason, project creativity doesn't focus on the creativity of groups such as The Beatles, it focuses on the creativity in a specific situation such as the making of Sgt. Pepper by The Beatles. What is the research benefit of this understanding of creativity? More attention is paid to the creative act itself than to the social entities like teams or partnerships.

Three characteristics are fundamental for a creative project. First, it starts with a task, with a problem. Second, if it is successful, it will end with a private or public solution. And no one would be really motivated if a solution was not the objective of a creative project. Finally, what exists between problem and solution? It is the creativity process that occurs between both poles, and it can last for a few hours like a jam session or theatre performance (Sawyer, 2003), or some years like the production of a movie. The secret of project creativity lies in moment-to-moment communication dynamics (for the theoretical basis see Sonnenburg, 2007). In the following, creativity dynamics will be observed exclusively in collaborative contexts.

Exploring Project Creativity: A Case Study Approach

Because of the uniqueness of each creative project, a case study approach is the best alternative of investigation. In lab studies, items are created in isolation and the research design is not structured complexly enough to fulfil the richness of creativity. Thus, real life remains the best lab to study creativity (Schrage, 1995). I follow Howard Gruber (1988; 1999) and his evolving systems approach. This approach draws attention to the way a creative person is organized as a system. Uniqueness and development are the central goals of investigation. The only difference is that he focuses on the individual, and the focus in this paper is on collaboration.

What are the main criteria for a case decision? First, the solution has to be accepted as a creative product in the relevant domain, second, the project is of great value for all participants, third and very importantly, there must be enough case material. The last point is the Achilles' heel to study creativity (Clydesdale, 2006). Only in a few public cases, the projects are well documented as far as creativity is concerned, and this is the reason why insights are best gained by analysing famous collaborations.

The choice of cases is motivated by differently structured collaborative situations, various domains and cultural backgrounds. Before starting, it has to be said that generalizing copy-cat predictions in form of a toolbox don't approach the complexity and uniqueness of project creativity, but tendencies, learnings, and inspirations can be obtained. The creative projects are The Beatles and their revolutionary album project Sgt. Pepper's Lonely Hearts Club Band, Picasso and Braque with their pioneering of cubism, and the Prada flagship store in Tokyo designed by hot spot architects Herzog & de Meuron.

Sgt. Pepper: The Sound of a Generation

Figure 1. CD Cover of Sgt. Pepper (Grasskamp, 2004, p. 98).



On June 2nd 1967, The Beatles released Sergeant Pepper's Lonely Hearts Club Band, one of the most famous albums in music history and a time capsule of what the world was like during the Summer of Love (Belmo, 1996, p. 4). Its outstanding status crystallizes not only in the music but also in the making of a gesamtkunstwerk of concept, songs and record sleeve design. It's Sgt. Pepper that characterizes The Beatles best. And none of the Fab Four outreached the musical and artistic standard of that time.

“Like its creators, Pepper was greater as a whole than as the sum of its parts. Individually, the tracks could be grappled with. In some cases they were quite straightforward. Together, though, they added up to something rich and strange.” (Martin, 1994, p. 4)

The Beatles started recording at the Abbey Road Studios in London on November 24th 1966. The project took over four months to complete and ended on April 2nd 1967. At that time, this was considered an amazingly long recording period and expensive for the studio. By way of comparison, the album “Please Please Me” was recorded in one day and even “Revolver” took less than three months (Lewisohn, 1990). For Sgt. Pepper however, The Beatles spent more time, because they wanted to create an album never seen and heard before.

“Why should we ever want to go back? That would be soft. It would be like sticking to gray suits all your life. I suppose everybody would like to do this, to try something different every time they do any work. We do, because it’s just a hobby, that’s all. We put our feet up and enjoy it all the time.” (McCartney cited in Davies, 1968, p. 283)

The Abbey Road Studios were a perfect place for project creativity. As far as possible, The Beatles’ requests were fulfilled, for example, they loved working at night. The studio became a playground for their production:

“One of the great things about Abbey Road was that it almost became our own house, especially by the time Sgt. Pepper was going on.” (McCartney cited in Lewisohn, 1990, p. 8)

The making of Sgt. Pepper was first of all characterized by open communication. Although Lennon and McCartney were leading, especially in composition, Harrison and Starr played an unrestricted part during the project. The Fab Four were able to work with criticism and conflict in a creativity-enhancing way because they focused on the creative process. This wasn’t possible in the following projects as interpersonal conflicts grew (Moore, 1997, p. 71).

In most cases, Lennon and McCartney composed the raw material for the songs on their own, before The Beatles refined them in face-to-face collaboration. It’s noteworthy for Sgt. Pepper that composition and recording were in interdependency, and together The Beatles brought the songs to perfection. Associative accident acted an important part during the project which Martin illustrates for the making of “Getting Better”:

“Paul had been running through the song on the old upright piano in No. 2 studio so we could all learn it. He had got to the part where it starts again, and was singing, ‘I’ve got to admit it’s getting better, A little better all the time’, when John strode through the doors at the far end of the studio. Instantly, and having never heard a note of the song before in his life, he started singing the perfect musical and lyrical counter: ‘It can’t get much worse.’ And his line gave the song just that little edge it needed.” (Martin, 1994, p. 112)

It was during the making of Sgt. Pepper when the different personalities fitted in an ideal way: Lennon acted as bandleader and intellectual, McCartney as perfectionist and instigator, Harrison as sound expert and Starr as a balancing participant with regard to music, but also between the Fab Four. Lennon

and McCartney, however, had a special relationship, as they were the composers for the most part, either on their own or in collaboration. They became each other's main rival, and it emerged a creative power that was unleashed by the desire to top the other's innovations. The outcome was a productive constellation, which was a counterbalance to neutralize each other's weaknesses and a kind of a friendly competition:

“John Lennon and Paul McCartney in particular were extremely good friends; they loved one another, really. They shared a spirit of adventure, and a modest little childhood ambition: they were going to go out and conquer the world. You could, though, almost touch the rivalry between them, it was so intense and so real, despite this overriding warmth. No sooner would John come up with an outstanding song [...], than Paul answered him straight back with a winner in the same vein.” (Martin, 1994, p. 70)

Cubism: A Paradigmatic Approach to Painting



Figure 2. Picasso: *Accordionist*
(Rubin, 1989, p. 190).



Figure 3. Braque: *Man with a Guitar*
(Rubin, 1989, p. 191).

Pablo Picasso und Georges Braque first met in 1907. In the following years, their contact led to an intensive and creative friendship culminating in an epochal art movement in the 20th century called cubism. This was a new approach to painting that focused on the correlation of objects. The word “cubism” was created by the art critic Louis Vauxcelles who described Braque’s paintings, which were exhibited in November 1908, pejoratively as cubes (Richardson, 1996, p. 101). Thereupon, the term

established in the public sphere. The creative collaboration between Picasso and Braque started in winter 1908. It ended with the French mobilization at the start of World War I because Braque went to war. An artistic project of two great artists at the beginning of the 20th century is remarkable, as style and creativity were attributed to the individual genius:

“The fact that Cubism unfolded essentially through a dialogue between two artists extending over six years makes it a phenomenon unprecedented, to my knowledge, in the history of art (Rubin, 1989, p. 15).

They were not only a working team in that period, but they also formed a competing friendship which Françoise Gilot describes in this way:

“With Braque, it was always like two brothers, [...] each striving to demonstrate his independence and autonomy and – in Pablo’s case, at least – superiority. The rivalry was all the stronger because underneath it they were linked by a real bond of affection and their consciousness of having worked almost as one during the Cubist period before going their separate ways.” (Gilot & Lake, 1965, p. 138)

Their friendship was based on a creative balance between homogeneity and heterogeneity regarding painting. Both artists were influenced by Cézanne which led to a common attitude and artistic expression necessary for the developing of cubism. Besides that, Picasso and Braque had different talents and working methods. Picasso’s painting was characterized by spontaneity and a figurative preference, whereas Braque concentrated intensively on abstraction and composing aspects. In the long run, they managed to harmonize painting through their artistic dialogue. But how could project creativity unfold in this case? During their collaboration, Picasso and Braque were able to become attuned to one another in a way that they reached a symbiotic level. This was the main precondition for the unfolding of their project creativity. In this context Picasso commented:

“At that time our work was a kind of laboratory research from which every pretension or individual vanity was excluded.” (Picasso cited in Gilot & Lake, 1965, pp. 69-70)

And Braque expressed himself in the following way:

“Pablo Picasso and I were engaged in what we felt was a search for the anonymous personality. We were inclined to efface our own personalities in order to find originality.” (Braque cited in McCully, 1981, p. 64)

Their symbiosis was sometimes so distinctive that the creative process was more important than the paintings themselves, and it was impossible to distinguish their works. They didn't sign their outcomes to prioritize the idea of cubism in comparison with the artist's identity:

“You know, when Picasso and I were close, there was a moment when we had trouble recognizing our own canvases. [...] I reckoned the personality of the painter ought not to intervene and therefore the pictures ought to be anonymous. It was I who decided we should not sign our canvases and Picasso followed suit for a while.” (Braque cited in Cox, 2000, p. 251)

And Picasso commented:

“Almost every evening, either I went to Braque's studio or Braque came to mine. Each of us had to see what the other had done during the day. We criticized each other's work. A canvas wasn't finished unless both of us felt it was.” (Picasso cited in Gilot & Lake, 1965, p. 69)

Both artists spent the summer of 1911 in Céret, a small village in the Pyrenees. Their collaboration reached its peak, when they harmonized their different artistic abilities to a complementary equilibrium. This can be seen in paintings that have an extraordinary similarity. Following Rubin (1989), the paintings “Accordionist” and “Man with a Guitar” show in their corresponding a uniqueness. Picasso and Braque made a kind of a role-swapping: Picasso painted a “Braque” – the strongly abstracted “Accordionist” – and Braque answered with a “Picasso” – the gloomy and untypically sculptural “Man with a Guitar”.

Prada Aoyama Epicenter: A Visionary Shopping Experience

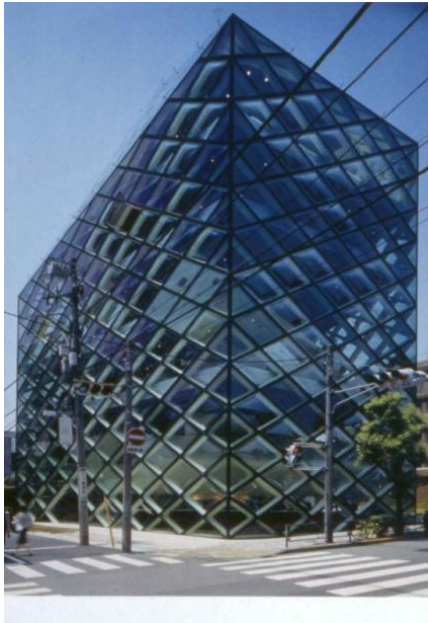


Figure 4. Prada Flagship Store in Aoyama (Herzog & de Meuron, 2003, p. 345).

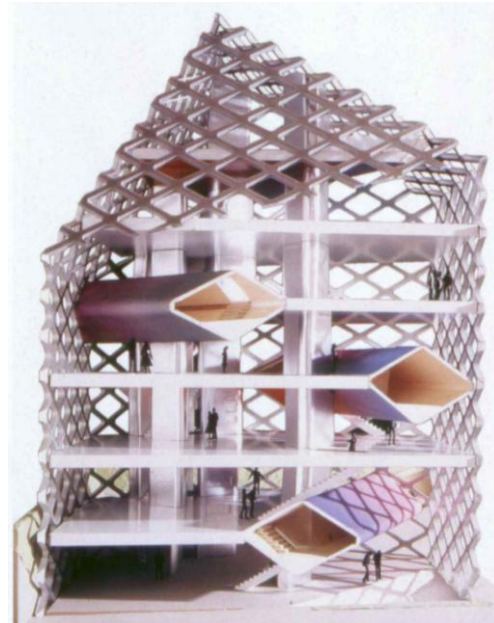


Figure 5. Working Model in April 2000 (Herzog & de Meuron, 2003, p. 183).

Aoyama is one of the most expensive shopping areas in the world and “Omotesando-dori” the main street with luxurious brands like Issey Miyake, Martin Margiela, or Comme des Garçons. Surrounded by inconspicuous buildings of stones and ceramics, a complex polyhedral form towers in Aoyama: the Prada flagship store. Opened in spring 2003, it is the first building by Herzog & de Meuron where structure, space, and façade form a single unit. Three vertical cores, three horizontal tubes, floor slabs, and grilles define not only the space, but also the structure and the façade (Herzog & de Meuron, 2003, p. 125). Above all, the clear glass elements glitter and draw attention to the passersby:

“The façade becomes almost a sort of interactive screen. Really low-tech. When the glass bends towards you, you are being observed. You are being pushed back. But when it curves away from you, it invites you in. It actually draws you in physically. The glass is really between the world of Prada, Prada goods, and the observer. And it’s between the visitor and the city. And the world. It involves every player.” (Herzog & de Meuron, 2003, p. 105)

The specific feature in the partnership of Jacques Herzog and Pierre de Meuron is its duration, as they’ve known each other since their childhood. They went to the same school and university and

started their professional career collaboratively. Their lives proceed in a kind of deliberate twinship which has a direct effect on their creative work:

“Because we know each other since we are children, it’s like having another brain, like a computer where you have more power because the communication goes faster, so that’s the ideal thing. Sometimes you do not even know where an idea comes from, and very interesting things come from a discussion and you don’t know exactly who brought that in.” (Herzog cited in Sabbagh, 2000, p. 39)

Although their friendly collaboration is close and intensive, Herzog and de Meuron are open-minded to their (junior) partners and artists like Adrian Schiess or Thomas Ruff to realize projects. They believe in the power of collaboration and Herzog & de Meuron’s success mainly stems from the renunciation of individuality (Moneo, 2004, p. 364). Both architects are like “hubs” with regard to communication and the unfolding of creativity (Sonnenburg, 2007, p. 160). Herzog describes their role in this way:

“Each of the partners has responsibility for certain projects whose progress they follow on a daily basis and for which they organise the work to be done by the teams. Our role, Pierre and myself, is to inspire and assist all the projects. The pace is not dissimilar to that of a university or a school: we see each team one a week or every fortnight. [...] It is important to work with partners whose options and cultures are different. That is a way of working that guarantees there will be differences within the office itself, more than if we worked in a more hierarchical way, with invisible teams who put up no resistance.” (Herzog in an interview with Chevrier, 2006, p. 26)

Herzog & de Meuron were contacted by Prada in the late summer of 1998. A few months later, they met for initial talks about their plans and projects. In comparison with the making of Sgt. Pepper and the pioneering of cubism, the Prada project was largely different and more complex as more parties were involved which is a typical situation for architects. Each project has a certain potential, “which depends on the client, the budget, the landscape, the programme, and the possibilities of changing it” (Herzog in an interview with Chevrier, 2006, p. 27).

Although a construction project isn’t manageable without algorithms, Herzog & de Meuron’s working style is characterized by a heuristic approach and an empathy for the contextual conditions of the site. There are only a few rules, but each project determines its own creative rhythm (for the conceptual

Prada process see Herzog & de Meuron, 2003, pp. 57-119). And in the case of Prada, the process didn't take a linear course and didn't culminate in one big idea. The innovative development was based on a combination of many small sparks and even "wrong paths" could be fruitful during the creative process, for example, the brilliant idea of the Augmented Reality Window became the Virtual Window (for this development see Herzog & de Meuron, 2003, pp. 300-313).

Learnings: Dynamics for Real Life

The main objective of this part is to describe important patterns to enhance and manage project creativity in real settings. It is beyond argument that results from only three cases are empirically limited and they have more an illustrative than a conclusive character. However, tendencies and analogies can be observed and helpful for the future. Four essential dimensions for project creativity, which are mutually dependent for practical settings, are under consideration: *open communication*, *democratic leadership*, *productive conflict* and *friendly competition*.

First of all, project success is characterized by a creative working style which is distinguished by open communication (Bennis & Biederman, 1997; Kylén & Shani, 2002; Sawyer, 2007; Sonnenburg, 2004). It means that contributions must not be excluded beforehand by bureaucratic rules or supervision. In open communication, each collaborator has the same chance to contribute to the project and the same right that his contributions are taken seriously. This is so important because for solving complex problems a project needs the free flow of a variety of knowledge and perspectives (for the importance of diversity see Gassmann, 2001; Milliken, Bartel & Kurtzberg, 2003).

Picasso and Braque outreached such a communication situation during their stay in Céret, and The Beatles reached their peak performance during the recording of Sgt. Pepper in the Abbey Road Studios. This working style prevents typical creativity inhibitors like passivity (Davies, 1996) or evaluation apprehension (Paulus, Larey & Dzindolet, 2001). In contrast, open communication supports mutual trust (Chadwick & de Courtivron, 1996; Moran & John-Steiner, 2003) or risk-taking and experimentation (Kylén & Shani, 2002) which increase the quantity and quality of contributions.

In all three cases, open communication was possible because strong personalities like Lennon, McCartney, Picasso, Braque, Herzog, or de Meuron kept in the background to bring the project collaboratively to success. The formula for the success was creativity-enhancing kinds of leadership. It can be observed that there isn't a leader who dominates the creative process. The project is the work of equals and has a self-organizing and improvisational momentum although one or two persons are, I

would say, “focal figures” in each case. Lennon and McCartney, for example, were the collaborative songwriters, but input by Starr and Harrison was always welcome. In this case and regarding Picasso and Braque, one can talk of distributed leadership (Sawyer, 2007, p. 13).

Generally speaking, a democratic leadership is desirable, and two leadership styles might be relevant for project creativity: First, the “primus inter pares” concept, which means that leaders regard themselves as coordinators, as coaches, and consider themselves as equals. Such leaders should establish a creative atmosphere or space where project creativity is more likely to flourish. Second, voluntary expert leadership which means that during the project the leadership changes in accordance with the project conditions and the communication process. This split leadership prevents dominance of a single human being and ensures a peer structure.

It is not avoidable that during the communication process conflicts emerge. Even more, a creative project needs productive conflict which educes different perspectives. In general, task conflict can have a positive influence on project creativity, and relationship conflict is detrimental to group performance (Jehn, 1997). After Sgt. Pepper, for example, The Beatles never reached this level of project creativity again. One reason for this was that relationship conflicts increased dramatically. Concerning Braque and Picasso, they had reached their peak of creativity in 1911, but afterwards they often worked on their own because the relationship conflicts increased between 1911 and 1914.

Another working style feature with a positive effect on project creativity is friendly competition that pushes the participants to high performance, for example Lennon and McCartney who were a songwriter team but also solo writers. A song composed by one of them encouraged the other to compose a better one. The same behaviour can be observed in Picasso’s and Braque’s paintings. Even Herzog & de Meuron who have a collaborative corporate culture see competition as a necessary component for creativity:

“Being in a group of seven produces more interesting competition for me and Pierre. It is egotistic, but simultaneously altruistic.” (Herzog in an interview with Chevrier, 2006, p. 27)

More or less, you can notice a productive and balanced mixture between homogeneity and heterogeneity, yet the project relevant dimensions in each case may be different. Common motives are, for example, cultural or social background (see Liverpool for the Beatles), intellectual roots (Cézanne for Picasso and Braque), or corporate culture (in the case of Herzog & de Meuron). Heterogeneity is often

expressed by the different skills of the participants. The paradox “harmony in opposition” serves as a guideline for the project composition: It should have a variety of talents and perspectives, yet it should be similar enough so that the participants can understand each other and coordinate with one another.

Concluding Remarks

Creative projects cannot act in a sociocultural vacuum. It's relevant for creativity that the context allows creative projects to emerge. Generally speaking, an open-minded and input-orientated culture and structure are helpful to guarantee autonomy and support. The objective for an organization could be as follows: to create spaces, playgrounds, or hot houses (Kunstler, 2004) for open communication and an open mind as well as to increase the likelihood of unplanned conversations.

“At Herzog & de Meuron work is punctuated by frequent intervals of compulsory pleasure, relaxation and amusement. At ten o'clock and four o'clock every day, the whole company assembles in the cafeteria for half an hour or so of unorganized conversation and refreshment.” (Sabbagh, 2000, p. 37)

Project creativity is going to be the essential business resource. The question is how to make creativity an integral part of daily work and which kind of creativity training is implemented in the corporate culture. Nowadays and in future, a collaborative culture to enhance creativity will be necessary for managing business. Project creativity will be replacing traditional business models such as top-down management or hierarchies. Allowing the space for self-organizing creative projects to occur seems to be difficult for many organizations because the outcome cannot be controlled by the management. In many cases, project creativity emerges from the bottom up. Thus, organizations have to rethink their daily business, especially in times, when innovation is a master key to success. There won't be any other choice but to promote project creativity with all the risk of a potential failure:

“One thing that prevents us from thus giving primary emphasis to the perception of what is new and different is that we are afraid to make mistakes. [...] All learning involves trying something and seeing what happens. If one will not try anything until he is assured that he will not make a mistake in whatever he does, he will never be able to learn anything new at all. And this is the state in which most people are.” (Bohm, 1998, p. 4)

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Can Design Thinking be Helpful in Training the Leadership Skills Needed in the Network Economy

Tarja Toikka

University of Art and Design Helsinki, School of Art and Media Pori, Finland

Heli Aramo-Immonen

Department of Industrial Management and Engineering, Tampere University of Technology, Finland

Abstract

In this year 2009, the European Year of Creativity and Innovation the importance of creativity and innovation is highlighted. What are the learning objectives of the new generation of the leaders, or managers capable of supporting creativity and innovation in their organization. Chief Executive Samuel J. Palmisano claims that IBM is the most innovative when it collaborates. But he also agrees that innovation networks can be tough to manage. (Hamm 2007) To make the situation more complex, the models and theories concerning management turn day by day less usable in the everyday practical situations. Karlos Artto refers especially project management practices, that traditional leadership theories provide only little or no help, since they origin mostly from the 1950's (Artto 2008)

The catalyst for success seems to be a democratic and participative leadership style that encourages the open exchange of ideas and priorities (Andriopoulos and Gotsi 2002). But what would that mean in practice? In our study we shall test if the design process can help non designer students to come up with different and more variable creative ideas, and if they get some help to cope with social situations in the multi disciplined teams. We compare some selected design tasks with verbal ideating processes. Also we develop the means of evaluating the design tasks from the perspective of social skills. Here the affective components of the process are especially interesting, since positive emotions broaden the human attention and enhance creativity (Pitkänen 2009).

Our study will be based on practice based research and we will use qualitative methods in data gathering. We are interested in studying, if and how the metaphors, verbal and visual

based on design process and building artefacts help in creating common working culture. The informants will be the multi-disciplined groups of the master-level students of the University Center of Pori. In this paper we provide the theoretical background and the motivation for applying design thinking and a description of the research methods. The actual data gathering will happen during the Winter 2009-2010.

Introduction

The crisis of the management competence

The European Academy of Management (EURAM) is a professional society for scholars in the field of management. Next year's EURAM Annual Conference call states strongly for the change in the management practices and education:

“Our theories and ideas have done much to strengthen bad management practices that we are all now so loudly condemning. So what should we do? We need to stop for a while and rethink in a broader multidisciplinary context our theories and our models that ground our frameworks for perceiving reality.”(EURAM 2010)

The same style continues by claiming that to help prevent future crises; the business schools do need only to stop doing a lot of what they currently do (EURAM 2010).

Antti Hautamäki talks about sustainable innovation and the kind of leadership that supports it. According to him the leadership that is worshipping the ownership is in crisis. The sustainable innovation means participatory and continuous innovation and innovative means of leading. The challenge concerns the entire innovation environment, research and development as well as innovation strategies. (Hautamäki 2009)

Maureen Thurston talks about innovation management and she claims that we're addressing 21st century competitive challenges with 20th century management principles that smother innovative thinking. This happens because of the control-centric, analytic methodologies that were the right tools fifty years ago are still in use. To facilitate innovation to flourish across an organization today, the old methodologies do not fit any more. Instead we need the tools of dialogue, visualization and heuristics in the business practices of today. The most uniquely qualified candidates to help in this situation are non-business trained designers. (DMI Paris)

In this conceptual paper are discussed concepts of network and project economy, creativity, communication, use of metaphors, expansive learning and design thinking. Finally we describe our empirical research plan concerning study to be conducted during winter 2009-2010 in multi-discipline working environment.

Networked life and work

Concept of network economy can be defined in many ways, here we use broad definition including: networked value chains, social networks, fragmented de-centralized organizations and project based working. In a network economy, value is created and shared by all members of a network rather than by individual companies (Kelley 1998). Networks are blurring the boundaries between a company and its environment. Because information can be shared instantly and inexpensively on a global scale, the value of centralized decision making and expensive bureaucracies is greatly diminished. This creates new demands for individual working in network as well as for managing individuals in networked organization. In both cases autonomic creative capability is needed.

Kalle Kähkönen explains how our society should be regarded as project economy, since more than a third of our gross domestic product is achieved in project work. The project management has become the most widely applied management model. Because the projects provide the agility and the flexibility that is needed in today's rapidly changing business environment. But mechanical project management skills are not enough. A skilled project management expert needs the ability to learn in the projects, the right attitude and intuitive sensibility. These can be achieved in experiential learning, which should be widely applied in the professional education. (Kähkönen 2009)

We can recognize the need and capability of freedom that facilitates innovation. But on the other hand in the same time, there is the need for the security that shared rules provide. What could be the alternative for the common rules? In the network economy as well as project economy the self orientation and good knowledge of organizing processes are key competencies. How could these valuable social skills be practised in the hands-on manner. They cannot be learned from the textbooks, emotions and affective elements exist in the human-human interaction. What would be the process that would support learning to build and maintain relationships? What would be the characteristics of the optimal leadership style of the future?

In this sense, the participatory leadership provides at least one relevant paradigm because it focuses constructively in human to human encounter. The participatory leadership is based on respect and

engagement. It is more democratic model of leadership, than the previous ones. It is based on shared responsibility for action. It aims in deepening individual and collective learning. Participatory leadership is empowering way to create successful organisation development and change. Participatory leaders see every meeting as possible mechanism through which to release potential. (Participatory leadership)

We talked already about the innovation capacity. Innovations are the results of the collaboration of many actors. Nowadays innovations require multi-layered networks, in which different skills, competencies, needs and interests can meet. (TEM)

The need of supporting creativity

The Swedish professor of the organization psychology Göran Ekvall set the conceptual frame to a creative organization as early as in the 1960's, when he worked at Volvo. He was one of the pioneers to start to reflect the climate for innovation. According him the components that are needed for the creative organization are: challenges, freedom, idea time and idea support, trust and openness, humour and playfulness. He also lists conflicts, debates and risk taking. Ekvall validated the climate for innovation as a determinant of business success. In the 1990's the efforts of rating the working environment have increasingly become part of the normal practice, especially in the expert organizations. (Prather)

Donnie S. C Lygonis underlined the importance of smile, and he claims that humour is a key to creativity. Relax and have fun, he advices. (Lygonis2009)

A Creative organization is also a learning organization. In the strategy of Employment and Economic Development Office developing learning organisation utilize best the creative power of the employees. The education and the arrangements for life long learning at the workplace support effectively organizational creativity. (Työministeriö 2005)

Therefore studying and testing learning tasks shall be fruitful for understanding creativity both on the organizational level as well as on the individual level. Of course we need to reflect, what could be an optimal learning environment, what theories it should be based on? Later we go deeper into expansive learning (Engeström 2000), which seems suitable theoretical concept in this context.

Traditionally design means ability to create or execute in an artistic or highly skilled manner and to plan out in systematic form. This is true in our case, but we take a wider viewpoint. Besides the practical executing the plans, design is a means to attain success by combining different competencies of the organization. Design is a set of methods of creating a coherent entity of the products and/ or services. Usability, accessibility are important characteristics of design. The user centered viewpoint and sustainability are also important elements of modern design. (Design for Business)

We attempt to find out, whether the learning tasks based on design can enhance creativity, positive emotions and social skills among multi-disciplined teams. We assume that all this happen by making collaboration easier, because design thinking is thinking by doing. In best cases design thinking adds tangible concrete elements, senses and bodily knowledge and positive emotions, affective elements into the process. Our aim is also to develop methods for evaluating the efficiency of this kind of learning tasks. Some related questions may be, how to create no-fear climate and how to encourage people to stretch beyond their comfort zone, and whether changing the working paradigm can build empathy among colleagues with different backgrounds?

Expansive learning and knowledge sharing arena as a part of learning process

In the project world in order to meet customer requirements, organization has to perform transformations which are not yet there. In other words, the organization has to learn and operate simultaneously. This requires a great deal of creativity and innovative thinking.

The process of the organization's creation, the use and utilization of knowledge is not a spontaneous phenomenon. According to the socio-cultural-historical activity theory (Vygotsky, 1986; Engeström, 2000) there has to be a triggering action, such as the conflictual questioning of the existing standard practice in the system, in order to generate expansive learning (Engeström, 2000; Nonaka, 1998).

Engeström (2000) suggests that the motivation to learn is embedded in the connection between the outcome and object of the activity. Object of the collective activity is transformed towards the practical outcome (Figure 1). Achieving the practical results through this transformation creates the motivation to change (learn).

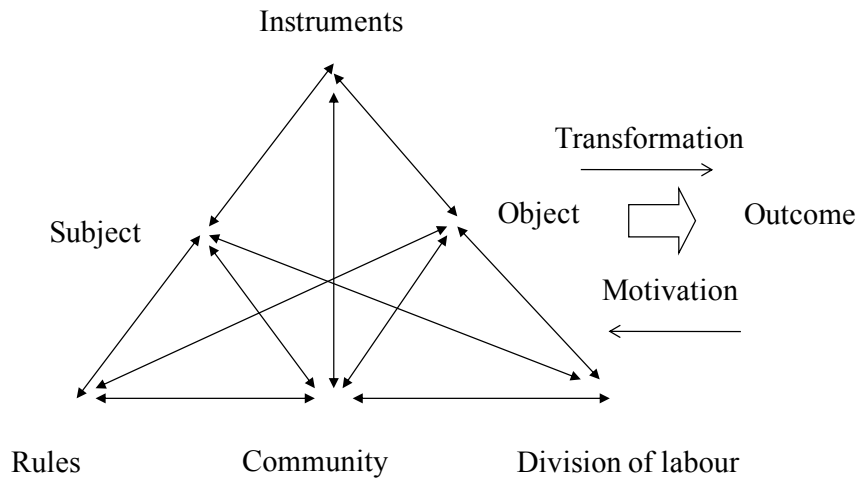


Figure 1. System of collective activity, adapted from (Engeström, 2000, p. 962)

Traditional learning theories such as single and double loop learning (e.g. Argyris 1982) have little to offer in new demanding situation. Expansive learning at work produces new forms of work activity (Engeström, 2001). An essential component of expansive learning is shared knowledge. This accumulates in the explicit form, such as rules and instruments (artefacts and tools), and in the tacit form of cultural, historical, social, experience-based knowledge. This collective type of contemporary learning requires knowledge sharing arenas as a field of growing (Jackson and Klobas, 2008).

Knowing what others know is a necessary component of co-ordinated action to take place (Koskinen and Aramo-Immonen, 2007). In order to produce new knowledge and added value the knowledge sharing arenas have to be available. This arena can be a shared context (Nonaka, 2000) but also a structured workshop (Engeström, 2001), project meeting or other form of face to face communication for project members. Knowledge sharing arenas serve two types of knowledge conversion: socialization and externalization (Nonaka 1998). The “socialization” is processed in the conversion from tacit to tacit knowledge. This happens by sharing experiences and constructing a shared vision through discussions. In the conversion from tacit to explicit knowledge externalization is processed by codifying the discussions in the minutes or memos and by creating mutually agreed rules and instructions. The knowledge sharing arena supports the creation of a mutual professional language and improves the communication between different stakeholders and facilitates organizational learning.

Creativity in the organization

Creativity requires constant experimentation. The mistakes are a natural part of the process. No-fear attitude is an essential component of innovation. The creative employees should work in the environment that tolerates mistakes and consider failure a part of the path towards achieving innovation. In the design process, there is no one and only right solution, but many (Andropoulos

2002). Through artistic or design exercise a person does not find out, how following the rules provide the solution, but he or she learns to search new ways of acting in each individual situation (von Brandenburg 2003). This is useful skill in our changing world.

Supporting creativity in the workplace also necessitates “stretching beyond the comfort zone” approach. Creative experimentation requires employees to frequently distance themselves from their own established comfort zones and get into unknown territories. Creative organizations should have the cultural environment allowing individual personalities to flourish. To be creative people need room for expression and the autonomy over their work (Andropoulos 2002). Richard Florida lists the three things in common for the most creative organizations: openness, diversity and tolerance. Tolerance means, that diversity is a necessity, that different people are proactively included in the work community (Florida 2006).

Verbal expression and symbols are used to construct a variety of versions of the truth and reality. The expressions represent the interests of certain groups. (Kuitunen 2005)

The communication process re-designed and enriched

Communication processes include the way information is transferred between individuals and groups. In a decentralized, network-driven and complex organization, communication plays a special and significant role (Palonen, 2003). The efficiency of communication is dependent upon the quality and richness of the data transfer and information processing between individuals. Communication is not simple, since in addition to knowledge and information, people communicate emotions, beliefs, attitudes and assumptions –all of these at the same time.

Scientific research has difficulties trying to explain the emotional aspects in human behavior. Emotion, feeling, sensation, affect, compassion, sentiment and sense are some examples of the concepts trying to describe mental processes of a person. These concepts have to do with instincts, intuition, ego, meanings, symbols, organs etc.. Emotion and energy, meaning energy to act are somewhat unexplainable. The immense complexity of the phenomena has something in common. Namely, the emotions cause physiological changes. This happens when a person recognizes the changes in his or her mind and acts accordingly. (Tuomikoski 1987)

Besides written and spoken language, people communicate by body gestures, facial expressions, gesticulation, voice intonation, rhythm of speech and by omitting significant parts of their speech (Garvin, 1998, p. 39). Flood and Carson (1988) introduced “rich pictures” as a tool for mutual communication in soft systems methodology (SSM, e.g. Checkland and Scholes, 1990). Rich pictures are actual drawings that allow the various features of a problem situation to be set down pictorially (Jackson, 2004).

Design thinking is holistic

Managers fail fundamentally simple tasks because the solutions are not holistic or creative enough (Jackson 2004). Thinking is not holistic because it concentrates on the parts of the organization rather than on the whole. In doing so, managers lose the crucial interactions between the parts. Holism puts the study of wholes before that of the parts (Jackson 2004).

Design is characteristically holistic. Designers don't break down problems the way classical natural science researchers do. One feature of a good design solution can simultaneously solve many aspects of a problem. Designers seem to have a special integrative way of thinking. In design courses the students widen the terms of reference and drag more issues into a debate rather than focus and analyze. A designer keeps in mind many disparate factors that may have little or no relation to each other. The idea or solution produced in the process can be applicable into many different cases. Designers work can be described as a mental juggling act, in which the drawings are kind of external memory.

“While exploring a complex set of issues for which there are no logical or theoretically correct subdivisions, the drawing can act as a way of “freezing” some features while others are explored. The propositional drawing is also the designers's way of making, recording and testing hypotheses. The propositional sketch becomes a sort of graphical “what if” tool.” (Lawson 2009)

The challenges in the communication

The objective with communication is to reach consensus, that is, a shared view, rather than just the transmission of disseminated information. To be effective, communication must be socially acceptable and the parties involved must use a common language and a set of symbols (Palonen, 2003). But a specialised professional language may set an obstacle to understanding (Aramo-Immonen and Vanharanta, 2009). In a multinational organization, lack of common professional terminology is perceived to be a great difficulty. The affective elements can play a role also in the context of communication.

In a complex network-driven community (such as mega-project) factors related to motivation may impede communication. This can cause unwillingness to absorb information from the outside of one's own organization, or artificially upholding one's position by concealing relevant information (Palonen, 2003).

Design thinking – a bridging skill

Artistic work, as design work is often considered individual self-expression, based on one's own personality. Although in the philosophy of art the self-expression as the motivation for art is only one among many, it has a strong impact in people's mind. At the school system children are encouraged to engage in expressive art activities to gain a sense of accomplishment.

Quote: “It is now agreed by many in the field that exploring and creating with art materials helps children become more sensitive to the physical environment (for instance, shape, size, and color); promotes cognitive development (decision-making, nonverbal communication, and problem solving); and increases their social and emotional development (a sense of individuality, appreciation of others' work, and sharing).” (NAEYC)

The “primary school attitude”, meaning that artistic activities are “childish” can be harmful for the attempt of using design to enhance collaboration in the higher education or in the business. But on the other hand, knowing, that the school system offers all these “partly unused capabilities” encourages to find the ways of using the full capacity of the person, take a holistic view into human being. Fortunately, there has been a change of paradigm concerning the role of design in Society. Without going too deep into the history of design and the recent design research we can say, that design is nowadays considered strategic component of the society, a way to perceive the world, not only a skill or a professional competence of a designer. The radical change is that design thinking, the designer's way of viewing the surrounding society and its members and processes are highly valued.

The slogan of the University of Stanford's d-school (design school) argues that great innovators and leaders need to be great design thinkers, since design thinking is the glue that holds the community together. In Stanford they believe that design thinking is the catalyst for innovation and bringing new things to the world. (Stanford)

In our own Aalto-university there is a bit similar concept, namely Design factory. The future will show, how it will work, but the aim is defined like this:

“Design factory is the symbiosis of the-state-of-the-art conceptual thinking and cross-disciplinary hands-on doing –it leads a way towards a paradigm shift in education and business by providing a constantly developing collaboration environment for students, researchers and business practitioners.”
(Aalto Design Factory)

The promises are there, but anybody, who has worked in a multi disciplinary team, has faced the problems, caused by lack of common language, common means of work or processes. On the other hand this is the reality in the network economy and this is the future, where the experts of today create their careers. The Design Factory concept paints the rosy image about the co-operation:

“If you are a business practitioner, design factory is an innovative environment in which you can find, incubate, and realize new ideas together with the leading scholars, top future talent, and a mixture of other companies.”(Aalto Design Factory)

All in all, these two examples clearly show the path to follow in the leadership education, we need to take the “collaborative thinking by doing” seriously and develop the grass root means of leading such process.

Design thinking –playful mode of constructing knowledge

Traditional design education is and has always been based on hands-on practice. The knowledge transfer of master and apprentice is still present in the art schools and the “know how” is equally important with “know what”.

According Tim Brown “design thinking can be described as a discipline that uses the designer’s sensibility and methods to match people’s needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity.”(Brown 2009) Tim Brown does not only motivate the design thinking, but also explains the methodology. Design thinking is a playful building mode of thinking, which means, that quick, low resolution prototyping is done while discussing or instead discussion. Tim Brown assures that by quickly getting something tangible into the world you get into a productive discussion. He recommends playful exploration, and producing quantity instead of quality. We adults tend to edit our work instead of letting the process flow. We aim too much to results when we should happily enjoy the process. To design abstract things like services, Brown

suggests role play, acting out. Design thinking process and role playing bring feelings and caring into the thinking process. (TED).

In art and design the knowledge is embodied in artefacts. The scientists and engineers demonstrate their knowledge in their experiments. In the art and design the artefact is not normally produced as a result of applying a theoretical or critical model, the chronology is somewhat reverse. Art theorization and criticism follows from an analysis of the artefacts that have already been produced.

Table 1. Typology of art and science (Biggs 2006 p. 183)

art	practice	→	theory
science	theory	→	practice

In the design process the artist embodies a creative idea into an artefact through his or her personal skill. This embodied idea then become an object of experiential perception and analysis. There is a modal transformation from the visual or sensual reception of the material to language. (Biggs 2006) The metaphors can be helpful tools in this stage. Visual, pictorial metaphors are often used in advertising and also in political cartoons and art films. We all speak, write and think in metaphors every day. The different use of metaphors in different cultures can be richness for a creative process.

Mutual understanding and metaphors

A metaphor is a “word” that describes a first subject as equal to a second object in some way. Thus, the first subject can be economically described because implicit and explicit attributes from the second subject are used to enhance the description of the first. Few words, emotions and associations from one context are associated with objects and entities in a different context. In a more understandable definition, it is comparing two things.

Conceptual metaphor refers to the understanding of one idea in terms of another. A conceptual domain can be any coherent organization of human experience. It is an underlying association. The regularity with which different languages employ the same metaphors, which often appear to be perceptually based, has led to the hypothesis that the mapping between conceptual domains corresponds to neural mappings in the brain (Feldman and Narayanan, 2004).

Lakoff and Johnson (1980) argue that metaphors can create social realities for us. Use of war metaphor in economics and management has created the ontology of “battle field” vocabulary in this domain (e.g. Porter, 1985). There are used words like enemy, strategy, thread, sacrifices, priorities, and forces for example. Another example is the “man is a machine” metaphor. This expresses the mechanical apprehension of human being instead of organic view. The metaphor used shapes the conceptual meanings of the domain. Metaphor can be understood as a cognitive mode of thought, in parallel of a mode of language. Metaphors project structures from source domains to object domain. Therefore it is worth of thinking what kind of metaphors is chosen to use.

A root metaphor is the underlying worldview that shapes an individual's understanding of a situation. Examples would be understanding organization as a living system (Miller, 1978; Aramo-Immonen et al., 2005) or management of organization as a neural system (Churchland, 2002; Aramo-Immonen and Vanharanta, 2009). A root metaphor is not necessarily an explicit device in language, but a fundamental, often unconscious, assumption (Goatly, 2006; Goatly, 1997). If metaphors are seen as a conceptual in nature, they are also principal vehicles of understanding (Lakoff and Johnson, 1980).

As the mutual understanding is processed through communication the use of verbal and visual metaphors (instead of conceptualization) as a vehicle of design thinking seem relevant.

Empirical Research plan

Based upon the conceptual analysis above we introduce our research plan for empirical study concerning the applying design methods and tools to management education. We are interested in studying, if they help in creating common working culture and enhance the group dynamics. What is needed to gain the holistic view over the research domain are approaches that systematically explore the new avenues of research that methodological diversity affords. Methodological styles reflect not just differences in technique, (such as qualitative versus quantitative procedures) but also different views of the epistemology of science and its ultimate goals and contributions to human thought and endeavour (Brewer and Hunter, 1989, p. 26). Denzin (1978) discusses triangulation as important part of research design. He identified four basic types of triangulation (Denzin and Lincoln, 2007, p. 391):

1. Data triangulation: the use of a variety of data sources in a study
2. Investigator triangulation: the use of several different researchers or evaluators
3. Theory triangulation: the use of multiple perspectives to interpret a single set of data
4. Methodological triangulation: the use of multiple methods to study a single problem

The planned research project includes all angles from triangulation typology. Data triangulation (1) is gained by studying multi-discipline groups from different angles. Participating persons are artists, engineers and economists of different age and different education level. Investigators (2) are presenting design research and Industrial management, both having more than 15 years experience of business life and several years of planning higher education pedagogy. The research domain is studied through different theories (3) introduced in this paper. The mixture of methods (4) used in research process vary but the over all concept is practice-led research.

At this stage we somewhat share the attitude of the research in art and design, which is conceived of as being interpretational and pluralistic in nature. In art and design research there is no preference for one set of method over the other because finding multiple solutions is not regarded a weakness but an asset. The method is the last variable to be determined in the practice-led research, because there is a dynamic relationship between the research context, the question, the method and the audience. Variation in any of these affects the appropriateness of the chosen method. (Mäkelä and Routarinne 2006)

The research utilizing mixed methodology (Creswell and Plano 2007) will be conducted among the senior students of University of Art and Design Helsinki and Tampere University of Technology in Pori during 2009-2010.

Conclusion

In the conceptual part of paper were discussed concepts of network and project economy, creativity, communication, use of metaphors, expansive learning and design thinking. Finally was described the empirical research plan concerning study to be conducted during winter 2009-2010 in multi-discipline working environment.

The object of this paper was to discuss the motives to study the design research in connection of management education in order to envision and understand the soft human issues in the management context. The ultimate goal is to develop the means of practicing the social skills and to understand the affective components of the management.

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Developing Leadership of a Creative Organization and Creative People

Managing the Creative Corporation

Linda Ruhland

R2 Marketing Corp. St. Paul, Minnesota, USA

At the heart of every corporation is a creative thought; an idea from which a product or series of products and a unique culture is formed. Too often, the inspiration which provided the impetus for the corporation's existence is lost. Companies flourish or fail depending on the management of their creative source. The careers of entrepreneurs and artists alike will atrophy if they do not manage their creativity and evolve. ¹

Compare the traditional business model, for example, to a painter who produces a single masterpiece and then builds an enterprise around it rather than creating abundantly more masterpieces. Pablo Picasso produced several thousand works of art. We don't know each of his works specifically, but we know of the man—his energy, passion and prolific ability to create, reinvent, uncover and innovate. A commitment to a creative culture, one that aspires to imaginative thinking and relentless curiosity, enables companies to reinvent themselves, innovate and substantially increase their productivity and value. In his book *The Rise of the Creative Class*, Richard Florida declared that a shared commitment to the creative spirit forms the foundation for a “new creative ethos that powers our age.” ²

Creativity requires physical, social and economic environments to nurture its development. According to John Howkins, author of *The Creative Economy*, “It is now accepted that this era of full employment is coming to an end.” In its place are freelance agents, part-time workers and sole proprietors.³ As the workplace changes, we must learn new ways to create together. We need to engage people who see relationships that otherwise would go unnoticed; individuals with multidisciplinary minds and diverse experiences who are capable of seeing beyond their own occupations. ⁴

References for Creative Leadership

As the new century unfolds, the need to design business processes that encompass creativity becomes more obvious. Among the great organizations which exemplify the creative process are three explored herein: Apple, Virgin and Lucasfilm Ltd. Each of these companies has maintained the ability to build empires around creative models capable of adapting to changing market conditions for more than three decades.

Apple, the brainchild of Steve Jobs and Steve Wozniak in 1976, has brought to market a steady stream of innovations, including three of the most important innovations in modern computing: the first fully assembled personal computer, the Apple II; the first commercial implementation of the graphical user interface, the Mac; and the iPod—an Internet appliance for digital media.⁵ Today, Apple claims 87% of the music download market and 70% of the mp3 player market, in addition to its iPhone and personal computing products.

In 1975, George Lucas began filming *Star Wars*, which went on to break all box office records, earned seven Academy Awards and launched a rich history of motion pictures, special effects and digital technology that revolutionized the entertainment industry. Since then, Lucas's enterprises have developed into six major divisions: LucasFilm Ltd., responsible for strategic management of film and television productions; Industrial Light and Magic (ILM), world's leading special effects company; Skywalker Sound, which provides digital audio post production; Lucas Arts, leading developer and publisher of interactive games; Lucas Licensing, with more than \$8 billion in consumer sales; and Lucas Animation, which produces content for global audiences. Additionally, there is Lucas Learning, a company dedicated to providing educational interactive tools for home, schools and universities.⁶

Sir Richard Branson is the founder and president of Virgin Group, whose origins date back to 1970 when he and his friend Nick Powell established a mail order company and record label. Virgin, one of the world's most recognized and respected brands, has ventures in aviation, hospitality and leisure, telecommunications, financial services, health and wellness, and clean energy worldwide, and employs approximately 50,000 people in 29 countries. Branson recently collaborated with Nelson Mandela, Graca Machel, and Desmond Tutu to form The Elders, a group of independent leaders that will seek sustainable solutions to global humanitarian issues.

Also mentioned occasionally is Pixar, a hybrid origination of Lucas and Jobs, which provides further evidence of the highly productive nature of a successful creative process.

According to Florida, there is no personality type or lifestyle common to great creative leaders throughout history.⁷ Indeed, there are great disparities between Lucas, Branson and Jobs. They are as different in their educational backgrounds as in their demeanor. However, in contrast to Florida's viewpoint, these great creators do share common traits. For example, each has given (and continues to give) the world things it didn't know it was missing.⁸ Each of them was inspired by luminaries whose discoveries shaped their lives and their companies. For Branson, it was Nelson Mandela, former South

African president whose peace efforts led to the end of apartheid. For Lucas it was Joseph Campbell whose teachings of a singular world mythology formed the basis of the stories he would tell through his motion pictures. For Jobs it was Edwin Land, inventor of the Polaroid instant camera.

Woven throughout this paper are numerous comparisons between these three creative giants. How they perceived the world similarly. How they went about solving problems creatively.

A Creative Mindset

Creativity requires self-assurance and the ability to take risks. Creators' first responsibility is to manage their intellectual assets. They must be persistent, even when their talents aren't recognized. Often, they become deeply passionate about their work. A strong self-image is required to pursue novel ideas, and to make mistakes, despite criticism from others. Their job is to believe and to imagine.

Leander Kahney, author of *Inside Steve's Brain*, observed that argument and debate have been central to Jobs's creative thinking. Jobs selected partners who challenged his ideas, and whose ideas he could challenge, often forcefully. Jobs engaged in intellectual combat that was "demanding and pugnacious, but rigorous and creative."⁹

Branson understood that it took self-assured creativity to persevere. "A defensive, conservative, cautious mindset—a natural enough reaction when things get tough—can kill you stone dead in a competitive marketplace," he said. Change is crucial when one's existence is threatened. "This is one of the hardest lessons to learn in business, because it's so counter-intuitive," he added.¹⁰

A creator must not mistake ego for passion. Robert Fritz, author of *Creating*, believes that most people confuse who they are with what they do. He emphasized the need to separate oneself from the creative process. "You are separate from the creation you create, even though your creation comes through you." Knowing this allows you to become more objective about your experiences and achieve greater success with what you create.¹¹

The Entrepreneur as Artist

Joseph Campbell recognized artists as modern-day mythmakers who embark on their own unique versions of the hero's journey: "a shape-shifting vision quest that transforms the world."¹² Former Apple CEO, John Sculley, aptly framed such a profile of Jobs: "He's the leader who provides the vision, guides the development, and makes many of the key decisions. He didn't create anything really, but he created everything."¹³ The entrepreneur is analogous to the conductor of an orchestra who uses his energy to release the energies of the other artists within his charge.¹⁴ ILM's Jim Morris said of Lucas, "We have developed the technology here, but George has envisioned the technology that should be developed."¹⁵ Branson illustrated his role vividly when he said, "You start with a blank canvas. You can paint anything—*anything*—and there, right there, is your first problem."¹⁶

The entrepreneur is a modern-day hero. For, as Campbell explained, "The hero is the one that responds to the call of adventure."¹⁷ A creative effort is characterized by the fearless act of striving beyond one's own comfort zone for insight and inspiration. Along with expanding one's sense of possibilities, creative thinking satisfies a basic human need. Branson said, "To be a serious entrepreneur, you have to be prepared to step off the precipice. Yes, it's dangerous. There can be times, having jumped, when you find yourself in free fall without a parachute. There is a real prospect that some business ventures will go smashing into the ground. Then you reach out and grab a ledge with your fingertips—and you claw your way back to safety."¹⁸

The management of the creative corporation starts with the entrepreneur. All individuals who want to be creative, whether they work alone or with a large organization, must take charge.¹⁹ Entrepreneurs use creativity to unlock the wealth inside of themselves and their companies. They believe that this creative wealth, if managed correctly, will engender more wealth.

A Singular Vision

An organization must articulate its vision and define its intangible values if it is to engage in the creative process. Its vision must be clearly established so that actions, energies and evaluations may be organized around it.²⁰

Making the world a better place has been Jobs's mantra from the onset.²¹ Branson's driving force is finding new ways to give people a good time—ideally, in places where they are least expecting it, like airports.²² Lucas wanted to stimulate the imagination of young people; he has worked to make a

permanent imprint on the world's imagination.²³ Without the cohesion of a singular vision, people pull back into their own groups and weaken the organization.

To realize their vision, great creators set out to change the world. For Lucas, the collapse of the motion picture studio system enabled him to make films. Before the studios had grasped that their industry was changing, Lucas had already set about changing it.²⁴ For Apple, "The goal was never to beat the competition, or to make a lot of money; it was to do the greatest thing possible, or even a little greater," wrote Andy Hertzfeld, one of the company's lead programmers.²⁵

Apple's "Think Different" campaign captured its vision. "The people who are crazy enough to think they can change the world are the ones that do," the ad proclaimed. Apple was associating itself and its users with some of the world's most celebrated leaders, thinkers, and artists. Jobs convinced the team that they were creating something revolutionary.²⁶ Apple employees happily wore t-shirts that read "90 Hours a Week and Loving It."²⁷

In the spring of 1970 Branson created a company that was outrageous, irreverent and long-haired. It sowed the seeds for what Virgin is today. From day one, young people identified with Virgin because it was so different.²⁸

Focus

Einstein possessed the ability to simplify and communicate the complex and otherwise unintelligible.²⁹ This talent, characteristic of Einstein's genius, is essential to all creative pursuits.

Branson said that it is vital to think clearly and reduce a business to its essential. "When you're first thinking through an idea, it's important not to get bogged down in complexity...Complexity is your enemy. Any fool can make something complicated. Thinking simply and clearly is hard to do. It takes concentration, practice and self discipline," he explained.³⁰

Jobs have a similar philosophy. He believes that the most important decisions "are not the things that you do, but the things you decide not to do."³¹ Apple's adherence to a simple, well-articulated idea helped to successfully guide its corporate strategy and influenced everything from the development of its products to the layout of its retail stores.³² Apple's head designer, Jonathan Ive, has seen a

correlation between innovation and simplicity. He commented, “It’s actually very easy to create a different thing. What’s exciting is realizing that the difference is really a consequence of the quest to make it a very simple thing.”³³

Lucas said “technology won’t save us,” which applies to his movies as well as his world view. His movies were driven by one basic story, the hero’s journey, rooted in mythology. While the special effects brought life and excitement to his pictures, they were not the means of sustaining them.³⁴

Creating a Universe

People strive to create their own identities. “It is this creation and re-creation of the self, often in ways that reflect our creativity that is a key feature of the creative ethos,” said Florida.³⁵ Fritz believes “The success of any individual creation is its ability to form and maintain a unique universe unto itself.” People of all types and traditions derive value from a creator’s universe, including universes created by companies.³⁶

Human thought processes are largely metaphorical. Universes comprise personal and professional identities (brands), which function as metaphors. Metaphorical thinking forges empathic connections and communicates experiences.³⁷

Jobs considered the Apple brand, which people associated with easy-to-use technology, to be one of the company’s core assets. Because he realized the value of the Apple brand, Jobs took steps to ensure that Apple’s publicity conveyed image and attitude, not simply product.³⁸ Inside the company, Jobs convinced his team that they were artists, privileged to be designing products that would change the face of computing.³⁹

In collaborating with other directors and producers, Lucas was very careful where and when his name would appear. When Larry Kasdan asked him to be executive producer of *Body Heat*, Lucas agreed on the condition that his name would be left off the credits. Lucas felt that appearing as executive producer of the film would be a ‘huge mistake,’ and cause for giant controversy. *Body Heat* was an extreme departure from Lucas’s adventure films; moreover, Kasdan’s name would have been lost.⁴⁰

Virgin maintains a human, almost earthy connection with the public. “Too many companies want their brands to reflect some idealized, perfected image of themselves. As a consequence, their brands acquire no texture, no character and no public trust. At Virgin, we certainly talk ourselves up, but we are genuinely a real company doing real work in the real world—not some sort of alien visitation...I cannot tell you what your brand should do. What I will do is ask that you take it seriously—as seriously as a painter treats the signatures on his canvases,” said Branson.⁴¹

Embracing Experience

A universe is created not by identity alone, but by experiences that accumulate over time to form the identity. Creators are passionate about experience. The types of experiences they crave reflect and reinforce their identities.⁴² Creators seek active, high-quality experiences, which they have a hand in structuring and sharing with their public.⁴³ Daniel Pink, author of *A Whole New Mind*, believes that an active, experiential lifestyle is becoming more prevalent in society.⁴⁴ Florida believes high-concept and high-touch aptitudes are moving from the periphery to the center of people’s lives.⁴⁵

Apple has certainly demonstrated this. Jobs’s desire to craft complete customer experiences ensured that Apple controlled the hardware, software and online services. The results were seamlessly integrated products which seldom broke down.⁴⁶

In *Star Wars*, Lucas conveyed a mythical story from inside a starship. The story took place in the foreground while amazing effects were seen through the window.”⁴⁷ The film combined special effects, adventure and a deep ‘unconscious connection’ with its viewers.⁴⁸

Managing from a Creative Core

Not everyone can be an entrepreneur, yet many people enjoy pursuing their own ideas. Creativity flourishes where this is possible.⁴⁹ According to Branson, The entrepreneur’s job is finished when the new company is up and running. Then the entrepreneur should step aside and pursue a different business. Branson believes the entrepreneur, as creator, should find someone with expertise who understands the vision and is prepared to follow the path.⁵⁰

According to Fritz, creative organizations often are led by collaborators who then attract amplifiers. Amplifiers are people who share the vision and use their skills to enhance its creation.⁵¹ They work

with one unifying vision, which gives coherence to their many ideas. They must be able to turn that vision into clear directives which the staff can implement. ⁵²

Jobs recruits and retains the best for a small 'A' team, which he believes is far more effective than armies of engineers and designers. ⁵³ Ive emphasized, "By keeping the core team small, and investing significantly in tools and process, we can work with a level of collaboration that seems particularly rare."

⁵⁴ Don Norman, head of Apple's Advanced Technology Group, concurred: "You need a few creative people and the rest of the work gets done." ⁵⁵

Pixar's movies have different directors, but the same core team of writers, directors, and animators work on them all. Pixar also relies on its Brain Trust, consisting of John Lassiter, chief creative officer, and eight directors. When a director or producer needs assistance, the group convenes to review the work in progress and wraps up with a lively discussion on making the movie better. The advice is not mandatory, and the director is free to consider it without inhibition. ⁵⁶

Branson believes that teams shouldn't last forever. He suggested thinking of a team in the same way as casting a theatrical play. "Actors who work together on the same show for too long grow stale. When the business lets you, shake things up a little." He recommended moving people to different divisions and elevating them to more challenging roles when they accomplish their objectives. ⁵⁷

Creative Clusters

Creative professionals work for the vision, Fritz said. They keep their focus away from themselves and, instead, focus on their creation. When a group is formed by people who know how to create, chemistry happens. The collective energy is focused, and the impact leads to higher performance and greater participation. Fritz remarked, "The creative process is the only process I know that generates energy rather than depletes it." ⁵⁸

Howkins observed that "Creative people need creative people next door to hasten success on their current project and to test ideas for the next one." ⁵⁹ They also need periods of isolation. Managing isolation and networks are equally important. Isolation allows creators to manage their consciousness. Networking allows the exchange of ideas and information. Clusters within an organization, as within an industry, can lead to a high rate of synergy. ⁶⁰

The simplicity of Apple's designs results from generating a lot of ideas and then refining them. The process involves multiple teams. Designers, engineers, programmers and marketers are involved. "There's a very natural, consistent collaboration," said Ive. "I think it's in those early stages when you're still very open to exploration, that you find opportunities." Jobs kept the Mac team from exceeding one hundred members, lest it became unfocused and unmanageable.⁶¹

Whenever Virgin companies grew to more than a hundred staff, Branson would ask to see the deputy managing director, the deputy sales manager and the deputy marketing director. Then he would split the company in two, making them managing directors of the new company.⁶²

Information within creative clusters should be transferred fairly so that people happily contribute. If people are treated unfairly, they will jealously keep information to themselves.⁶³ Beyond the organization, companies who cluster together draw from concentrations of talented people, which can be a tremendous competitive advantage.⁶⁴ Lucas's companies continue to be organized in close proximity; both at Skywalker Ranch and the newer Presidio campus.

Capitalizing on Creativity

In order to prosper in an era where products are rapidly imitated and commoditized, a corporation must frequently supply new expressions of value. Howkins believes that managing creativity starts with understanding the economics of creativity. He said that creativity happens when intellectual capital, one's own or someone else's, is combined with personal value to make something new and original. He saw talent as the raw material of intellectual capital, which is used to turn ideas into saleable products. Florida agrees: "Though useful knowledge may reside in programs or formulas, it does not originate there. The ultimate intellectual property is the human creative faculty."⁶⁵ Nevertheless, many people have ideas but few turn them into products.⁶⁶ "We can let our creative capital lie dormant; spend it; or invest it," Howkins explained.⁶⁷

The Creative Economy's 'low barrier to entry' is another significant advantage. In fact, it is possible to create marketable products with little or no cash expenditure. Economists define 'capital' as something which has investment value now and in the future. Creativity, particularly when it is well managed, fits this description.⁶⁸ For Branson, "Entrepreneurship is about turning what excites you in life into capital so that you can do more of it and move forward with it"⁶⁹ Jobs is recognized for his ability to capitalize on his creations.⁷⁰ Lucas was known for his motto: "We can do anything, and we can figure out how to do it for a price."⁷¹

Creativity is not without opportunity costs. The cost of creating something comes at the cost of not creating something else.⁷² There is far to go before a company's creative capacity is recognized as a financial asset, although bankers' attitudes toward intellectual property have improved. Companies have been able to borrow against their patents. Entertainment companies such as Disney have leveraged their copyrights. Performing artists David Bowie and Rod Stewart have raised money on future song royalties.⁷³ Howkins called attention to the issue that conventional accounting methods recognize a company's capital equipment over the owner's vision. Ironically, companies decide their future based on their hidden (creative) assets as opposed to their physical assets. The challenge in cultivating a creative economy is making creative assets more visible.⁷⁴

Cultivating a Creative Environment

Creative processes are fostered in a creative environment, which encourages participants to become open and available to change rather than resistant to it. They are inspired by the thoughts and expressions of others in their pursuit of greater outcomes. The result is a rewarding, cooperative environment that forms the basis for ever increasing value. Employees who work in a creative environment are better at listening, participating and committing more energy to their organization. Collaboration is improved, resources are focused and the company maximizes its own capacity for growth.

Creators need offices for practical reasons, but with special accommodations. Above all, they need quiet spaces and they need network connections; places to think and places to do.⁷⁵ Branson is depressed by rooms full of people who have nothing to say to each other. Instead, he recommended "Put people together in a way that will have them bouncing ideas off each other, befriending each other, and taking care of each other, and suddenly they are coming to you, not with gripes and problems, but with solutions and great ideas."⁷⁶ Wherever possible, Virgin strives to create rooms where people are inspired to create their best work.⁷⁷

Pixar's remarkable record, unrivaled by any Hollywood studio, was achieved by going against traditional working methods. Its campus is relaxed and collegial, having all the perks of a high-tech twenty-first century workplace including swimming pools, movie theaters, a cafeteria and a wood-burning stove. There are no cubicles; instead, animators work in their own private garden huts.⁷⁸ Pixar's building, conceived by Jobs, is designed to get people from different departments to interact. It is structured to maximize inadvertent encounters. The chance encounters are valuable to the community atmosphere.⁷⁹

Early in their careers Lucas and his friend, Francis Coppola, shared a vision of inspiring and encouraging new a generation of artists. The dream centered around a preproduction and postproduction facility where the filmmakers called the shots.⁸⁰ Lucas said the original inspiration for what became Skywalker Ranch came from his days at the University of Southern California film school in the 1960s. “At the time, the school was a tiny enclave of creative people working together and having everything we needed to make movies in a pleasant environment. It was quite a bit different from the way the studios were set up, like large factories.” Later, he and Coppola visited several small boutique-style studios in Europe, which both came to think would be ideal: a big home where filmmakers could work and create together.⁸¹

Averting Disaster

Creative companies adeptly manage their evolution while successfully hedging economic swings, which enables them to sustain and even prosper.

In 1985, Steve Jobs was exiled from Apple. During his exile, Apple lost almost all of the qualities that had made it successful. Suffering a \$1.6 billion loss in 1996 and the first quarter of 1997, CEO Gil Amelio was ousted and Jobs regained control.⁸² Jobs said the company had to “focus” and each individual group had to do the same. His plan was simple: cut back so that the core ‘A’ team could again develop innovative products. Apple had tried several times to shut down the Mac project because they viewed it as an unimportant distraction. “The people who are doing the work are the moving force behind the Macintosh. My job is to create a space for them, to clear out the rest of the organization and keep it a bay.” Jobs had written.⁸³

Ed Catmull, president of Pixar, explained that in order to be original, an organization must accept uncertainty, even though it’s uncomfortable. At the same time, it’s important to have talented people who are capable of recovering when a big risk fails. *Toy Story 2* started out with a good initial idea, but the reels were not where they needed to be—and they were not improving. To further complicate matters, only eight months remained to deliver the film. It was a defining moment for Pixar, as it highlighted the importance of people over ideas. Catmull summarized, “If you give a good idea to a mediocre team, they will screw it up; if you give a mediocre idea to a great team, they will either fix it or throw it away and come up with something that works. Pixar’s ‘A’ team of creative directors was put on the job and everyone made tremendous sacrifices to repair the film. The resulting success deeply ingrained an adherence to excellence within the culture.”⁸⁴

Creating Tension

Tension is an incredibly powerful force in creating.⁸⁵ Jobs once told *Rolling Stone*, “I’ve always been attracted to the more revolutionary changes, I don’t know why, because they’re harder. They’re much more stressful emotionally.”⁸⁶ Branson’s interest in life comes from setting huge, apparently unachievable challenges and trying to rise above them.⁸⁷ Lucas builds tension through future-pull: “I am always looking way, way forward; that’s where the excitement is.”⁸⁸

Despite its nurturing environment, the creative workplace can be very stressful. Florida predicts that stress will increase as a result of the Creative Economy. “If a firm is to survive, it must always top what it did yesterday. The employees must constantly be coming up with new ideas; constantly finding faster, cheaper or better ways to do things—and that’s not easy. It’s brutally stressful,” he said.⁸⁹

Fritz described masters of the creative process as being intimate with tension-resolutions systems and possessing the ability to delay resolution while pursuing their desired creations. “Tension is the engine that generates energy for action,” said Fritz. Problems arise when people try to resolve it prematurely. They fill the unknown ‘spaces’ with speculation, which obscures the natural tension that exists between reality and the vision they desire. To solve the problem, Fritz recommended that creators “practice observing reality objectively” and avoid the temptation to speculate.⁹⁰

Fun and Celebration

Creativity involves the ability to synthesize. Einstein called his own work “combinatory play.” It is a matter of sifting through data, perceptions and materials to come up with combinations that are new and useful.⁹¹ In her book *The Artist’s Way*, Julia Cameron suggested “A little fun can go a long way toward making work feel more like play. We forget that the imagination-at-play is at the heart of all good work.” She referenced a passage by Carl Jung, which further reinforces the need for play: “The creation of something new is not accomplished by the intellect but by the play instinct acting from inner necessity. The creative mind plays with the objects it loves.”⁹²

For Branson, “Entrepreneurship is our natural state—a big adult word that probably boils down to something much more obvious like ‘playfulness’. I believe that drudgery and clock-watching are a terrible betrayal of that universal inborn entrepreneurial spirit.”⁹³ He said that fun is at the core of how he likes to do business; the secret of Virgin’s success. “I am aware that the idea of business being fun and creative goes right against the grain of convention, and it’s certainly not how they teach it at

some of those business schools where business means hard grind and lots of discounted cash flows and net present values.”⁹⁴

Jobs held a ‘signing party’ in which he and his team celebrated by signing the inside of the computer case. ‘Artists sign their work,’ Jobs explained.⁹⁵ Jane Bay recalled the first of what have become annual picnics at Skywalker Ranch. As one of her jobs, Bay planned the picnic, which included a marching band and even rides in a hot-air balloon.⁹⁶

A Call to Create

Working with people in the creative process can be a wonderful experience, or it can be overwhelmingly difficult. An investment in education, research and thinking is necessary to uncover greater creative potential.⁹⁷ Most people have not been taught to create. Some will resist it. “The unlearning process is extremely important for those who think that there is nothing new to learn,” said Fritz. In order to learn how to create, it may be necessary to unlearn old theories, habits and assumptions.⁹⁸

Clearly we aren’t measuring all that counts. Accounting numbers measure a company’s efficiency and profitability, but they do not measure its creative power. Financial and physical assets are insufficient to fuel a company’s purpose.⁹⁹ Metrics of brand valuation are a better gauge of a company’s creative capital. From a standpoint of creation, the brand evolves from a value of zero into something that reflects the acceptance of a company’s identity and its importance in the marketplace.

A creative company stems from a nurturing environment conducive to trust and respect. It succeeds in attracting talented people who support one another in their collective endeavors to grow.¹⁰⁰ Leaders are wise to take their cues from artists and learn to unlock the creative consciousness and energy in their employees and themselves.

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The Motivation of Highly Specialized Creative Employees

Helle Hedegaard Hein

Department of Management, Politics and Philosophy, Copenhagen Business School, Denmark

Abstract

The future labour market will be increasingly dominated by a highly specialized creative work force. Based on long-time field studies at The Royal Theatre in Copenhagen, this paper presents a theory on the motivation of highly specialized creative employees. The paper will present a model of four archetypes of highly specialized creative employees, each having their own motivational profile, work ethics etc. Special attention is paid to one of the archetypes – the Prima Donna – whose motivational profile is remarkably different from that of the three other archetypes. Together the two models will serve as a useful base for the management and leadership of highly specialized creative employees. In a final section the interrelated issues of motivation and leadership in regards to highly specialized creative employees will be briefly discussed.

The role of highly specialized creative employees in the future economy

Looking to the knowledge society, the creative economy and the experience economy there is no doubt that the future labour market will be increasingly dominated by a highly specialized and creative work force (Florida, 2004; Gardner et al., 2001; Barley & Kunda, 2004). This will be a challenge to managers since existing motivation and management theories tend to focus on a different kind of employee, typically an industrial type of employee. Thus, the need for new motivation and management theories that focus specifically on the highly specialized and creative employee is now greater than ever.

This paper proposes a new theory on the motivation of highly specialized creative employees. The theory has been derived from intensive field studies at The Royal Danish Theatre in Copenhagen, Denmark, using a grounded theory approach. The proposed theory comprises three core elements which will determine the structure of the paper: After a brief discussion of various scientific paradigms on motivation, a general model on motivation combining several scientific paradigms is presented. Following this, a model of four archetypes, each with their own distinctive motivational profile, is presented, and finally, each of the archetypes' motivational profile is discussed with special attention to one of the archetypes, the Prima Donna, who has a remarkably different motivational profile than the three other archetypes.

But first, let us take a look at who the highly specialized creative employees are.

As Freidson (1994) points out, a prerequisite for developing new theories is the definition and delimitation as to what groups or people this theory may be applied to. On the other hand, as Abbott points out when writing about professions: “there is much to lose and little to gain by insisting on a precise definition” (Abbott, 1983, p. 856). The theories presented in this paper will apply to highly specialized creative employees. Several theories deal with groups of employees that are somehow highly specialized and creative. This is true for profession theory where a number of requirements must be met in order for a person to be considered a member of a profession. Professionals are no doubt highly specialized and creative, but even though one includes not only classical professions but also semi-professions, still a number of highly specialized creative people are left out of the definition. Most highly specialized creative people are members of occupational groups, but do not qualify as members of a profession. Thus, the definition used in profession theory excludes a number of highly specialized creative people. This is also true for theories on knowledge workers. Knowledge workers are no doubt highly specialized and creative, but this term also excludes a number of highly specialized creative people – you can be highly specialized without being a knowledge worker per se, which is true for e.g. artists.

As a consequence, I will use a broader definition that includes more people than previously used definitions. The definition stresses two obvious traits: First of all, they must be highly specialized. The high specialization can be obtained through academic education as is the case of classic professions such as lawyers, clergymen and doctors or semi-professions such as nurses, teachers etc. But it may also be obtained through long time training within a certain field – this may apply to ballet dancers, actors etc. The point is that either through academic education or through training they have obtained an esoteric knowledge that they apply when performing their work.

Secondly, they are creative in the sense that they apply their esoteric knowledge to perform complex tasks. Their work might entail routine work, but the core of their work is creative in that they draw on complex bodies of knowledge, obtained either by formal education or by training, to solve specific problems.

The following are examples of occupations where highly specialized creative employees are densely represented:

- Technical occupations: Engineers, computer programmers etc.

- Caring occupations: Nurses, therapists, priests, psychologists etc.
- Educational occupations: Teachers, pedagogues etc.
- Design occupations: Architects, arts- design and media workers etc.
- Knowledge professions: Doctors, lawyers, economists, scientists, researchers etc.
- Artistic professions: Performing artists, musicians, painters etc.

The theatre as a motivation and leadership lab

But where does one go in order to gain knowledge about what motivates highly specialized creative people and how they should be led? This paper is based on the results of a major research project that has used The Royal Danish Theatre in Copenhagen as a useful platform for developing new theories on the motivation, management and leadership of highly specialized creative employees.

For a number of reasons, the world of theatre offers a unique insight into these issues. Firstly, The Royal Danish Theatre employs a large amount of highly specialized and creative employees. Secondly, the manager (i.e. the stage director which in some cases is the artistic director himself) spends a lot more time interacting directly with the employees (i.e. the artists) than the typical manager does, thus providing unique insights into the management and leadership processes and employee reactions towards management and leadership attempts. Thirdly, although rehearsal processes are by nature sensitive, performing artists are used to being observed. This does not eliminate the methodological issues related to observation, but it does make observation easier. For these reasons, the world of theatre makes it possible to get a unique and close-up view of the character and motivational profile of the highly specialized creative employee as well as the interaction between manager and employee and the results and consequences of leadership and management attempts.

The underlying presumption of the research project is that highly specialized creative employees regardless of their profession or occupation have a lot in common in regards to motivational profile, leadership needs, values, work ethics etc. Thus, the idea has been to use The Royal Danish Theatre as a kind of laboratory in order to develop new theories and models on the motivation, management and leadership of a highly specialized creative workforce.

The collection of data has taken place over a period of 3 years, from 2005-2008, and has generated a vast amount of data, primarily collected through qualitative observations and qualitative interviews. A total of 30 productions within the Opera, Ballet and Drama departments have been observed (5 Opera, 12 Ballet and 13 Drama), ranging from observation of morning class (ballet), readings (drama) and ordinary rehearsals all the way through to the rehearsal process ending with dress rehearsals and the premiere. The typical production has a duration of 8 weeks, each rehearsal typically lasting 4-6 hours.

Each production has been observed 2-5 times a week, depending on the rehearsal cycle and the phases of the creative process. In order to observe what happens when the director is no longer in charge (do the artists obey when performing on stage, where the director no longer has any power and most often is not even present during the performance?), performances of each production have also been observed at least 4 times, some of them from back stage.

These observations have all been made with the primary objective of observing the behavior of artists as well as managers on all organizational levels. With the objective of establishing how managers think and reflect in regards to highly specialized creative employees, it is important not only to observe the interaction between employee and manager, but to also observe managers “backstage”: What is their discourse and reflections in regards to highly specialized creative employees? What do managers take into consideration when deciding on which management initiatives to implement and how? Do they have a basic understanding of the motivational profile of their employees? Etc. In order to answer questions like these, a total of 180 managerial meetings have been observed, ranging from executive meetings, department meetings, evaluation meetings, strategy meetings etc.

Lastly, more than 100 qualitative interviews have been conducted (not including numerous informal conversations). Interviews with artists comprises opera soloists, choir soloists and academy soloists, principal dancers, soloists and corps dancers and actors (full-time employed as well as free lance actors). Interviews with managers comprises stage directors, ballet instructors and teachers, producers, stage managers, directors’ assistants, artistic directors, the managing director etc. In addition, numerous informal talks have added to the data material. These interviews were conducted in order to investigate on how both employees and managers think, reflect and explain their behavior. Later in the research process (see below) the interviews were also conducted with the objective of testing categories, hypotheses etc.

Since the objective of the research project has been to develop new motivation and leadership theories, the use of grounded theory (Glaser & Strauss, 1967; Corbin & Strauss, 2008) seemed the only feasible method. Consequently, the observations started out as relatively unstructured observations – initially, the only guide was to observe reactions to management as well as reactions and behavior related to high/low motivation etc. Hinging on defining moments, data have been coded and concepts and categories developed and tested, making observations and interviews a bit more structured for a period of time. Thus going back and forth, categories or variables have been developed, and the relationship between those categories has been established, thus paving the ground for the development of new theories.

The Royal Danish Theatre

The Royal Danish Theatre, located in the centre of Copenhagen, dates back to 1748 when the theatre was established with royal patronage. Up until 1848, The Royal Danish Theatre held a monopoly position in Danish theatre – and even then it still retained the right to performing the more serious repertoire. In 1849 The Royal Danish Theatre shifted its status from being the King's theatre to becoming the national theatre – at the same time adding a special obligation to take on projects that smaller theatres can't take on.

The Royal Danish Theatre is one of the few theatres in the world where ballet, opera, drama and concerts are produced by the same institution. Until recently, the arts shared two main stages (and two smaller stages for experimental drama performances). Today, the theatre houses three main stages in three different buildings: The Old Stage, The Opera, and The Playhouse. The Old Stage features only one stage, The Opera (opened in January 2005) features a main stage and a studio stage, and The Playhouse (opened in February 2008) boasts one main stage, a medium studio stage and a small studio stage.

The overall responsibility of the management of the theatre lies with a 8 person board and with the managing director. Since the completion of the field studies the theatre has appointed new artistic directors of both the ballet and the drama department. At the time of the field studies all three artistic directors directed plays, operas and ballets at the theatre. None of the artistic directors have any formal management education. Nor have they had any formal education as directors. The artistic director of the ballet has enjoyed a long career as a ballet dancer and is "home-bred" since childhood at the theatre. The artistic director of the drama department holds a degree in acting, and the artistic director of the opera has an unfinished bachelor degree in theatre arts.

The Royal Danish Ballet currently employs approximately 100 ballet dancers, from apprentices to character dancers. At the age of 40, ballet dancers retire with a lifelong pension. Some retired dancers pursue a career as teachers, instructors, choreographers or character dancers at The Royal Danish Ballet. The Royal Danish Opera employs 33 opera singers and 13 soloists from The Royal Danish Opera Academy. The Royal Danish Opera Choir comprises 60 vocalists. The Royal Danish Opera frequently uses international guest soloists. For a number of years, The Royal Danish Theatre (Drama) boasted a large ensemble – today, it is very small with only 19 full time employed actors making the use of a considerable amount of free lance actors necessary.

The Royal Danish Theatre is an organization riddled with history and tradition, the most prominent sign of this being the famous words “Ei blot til lyst” (Not solely for pleasure) that have been inscribed on the proscenium of Old Stage since 1774.

An overarching model of motivation

Despite the widespread use of the term “motivation” in everyday life, people rarely bother to define what they mean by “motivation”. But motivation is a complex concept, and the definition of “motivation” is the root of an everlasting discussion between researchers. Researchers will agree that motivation is linked to behavior: high motivation will usually show itself in a person’s behavior, as will demotivation. A common definition that most researchers will agree on is that motivation denotes the arousal, direction and persistence of behavior (Weiner, 1992; Franken, 2002).

However, this definition is very broad and may harbor numerous scientific paradigms. It works equally well whether one believes that a person is extrinsically motivated by external stimuli or intrinsically motivated by internal needs. Depending on the researcher’s scientific paradigm, the behavior may be a response to a stimulus (behaviorism) or the result of cognitive processes (cognitivism) (Hein, 2009). Humanistic psychology and existential psychology propose another perspective: People have an intention of forming their lives and they ultimately seek self-actualization, peak experiences and meaning (Maslow, 1976 + 1999; Frankl 1985; Hein, 2009). The above definition makes room for all of these (and more) scientific paradigms.

Another problem with the above definition is its implicit delimitation: It focuses solely on the reasons for behavior. But rather than just being the underlying reason for behavior, motivation can also denote a psychological or emotional state of mind.

I will not try to propose a new definition of motivation, but I will present a model that combines most scientific paradigms on motivation and also encompasses different meanings of motivation. The research at The Royal Danish Theatre has shown that the following model is a useful overarching model for describing and discussing the motivation of highly specialized creative employees.

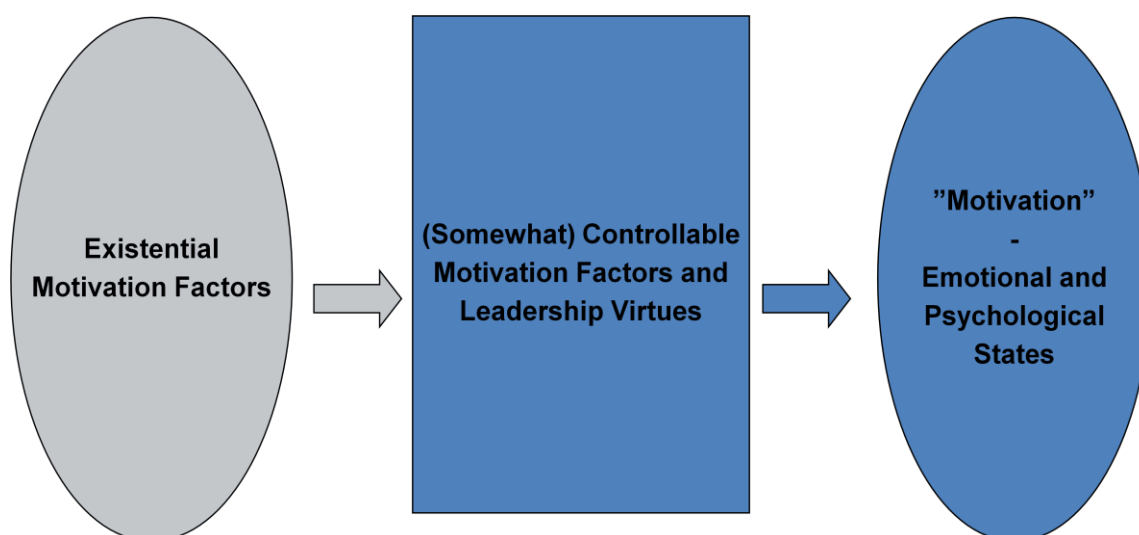


Figure 1: An Overarching Model of Motivation for Highly Specialized Creative Employees

As shown in Figure 1, the model encompasses both motivation as a psychological and emotional state of mind and motivation as the factors that influence whether or not a person will obtain a positive or negative state of mind in terms of motivation. Motivation as an emotional and psychological state of mind is the end goal of action that the individual pursues. Motivation factors are means to experiencing these state of minds. They are somewhat controllable from a manager's perspective - as it will be discussed later in the paper, the motivational profile of some highly specialized creative employees means that these factors are relatively controllable, whereas other types of employees may exhibit a more complex and less instrumental relationship between motivation factors and motivation as a state of mind.

One type of highly specialized creative employee distinguishes himself as the only one with an extra set of determinants: Their behavior is less attributable to motivation factors and more attributable to a set of existential motivation factors – in this case, behavior is more determined by a sort of moral compass and less by external stimuli (in a broad sense – external stimuli may also include the manager's leadership virtues).

As discussed below, it is critical that in order to tap the full potential of highly specialized creative employees, the manager must first realize that his employees are diverse. Most classic motivation theories treat employees as if they are alike – that one model may apply to all employees. The research project has shown that it is crucial to distinguish between four different archetypes of highly specialized creative employees, each having their own distinct motivational profile.

Four archetypes of highly specialized creative employees

Figure 2 shows all four archetypes in brief and places them on a scale according to their willingness to make sacrifices. This is not a question of how much time (or overtime) one is willing to invest in one's work, but rather the degree of mental, physical and emotional energy one invests in work, and the degree to which one is willing to fight for what one believes in, regardless of the sacrifices that must be made to stay true to one's beliefs and values. Some archetypes are averse to sacrifice, while others see sacrifice as a means to a meaningful or valuable end.

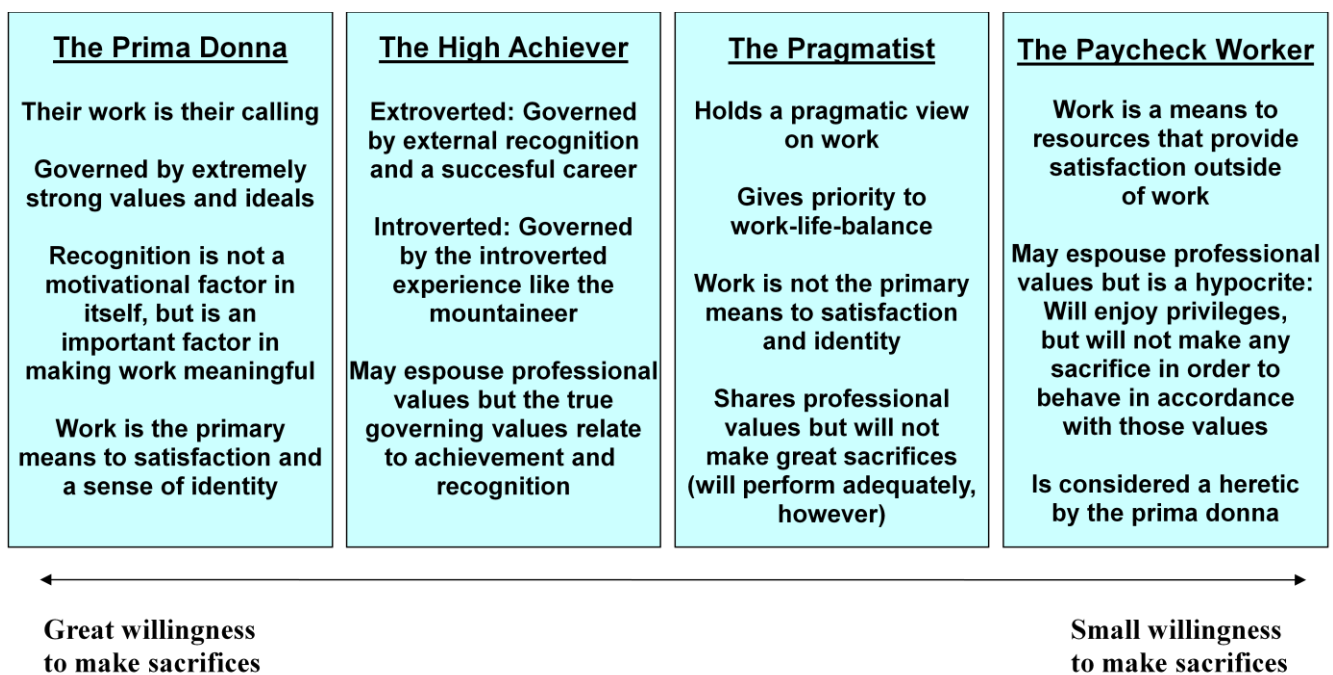


Figure 2: Four Archetypes of Highly Specialized Creative Employees

It is important to stress that this is a model of different archetypal motivational profiles. The model does not include factors such as talent or skill, although indirect correlations exist. There is no claim as to which archetype is the best or most valuable employee – rather it can be argued that a combination of Prima Donnas, High Achievers and Pragmatists is desirable, whereas Pay Check Workers constitute a number of problems, the primary problem being that they are a substantial reason for the demotivation of the other archetypes (however, it can be argued that the source of demotivation is not so much the Pay Check Worker himself, but the way that the manager deals with the Pay Check Worker).

For a number of reasons this paper will deal specifically with the Prima Donna. The primary reason for this is the fact that of the four archetypes, the Prima Donna is the most misunderstood. In recent years, the concept of “prima donnas” in the workplace has been introduced in popular management literature

and in academia both in Denmark and in the US as a nickname for the bad-tempered, self absorbed, vain and unreasonably demanding employee (Dickerson, 2001; Greenberg & Sidler, 1998). However, this study has shown that those who are labeled “Prima Donnas” by colleagues and managers are often severely misunderstood. Another important reason for dealing specifically with the Prima Donna is the fact that classic motivation theories apply much better to the other three archetypes. However, in the case of the Prima Donna, the classic motivation theories fall short. In fact, if a manager applies classic motivation theories to the Prima Donna, the Prima Donna will react dramatically – either by opposing vigorously and actively or by passively regressing as a result of frustration.

Frustration regression

Frustration regression is a concept deriving from the classic motivation theory (Alderfer, 1972). Frustration regression refers to the behavior related to frustration or demotivation: When a higher level (and often more intangible) need remains unfulfilled, a person may regress and a lower level (and more tangible) need will become prepotent. The research shows that this principle applies well to the archetype model: If for any reason a Prima Donna feels that his needs are not met over a longer period of time, he will most likely regress and consequently act like a Pragmatist or even a Pay Check Worker (the Prima Donna will not regress to being a High Achiever – the motivational profiles of these two archetypes are so profoundly different that the Prima Donna is unlikely to ever showing High Achiever behavior). Likewise, the High Achiever can regress and acts like a Pragmatist or a Pay Check Worker etc.

It is important to stress that people will not become what they regress to. It seems that people develop a motivational profile that links to their nature. A regressed Prima Donna may behave like a Pay Check Worker, but he will never *become* a Pay Check Worker. He will act like it, he will talk like it, and other people may mistake him for it, and he himself may even believe that he has changed his motivational profile, but a Prima Donna by nature will never experience true satisfaction or true motivation even though the Pay Check Worker needs are fulfilled.

Let us turn our attention to a more in-depth presentation of the motivational profile of each of the archetypes. For the reasons listed above, I will pay due attention to all four archetypes, but the primary focus is on the Prima Donna.

The Prima Donna

The Prima Donna is the only archetype who fits the entire model in Figure 1. The Prima Donna differs remarkably from the three other archetypes in several ways. The most dramatic distinguishing factor between the Prima Donna and the other archetypes is that motivation as a state of mind is not only linked to more or less instrumental motivation factors (middle box) but to a set of existential motivation factors.

The Prima Donna is a far cry from the myths of the demanding, hysterical, self-absorbed character that springs to mind from the everyday use of the word. The Prima Donna is an employee who senses a calling to his particular field of work. The calling refers to a moral obligation to serve a higher purpose. The calling is an existential motivation factor linked to the individual's sense of life purpose and identity. It is not just something that guides the individual's work life. A calling is linked to a strong belief in and compliance with an ethical code which produces strong values, norms and the highest standard possible. These values are not just professional values – they become intertwined with personal values. Another existential motivation factor for the Prima Donna is the search for meaning. This is closely linked to the calling – meaningful work and a meaningful life is obtained by pursuing a higher purpose. And a meaningful life is partly found through meaningful work.

The existential motivation factors constitute a strong intrinsically motivated base for behavior and is much more determining for behavior than the more instrumental motivation factors in the middle box of Figure 1. This makes the Prima Donna a very dedicated and passionate employee – and passionate people tend to react strongly if their passion is threatened or if their work becomes seemingly meaningless. This may be the reason why the Prima Donna is so misunderstood, but it is important to understand that the Prima Donna's behavior does not stem from a childish "I want my way"-behavior, but from a deep frustration of not being able to serve. This is also the reason why they are called Prima Donnas here – to pave the way for a better understanding of the Prima Donna's real motives and behavior.

The emotional and psychological states of mind where the Prima Donna feels most motivated are closely related to the existential motivation factors. Firstly, the Prima Donna feels most motivated when their work makes a difference to others. That gives them a kick – a incredibly strong feeling of happiness, fulfillment and meaning. However, the kick is relatively seldom – artists at The Royal Danish Theatre describe it as something they may experience a couple of times a year or a couple of times during their career. But the kick has a long-lasting effect, and the Prima Donna will often be able to recall every detail about the time when they experienced a kick.

Secondly, the Prima Donna describes the feeling of searching for a solution to a complex problem as motivating. This is a feeling that is much like flow (Csikszentmihalyi, 1991 + 1997) – a peak experience where a person's capacity (in terms of body or mind) is stretched to its limits in an effort to accomplish something difficult or worthwhile. When an individual engages in this kind of extremely focused work they may experience a feeling that their work is flowing effortlessly and they may lose track of time. This feeling is more frequently experienced during work than in leisure time, and also much more frequently than the kick, which is an important reason why the Prima Donna views his job as a means to happiness in life.

Flow is not always a pleasant feeling, though – it has to do with problem solving and problem identification and that is not always enjoyable but may be quite frustrating. The paradox of flow is that people may feel very frustrated, while at the same time enjoying themselves tremendously. The Prima Donna may show a very frustrated behavior (“flow frustration”) while at the same time being incredibly happy – if mistaken for complaints and bickering, this could be another reason why the Prima Donna's behavior is often viewed as negative.

Thirdly, the feeling of a clear and strong identity is a source of motivation for the Prima Donna. If the identity for some reason is not clear and strong – e.g. if the values of the organization does not match the values of the Prima Donna, thus creating an identity crisis – the Prima Donna will not thrive. If the organization's values reflect the Prima Donna's calling and values, the Prima Donna will flourish.

The High Achiever

There are two kinds of High Achievers: The Introverted High Achiever and the Extroverted High Achiever. Both are willing to sacrifice quite a lot for the sake of their work, but not because of a calling or for the sake of a higher purpose. The High Achiever, regardless of being extroverted or introverted, is his own higher purpose, and the sacrifices are not made out of altruistic purposes, but to serve himself. Both want to achieve and they are willing to make sacrifices in order to achieve – but they differ in what they want to achieve.

The Extroverted High Achiever is career driven – he wants to perform, make a career for himself and to be acknowledged as one of the best within his field. The Extroverted High Achiever gets his primary motivation from his surroundings and is focused on extrinsic rewards, mostly as symbols of his achievements. He seeks external recognition – if he doesn't get that, he will lack the feeling of having performed. As one of the artists at The Royal Danish Theater stated: “If praise is not given publicly, it

simply does not count! It does not motivate.” The Extroverted High Achiever gets a kick from having performed well and from having achieved something extraordinary, and he gets a kick from the prestige and glory that comes from his surroundings following a great achievement. Key words for the motivational states that the Extroverted High Achiever pursues are the sense of achievement, the kick of prestige and the identity linked to being perceived as the best.

The Introverted High Achiever, on the other hand, is intrinsically motivated. He loves to immerse himself in work and gets a kick out of cracking the proverbial tough professional nut. Not because of a higher purpose or for altruistic reasons, and not because of career-driven incentives. The Introverted High Achiever is motivated by curiosity and a quest for knowledge for his own sake. Usually, his take on work is very analytical. Like the Extroverted High Achiever, the Introverted High Achiever pursues the feeling of achievement, but it is not linked to external recognition but to a much more introverted process which in many ways are like the experience of flow (Csikszentmihalyi, 1991 + 1997).

The Pragmatist

The typical Pragmatist adheres to much of the same values as the Prima Donna, but he is not willing to sacrifice quite as much, the primary reason being that he does not perceive of his work as his calling. As a consequence, the Pragmatist is much more task oriented than the Prima Donna. The Pragmatist is loyal and conscientious and takes pride in performing up to pre-set standards. But he also needs to obtain a delicate balance between his work life and his personal life. For the Pragmatist, this focus on work-life-balance is necessary in order to avoid stress and burnout. Whereas the Prima Donna will get stressed if the manager even talks about striking a balance between work and leisure time, the Pragmatist will get stressed if he leaves unfinished work behind at the end of the work day.

The Pragmatist is both extrinsically and intrinsically motivated. He wants to perform well and in order to do that needs to re-energize in his leisure time. The Pragmatist seeks both kick and flow when working – he gets a kick from making a difference to others, and he enjoys the creative problem solving process – but because he puts less energy and sacrifice into his work compared to the Prima Donna, both will have a lesser effect on the Pragmatist’s motivation. Both the kick and flow will not be experienced as frequently and last as long.

Another thing that is noticeable about the Pragmatist’s motivational profile is the strong need for perceived equity. This is the same mechanism that Adams (1965) described: The employee seeks to maintain equity between his inputs and his outcomes, and between his net results compared to other

people's net result. For the Pragmatist perceived equity is not clearly correlated with positive motivation, but perceived inequity is strongly correlated with demotivation.

The Pay Check Worker

The Pay Check Worker's attitude towards work is remarkably different from that of the three other archetypes. It is based on the old-fashioned perception that there is a conflict of interests between employee and employer. As a consequence, the Pay Check Worker's primary objective is to obtain as positive a contribution-reward ratio as possible. The Pay Check Worker is extrinsically motivated – work is a means to an end that has to do with leisure time. When surrounded by the other three archetypes and especially by Prima Donnas and High Achievers, the Pay Check Worker often feels that the standard is set too high, making the level of contribution high and consequently lowering the contribution-reward ratio. Therefore, the Pay Check Worker often engages in a double strategy: He will try to argue that the level of contribution should be set at a lower level in terms of working hours, quality of work etc., and he will try to argue in favor of higher rewards in terms of overtime pay, bonuses etc., often with reference to collective agreements etc. A negative contribution-reward ratio will lead to negative behavior such as frustration, bickering, complaints etc., and the Pay Check Worker will often try to correct the imbalance by putting in less effort. This behavior, if not dealt with properly by managers, is the greatest source of frustration and regression for Prima Donnas, High Achievers and Pragmatists.

Besides pursuing as high a contribution-reward ratio as possible, the Pay Check Worker also pursues a sense of perceived equity. Unlike the Pragmatist, however, the correlation is not only that of perceived inequity and demotivation – there is also a strong correlation between perceived equity and positive motivation. A positive contribution-reward ratio can be outweighed by perceived inequity, and perceived equity can to some degree outweigh a negative contribution-reward ratio.

The somewhat negative description of the Pay Check Worker's motivational profile makes it necessary to point out two things: 1) Most highly specialized creative employees are not by nature Pay Check Workers – the motivational profile of the Pay Check Worker is not compatible with the career choice and nature of most highly specialized creative employees. 2) It is important to note that the Pay Check Worker who is a highly specialized creative employee acts very differently from the Pay Check Worker who is not highly specialized and creative. As noted above, being surrounded by Prima Donnas, High Achievers and Pragmatists often means that in order to “survive”, the Pay Check Worker must act more aggressively in order to ensure a satisfactory contribution-reward ratio.

Implications for management of Prima Donnas

Whereas classic motivation theories can be a useful source for management and leadership of the High Achiever, the Pragmatist and the Pay Check Worker, the Prima Donna's motivational profile calls for special attention. A few examples will suffice: Managers of Extroverted High Achievers can look for inspiration in goal setting theory. Managers of Introverted High Achievers can benefit from acquainting themselves with theories on self-management¹. Managers of Pay Check Workers can look to a number of classic motivation theories, especially those founded in behaviorism. Managers of Pragmatists may also look to a number of classic motivation theories and also newer theories on how to obtain a work-life balance. But apart from Maslow's motivation theory and his focus on self-actualizing people, managers of Prima Donnas have very few places to look.

The manager's primary task in regards to Prima Donnas is to bridge existential motivation factors and states of motivation. Since the manager cannot create kick, flow and identity or for that matter negotiate it into a contract, the manager's task is much more indirect: He must be a facilitator and enhance the probability of the Prima Donna experiencing kick, flow and identity.

Figure 3 shows some crucial tools and leadership virtues:

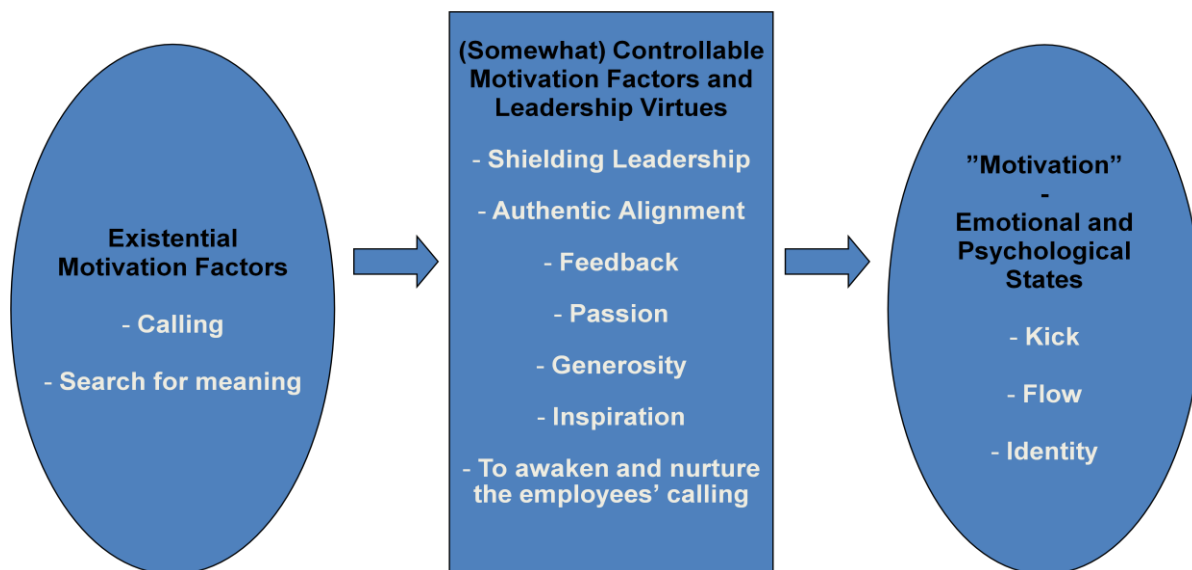


Figure 3: The Prima Donna's Motivational Profile

In short, successful managers:

¹ Although not a motivation theory, dialogue theory (Bohm, 1996; Senge, 1990) will also work very well with the Introverted High Achiever. Introverted High Achievers seek professional inspiration. If the manager engages in a dialogue on how to solve a complex problem, the Introverted High Achiever will thrive.

1) They practice shielding leadership. For most Prima Donnas there is a deep conflict between professional ethics and economics. Economics and management rhetoric constitute a threat to the calling and the high standards. As a result, the Prima Donna often feels compelled to shield his calling and his higher purpose against the economic beast. The most successful managers of Prima Donnas practice shielding leadership: They shield the Prima Donnas from management logic and management rhetoric and focus on the higher purpose of the work. They will never have the Prima Donna doubt that they themselves work for a higher purpose – and that the higher purpose is not management in itself.

2) They understand the importance of creating “authentic alignment”. The findings that a professional realm is happiest in the ideal situation in which three factors align stem from the work of three American researchers (Gardner et al., 2001). This is highly applicable to the highly specialized and creative employees in this study. The three factors are a) the values of the professional culture, b) the values of the domain, and c) the values and expectations of stakeholders. This study has shown that the most successful managers never try to create a false alignment by asking their employees to compromise by aligning their values to the values of stakeholders or to the values of the domain. On the contrary, they strive to align the values of the domain and the values of stakeholders to those of the Prima Donnas.

3) They give feedback. Not praise – Prima Donnas usually do not like praise. Prima Donnas know when they have performed well and will only tolerate praise from superiors of their own choice. The successful manager will never praise a performance below standard. But they will have the courage and the ability to give constructive criticism – something that is much needed for the Prima Donna in order to enhance their performance and be the best servants of their higher purpose. Most managers, however, shun the sensitive subject of constructive criticism

4) They understand that leadership is not a question of leadership style but a question of leadership virtues such as the courage to step outside of one’s comfort zone, the ability to show passion and to inspire, generosity etc. Interestingly, at The Royal Danish Theatre these virtues reflected the character of the Prima Donnas.

Conclusions

When dealing with highly specialized creative employees it is important to distinguish between different archetypes, since the motivational profile of these archetypes differ remarkably. A crucial key to the management and leadership of highly specialized creative employees is the understanding of motivation as an emotional and psychological state of mind. Once the manager truly understands the states of mind that are important to each archetype's motivation, he will be able to tap the full potential of each archetype.

Classic motivation theories can be applied to three archetypes, but one archetype, the Prima Donna, stands out. Bridging the Prima Donna's calling and search for meaning with positive motivational experiences of kick, flow and identity poses a special task for the manager, who must base his leadership on shielding leadership, authentic alignment, feedback skills and leadership virtues that reflect the values and virtues of the Prima Donna. The Prima Donna is the most misunderstood of the four archetypes leading to inadequate management and leadership. A greater understanding of the Prima Donna's motivational profile can prevent demotivation and frustration regression and create an environment in which the Prima Donna can flourish.

Highly specialized creative employees are an important resource in the knowledge economy, the experience economy and the creative economy. However, managers are left in a limbo with very few theories to help them handle this valuable type of employee. Hopefully, the models and theories presented in this paper will contribute to the realization of the full creative potential of the highly specialized creative employee.

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Searching for Blind Bottles: Embodied Learning in Leadership Development

Perttu Salovaara

Department of Management Studies, University of Tampere, Finland

Abstract

Businesses invest increasingly in leadership education. Most theories of leadership learning are based in change approaches that begin with an initial impulse for learning, like “unfreezing” (Lewin 1947), disconfirming data (Schein 1992), or fracture (Malinen 2002). By exploring the question “How does an embodied experience convert into embodied learning?” this paper argues for an embodied learning theory that emphasizes human non-linear learning processes. The theoretical approach presented here relies on aesthetic leadership (Ropo & Parviainen 2001; Hansen, Ropo, Sauer 2008), and draws from the notions of sensible knowledge (Strati 2007) and negative learning (Parviainen & Ericsson 2006; Weick 2007). The hermeneutic analysis of materials from leadership training aims at enriching the way the leadership research approaches leadership learning.

Leadership Education and Storytelling

The theory of organizational leadership has greatly evolved during the last 20-30 years. The new approaches include leader-member exchange (LMX) theory, situational leadership, transformational leadership, charismatic leadership, servant leadership, and authentic leadership, and the theories have been influenced by complexity and systems theory (Ardichvili and Manderscheid 2008). Most authors agree that no single authoritative definition of leadership exists, and that there is no agreement on common methodology (Barker 1997; Ardichvili and Manderscheid 2008), even if attempts have been made to integrate different theories and lines of research (Yukl 1989).

This paper brings together two observations from organization and leadership research. The first concerns the growth of leadership education as business, the second deals with organizations as storytelling systems. Analyzing leadership learning as “text” enables to create more sensitive insights into adult learning processes. This results in a new way of thinking about leadership education: no new knowledge is needed in leadership trainings. This finding leads to further considerations about the nature of leadership education.

To start with the business of leadership education: There are different estimations on the size of leadership development and training markets in Europe or globally, but there is no doubt that any kinds of activities concerning leadership and leadership development have exploded within the last twenty years. Today, businesses are increasingly investing in leadership development (Burke and Collings 2005; Emery et al. 2009). Fulmer (1999) mentions some financial figures: “Management training and education has become big business, with annual corporate expenditures standing at \$45 billion annually, up from \$10 billion a decade ago”. Leadership development (LD) receives the biggest percentage of training budgets and is among the most popular topics in human resources development. (Ardichvili and Manderscheid 2008) Also the number of publications on leadership has increased significantly during the 1990’s. (Day 2000; Doh 2003) The same growing attention on leadership is observed in the public sector, where leadership has become a key feature of the New Public Management. (Dexter and Prince 2007)

Strong presuppositions behind LD thinking are that leadership matters to an organization’s effectiveness (Pernick 2001; Yukl 2008), leaders have an impact on organizations (Mumford et al. 2000), investing in leadership training produces results (Parry and Sinha 2005) and that new leaders are needed at every organizational level (Ready and Conger 2003). All in all, the value of leadership development seems uncontested: leadership development is essential and valuable. But is it that simple and straightforward? You go there and get the thing – Schein (xx), only slightly exaggerating, calls that incubation and brainwashing.

The second observation notifies that research has started to regard organizations and human interaction as narrative, social construction, and as storytelling system. (Berger and Luckman 1967; Boje 1995; Bruner 1991; White and Epston 1990) Organizing activities often follow informal routes and are much based on narrative interaction. (Boje 1995; Weick 1995; Orr 1996) Ekman (2001) explains also leadership as constructed in small talk between organizational members; in his study formal management is replaced by individually and socially constructed interpretations of reality. Orr’s (1996) classic study on copy machine service technicians learning via informal small talk supports this view.

Taking these two strands of thinking together creates a gap between presentations of leadership development and practice. The learning process is very different from the perspective of leadership research than how participants experience it. As long as any education meets the expectations, there is no problem, but I would like to claim that the results of leadership training remain often uncontested, and they are not tested enough. Do we really know what happens as a result of attending a training?

Leaders do not represent a homogenous or univocal group that could be addressed with a general message or learning content. (Musson and Duberley 2007) The content has to be designed in accordance to individual needs. Despite the growth of narrative research, very few LD studies have been conducted with an approach that would give account on the learning processes of individuals that partake in trainings.

Empirical materials

This paper aims at addressing that lack in LD research by reconstructing the learning path of individual leaders that took part in a leadership training program and started to train new skills at work. The materials for this study were collected from a 9-month company-intern leadership training, the focus of which was coaching skills for leaders. The materials, derived from two groups, are in the form of video-taped discussions (episodes) from the leadership training. The company in question is a Finnish-based global manufacturer of technical goods that employs over 10'000 people around the world. The researcher functioned as a consultant to the training groups, so he had a direct access to formal and informal on-goings in the group. (The challenge that the double position researcher/consultant poses and the role of the researcher as a co-structor of reality were considered thoroughly, but will not be discussed in this paper.)

The training started with an exercise called The Blind Bottles, in which the participants search for bottles in a park while blind-folded. The exercise (that was ran on the 1st round with a seeing leader and on the 2nd round with all being blind-folded) gave an initial impulse for the participants to rethink their basic assumptions about leadership, and led them to try out the new ideas in practice. That is the way the challenge was born: How do we (as participants) convert an experience into practice? The problem of translation (Barker 2008) of knowledge into skills became the research question: "How does an embodied experience convert into embodied learning?" In other words, what does it take for an adult person to fulfil a conversion in practical actions? How is that process?

This research question was motivated by some key observations during the research process. First, as a result of the Blind Bottle exercise and participant reflection, practically no new knowledge input is needed. Second, the feedback that participants received posed no new challenges for them: they knew it in advance.

These two features run contrary to most leadership programs (that are based in knowledge input and excessive feedback). As will be suggested, these reasons mean that learning new skills takes more time

than companies usually are willing to invest in training. Despite of participants' sincere efforts, most of the initiatives for practising new skills at work fail to produce positive outcomes. These try-outs, however, produce a learning effect that was further followed, as will be shown. Thus the research question of how to convert the learned insights into individual leadership practices grew in importance.

Leadership education: No external knowledge needed – and what it leads to

How to design a training that is based on participants insights instead of external knowledge? Should the whole enterprise be directed inwards? In this chapter I will comment on a vignette (a research construct recording the events) where participants talk about their personal motivation to change and train new skills.

So what motivates a manager to learn new leadership skills? Why bother in the first place? Participants say that if it benefits you somehow, you might change; or gaining something for your work is another good reason for changing. A person who wants to change should concentrate on the features that are under one's own command and that one can have an influence on – that much is said explicitly. But the real crux comes with one participant's observation, that there was *not too much new in the feedback, they knew most of it in advance!*

Common-sense questions are then: If they know it in advance, is there any need for feedback? Why have they not done anything for these things so far? Now here's a mystery (see also Strati 2007): If they have not been able to do it so far, how come they would now do it? What is it that should be trained...?

As it was thus confirmed that practically no new content information (external knowledge) is needed, the training has to focus on something else. The training has to be about what they already know, about 'personal knowledge' (Polanyi 1962). Personal knowledge, as Polanyi defines it, is tacit and it cannot be carried out in an explicit form to others. The problem here was yet a different one: out of their personal experience and knowledge the participants were able to explicate the goal and the wanted action pattern, but they were still unable to act it out properly.

Out of this fundamental consideration – that participants do re-recognize their 'own' issues through feedback and not by being taught what they should learn – follows that the training design should not be 'traditionally' input-oriented and teacher-pupil-centred, but learner-driven: concentrating on

personal knowledge and following rather a bottom-up than top-down approach. In the following I will consider this issue in more detail from the *training* and *participant* perspective.

The first perspective touches the purpose of *training*: What is leadership training about, if it relies on something that each person knows for her/himself? What is the meaning of feedback, if it only tells what you already know? And if you have known it for a long time, why has it not been acted upon? Is it possible to act upon it now, if it has not been possible earlier on? From the perspective of program design we can observe here a shift or re-emphasis, or as I would like to call it, a *return* from expectations about external contents to participants own issues. Once a personal need has been established and a reason for doing something is found, the stage for training discussions is set. It is a *return*, because in the beginning of the training there is such a strong expectation towards external knowledge delivered by consultants – “tell us how the things are” –, that this expectation has to be dealt first. It is a return also from participants’ point of view, because the way a training is set up – with invitations, expectations, talking about it in advance, coming to a ‘class room’, having ‘teachers’, learning tricks of the trade – all allure one to construct a picture of classical education situation with deliverable external knowledge poured into participants heads. Whether they really think that to be possible or not is irrelevant; what counts is that the social construction around training programs displays the whole situation in a very traditional manner. Recognizing own development areas and needs is a return to the issues in participants’ daily practices.

Participants comments like “you need an extra-kick” to start a personal change and “nobody starts to act for a change consciously, if there is no reason behind it” support the notion of initial reason to change. So what is the goal of training efforts in a case where participants to a certain degree know what is expected from them? The participants need to get started, for which they need a reason. Accepting feedback as a reminder about the reason to join the training allows – and socially enforces – the training thereafter to focus on how to make these things happen. For participants to cope with challenges, the training focus is on developing the needed individual skills and whatever that precedes. The learning process becomes a description of this the part that precedes skill acquisition.

Let us now turn to *participants’ perspective*. Since the feedback was not a surprise, what is it that should be trained – or done – during the training program from their point of view? How to integrate personal knowledge and training efforts? These questions again mark a return to participants’ problem setting: they get confronted with their own questions and reality.

What does it mean to train new skills in refer to personal knowledge? Small children might be able to learn skills for the first time, but for adults to change their routines or action patterns requires simultaneously a learning away from the previous way of doing things. (Schein 2002; Malinen 2000; Cohen 2007) Training new skills is not solely about gaining something more, about positive knowledge, but it also includes negative knowledge, bracketing out (Parviainen and Eriksson 2006), dropping something that you have been carrying so far (Weick 1993; 2007), and renegotiating the role of routines (Cohen 2007; Feldman 2008). The way these authors discuss negative knowledge and dropping the tools we possess suggests that this part of learning is often neglected, not paid enough attention to (Parviainen and Eriksson 2006) and difficult to accumulate (Malinen 2001), because people do not necessarily know how to drop their present ways of working (Weick 2007).

Participants' talk during training confirms that changing oneself is not a simple task. Out of the discussion a certain pattern emerges. First there is the question "why bother?", that is, why should anyone change. The second step is the realization that others know about your misfits. Third, everybody knows what should be done, but there is little said about practical implementation.

There is something about the social character of feedback, participants suggest, that makes you realize that now that others know your shortcomings too, you should (maybe) do something about it. Whether you actually and concretely act upon those hints is secondary, but what primarily counts is that one has become incomplete – and that knowledge is now transparent and socially visible. No matter how much participants laugh about it, the further process confirms that the knowing-that-others-know makes a difference.

The discussion circles around the phenomenon of change. The message concerning personal change is clear: Do not try to act out a role, but be yourself – even when changing. For a personal transformation to become theoretically accepted, both change and authenticity should take place. But do not the images of change and authenticity contradict each other? This is the kind of paradox of change that O'Connor (1995) addresses: change runs counter to some basic (organizational or individual) assumptions. Change poses a challenge to management needs of control, stability and predictability. High-involvement programs pose the greatest paradox, O'Connor (1995) further notes, because they pass the power from higher levels of organization to the lower levels, through which the management loses its "monopoly of control". Participants and the training setting together construct a social reality in which participants are required to change *and* to remain true to themselves. The content of the training is therefore two-folded: on the one hand challenging own presumptions, on the other hand choosing which tools not to drop.

How to make sense of this contradiction? The mystery that needs to be answered is that these adults know what they should do but they still don't succeed. Why?

Method: Embodied hermeneutics

Hermeneutics is well suited for studying organizations as language practices and “text”. (Thachankary 1992) Embodied hermeneutics shares a common epistemological assumption with aesthetic leadership theory: knowledge is not only a cognitive instance, but includes bodily dimension, emotions and history. Embodied hermeneutics here refers to a methodology that attempts to understand the issue at hand by opening up the phenomenon and asking how it got created. It has thus parallels with a phenomenological wondering (Väyrynen 2008) that connects with the phenomenon without being linked with any specific theory in advance. In other words, the method aims at understanding the sensitive challenges of leadership development from the standpoint of participants by utilizing witness-thinking (Shotter 2006) and embodied understanding about the participants' situations. In sum: the research issue is constructed by letting phenomena to emerge (ontology) through a sensitivised approach towards bodily knowledge (epistemology).

The analysis of materials followed the basic hermeneutic principle of interpretation: understanding only occurs when we understand in a different way. (Gadamer 1960) The focus of analysis was on development of leadership skills and change, which took place through four steps: thematization, discourses, and core constructs, after which the fourth step was to create an understanding of the phenomena in this new light (reframing). Where does this kind of hermeneutic inquiry and steps lead to? “We see a circle of continually emerging information and interpretation that results in an ever broadening understanding of the experience under investigation”. (Thachankary 1992: 228) In the following I will shortly describe the steps.

The first step was a thematic analysis of the text: which of the linguistically produced themes reoccur? Are there some main themes or clusters? This analysis showed that certain leadership routines were repeated, such as *answering questions*, *knowing*, *delivering the results* and *confronting*. These practices form a *leadership code* of the company. This finding confirms that small talk replaces hierarchy (Ekman 2001)

As these routines became challenged by the training (O'Connor 1995), three core constructs (Thachankary 1992) were crystallized. Hesitating *confrontation* with people (employees, own team members) was a decisive character for most of the change attempts. The second, *incompleteness*,

describes the feeling of not getting it straight: the practices still did not convert into sustainably successful new behavioral patterns. The third, *artist*, illustrates the way the leaders had to deal with the changing events. Even if participants' explicit understanding of reality was based in realistic assumptions, they practically coped with becoming, unfinished and emerging issue that was constantly on the move, flux.

The core constructs describe a distinctive feature of human learning: learning and change are not a straightforward process, but the business organization has designed it that way. Most of the learning efforts include insecurity, unpredictability and disordered parts that do not follow causal logics. The human learning process is therefore often at odds with the planned change attempts – and *at odds with the change program the employees are participating!*

The routines and core constructs, however, do not yet describe the process the participants went through. How to report the findings in a way that would make the individual process of learning visible? The longitudinal part of the research covers 9 months – what kind of development can be observed in that time? As the empirical materials were collected in form of video taped sequences, the method of describing them as vignettes (Orr 1996) proved suitable, since it allowed to prescribe the events in a free conversational form and to remain loyal to the sequential nature of materials. This method is an application of Orr (1996), with the difference that Orr used ethnographic observations, whereas my analysis relied more on videotaped events. The core constructs and further findings are made visible through vignettes.

The findings derived by the method of embodied hermeneutics confirmed that in order to explain and understand the meanings that are created during a leadership training program, a more robust theory of learning for leadership education was needed. The next chapter discusses how aesthetically informed change theory was formed, which should enable an “ever broadening understanding of the experience under investigation” (Thachankary 1992).

Aesthetically informed change theory

The change theory that was developed here derives partly from classical studies, yet in order to understand the meaning of core constructs (*confrontation, human incompleteness, artist*), it includes a more bodily dimension.

Establishing a personal need or sense of urgency for change has been discussed in literature in several ways. Maybe the most well-known model of change by Lewin (1947/1974) includes three phases: unfreezing-transition-refreezing. Many later theories recognize Lewin's model of social change as an origin to which they are indebted. (Ho 1998) For unfreezing to take place Schein (1992) and Taylor (2008) discuss the need for disconfirming data that suggests that not all is well with status quo and there is a need for rethinking. As an impulse for learning something new Malinen (2000) calls for a 'fracture' in adult learner's experiences. This fracture, she emphasizes, does not concern only knowledge or cognition, but includes emotions, felt meaning and bodily awareness. A further possibility of retelling the organizational narratives is conversion story, in which an individual or group turns from one way of seeing things to another, and moves from 'old' way of life to another, better one. (Bryant and Cox 2004) Ho (1998) notifies that a number of theories about change include this element of *confrontation* or clear moment of moving from one stage to another.

Aesthetic knowledge is about felt meaning (Taylor and Hansen 2005) and "knowing in and through the body" (Ropo and Sauer 2008). Aesthetic leadership theory understands the leader-follower relation as a social co-construction, (Ropo and Sauer 2008) and leadership is thus rather an issue of constructing relations than an individual achievement based on leader traits or behaviors. In short, leadership knowledge is based on rational and sensuous faculties, and constructed by social interaction between leaders and followers.

By incorporating aesthetic leadership into theorizing about change, this paper offers two complementary notions to the above change theories. The first emphasizes the meaning of sensible knowledge (Strati 2007), and the second reminds about the need for negative learning, "dropping you tools" (Weick 2007). These notions aim at enriching the way the research approaches leadership learning.

In the history of organization theory there have been some controversies on the status of rational knowledge. As an impulse to that, Burrell and Morgan (1979) developed a matrix that served a purpose of deliberation for organization theory: also other kinds than solely functional research became legitimized. Strati (2007) asks "In what way are knowledge and learning connected with practice?" That question resembles the research question of this paper "How does an embodied experience convert into embodied learning?" by suggesting a relation between practice, knowledge and learning. Strati claims that the notion of practice has altered the way we study organizations and knowledge, and he argues for sensible knowledge. Sensible knowledge is that what we know through our senses, like is needed in the profession of medical doctor (hands), workers in the saw mill evaluating the thickness of planks (hands), roof builders (feet, balance), or loud music that interferes the work we are trying to accomplish. (Strati

2007: 67-71) In artistic professions the need for other kinds of knowledge than purely rational is even more striking (dance, painting, sculpturing, musician, actor). According to previous discussion, in leadership learning there is a similar need for sensible knowledge, otherwise new practices will not be digested and internalized enough to become sustainable.

What about failing to build up new skills, either for time being or for good? A second explanatory alternative is negative knowledge: it is not enough to learn something new, but also unlearning is required (Parviainen and Eriksson 2006). As Weick (2007) suggests in his article On Reconfiguring Management Education, we might set aside our tools of traditional logic and rationality and acknowledge that the world is not “stable, knowable, and predictable” (p. 15). Knowledge, as Weick (2007) puts it, involves acquiring, whereas wisdom requires dropping.

Already in Aristotle’s treaties on the nature of knowledge a distinction is made between two kinds of intellectual virtues: *sophia* as theoretical knowledge and *phronesis* as practical wisdom. In order to be *phronimon*, wise in practical matters, one has to know not only about general properties of things, but about the specific cases. Practical wisdom, *phronesis*, is required for dealing with the world that is not stable, knowable and predictable.

Conclusions

The growth of leadership education as business has lead to a situation where learning is subsumed to business results: learning is aimed at selected topics, skills or behaviours that might enhance business results. The problem of this kind of targeted learning efforts is that human development does not necessarily follow prescribed paths. The management needs for organizations (order, predictability, form) are not directly compatible with the paradigm of learning.

If adults are to learn new skills and new ways of acting, the analysis of the learning process shows that sensible knowledge and being able to drop the previous routines count as important aspects. As Cohen (2007) notes, recurring action patterns – routines – are the ones that ought to be changed for a change to take place. In this research, the recurring patterns (‘leadership code’) that were concluded out the talk have to be acknowledged as a socially constructed phenomenon. Both Cohen (2007) and Feldman (2000) note that we should be more interested in routines, as change attempts are preceded by and directed towards current routines. For anything novel to take place, these routines are to change. Nevertheless, the training phase is insufficient if the central role of human incompleteness and dropping old routines are neglected.

In sum these aspects mean that the human learning process is not a linear, predictable or rationally logic accumulation of skills, but an open-ended exploration of previous experiences, current skills and future aspirations. Creating cognitive dissonance for learning new skills is not enough, because personal knowledge about skills is based in bodily experience and personal history. For leadership education to take a more definite role, it has to acknowledge that a fundamental paradox might exist between the current values of an economic organization and human learning. A need to balance these two different sets of paradigms remains a central challenge for change agents (management, leaders, HR, development and learning departments, consultants...).

Heidegger's notion of entering the circle of understanding in the right way matches also LD: the way we think about LD has more impact on output than most (any) of the steps during the actual change process.

Please contact the author for references.

Designing Services, Designing Policies

Developing Work Activities and Customer Experiences by Interating Change Laboratory and Service Design Methods

Satu-Mari Korhonen

Theatre Academy, Education and Development Services, Finland

Juha Kronqvist

University of Art and Design Helsinki, Media Lab, Finland

Abstract

In this paper we introduce the process and preliminary thoughts of a method integration project in a service development context. In the project two complementary methods were used to create new service offerings and improve the work of the personnel by supporting the renewal of a ferry line restaurant concept. We will describe the underlying challenges of development work, introduce the methods used, go through the integration process and present preliminary thoughts on the project. The aim was to test in practice the combination of two different development methods, the Change Laboratory and service design.

Context

The project *Developing Ferry Line Restaurant's Concept of Activity and Service Model* began in January 2009 and continues actively until September 2009. The project was initiated as a collaboration between the company Viking Line and Theatre Academy's Education and Development Services (earlier IADE - Institute for Art, Development and Education) and is funded through the Workplace Development Programme TYKES. The project facilitators are senior project manager Satu-Mari Korhonen, who is also responsible of the coordination activities, and Juha Kronqvist, a PhD student at the University of Art and Design Helsinki. The project is led by Kai Lehtikainen, head of education and development. The facilitators are responsible for the planning of the project, collecting required research data, organising and leading eight workshops and documenting the results in reports and research papers.

The need for the project came from the Finnish ferry service Viking Line, which has recently renovated its restaurant services. The existing restaurant facilities (À la carte and Barbecue) were split into three restaurants working side by side: à la carte Food Garden, american-italian Ella's and tapas bar Tapas&Wine (see Fig. 1). Along with the remodelling of service concepts, the renovation increased the amount of customer seats. Also, some years earlier the revenue model of the restaurant was changed so that an increasing part of the income is generated through additional sales of wine bottles, side dishes and merchandise. The new service models have created a challenge for the personnel of managing three

simultaneously working restaurants while at the same time continuously increasing their sales efforts. Through this development project Viking Line wanted to address the problems caused by the new situation. The ship m/s Amorella, sailing between Turku and Stockholm, was chosen as the pilot for this project.

Before the redesign, customers were served through a system of collaborating waiter pairs. Many pairs had been working together for a number of years, thus forming a seamless collaboration. For the waiters working in such way, knowing how their pair worked and behaved helped to forecast actions and adjust their own work accordingly. On the other hand, throughout their collaboration, the pairs had formed routines whose efficiency was not proved. Together with the renewal of the restaurant concept, the company wanted to generate new flexible work practices by expanding the pairs into larger working teams of three to four waiters.

The service staff was hesitant to change their behaviour to accommodate the new model and some wanted to continue work relying on the same practices as before. The management culture of the ship is a hierarchical one and interaction between the service staff of departments is limited. Strategical decisions and service development have usually come from top management to the front-line staff. The service staff are long-time employees with several years of working experience and many were frustrated by the ongoing redesigns of their workplace. In general, the change was not something looked forward to, but seen as rather intimidating. Our challenge was to encourage personnel to create innovative bottom-up solutions and to transform their work permanently to accommodate the new restaurant concept.



Figure 1. Customers at Tapas&Wine.

A need for new methods

In a post-industrial economy, the size of the service sector has been steadily increasing. In OECD countries, it is responsible of close to seventy per cent of their gross domestic product (GDP). The sector covers social services such as health services, insurance and repairs, but also increasingly free-time services such as travelling, entertainment and well-being. A rising trend is the outsourcing of corporate services to independent service providers. Cleaning and other basic services are usually contracted out to another companies, which are able to perform the duties more efficiently and economically than their clients. Recently, many product companies are creating services to support their product and to differentiate themselves from the competition by offering well-designed and valuable services to their customers. (Grönroos, 2000; Brax, 2005; Koivisto, 2007.)

Despite the increase of importance of the service sector, it's development methods are still establishing themselves. Innovations in services often occur without conscious planning and alongside other activities, sometimes even by coincident. New ideas are gathered from the employees or through benchmarking competitors. The role of the customer or client in the development of services is usually passive and information is gathered through traditional methods such as customer satisfaction surveys. Usually new services are not tested before their introduction to the crowd. Generally, the management of companies is found to be dissatisfied in service development processes and their results. (Rekola & Rekola, 2005; Kinnunen, 2003; Hollins & Hollins, 1991.)

There is a need for constructing new development methods which cater directly for the service sector. This research project aims at answering to this need by integrating two different methods, the Change Laboratory and service design. We believe that both of these methods offer specific strengths that can be utilised side-by-side in developing and implementing innovative service concepts.

Two development methods

Developmental Work Research and Change Laboratory Method

Change Laboratory concepts and tools used are based on theories of expansive learning and developmental work research (Engeström, 1987; 1995; 2004; Virkkunen, Engeström, Pihlaja & Helle, 1999). The theory and methodology of developmental work research was first published in Yrjö Engeström's dissertation "Learning by Expanding" in 1987. The first version of the Change Laboratory method was developed in the early 1980's through the collaboration between various researchers and HRD-practitioners who were interested in the activity theoretical approach. Since then many projects have been conducted in different industries. During these developmental processes many developers gathered empirical data of the intervention and analysed the developmental challenge in academic papers and dissertations. Between the years 1997 and 2006 over fifty Change Laboratory projects have

been carried out in various companies. (Virkkunen, 2007.)

The aim of the Change Laboratory method is to support organisational change through creating an environment which enables expansive learning to take place (Engeström, 1987). Expansive learning theory consists of several learning acts (see Fig. 2) that work community should go through: questioning present work practices, analysing historically the causes that have created problems in daily work, modelling and searching for a new form of activity, testing and changing the activity and practices during experimental phase and finally reflecting on the process and implementing and generalising the final concept of the activity (Engeström, 1987; 1995). The expansive learning model normally works as a guideline for the facilitator since it directs the analytical tool planning.

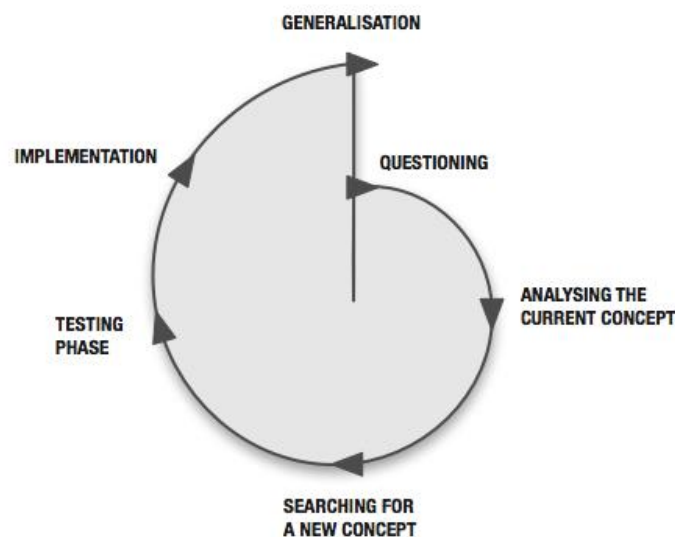


Figure 2. Expansive learning cycle (Engeström 1987; 1995).

The process starts with encountering problems which are tied to the present activity model and practices. Laboratory sessions are compressed and filled with empirical data analysis from actual work and feedback and actions of the customers. These are made visible through gathering mirror data about the actual work, mostly in the form of experienced disturbances and proposed solutions (see Fig. 3). Problems are not analysed as such but viewed as systematically embedded in the practices of the organisation and historically as results of earlier organisational development. (Engeström, 1995.) Gathered data will be analysed in several laboratory sessions held together with the employees. As a result, the work community is able to create new solutions to problems and to find out an improved way of working.

In Change Laboratory projects the unit of analysis and development is activity which is seen as collective work practice (see Leontjev, 1978; Engeström, 1995). In the development process, the basic

analytical tool is an activity system model, used for illustrating the present activity and the envisioned one (see Fig. 4). Collaborative work is mediated by different tools, schemas and theories (Vygotsky, 1978). The waiting work, for example, has its own routines and interpretations of customers. Activity is always object-oriented, partly given and partly interpreted (Vygotsky, 1978). This means that service producers always construct a certain conception of their customers and their needs which they proceed to serve. The actions of customers determine and influence this construction. If the conception is not accurate, it can lead to continuous problems that the work community has to deal with.

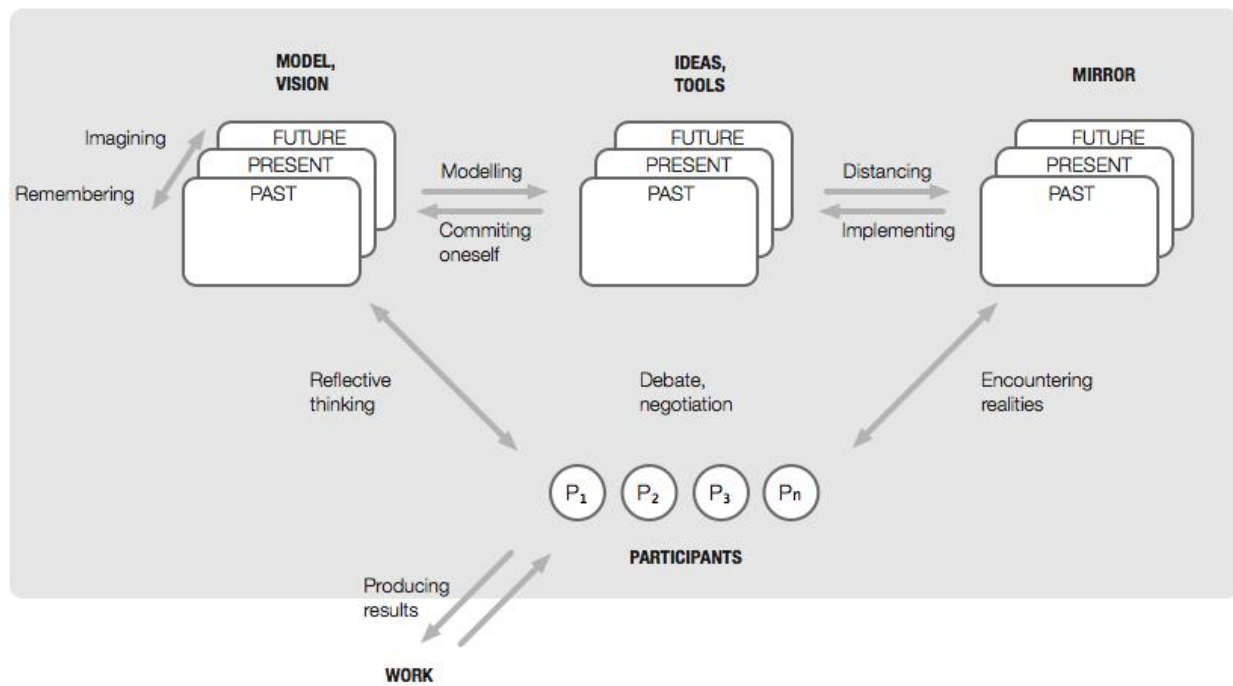


Figure 3. The Change Laboratory setting (Virkkunen, 2007).

Activity is also regulated by a community's rules, a certain division of labor and the rest of the community who contribute to the working conditions (Engeström 1995). The strength of developmental work research is that both service and work are being analysed through a broader perspective than just acts produced by individual workers or in distinct situations. Present activity is always affected by its history and developmental contradictions (see Engeström, 1995). If a restaurant's concept is redesigned as a reaction to changed customer needs and yet the restaurant employees still serve customers as before, the work community will experience continuous problems and disturbances in their work.

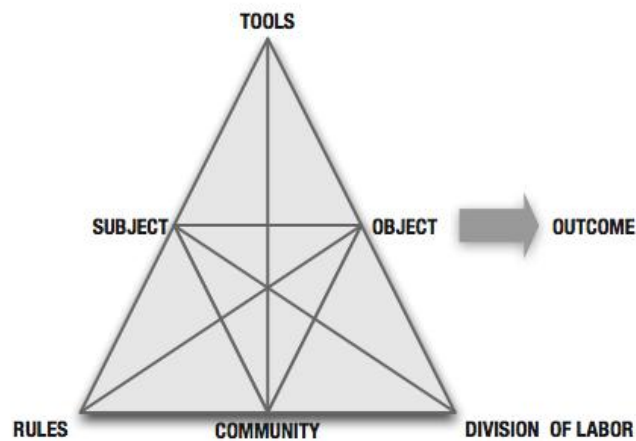


Figure 4. Activity system model (Engeström, 1995).

The Change Laboratory method is mainly used for improving work activities. The method has not been applied directly to service development aims, although in many of the executed projects the element of service has been present. In many cases there has been collection of customer's activity data and feedback, but the main viewpoint has not been in promoting new service ideas. However, some researchers have applied a customer activity-oriented approach in their academic dissertation (see Hyysalo, 2004). Further more, Korkman (2004; 2006) has studied family cruises and made a conclusion that companies often miss out on new markets due to a lack of customer orientation. According to him, in developing services the marketing function focuses too much on the organisation and leaves aside their customers' practices (Korkman, 2004; 2006).

Service Design

Design methods in general have traditionally been seen through fields such as graphic design, product design or clothing design. This has emphasised design as a profession, which relies on the expertise of individuals and the aesthetic appeal of products. In these fields, the application of design has typically been at the far-end of the production cycle, concentrating on the physical and aesthetic features of the products. However, since 1980's there has been an effort to develop design into a more holistic way of understanding the experiences of the customers and to use these insights to guide the design process. In order to achieve this, designers have begun to apply methods derived from other fields such as ethnography, cognitive psychology and marketing.

Recently the application of design has expanded from designing solely physical products into designing immaterial processes, such as customer experiences, human interaction and corporate strategies. Several new fields of design, such as interaction design, experience design or strategic design, have formed to answer the newly emerged needs. During the last few years, design methods have successfully been applied in the development of services, creating a new field under the term of service design. In

service design, the starting point for service development is the user of services, and it builds on the information such as needs and practices gathered from the customers. This sets it apart from many other methods of service development which rely on ideas gathered from within the organisation and therefore fail to take inspiration from front-end studies about the customers. The aim of service design is to create services which fit and support the routines of customers and cater for their specific needs.

In the design field, the skill for conceptualising complex information into models that are easily communicated and translated is at the heart of practice. Historically, the object of design work is to create or modify physical objects through visualising them in sketches, blueprints or prototypes. The challenge posed by services, which are immaterial by nature, comes from translating the service situations into representations which can be designed and communicated. In general, service can be seen as an interaction platform which consists of tangible objects, the capabilities and roles of the people involved and the information guiding participator interaction (Sangiorgi & Clarke, 2004). Further elaborated, services can be approached from the customer's point of view through constructing a customer journey which is a chronological representation of the activities of the service participants in a given service situation. Each point of interaction between a customer and the service provider, a touchpoint, is created by the design of environments, objects, processes and behaviour of the participants. By studying each of these elements and the interaction of the service participants, it is possible to create a visual representation of the service in question, allowing for the modification of existing services or the creation of new ones. (Saffer, 2007.) Following this view, the central object of service design is the creation or modification of a customer journey, constituted by its touchpoints. Visualising customer journeys and creating personas allows for the developers to approach services from the perspective of the customer and to create concrete solutions. In the process, design acts as a platform for communication and idea creation, and connects them through the means of concept design.

Because the quality of a service relies on the people who deliver it, implementing solutions from top-down can be very difficult. As a result, it has become common to involve service staff members in the design process in participatory design sessions. Usually it is the bottom of the organisational hierarchy that owns some of the best information about how well the services work (or do not). At the basis of participatory design lies the assumption that through empowering workers as co-creators, they will be motivated to engage in creating solutions for the challenges in their services. (Fullerton, 2009.)

The challenge for utilising design methods in a service context is grounded in its history in design of products and software. The focus of these design activities is in the insight into the user and the translation of these insights into suitable designs which answer to the important needs of the customer. Aside from testing the design of prototypes, how the design is constructed is usually left outside the sphere of design work. In software or products this segmented development causes no significant problems since the roles and skills required for different phases have developed to answer to their

respective parts. In services, however, the implementation of a service concept requires complex interaction between various parties, including the service staff, their customers and other stakeholders. At present, service design methodology does not specifically address how the services are made to function in the way they are designed. Service design at its present state can be seen more as a collection of methods and an approach to development instead of a rigid and fixed process². Even though there are many attempts in defining a design process (see Dubberly, 2005), most of them agree to leave plenty of room for the expertise of the designer. However, when working together with service staff their motivation for creating and implementing new services is a result of personal, social, cultural and political factors. Often the need to sustain the status quo overrides the need for change, especially if the latter requires extra effort. In order to address this challenge, a deeper understanding of the social and communicative processes needs to be integrated into the design process (Maffei & Sangiorgi, 2006).

Process of development

The context of a ferry line provided us with a suitable platform for testing the method integration. The ferry line's customers spend a certain amount of time using the services and facilities of the ship and create their individual experiences and service journeys. Developing these service experiences required in-depth study into the needs and practices of the customers in order to find out how the quality and scale of the offering would have to increase. At the same time, the personnel posed us with the task of assisting them in improving their work practices and challenging them to the reflection of their practices from a service user's perspective. We approached this task through combining the two methods, one to provide for the customer's perspective and the other for implementing the organisational change.

In this chapter we will provide a short chronological description of the development process and integration of the methods used. The development work was organised into a contextual enquiry phase, analysis of the data and a workshop phase.

Step One: Contextual Enquiry

The first step of the development process was to gather of data from customers and employees. This contextual inquiry phase aimed at providing an in-depth perception on the operations on the ferry, its service offering and customer needs and practices. The methods were inspired by ethnographic techniques and involved observing service interaction situations, interviewing customers and participating in actual service work. The observation was carried out in front and inside of the restaurants and recorded in field notes which described customer and staff behaviour on the ferry.

² For an overview of service design methods, see Tassi (2008).

Interviews were held for three groups of subjects: customers, service staff and management. The customer interviews (over sixty persons were interviewed in total) concentrated on customer expectations for restaurants, their needs and practices on the cruise and perceptions on current service quality. The whole staff of the restaurants was also interviewed. In these interviews they were asked about sentiments regarding their work, disturbances in workflows and perceptions of their work roles. In addition, three managers were interviewed in order to gain an oversight on the ferry line's service offering.

Step Two: Data Analysis

The second step was to construct hypotheses about the developmental challenges of the work community, their practices and services. Customer data was analysed to construct the main service challenges and formulated into personas and scenarios. The analysis clarified the development challenge of the restaurant.

The first hypothesis concerns the contradiction between the old activity model and a new one. Even though the new revenue model which includes additional sales had been in place for a while, the personnel viewed working according to it as a challenge. They view it as less rewarding because in addition to providing good service their performance is measured increasingly through sales activities. The rules and organisation of the new model had not yet been generalised among the staff. This had lead to a situation where the employee's operation and expectations of the management were still guided by the old model, but the rewards and rules of the workplace were already operation according to the newer model. The situation caused continuous disturbances in work situations and dissatisfaction among the staff.

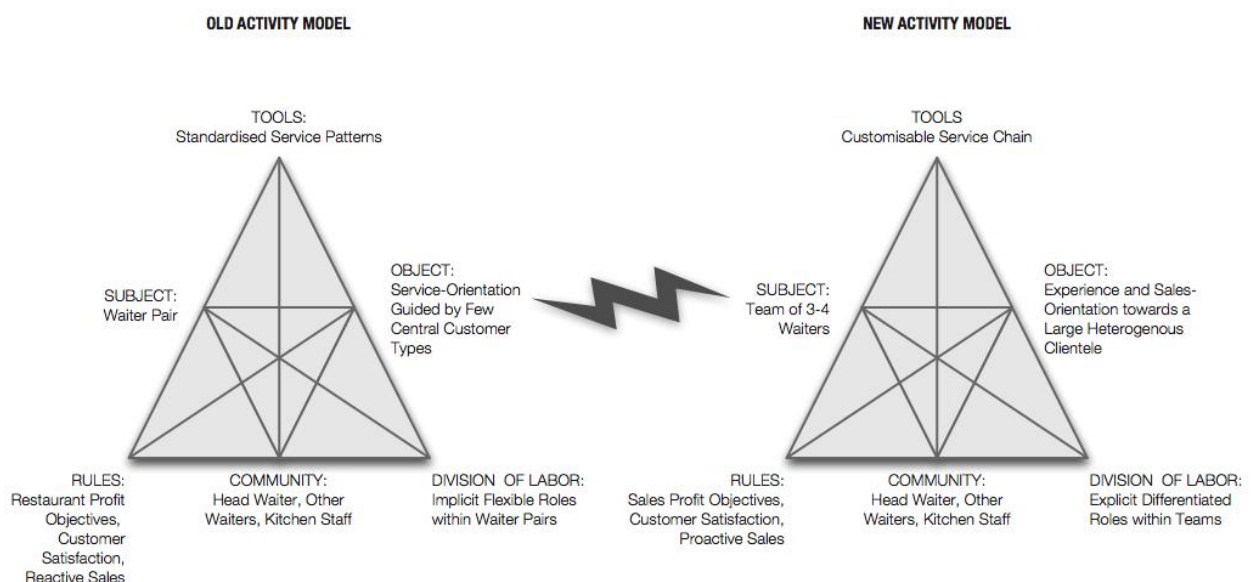


Figure 5. Contradiction between the old activity system and new one.

The second hypothesis deals with the fact that the service organisation lacks a shared object among different departments (see Fig. 6). The ship is set up as a functional organisation which consists of different departments: entertainment, conference, restaurant, tax-free shop, hotel etc. The objectives of the departments have been set up according to their functions, i.e. restaurants serve food, tax-free sells products and entertainment keeps passengers engaged. Cooperation between different units happens solely among function chiefs and the ground-level staff is often unaware of the activities in the other departments. This has led to a situation where the service staff is not informed about how the services of their ship interlink and thus not able to guide the customer to the next service or advise her about the services of other departments.

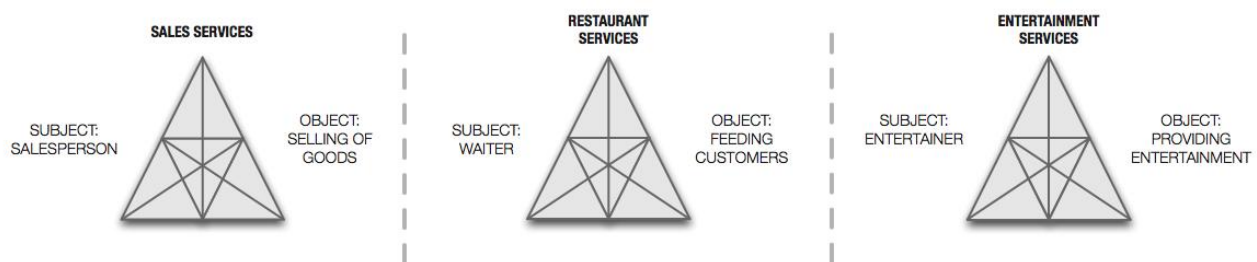


Figure 6. The lack of a shared object makes co-operation between functions difficult.

The third hypothesis considers the need for more engaging services offered to a wider customer base. At present, the service offering of the ship caters for selected customer segments and provides services for basic needs such as entertainment and shopping. Many customers found their trip somewhat uneventful and desired more engaging and social activities. The problem is not that the ship does not provide these services. If you are arranging a group trip or take part in a special cruise, you are provided with several enticing experiences ranging from exclusive wine tasting events to dancing lessons. However, these services are only available to groups and not to individual customers. The ship also has many hidden services, such as the lending of board games or whiskey tasting events, which are not actively promoted and thus out of reach for many customers. If these services were communicated more clearly and made easily available to a larger customer base, they could be utilised to create eventful experiences. Furthermore, bundling positive experiences together with suitable merchandise can create more memorable experiences for the customers and lead to increasing sales.

Step Three: Method Integration

The third step happened when the development sessions were planned. The Change Laboratory provided the framework for the development work through the concept of expansive learning so that various learning acts were used to guide the goals and methods of individual workshops (see Fig. 7). Within this frame, service design methods were used to provide insights into customer needs and practices and as tools for improving services. The general aim of the workshops was to encourage

critical review of existing services through a customer-oriented viewpoint which would lead to improved services implemented through organisational change.

The contents of the workshops were designed so that they support the development of new working practices and service concepts. The waiters and waitresses formed the main group participating in the sessions in which data gathered earlier was analysed and new ideas were gathered and discussed. Members from other departments were included in two sessions which discussed the services of the restaurant department in relation to the whole offering of the cruise/ferry ship. Towards the end, the best ideas were chosen to be developed into service or work concepts and tried out in practice.

	Goals	Learning Acts	Method	Participants
1st workshop	Orientation, Reflection of activity model	Questioning and analysing the current concept	Change Laboratory tools	Restaurant staff
2nd workshop	Interaction in service work	Questioning and analysing the current concept	Drama methods	Restaurant staff
3rd workshop	Finding new ways for working, Introduction of customer personas	Analysing the current concept, searching for a new concept	Change Laboratory tools	Restaurant staff
4th workshop	Service experience of the cruise ferry, Customer practices	Analysing the current concept, searching for a new concept	Service design	Restaurant staff and staff from other functions
5th workshop	Creating service concepts	Searching for a new concept	Service design	Restaurant staff and staff from other functions
6th workshop	Obstacles for development, Testing of new practices	Testing phase	Change Laboratory tools	Restaurant staff
7th workshop	Evaluating and further developing new practices	Implementation	Change Laboratory tools	Restaurant staff
8th workshop	Evaluation of the project	Generalisation	Change Laboratory tools	Restaurant staff and management

Figure 7. The workshop sessions.

Discussion

So far, the integration seems to have produced anticipated outcomes. The methods have proved to support each other by providing aspects to development work that the other has overlooked. In the process, it was important to counterbalance development of the work environment with the

development of new services. Without a critical reflection of their own work, it would have been difficult to motivate the staff for developing new services for customers. The Change Laboratory provided a rigid platform on which the staff was able to review their work practices and to create solutions for organising activity. On the other hand, the customer orientation and various creative concept development methods provided by service design helped to formulate customer-centered service ideas into early concepts.

The method integration work has mostly been straightforward, especially when the tools used have been similar. Conflicts have arisen when discussing concepts which have had different implications depending on the approach or deciding on activities or themes for the workshops. Arriving at solutions in these situations has required continuous negotiation. Through dissecting the different meanings, assumptions or interpretations it has been possible to reach common ground and build shared understanding.

At the time of writing the project is still active with two final workshops to be held so it is difficult to conclude any final results. A more detailed reflection will be started in October once the workshops have finished. So far the organisation and staff have responded constructively to the activities in the workshops and have constructed several new working practices and service concepts. Currently, the restaurant is testing some of them and the results will be discussed and final concepts will be refined in the two remaining workshops. It would be precarious to derive far-reaching conclusions from one case and therefore we intend to continue the integration work in the future. Our aim is to construct a versatile method tool box from which parts can be customised to fit different service development cases.

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Creative Industries Policies 2.0 for Cities

Robert Marijnissen

University of Amsterdam, Netherlands

Abstract

This essay explores the application of web 2.0. culture for the development of more democratic, creative and effective policies for creative industries in cities. Web 2.0 refers to fundamental and structural changes. Users are becoming participants, co-creators and producers. Civic leaders will have to learn to co-create their policies with citizens and actors from public, private and nonprofit sectors. There is a new kind of leadership emerging, not based on making decisions, but on offering conditions through which other ‘actors’ can contribute. It is an open process, without a plan or end.

When the outcome drives the process we will only ever go where we’ve already been.

If process drives outcome we may not know where we’re going, but we will know we want to be there. (Bruce Mau, Lifestyle, 2000).

Introduction

We have become accustomed to use numbers for updates of software and for the evolution of the web. In the last decade several cities have developed policies for the creative industries. These pioneers are now in a process of evaluating and updating their policies. In other words they develop creative industries policies 2.0. Based on personal experiences – developing policies for creative industries in Amsterdam - on literature and discussions with peers, this paper contributes to debates concerning urban policies for creative industries.

Web 2.0 culture

For web pioneers Tim O’Reilly and Dale Dougherty (O’Reilly, 2005) the Web 2.0 concept marks a turning point in the development of the web. Web 2.0 refers to fundamental and structural changes. It is a new set of principles and practices, like ‘the web as a platform’ and ‘rich user experiences’. Users are becoming participants. On the web they participate in social and professional networks, and they download, share, produce and develop music, photos, movies, opinions, articles, ideas, software,

projects, and so on. On the web new forms of collaboration, like Linux and Wikipedia, are emerging. Open-source communities start and evolve around a core (like an issue, problem, person or passion) that attracts a growing community of diverse contributors who collaborate, agree on rules to govern themselves, and work in small teams on a common cause (Leadbeater, 2008). These communities need a different kind of leadership, not based on making decisions, but on offering conditions through which other 'actors' can contribute. The open-source attitude has moved beyond the original field of software development.

Urban policies for creative industries

In the last decade many cities throughout the world have developed policies for the creative industries. The first policy document on creative industries is probably published by the Department for Culture, Media and Sport of the United Kingdom in 1998. In 2001 their Creative Industries Mapping Document followed, which presented the creative industries as the fastest sector of economic growth in the UK. Richard Florida published 'The rise of the creative class' in 2002, which had a great impact on creative industries policies. The core of the creative class, like poets and novelists, artists, entertainers, actors, designers was considered crucial for economic development. The seductive image of the creative industries as drivers for economic growth was born. Policies, using creative as an adjective, became a global hype, and quickly developed into a 'creativity script' with 'routinized practices' (Peck, 2005). Instead of being creative, cities started to duplicate policies.

Novelty in policy responses – between creative industries and urban policy and between cultural and economic policy – is still lacking in imagination and is over-reliant upon unproven (or non-transferable) models of intervention and employment growth (Evans, 2009).

Creative industries policies 2.0.

Politics is a creative process, a way for people to work on their shared concerns, to 'call something into being which did not exist before'. (Arendt, quoted in Stone, 1995). It is about collective action, so the incorporation of Web 2.0 culture and organizational models might open new, even more creative ways to develop and implement policies for creative industries.

The formal authorities and resources of local government are often limited. Most people, creative industries and other governmental authorities don't like to be told what to do anyway. Top-down policies no longer work. The weakness of (formal) authority makes political leadership a formative

experience, mobilizing various resources by giving direction, identity and a shared aim to a group of actors (Stone, 1995). The incorporation of web 2.0 culture adds new dimensions and possibilities to this formative process. Can local government function like a core of an open-source community? And start co-creating their policies with other actors? To do so this core, or vision, should be realistic, challenging and open at the same time. Take for example:

'Amsterdam will continue to be a place where creativity can thrive. Our main goal is to ensure that Amsterdam carves out its own unique niche among Europe's world-class cities (Amsterdam City Council 2006).'

The vision seems open and challenging enough to attract attention and act as a formative core. There are many ways to realize this vision, with an unlimited amount of possible measures and projects. To accept that there are several ways to realize visions and ambitions is one of the key principles in developing creative industries policies 2.0. Another key principle is to stimulate other actors to take the lead from time to time. *The responsibility for fostering cultural processes is increasingly being shared among public, private and non-profit actors'. (Creative Europe project, 2002).* For Scott (2000) it is all about: *'the right mix of entrepreneurial know-how, creative energy, and public policy'*. Civic leaders will have to learn to co-create their policies with citizens, entrepreneurs, companies and actors. Discussions on what to do, and how to do it, are not only time and energy consuming, but also often frustrating collaboration. In open-source communities the difficulties of collaboration - and managing creative work in general - are resolved by decentralizing decision-making down to small groups.

The *Programme Creative Industries 2007-2010 (Amsterdam City Council, 2007)* can be seen as a first attempt to develop policies in a more collaborative and decentralised way. The cultural, economic, spatial and social departments worked together with organisations like the Chamber of Commerce and the Tourist Board, and - last but not least - businesses within the creative industries. The result is a programmatic approach. The programme is like a platform that enables various actors - with different values, interests and resources – to work in different teams on the implementation of a shared vision. The 6 headlines of the programme are as diverse as the culture of the city and the creative industries:

- better links between creative industries and education
- to use the cultural diversity of the city for the broadening and growth of the creative industries
- to stimulate creative entrepreneurs (start-ups and growth)
- crossovers between creative industries and other industries, and between media, culture and ICT
- accommodating the growth of the creative industries (appropriate places to live and work, planning for an attractive and diverse city)
- marketing of Amsterdam as a world-class creative city (to attract tourism and creative industries)

Public, non profit and private partners are involved in the realization of the goals that are set for each headline. Some of these efforts are part of their day-to-day work. But often they depend upon new

connections between actors, ideas, money and other resources. City officials are coordinating the programme and they report periodically to city council. A so called network of goals and efforts shows how each team (or project) contributes to the realization of the shared vision. It is a tool to assess the contribution to a common cause, and to make transparent decisions between different efforts (resources).

Within the separate headlines 'autonomous' programmes operate. Affordable and suitable studios and (living and) working spaces for 'creatives' are a rare commodity in Amsterdam (headline 5). That is why, since 2000, Amsterdam has been pursuing an active municipal policy to keep up the existing stock of affordable studios and (living and) working spaces and to find new locations for the development of new working spaces. The objective of the Art Factories Programme is to create 100-150 new workspaces for artists and creative groups, each year. Art factories have been set up in more than 40, mostly old buildings in the city, providing a total of 1.250 spaces, offering a place to work and occasionally live to more than 2.000 artists, creative businesses and artisans. The City Council has allocated over € 40 million for the programme (2000-2008). The Bureau Broedplaatsen (Artfactories) defines policies and objectives in cooperation with all those involved: housing corporations, architects, estate agencies, project developers, user groups, banks, city boroughs and other local authorities in the Amsterdam Metropolitan Area. It is a platform (or a community of practice) for a wide range of partners, who exchange experiences, create common values, and collectively provide all the commitment, expertise and resources needed to create new art factories. Creating such a platform is relatively easy. City officials were already experienced and involved in real estate projects; they learned to work for creatives - individuals and small businesses – on the job.

Supporting unconventional choices

It seems less easy for governments and city officials to work with citizens, creative individuals and small businesses. There are e.g. no formal networks who see the cultural diversity of citizens as an cultural and economic asset for the broadening and growth of the creative industries (headline 2). Ettlinger (2009) argues that business networks, *forging connections in the everyday economy*, offer an often overlooked context for meaningful interaction among people otherwise segregated. In her approach respect and trust among people (social capital) is developed through working relations. Her social agenda entails multiple mixed networks that overlap and interact. Each network has a business signature, but is socially mixed in terms of gender, age, class, race or ethnicity. But how to build networks that explore unknown economic and cultural territories. Networks that transform cultural and entrepreneurial assets and differences into new culture and business? Ettlinger (2009) argues that these networks start with individuals, who choose to make a living in an unconventional way. The network will take-off when enough people are able, and willing to participate. Together they develop a

kind of prototype of the network. From the point of view of government it is a matter of supporting these unconventional choices and 'scaling up' networks, e.g with financial and technical assistance. Governments can also play a more formative role. With the project Made in Fès the City of Amsterdam wanted to explore the potential of cultural trade relations between migrants and their countries of origin. Migrants are often multilingual and have the cultural competences to produce new cultural products and trade connections. Another option is to connect and stimulate workmanship and industrial production in Amsterdam and the places of origin through contemporary design. In 2008 a group of Dutch and Moroccan designers and craftsman met during a ten-day workshop in Fès. Together they created 30 household-items (prototypes) with cultural value and economic potential. The results of the workshop were presented in Fès and Amsterdam, where stakeholders shared their enthusiasm, and started to explore the possibilities to transform the pilot-project into a long-term network.

Supporting creative communities and networks, especially when individuals and small scale businesses are involved, implies a shift from output to process. For local governments this implies a shift from control to setting the conditions for creativity to happen. To stimulate a creative milieu in their cities.

The creative milieu

Hippolyte Taine developed the concept of an artistic milieu in 1865 (see Hall, 1998). For him it was a state of manners and mind, a ruling personality that stimulates particular talents to flourish in a certain place, and at a certain time. He also argues that, at the same time, this ruling personality suppresses the development of other talents.

Contemporary concepts of the creative milieu (or creative spaces) reflect the fragmented and individualised character of society. Features like diversity, openness, personal freedom, tolerance, (free) access to information, and creative atmosphere are often mentioned (Howkins, Leadbeater, Florida, and others). To be creative and build communities or platforms people need 'places' to develop their creativity and to share the results of their creativity. These 'places' are communities on the web, newspapers and magazines, festivals, museums, theatres, art-schools, clubs and bars, places to live and work, squares, and so on. Both the web and cities are offering infrastructures and spaces for people to 'mix and mingle, sharing and combining ideas from different vantage points and traditions' (Leadbeater, 2007). The creative milieu is not only composed of 'a state of matters and mind', but is also a place where 'ruling personalities' are produced. An ongoing process.

Another important feature is the self-organising character of creative milieus. Urban creative milieus seem to emerge without a masterplan. These milieus often develop in 'run-down' parts of the city, e.g. abandoned industrial sites or warehouses. The 'creatives' are not only attracted by affordable places to work and live, but also by the opportunities to adjust spaces to their own needs. In this way they co-create their own neighbourhood, which develops through individual decisions to turn a space into a workplace, club, or gallery. The individuals share a common 'creative attitude' and they benefit from each others presence (spill-over effects). In a way they choose certain neighborhoods as a platform to co-create there own creative milieu.

Conclusion

It is nearly impossible for local government to anticipate on the future developments of the creative industries, to prescribe outputs that are unknown, or to select people or companies that that will make this happen. The challenge is to decentralize decision-making to 'creators' and to offer the conditions for creativity to happen. More open and participative models of leadership are needed. Public, private and non-profit actors will have to co-create shared policies and a creative milieu. Some key principles are:

- a shared vision, that acts as a political core, as a way for people to collaborate
- to realize that there are several ways to realize visions and ambitions
- decentralizing policy-making and implementation
- to stimulate different actors to take the lead
- in a set of multiple mixed networks that overlap
- to support unconventional choices, by citizens who are able and willing to do so, and 'scaling them up' to networks

It implies a shift from policies for creative industries (output-driven) to policies that set the conditions, a creative milieu, for creative processes, that will create unknown and unpredictable outputs.

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Biography

Drs. Robert Marijnissen (1957) has more than 20 years of experience on the interfaces between art, culture, artmanagement, leisure, research, urban and economic development and policies. Both as a commercial consultant and as a civil servant.

As a researcher (University of Amsterdam) he will work (2009-2011) on his thesis, titled *Urban policies for the creative industries, the Amsterdam Metropolitan Area in an European perspective*.

As programme manager creative industries he worked on the development and implementation of the policies for the creative industries in the City of Amsterdam (2002-2008). He contributed to the 'Long-term vision on culture, Amsterdam 2015' and the cultural plans (Kunstenplan) for 2005-2008 and 2009-2012. He wrote the Programme Creative Industries 2005-2008 and managed the process in which this programme was updated for the new city council 2006-2010 and worked for 'Creative Cities Amsterdam Area (CCAA). The main activities of this organisation are:

- coordinating regional policies and making these policies more effective in supporting the creative industries
- to support entrepreneurs in the creative industries
- marketing of Amsterdam as a creative gateway to Europe and building a network with other creative cities

CCAA is also supported by the Ministry of Economic Affairs, and a key player in the implementation of the Programme Creative Industries 2007-2010.

2. Creative Regimes: Immaterial Business, Future Law and the User of Tomorrow

Hybrid Economies – On Peer
Production

The Ideology of Peer Production and its Manifestations in Four Cases

Pirkka Åman

University of Art and Design, Media Lab, Helsinki Finland

Abstract

The key question of this study is in which ways the ideology of peer production is manifested in the different cases I handle? How the ideology, values and ideals of peer production in the virtual and in the physical realm actualize, intertwine, merge and mix? The ideology (i.e. set beliefs) of peer production is constructed of the updated version of the Steven Levy's formulation of hacker ethic. In addition, I describe how intense social action is in the different cases. The cases are examples of the many projects from the different areas of social action that employ peer production as a mode of production.

Peer production

Yochai Benkler (2006) has analysed the political economy and philosophy of peer production. The development of the digital information networks, specifically the diffusion of broadband connection and general access to the Internet, has opened unforeseeable possibilities for organising production as “radically decentralised, collaborative, and nonproprietary”, at the least in the developed countries (Benkler 2006). Benkler has coined the term *commons-based peer production* to describe the phenomena (later “peer production”). The usual examples of this include knowledge-sharing web services such as Wikipedia, open source software development such as Linux operating system, and social web services like Youtube.

As a historical precedent, Garrett Hardin presents a metaphor of herders sharing a common parcel of land (the *commons*, specifically meaning a subset of a public good which is not infinite) on which they are all entitled to let their cows graze. It is in each herder's interest to put as many cows as possible onto the land even if the commons is damaged as a result. If all herders make this individually rational decision, however, the commons is destroyed and all herders suffer. (Hardin 1968.) This kind of commons is seen as “historical commons”. However, Benkler's commons-based peer production is based on different kind of commons, namely “information commons”. The costs for its producing, copying and distributing, due to digital technology, are lessened to the extent making it practically an infinite resource. Information commons, i.e. information in a digital format, is a necessary prerequisite for making peer production possible. (Benkler 2006.)

The organisation of peer production is based on four principles: 1. Contributors have the permission to experiment and they are encouraged to do it. 2. The continuous exchange of information between the contributors is allowed by networked digital means. 3. The production process is split into modular and granular tasks, which can be processed as separate, and their results combined later on. 4. A governance model is created for each production process, which defines its common rules of participation. (Weber 2004.)

The historical roots of the ideology of peer production

The open sharing of culture, as it occurs in peer production, has foundations in several philosophical schools, from which the following ones are considered briefly. According to *utilitarianism* (Mill 1987), it is beneficial for the society to produce and share culture since it has potential for promoting happiness. Another school of philosophical thought in the background of peer production is *anarchism*. A certain school of anarchism considers private property harmful for the society, because it creates oppressive power relations. Such anarchists, as Pierre-Joseph Proudhon (2005), thinks that a society's structure should be nonhierarchical thus resulting in altruistic behaviour and open sharing of ideas and goods between its members.

The ideology behind peer production in the digital era has its roots in the above-mentioned philosophies, which were embodied in the countercultural movement of the 1960's USA. The software engineers of the time developed this movement into an approach of their own, later resulting in an ideology called "hacker ethic".

The hacker ethic was manifested in the concept of "free software" started by Richard Stallman in 1984 with his GNU project and the Free Software Foundation. This movement was based on an ethical principle according to which restrictions on software use, modification and redistribution are not acceptable because of the asocial implications they have for "the spirit of co-operation in society" (Stallman 2002), thus linking it back to the aforementioned philosophies. The free software movement was the basis for a software development model called "open source". While for the free software movement the freedom of software is a social and ethical imperative, for open source it is a requisite for effective software development process. (Raymond 1999.)

The six rules of hacker ethic codified by Steven Levy (1984) are:

1. Access to computers – and anything, which might teach you something about the way the world works – should be unlimited and total. Always yield to the hands-on imperative!
2. All information should be free.
3. Mistrust authority – promote decentralisation.
4. Hackers should be judged by their hacking, not bogus criteria such as degrees, age, race, or position.
5. You can create art and beauty on a computer.
6. Computers can change your life for the better.

The success of peer production in the Internet has given rise to ideas in which peer production could expand from the digital realm into the physical context. Can peer production in the Internet have a real impact on the traditional modes of production or can activities in the digital realm have an impact in real life? For example, could physical products be designed through peer production and then manufactured through traditional processes or political action provoked through digital participation resulting in changes in voting behaviour? This is already happening, as we can see later in this paper, as I present four cases in which peer production on the Internet and in the physical realm intertwine and describe how the ideology of peer production is manifested in different ways.

The ideology of peer production: an updated version of hacker ethic

Original hacker ethic was a normative guide for hackers, i.e. producers of software and heavy users and early adopters of information and communication technologies. However, today the tools for production are becoming more and more easier to use, while the distribution channels and modes of consumption are accessible to practically everybody (in the developed countries) who are willing to put some effort in learning the networked digital tools. In result, everybody can be user/consumer, producer or distributor.

Axel Bruns refers to this phenomenon with the term *produser*. Users who participate in the development of open source software or in the collaborative extension and editing of the Wikipedia no longer produce content, ideas, and knowledge in a way that resembles traditional, industrial modes of production. User-led content production is built on iterative, evolutionary development models in which often very large communities of participants make a number of usually very small, incremental changes to the established knowledge base, thereby enabling a gradual improvement in quality which can, in some cases, outpace the speed of product development in the conventional, industrial model.

Such modes of content creation are more closely aligned with the emergent organizational principles in social communities than with the predetermined, supposedly optimized rigid structures of governance in the corporate or governmental sphere. (Bruns 2008.)

Here are the six rules of hacker ethic modified and updated to the current circumstances, keeping in mind that every user is a potential producer and distributor, as well:

1. Access to computers, networks – and anything, which might teach you something about the way the world works – should be unlimited and total. Always yield to the hands-on imperative!
2. All information should be free.
3. Mistrust authority – promote decentralisation.
4. *Producers* should be judged by their ability to cooperate in peer production, not criteria such as degrees, age, race, or position.
5. You can create art and beauty with networked computing.
6. Using networked digital tools together with real world action can change your life for the better.

Although being normative, this updated version of hacker ethic to "the ideology of peer production" serves in this paper as a descriptive framework for describing various ways of peer production in the cases, together with three levels of intensity in group action I will describe in the following.

Three degrees of intensity of group action

The ideology of peer production in the age of digital networked tools derives from the hacker ethic, with an additional stress on social action. I refer here to Clay Shirky's (2008) distinction between three types of goal attaining group action, from loose to socially more demanding ones: *sharing, cooperation and collective action*.

i) Sharing creates the fewest demands on the participants. Most of the sharing platforms' mode of operation is largely "take-it-or-leave-it", which allows great freedom for the users to participate while avoiding the complications of group life. For example, while Flickr sets public sharing as a default, users

can opt to show their photos only to selected users, or to no one. Sharing one's work consciously with others is the simplest way to take advantage of the web's social tools. (Shirky 2008.)

ii) Cooperation is harder than simply sharing, because users have to synchronize their behaviour with others. In sharing, a group is mostly an aggregate of participants, while cooperating creates group identity and people develop acquaintances of different degree. Conversation is maybe the most common form of cooperation: when people are in another's company, even in virtual environments, they like to talk. Conversation may happen with words, but also through video or music sharing, when new audiovisual content is posted in response to the previous ones. (Shirky 2008.)

Conversation creates more of a sense of community than sharing does, but it also brings along new problems. Almost always online conversations drift away from the original topic and develop easily in name-calling and "flames" on other users. The biggest difference between information sharing and collaborative production is that in collaborative production at least some collective decisions have to be made. (Shirky 2008.) For example, Wikipedia articles develop through constant collaborative negotiation of the content.

iii) Collective action. The third and hardest kind of group effort is collective action, mainly because it requires a group of individuals to commit themselves to tackle a task together, in a way that makes the decisions of the group binding to its members. There are problems in every form of group organization, but in collective action the problems are often biggest, because group cohesion becomes critical to the successful task completion. Information sharing produces shared understanding among the participants, and collaborative production depends on shared creation, but collective action brings on shared responsibility, by tying the user's identity to the group's identity. (Shirky 2008.)

A potluck supper or Finnish "talkoot" tradition (e.g. collective house building or harvesting) is collaborative production: a group of people work together to create something. In collective action people do something in order to change something out in the world, often in opposition of other groups committed to different goals. A worker's union or government is obvious examples of collective action.

Collective action demands shared vision strong enough to unite the group together, strong enough to endure occasional discontent for certain decisions by some members of the group. This is the main reason why collective action is harder to arrange than information sharing or collaborative creation. In

the current spread of digital social media, real examples of collective action, where a group acts on behalf of all of its members, and where the consequences of the actions are same for all, are still quite rare.

The crucial advantage created by new social media is easiness of group forming. Mobile phones and the Internet with its many tools and services – our contemporary everyday communication networks – are a platform for group-forming. Easy group-forming matters because the desire to be a part of a group that shares, cooperates or takes collective action is a basic human need and strong motivational factor in human behaviour, which has always been constrained by transaction costs. (Shirky 2008; Leadbeater 2007.) Now that group-forming has gone from hard to very easy, we are seeing an abundance of experimentations in different kinds of group-forming.

The three types of group action are not only descriptive but they can be seen as normative as well: for certain goals, it is more valuable to have deeper level of group cohesion and commitment, and for certain goals looser commitment is enough. However, in this paper the three types of social action are seen as a means to describe and compare different cases.

The cases

1. Porkkanamafia organises consumers to make purchases that give financial rewards to businesses who agree to make a socially beneficial choice. It is a consumer movement using Facebook and other social media services for communication and to organise real world gatherings. In these gatherings, e.g. a restaurant is chosen and the “carrotmobbers” support that restaurant by spending money in it, from the profits a part is then used for ecologically sustainable improvements by the firm.

Porkkanamafia's mode of action was copied one to one from similar movement Carrotmob, which was born in summer 2008 in San Francisco. The movement was soon adopted in Finland through Internet buzz, and think tank Demos Helsinki. Porkkanamafia's mode of action can easily be described as “reversal boycott”. Movement gained popularity in Finland through Facebook group “Let's go mobbing” where the original Carrotmob's PR video was posted. The diffusion of the movement in Finland was very fast and the media publicity was strong from the start. The reasons for the quick adaptation of the movement are easy to see: Porkkanamafia has an easily acceptable, timely agenda that affects everybody. The mode of action is also an agreeable one: people can do something for the mitigation of climate change by spending money in a social way. (Hintikka 2009.)

Facebook has been the main channel of communication towards the public, whereas wiki has been used to communicate meeting memos, development of the movement and as a means of recruitment. Porkkanamafia has been quite successful in mobilising people to events where ethical consumption takes place. Three factors lie behind that: strong media visibility, efficient web-based communication and successful activation of multiple student and other non-governmental organizations. (Hintikka 2009.)

In Porkkanamafia, the most important manifestations of the ideology of peer production are the 3rd, 4th and 6th clauses in the updated hacker ethic: The movement is born out of frustration in big actors like government or big firms and thus promote decentralisation; although some members are more active and in more leading position in planning the "hits", there is a strong sense of equality between the members of the movement; in addition, members of Porkkanamafia clearly believe that by using various digital tools together with real world action can change our life for the better.

Porkkanamafia has different levels of intensity of group action from sharing to cooperation, and even collective action, so that if we look at their action in the physical realm, the events ("mobbings") in restaurants etc., group acts on behalf of all of its members, and the consequences of the actions are same for all.

2. Kiva (www.kiva.org) is an organisation that provides microfinance services. Kiva functions as a matchmaker between lenders of money to the small enterprises in the developing countries. Kiva's mission is to connect people through lending for the sake of alleviating poverty. Kiva is one of the most prominent person-to-person micro-lending websites, empowering individuals to lend directly to entrepreneurs around the globe. People can browse entrepreneurs' profiles on the site, choose someone to lend to, and then make a loan. In that way a real person is helped to make improvement towards economic independence. Throughout the course of the loan (usually 6-12 months), lenders receive email journal updates and can track repayments. When the money is paid back, lenders can relend to someone else. Kiva partners with other microfinance institutions to gain access to entrepreneurs from impoverished communities all over the world. Kiva's partners choose qualified entrepreneurs who are short on funds. Through Kiva, partners upload their entrepreneur profiles directly to the site.

Kiva has made its mode of operation as transparent as possible to show how money flows throughout the entire cycle, and what effect it has on the people and institutions lending it, borrowing it, and managing it along the way. To do this, Kiva is using the Internet to facilitate one-to-one connections

that were previously very expensive because of high transaction costs. For example, child sponsorship has always been a high overhead business. Kiva creates a similar interpersonal connection at lower costs due to the instant, inexpensive nature of the Internet technologies.

In Kiva, the most important reflection of the ideology of peer production is the 6th clause: Kiva's main task is clearly formulated in "using networked digital tools together with real world action can change your life for the better". Other strong manifestation lies in the decentralisation: Kiva bypasses traditional funding agencies like banks with micro-funding gathered from several lenders.

The social action in Kiva's website happens mainly on the first two degrees, resembling mostly sharing and cooperation, because actors have to do some synchronizing of their behaviour with others. In the physical world cooperation and even collective action is present, because field partners work with entrepreneurs intensively and the goal is to change something in the world: the living standards of small entrepreneurs in the developing countries.

3. The Open Research Swarm in Finland (Tutkimusparvi in Finnish) is a working experiment in self-organising, collaborative academic research in a novel way through utilising social media tools on the Internet. The main goal is to collectively achieve rapid solutions to given questions and challenges. As an example of activities, Tutkimusparvi organises scientific conferences that can be followed in real time through different media.

Tutkimusparvi promotes "open science" (scientific research that is open in each step of the research process) and it was founded in December 2007. For organisation, communication and producing texts, Tutkimusparvi uses mostly microblogging service Jaiku and wiki spaces.

Tutkimusparvi's agenda reflects most of the clauses of ideology of peer production. Only 5th clause, "you can create art and beauty with networked computing" is not in the agenda. "Open science" projects and using digital media for communication and creating open wiki-based documents reflect clearly most of the clauses: free information, open access to knowledge, and decentralisation. However, the intensity of group action is mostly sharing and cooperation, although hints of the deeper cohesion of collective action can be seen in planning and writing applications for research funds.

4. Barack Obama's campaign for US Presidency incorporated a vast network of people who organised actions using the Net to accomplish real world actions. Obama's campaign combined closely and efficiently tasks accomplished in web services and in the physical realm.

The Obama campaign dominated new, social media, capitalizing on a confluence of trends. Americans are today more able to access media-rich content online: 55 percent have broadband Internet connections at home, double the figure for 2004, the previous presidential campaign. Social networking capabilities have matured, and more Americans are comfortable with them. (Talbot 2008.)

Stanford law professor Lawrence Lessig said in the midst of the presidential campaign: "comparing to the 2004 elections, the world has now caught up with the technology." The Obama campaign recognized this early: The key networking advance in the Obama field operation was deploying community-building tools in an imaginative ways from the beginning. (Talbot 2008.)

In the course of the 2008 U.S. election cycle, which resulted in the election of senator Barack Obama to become new president for the United States the candidates used extensively the web and social media tools to connect to their followers and organize their campaigns. Obama's campaign managed to take a lead in using technology to connect to his audience, as well as his overall lead in mindshare in the blogosphere as a whole. While overall blog mentions of Obama and the Republican nominee for president, John McCain, varied greatly during the 2007, close to 500 million blog postings mentioned him since the beginning of the conventions at the end of August, 2008. During the same time period, only about 150 million blog posts mentioned McCain. On social networks, such as Twitter and MySpace Obama also held a clear lead, with 844,927 MySpace friends compared to McCain's 219,404. Just between November 3rd and November 4th (election day), Obama gained over 10,000 new friends, while McCain only gained about 964. On Twitter, Obama gained 2865 new followers between the 3rd and 4th (for a total of 118,107), while John McCain's Twitter account only had a mere 4942 followers in total. (Lardinois 2008.)

Why was Obama's campaign so successful? Using the Web, the Obama camp added speed and energy to the age-old campaign tools. For example, the telephone directories were integrated to the MyBO website so that the task of making phone calls was chopped into thousands of smaller chunks small enough for a supporter to handle in an hour or two (Talbot 2008). The key to success was tight integration of online activity with tasks people could perform in the real world.

In Obama's campaign, several clauses of the ideology of peer production were manifested, perhaps most clearly promotion of decentralisation, because social media was used to divide the tasks between thousands of supporters. The frustration for the republican administration and the 6th clause of the ideology (digital tools together with real world action can change your life for the better) was clearly manifested in the "Yes we can" politics of Obama campaign. The intensity of the group action varied (as in the other cases) often depending on whether the action happened on the virtual or in the physical realm. Mostly the action happened on the second level of intensity, because it demanded tight synchronization of the operations. There were also indications of collective action as finally same outcomes for every group member happened: the campaign reached its goal in the election of Obama for the president of United States.

Conclusions

The cases may be from different areas of life, but to some extent, they share multiple common factors explaining why peer production is working and why it is happening now: 1) the collapse of transaction costs because of the digital social tools; 2) frustration with the prevailing system and actors; 3) clear goal of action, which makes goal attaining easier; 4) modern skills of educated, easily adaptable individuals who gather together to work as volunteers for a common goal.

1) The main technological explaining factor for easiness and growth of peer production is the collapse of transaction costs because of digital, networked tools. The well-known fact is that when the size of the organization increases, the costs of the organizing the tasks increase almost exponentially. For example, arranging a birthday party, it takes much more effort when more people are involved in the organization. So it can be said that the transactional costs of running an organization or doing a task increase significantly when more people are involved.

In economics, transaction cost is a cost associated with exchange of goods or services. If we consider buying a CD from a record shop, the costs will be not only the price of the record itself, but also the energy and effort it requires to find out what kind of music you prefer, where to get it and at what price, and so forth. The costs above and beyond the cost of the record are the transaction costs.

Because of the technology, there is the new ease of assembly of groups and their tasks. The transition can be described as the answer to two questions: why has group action largely been limited to formal organizations? What is happening now to change that? The main answer is the new, easy-to-use communication tools and social patterns that make use of those tools.

2) Frustration with the prevailing system and actors is clearly observable in most of the cases presented: frustration with the political, economic or academic system and the hierarchical big actors gives rise to movements that are self-organising and nonhierarchical.

3) Common explaining factor in most of the cases is a clear goal of action. Ideology concretizes to actions through a common, clear goal. However, in Tutkimusparvi, action is mostly sporadic and there is not one clear goal of action.

4) Individuals (in the developed countries) are more and more educated and they are accustomed to use different digital media and tools in their jobs. They also have had to learn various social and cultural skills to survive in the postindustrial workplace. Because of these factors people adapt to different goal attaining tasks as volunteers in their spare time, as well, in self-organizing ways.

Maybe the biggest phenomenon culturally is the emerging new mindset and new conception that by doing things together, people can have a real effect on very large scale phenomena like presidency of the United States, climate change (Porkkanamafia) or poverty in the developing countries (Kiva). Peer production is a new way of group action which resembles very old ways of doing things together (e.g. Finnish "talkoot") and at the same time uses technologies that have been invented recently and are still emerging.

The cases portray different ideological leanings, which reflect the set of beliefs or ideology of peer production and the intensity of social action I have described. The cases show that the mechanisms of peer production have already spread from the production of non-rival immaterial goods and the use of information commons on the Internet to the real world action. Peer production is spreading to the new areas of production and it can be assumed that for user/consumer empowerment it is beneficial to design new services wherein the possibility to this kind of production is built in. However, it is difficult to see peer production as a dominant form of production. Instead, it is more realistic to position it as an increasingly significant part of a process of cultural change.

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Image and Word of Mouth in the Context of Festivals

Kati Suomi

Turku School of Economics, Pori Unit, Finland

Abstract

The purpose of this pilot study is to find out what is included in the concept of image in the festival context. The paper also tries to find tentative knowledge about how word of mouth (WOM) is utilised in festival marketing. The theoretical background of the study is based on academic research literature about image and WOM. The paper also describes three festivals from the Satakunta region of Finland: The Blue Sea Film Festival, Pori Jazz Festival, and The Outlaws Theatre Festival. The empirical qualitative data for this case study were collected by interviewing four festival organisers, and secondary data were also utilised. The methodology adopted for this study was content analysis. In addition, a comparative analysis between the festivals was conducted. All the festival organisers regarded the image of their own festival as good. However, there were differences in the reasons given for that, especially in the comparison of the two smaller festivals to Pori Jazz. The festivals, with some exceptions, normally received mainly positive WOM. In conclusion this study underlines the importance of networks and festival visitors' references in deciding whether to participate in a festival or not.

Introduction

The significance of festivals for a destination's attraction has been discussed by many authors (see e.g. Liu & Chen 2007, 255; Kotler, Asplund, Rein & Haider 1991, 140). Festivals can build a city image and act as a platform for creative processes and innovations, which is indirectly reflected in the economic development of cities (Kainulainen 2005, 42).

The number of music festivals has increased in Finland during the last decades. Tikkanen (2004, 2) pointed out various reasons for the trend: Cities wish to encourage local tourism by organising and supporting festivals; also people's income has increased. Furthermore, people increasingly appreciate spare time with their family and friends and thus, festivals provide an opportunity for families and friends to be together in a relaxed atmosphere and forget about their work environments (Tikkanen, 2004, 2.)

Most towns sponsor public events to celebrate anniversaries and other such occasions. A typical example of these events is an annual festival. Even though local festivals have always existed, the trend is now for even the smallest city or community to organise its own. This typically means emphasising a community's specific characteristics, for example to celebrate a famous person born in the city. Kotler et al. speak about *festival innovation* to describe this phenomenon. In addition to celebrating people, a theme can be e.g. theatre, dance, movies, music or wine production etc. It seems that imagination is the only limit to festival themes. A fine example of a unique festival theme is Norway's Bergen Rain Festival (Kotler et al. 1991, 148-149).

Collins Cobuild English Language Dictionary defines festival as "an organized event or series of events such as musical concerts or drama productions" or "a date or time of the year when people have a holiday from work and celebrate some special event, especially a religious event". In the present study the former definition of a festival is adopted.

A large number of studies deal with the concept of image (e.g. Barich & Kotler, 1991; Cornelissen 2000) and festival studies are conducted by researchers in various disciplines (e.g. Kainulainen 2005; Tikkanen 2004; Prentice & Andersen 2003). However, there are only few academic studies that combine these concepts. This study aims to contribute to an understanding of image and a festival's interface. Moreover, it was noticed that although many studies deal with word of mouth (WOM) (e.g. Allsop, Bassett & Hoskins 2007; Mazzarol, Sweeney & Soutar 2007), the existing body of literature provides little insight into the nature of WOM in the festival context. This study tries to establish a tentative understanding of this field. The theoretical background of this study is based on the literature of image and WOM. The study is conducted in the context of festivals.

For the reasons discussed above, the aim of this paper is to study what is included in the concept of image in the festival context. This paper also attempts to produce tentative knowledge about how WOM is utilised when marketing a festival. However, this pilot study is based on a rather limited amount of empirical data gathered from four interviews.

After this introduction, firstly the paper will deal with the theoretical background of the study. Secondly, the festivals providing data for the study are described. Thereafter, the data collection and the methods of analysis are explained. Next, the empirical results of the study are presented. Finally, a brief summary is made and conclusions are drawn.

Theoretical background

Image

Gwinner (1997, 148) states that *event image* consists of numerous external and internal factors (figure 1). Gwinner's framework suggests that there are three types of determinants of event image: event type, event characteristics and individual factors. In the present study the factors marked in the grey boxes are dealt with as they concern event image and thus serve the purpose of the study.

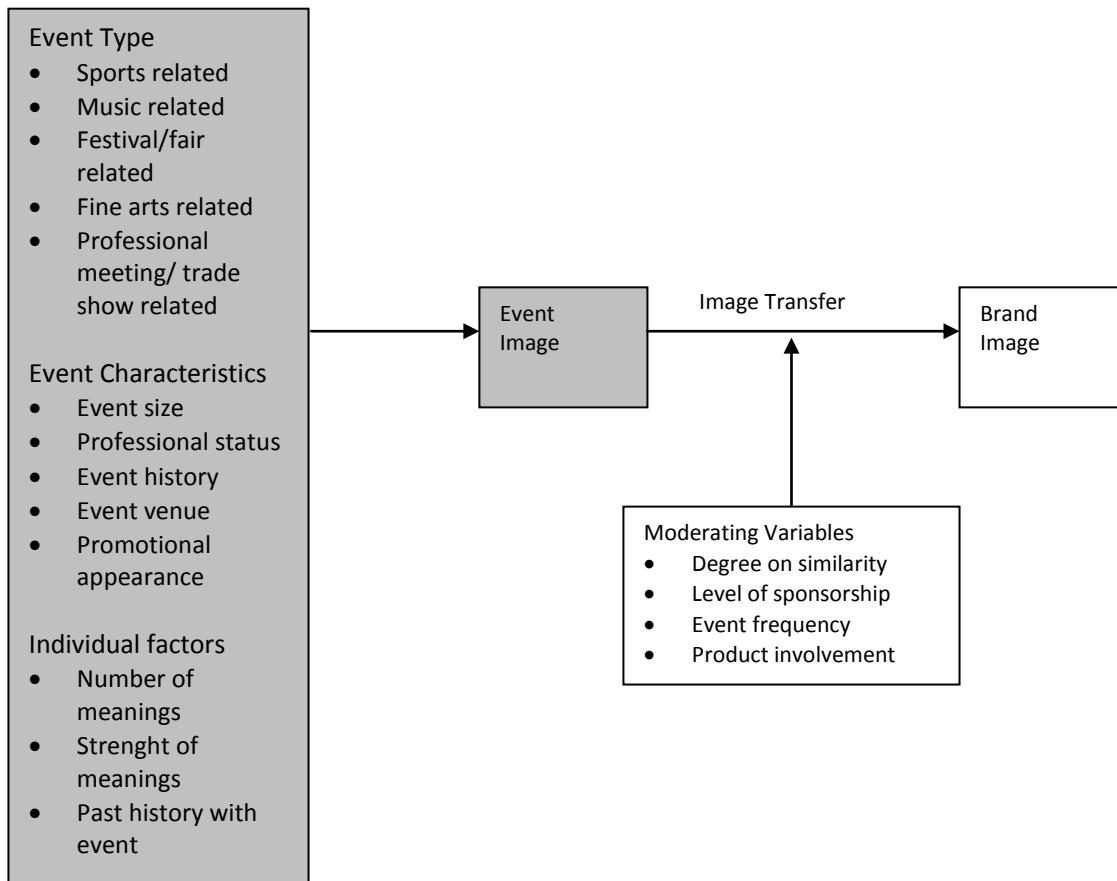


Figure 1. A model of image creation and image transfer in event sponsorship. (Gwinner 1997, 148)

Event type can be related to sports, music, festival/fairs, fine arts or professional meetings and trade shows. According to Gwinner, event characteristics consist of event size, professional status, event history, event venue and promotional appearance. Individual factors include the number of meanings, strength of meanings and the past history one has with a specific event. (Gwinner 1997, 148-151).

Barich and Kotler (1991, 95) use the term image to represent; *“the sum of beliefs, attitudes, and impressions that a person or group has of an object”*. This definition of image is adopted in the present study. According to Barich and Kotler (1991, 97, see the appendix), a company image consists of the following factors: product, communications, price, support, service, distribution channels and sales

force, company business conduct, corporate social conduct, corporate contributions conduct and corporate employees conduct.

Li and Vogelsong's study shows the complexity of measuring changes in image. They made a case study of the Riverwalk festival, which is a small-scale community festival held in Jacksonville, USA. Their more objective measure of image change provided results that suggested that the festival actually worsened visitors' image of the town, while the more subjective measure suggested that the majority of respondents felt the festival improved their image of Jacksonville. (Li & Vogelsong 2006, 356)

Word of mouth

According to Arndt's (1967) well-known definition, WOM is "Oral person-to-person communication between a receiver and a communicator whom the person perceives as non-commercial, regarding brand, product or a service" (Stokes & Lomax 2002, 350.) Stokes & Lomax (2002, 350) state that Arndt's definition needs updating. Firstly, Arndt's idea of WOM as oral communication does not fully apply in the world of electronic forms of communication. Secondly, the scholars see a problem in the fact that communicator is perceived to be independent of the product or service under discussion. This is because companies are increasingly trying to harness the power of WOM by intervening in the recommending process. Customers are often given incentives for recommending products to friends and family, and member get member schemes are commonplace nowadays. Consequently, it can be argued that such recommendations are not fully independent. Therefore Stokes & Lomax (2002, 350) define WOM as: "all interpersonal communication regarding products or services where the receiver regards the communicator as impartial".

As this study focuses on festival organisers and not festival visitors a rather broad perspective of WOM is adopted: "The basic idea behind WOM is that information about products, services, stores, companies, and so on can spread from one consumer to another. In its broadest sense, WOM communication includes any information about a target object (e.g., company, brand) transferred from one individual to another either in person via some communication medium." (Brown, Barry, Dacin & Gunst 2005, 124.)

Shanka & Taylor (2004, 55) state that festival organizers should pay attention to information sources used by festival visitors because they are facing increasing competition within the events sector. Shanka and Taylor's (2004, 55) study of a wine festival staged in the Western Australia, indicates that the most common source of festival information was personal and was generated through WOM across all visitor groups.

The case study festivals

Case: The Blue Sea Film Festival

The Blue Sea Film Festival will be held for 16th time in Rauma in 2009. Rauma is a seaside town with 36 000 inhabitants, located 240 kilometres north-west of Helsinki, the capital of Finland. (Blue Sea Film Festival 2009; the town of Rauma, 2009.)

The festival programme includes long films, short films, documentaries and animations for different age groups. There are films from Finland and abroad. The foreign films focus on the films from the Nordic countries and from around the Baltic rim. Every year well-known Finnish filmmakers are invited to the festival as guests; and there have also been guests from abroad. (Blue Sea Film Festival, 2009). Taking place in conjunction with the Blue Sea Film Festival is the 15th Baltic Herring short film competition, which is primarily for residents of the Baltic Sea region but Norwegian filmmakers will also participate in the competition this year. (Blue Sea Film Festival 2009)

Case: Pori Jazz Festival

Pori Jazz is a large, international jazz festival, which has been arranged every year since 1966. Its longevity means it is a very well-known festival in Europe. Musical genres at Pori Jazz Festival include jazz, blues, soul, funk and hip-hop among others. Numerous world-famous musicians have performed at Pori Jazz Festival, e.g. James Brown, Miles Davis, Dizzy Gillespie, Phil Collins, Alicia Keys, Stevie Wonder, Carlos Santana and others. Pori Jazz Festival will be held for 44th time in Pori in 2009. Pori is a town with 76 000 inhabitants, situated on the west coast of Finland, 242 kilometres from Helsinki. (Pori Jazz 2009; the town of Pori; brochures)

In 2008 Pori Jazz Festival's audience numbered 164 000; 66 000 tickets were sold and there were 98 000 listeners at admission free concerts. (Pori Jazz 2009.)

Case: The Outlaws Theatre Festival

The Outlaws Theatre Festival, for the independent theatre scene will be arranged for 10th time in Pori in 2009 by Rakastajat Theatre. Rakastajat Theatre is an independent professional theatre located in Pori. The five day festival of theatre, cabaret, stand up comedy, improvisation, street theatre, mime and circus, takes place at the beginning of September. Every year between 20 and 30 theatre companies are invited to perform in Pori and there are theatre companies from Finland and some from abroad. (Source: interview)

Table 1. The event type and the event characteristics of the case festivals. (Modified from Gwinner 1997, 148. Sources: Blue Sea Film Festival 2009; Pori Jazz Festival 2009; Maisa 2009; interviews)

	Blue Sea Film Festival	Pori Jazz Festival	The Outlaws Theatre Festival
Event type	Festival	Festival	Festival
Event characteristics			
Event size	<i>Small</i> About 5000 festival visitors, about 1700 tickets sold.	<i>Big</i> About 164 000 spectators in 2008, 66 000 tickets sold, 98 000 listeners at admission free concerts	<i>Small</i> 6000 – 8000 spectators
Professional status	Arranged by volunteers	Arranged by the professionals of Pori Jazz + volunteer workers	Arranged by the professionals of Rakastajat Theatre + volunteer workers
Event history	Arranged since 1994	Arranged since 1966	Arranged since 2000
Event Venues	<i>Rauma, Finland</i> Cinema Iso-Hannu, the market place, the yard of Rauma Art Museum, Best Western Hotel Kalliohovi, Best Western Hotel Raumanlinna, Hotel Kalatorin majatalo	<i>Pori, Finland</i> Café Jazz, Jazz Street , Kirjurinluoto Arena, Klubi-Klubben, Klubi-Klubben Garden, LP 44!, mbar stage, Otava Factory, Pori Theatre, Radio Nova Stage and Ultra Music Nights.	<i>Pori, Finland</i> The city centre, theatres, museums, galleries, cafés, bars, on the street...
Promotional appearance	<i>Small-scale</i> Internet, print	<i>Large-scale</i> TV, radio, internet, print, promotions etc.	<i>Small-scale</i> Internet, print

The table shows that the small festivals, The Blue Sea Film Festival and The Outlaws Theatre Festival, differ from the big festival, Pori Jazz Festival, when comparing their professional status. The big festival employs people on a payroll throughout the year, while the small festivals are arranged by people, who work in addition to their regular job. Furthermore, the media used to promote the festivals is much more limited in the cases of the small festivals when compared to the big festival. However, the small festivals do have numerous event venues.

The individual factors of Gwinner's framework were not included in Table 1 as this pilot study focuses solely on the festival organisers' perspective and festival visitors were not interviewed.

Data collection and methods of analysis

The study approaches festivals from the perspective of festival organisers. The methodology applied was the semi-structured interview. The empirical qualitative data of this pilot study were collected by interviews and e-mails from the festival organisers. The present study uses a holistic multiple-case

design (see Yin 1991, 46-59) as four festival organizers from three festivals were interviewed. The web pages, brochures and other materials of the festivals were utilised as secondary data.

As Yin (2004, 1) puts it “The case study method is best applied when research addresses descriptive or explanatory questions and aims to produce a first-hand understanding of people and events.” Thus, the case study method serves the purpose of this research because it addresses descriptive and tentative research questions.

Four semi-structured interviews were carried out from 11 March to 6 April 2009. The questions of the interviews first dealt with the factors of image and then with WOM. The interviewees lasted from 20 minutes to 64 minutes. One interview was carried out in a café and three others on the premises of the festival organisers. All interviews were audio-recorded and written up afterwards. A content analysis of the text was carried out and thereafter the discussed themes were arranged according to the theoretical models adopted. Moreover, a comparative analysis was conducted between the festivals.

The empirical results: image and word of mouth in the context of festivals

Case: The Blue Sea Film Festival

The interviewee believed that Blue Sea Film Festival’s image is perceived as:

“Very warm and small-sized, intimate and conversational. It takes place in the heart of old Rauma, which provides settings where people can meet each other.”

The interviewee believes that the warm image has been formed partly due to the fact that the festival is organised by members of a film club and other volunteers, and because the festival is a non-profit art event. Visitors are very happy with the festival and participate in the festival from year to year. As the interviewee puts it:

“I guess it would be impossible to do the festival without the public’s support...”

However, the festival organisers have recognised that warmth and intimacy can turn against itself and the festival may be construed as inward looking by the public. From this point of view the festival may be considered difficult to approach by “ordinary people”.

The interviewee mentioned that filmmakers have always given only positive feedback:

“The filmmakers like this place [Rauma], I guess it is because they can see each other and talk and be relatively undisturbed. There is a lack of a marketing-spirit of oneself, which is found in Sodankylä or elsewhere...”

According to the interviewee, the image of Blue Sea Film Festival differs a lot from Tampere Film Festival and the Midnight Sun Film Festival of Sodankylä, because, as a small festival, the Blue Sea Film Festival is not arranged by professionals and it is not able to compete in terms of having expensive seminars or rare films.

As the interviewee puts it, the core of the festival product is the films. In 2008, 230 films were presented, of which 42 were long films. The program is wide ranging; there are long films, short films, documentaries and animations. Plus, there are also special screenings e.g. for school groups and for groups of disabled people. Additionally, The Baltic Herring Short Film Competition takes place during Blue Sea Film Festival.

For its communications channels the festival utilises the internet, posters, programmes, e-mail and newspapers. There is also a Facebook group, founded by a festival visitor, which centres on the Blue Sea Film Festival. In 2008 the festival received a rare airing on national TV in a morning programme. Due to extremely limited resources for advertising, all possibilities and all free publicity in the media are utilised. For every festival a new graphic look is designed but the blue colour and the whale logo are elements that stay from year to year.

According to the interviewee, the ticket prices are low at the Blue Sea Film Festival and there are also screenings with free admission. In 2008 there were about 5 000 visitors, of whom maybe a third bought a ticket.

The interviewee believes that the small-sized town of Rauma has accessible and beautiful surroundings for the festival. The festival centre with the festival's information centre, an office and a pavilion is located in the beautiful and idyllic yard of Rauma Art Museum. Some of the film screenings are arranged in the festival pavilion. Some of the events during the festival take place in the market place of Old Rauma but most film screenings take place in Cinema Iso-Hannu. "The Market Place Parliament" is a forum where directors can discuss filmmaking with each other and the public can also participate in the discussion about filmmaking.

Passes for free entry to the showings and events are given to the people who have helped and participated in organising the festival. Previously, passes were also given to leading persons in the town but this practice has been shelved. According to the interviewee, there is only a small supply of people willing to work as a volunteer at the festival. However, by providing free tickets and some other benefits, volunteer workers can be acquired for the festival.

The interviewee presumed that festival visitors most often received information about the festival from friends and believed that positive recommendations may be the most important reason for visiting the festival.

In fact, the interviewee said she utilises her personal networks for communicating information about the festival:

“Of course, in any social event if the discussion turns to, let say, summer events in Rauma or films, I often say: that someone famous was our guest at the Film Festival... or something like that”

However, the interviewee thinks that she is not as active at communicating the festival as she was in earlier years, and thus regards the new people participating in arranging the Blue Sea Film Festival as a good thing.

According to the interviewee, only a little negative feedback has been given during the festival’s history. However, as the interviewee puts it, negative WOM has been heard about the festival being for “insiders” only.

Case: Pori Jazz Festival

Interviewee 1 explained how Pori Jazz Festival’s image is seen:

“It is seen as unique, a pioneer, high-class, high-profile, credible and in a sense as a movement of counter-flow. We are seen as bigger than we are... We are some kind of opinion leader”

When comparing Pori Jazz Festival to the Finnish festival industry and other summer events in general, Interviewee 1 states that Pori Jazz Festival has the best image.

Interviewee 1 estimated that this image has been mainly formed due to its longevity and because it was one of the first of its kind. Its credibility has been gained by starting public discussions and having big ideas and plans, which it then achieves. Interviewee 2 believed that its long history has formed its image and cited the fact that the 44th festival is coming and the festival is also a big media event much discussed in newspapers and on television.

*“This is a media event above all else”
(Interviewee 1)*

As Interviewee 2 puts it, the festival product is a 24hour experience:

“A visitor decides whether to go to Pori by bus or car and prepares a basket for a picnic. The visitor goes to Jazz Street and then goes to a concert at Kirjurinluoto Arena. Thereafter visitor can go to have dinner and go to the clubs. Everything that happens in Pori has an effect on a visitor’s festival experience. It is not just how the visitor is served at the festival venues; it is also how he/she is served at the shops, at the bus station and elsewhere...”

Pori Jazz Festival utilises a large variety of communication channels in its marketing: TV, radio, print, internet (including a web page, banners, Facebook groups and an IRC gallery) among others.

Interviewee 2 presumes that the ticket prices for Pori Jazz Festivals are considered quite expensive by the public but thinks that the price image of the festival is slightly distorted. As Interviewee 2 puts it, in 2009 the most expensive ticket for the Kirjurinluoto Arena was 68 Euros but a visitor gets to see four high level artists for that price. Also balancing the expense is the fact that every year tens of admission free concerts are arranged during the festival.

Interviewee 1 regards Pori as a suitable sized town for the festival, located at favourable distances from large population centres in Finland. As the interviewees put it, the location inside the town of Pori is “excellent”. All the concert venues are near each other and near the centre. The venues are surrounded by the river, a green park area and stone buildings from 1900th century. Interviewee 1 describes the milieu as “Poriginal Land”.

According to the interviewees Pori Jazz Festival is considerably personified by its artistic director, Jyrki Kangas. However, the festival has already selected a successor to Kangas as he is approaching retirement age.

The festival introduced its environmental management programme in an organised manner in 1996 and has identified social and ethical responsibilities for its operation.

The festival annually employs about 450 volunteer workers. According to Interviewee 1, working as a volunteer at the festival is much desired and workers want to mention it on their CV. The festival employs about 5 to 7 people on its payroll throughout the year, and according to Interviewee 1 these positions are also much desired; the reference is much more important than the pay.

According to the interviewees the festival organizers do not offer free passes to celebrities and politicians to induce them to attend the festival.

Based on surveys conducted over many years, Interviewee 1 also believes that a festival visitor most often hears about Pori Jazz Festival from friends. He regards a visitor reference as a one of the most important factors in a visitor's decision to participate in the festival.

Interviewee 1 also speaks about the festival a lot with people and mentions that it is even impossible for him to draw a line between work and leisure time. Most of the friends of Interviewee 1 are in the music business either in Finland or abroad.

Interviewee 1 mentioned that, in his opinion, one festival year was ruined by negative WOM, which started after a letter was published in the Letters to the Editor section in a local newspaper. The writer of the opinion argued that the festival's programme was incoherent. After this opinion, other critical opinions were also published in the local newspaper. Interviewee 1 assumed that the public formed negative opinion of the festival as a result of the correspondence in the newspaper and thus the sale of tickets suffered significantly. Interviewee 2 gave an interesting example of positive WOM:

“Sometimes informal channels become very important to us. For example, nobody knew about the Buena Vista Social Club before we had booked them to perform at the festival. Suddenly there started an unbelievable ‘buzz’ around them. It became a must-see event. There were rumours that the concert was sold out and people called and asked if there were still tickets. It became an enormous success out of the blue and still nobody knows what happened. Sometimes these kinds of things happen and they are positive for us since we can’t buy them with money.”

Case: The Outlaws Theatre Festival

The director of the Outlaws Theatre Festival believes that the festival has a good reputation and that it is always looked forward to by the residents of Pori. The festival also includes street theatre that is free of charge. The interviewee suggested that the festival has created even more of a positive image for Pori, both locally and nationally. The festival has also been noticed in national media.

In the opinion of the interviewee, the good image of the festival is based on the combination of a broad programme that includes lots of music and an atmosphere that is full of energy and a sense of community. Theatre companies that participate in the festival, consist of freelance actors. The Outlaws is a relatively small festival and due to its small size the festival is experienced as warm, personal and intimate by both actors and festival visitors when compared to other theatre festivals. The interviewee

also emphasised the significance of taking risks and being dynamic, easy to approach, broad-minded and novel. The interviewee mentioned the significance of the actors' personal aspirations to speak to and engage an audience and stated that this differentiates the Outlaws from other theatre festivals. The interviewee also saw a festival visitor's own role as being very important in the festival process. She stated that people commonly come to the festival with an open-mind and are receptive, which inspires actors to try their best.

According to the interviewee the festival product is formed of performances and experiences. As a "by-product" a festival visitor may feel a sense of community and surprise.

The festival is advertised in newspapers and on the internet. A programme and flyers are printed. Occasionally, festival posters are also printed. Since 2008 Facebook groups have appeared, one deals with the Outlaws festival and the other with the Rakastajat Theatre. The organisers of the festival follow the discussion on Facebook in order to know if something should be done differently. The interviewee believes that festival visitors usually receive information about the festival from the internet, newspapers and friends. The interviewee believes that newspapers, the internet and a festival programme are important when choosing a festival and suggests that even informal communication and "buzz" are important; formal communication is always needed to give support to the message and provide necessary information about the festival.

The interviewee stated that festival ticket prices are low compared to Tampere Theatre Festival and said that during the Outlaws festival there are many free performances as well as the free of charge street theatre.

The festival performances are presented at numerous venues around Pori. Some of the venues are quite basic and some of them can even be described as unusual. For each event the location has been chosen to fit the style of the performance.

The Outlaws festival is managed by the theatre directors of Rakastajat Theatre. The directors are well-known among local people, who often come to talk and ask about the festival. The interviewee thus sees festival management as personal and not anonymous. The directors of Rakastajat Theatre are present throughout the festival week in order to solve problematic situations that may arise.

The interviewee characterised her own relationship with the festival in this way:

“The festival is on my mind, or at least at the back of it, all year round, especially in the spring and very much so from August onwards when I think about it all the time; when I go to the shops, when I’m at the hairdresser’s, when I’m jogging or visiting friends, even while I’m sleeping its in my dreams. My friends and relatives have naturally been won over from the first year of the festival and they discuss the festival among themselves and have their own favourites, among the performers and companies. They are all excited about the festival and I feel the buzz around the whole city when festival time approaches. It’s absolutely thrilling to see”

Some passes for free entry are given to the decision makers and business managers of the town in order to let them know about the festival and to form positive WOM. There are also tens of volunteer workers working at the festival and they also receive passes for free admission.

The interviewee states that negative WOM is rare for her to hear. However, one year, one actress in a street theatre behaved too provocatively and a complaint was made to the interviewee. The festival directors decided not to choose the same actress for the following year because they were afraid that it would form negative WOM and be too provocative.

Summary and conclusions

All the interviewed festival organisers regarded the image of their own festival as good. However, they emphasised different types of factors in the formation of that good image. The image of the relatively small festivals, the Blue Sea Film Festival and The Outlaws Theatre Festival was believed to have been formed in a positive way due to their intimacy, warmth, communality and the possibilities for discussion and personal meetings. However, these experiences of intimacy and warmth were sometimes interpreted by the public as being for “insiders” only. Pori Jazz Festival’s image was presumed to have been formed by its longevity, and credibility and visibility in the media and because it was a pioneer in the Finnish festival industry. Its image seems to have been formed differently in comparison to the small festivals. The results indicate that volunteer workers seem to desire and respect the working experience gained from working as a volunteer at a big, international festival.

The contribution of this paper illustrates factors included in the concept of image in the festival context. Gwinner’s framework proved to be suitable for the purposes of the present study. In Barich & Kotler’s framework the following themes: product, communications, price, support, service, distribution channels and corporate social conduct, were related to all the festivals studied. However, a few themes of the framework: the sales force, corporate employees conduct, company business conduct and corporate contributions conduct, were not applicable to the two small festivals.

The festival organisers also spoke about their festivals during their leisure time. It seems that WOM is utilised rather consciously, for example, by starting public discussions about important topics for festival organising, such as Pori Jazz Festival does. There are also Facebook groups for all three festivals. The significance of the power of networks and WOM was emphasised by all interviewees. According to the interviewees WOM has mainly been positive for all the festivals. However, all the festivals have faced some negative WOM during their history. With regard to practical managerial implications the study underlines the fact that festival organisers should remember the power of networks, visitor references and WOM as ways of promoting their event, in addition to traditional advertising, and especially with reference to regulating the rise and the fall of a festival's appeal.

There are some limitations to this study. The present study excluded festival visitors' perspectives and the findings are rather tentative and based on a relatively small sample; three case festivals and four interviews conducted with festival organizers.

Further research focusing on festival visitors' perception of image would be a logical extension of this study. This would then allow the exploration of the individual factors of Gwinner's framework. In addition, a study focusing on festival visitors as senders or receivers of WOM would provide much practical information for researchers and festival organisers alike.

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Appendix

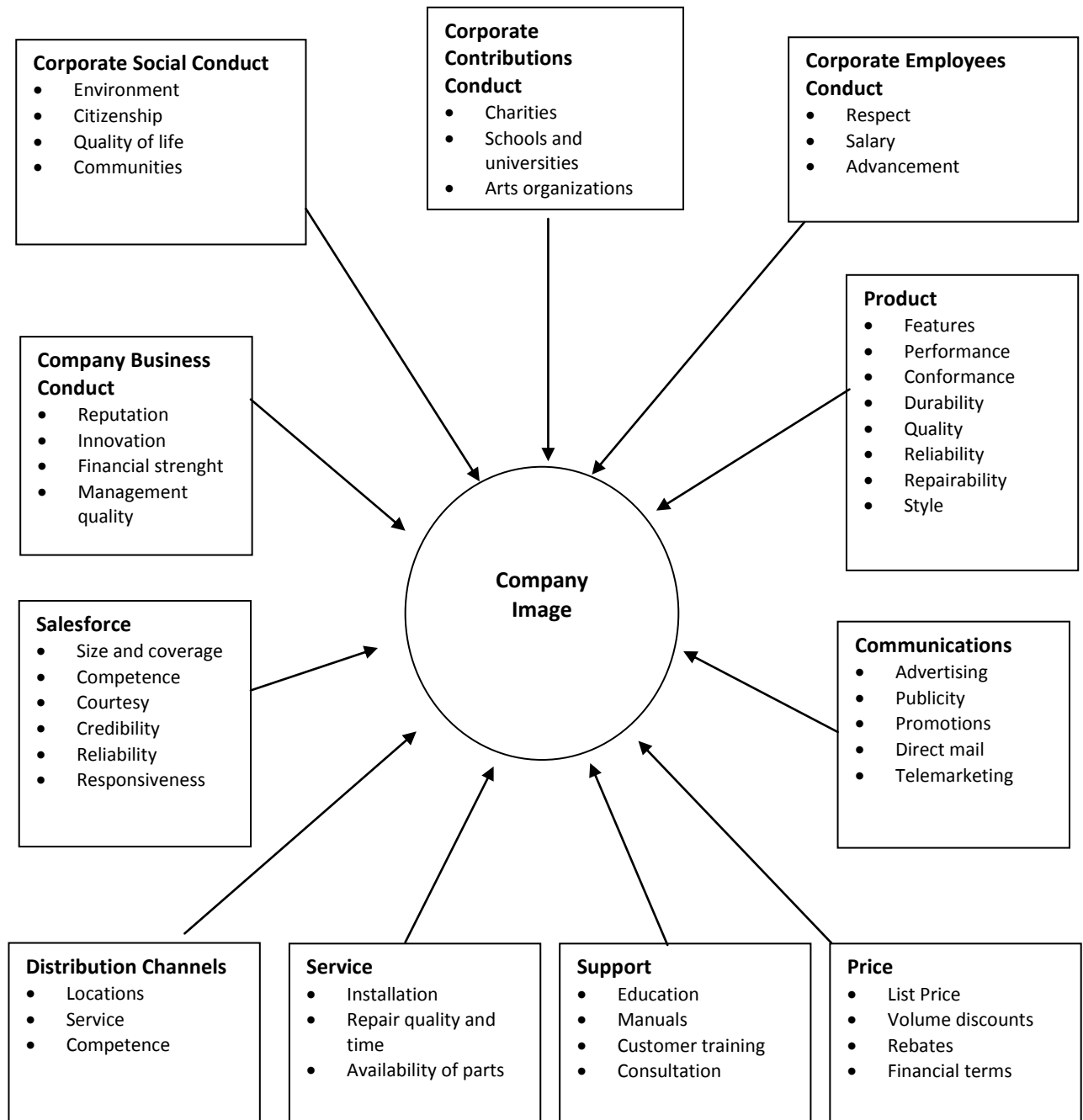


Image Factors and Their Attributes (Barich & Kotler 1991, 97)

From Consumer to Prosumer. The Integration of Users' Design Process into Product Design

Claire Azéma

Laboratoire *Imagines*, Université Bordeaux3, Domaine Universitaire, France

Abstract

At the current time boundaries separating production and consumption, which had evolved within industrial society, are moving and blurring. Our study is based on the work of Michel de Certeau, upon which new light has been shed thanks to Bernard Stiegler's current perspective on consumers. We propose to study movements of territory that occur when users begin to be able to become producers, thanks to new technological tools such as computers and the internet. An analysis of the case of LEGO®factory will illustrate the stakes in the new participative economy, as proposed by Stiegler, that consumers have. The amateur producer is a new figure that a creative economy must take into account if it is to allow for the personal development of individuals.

Industrial societies have witnessed the development of a separation between production and consumption. Michel de Certeau, in *The practice of everyday life*³, explicates the domination of production over consumers and users who are deprived of any authorial power. This notwithstanding, if users are restricted to interpretation activities, de Certeau sees this as a creative activity. For a long time user creativity remained marginal and invisible, consisting of no precise "project". A project is a calculated activity, based on a specific purpose or intent to improve a present situation. A project is always relative to a future situation, which is why it is usually restricted to the design of products rather than to their usage. Users were for a long time considered to have no prospect of offering collective solutions of their own. Our hypothesis is that nowadays users also consume with regard to a project that belongs to them. As Dominique Lassarre explains, in regard to the evolution of theoretical conceptions in social psychology, "transactional models emphasize the voluntary activity which develops individuals in their relationships with environment. Their behaviours are motivated; human beings do not only react to stimuli or decipher symbols, they create their environment themselves according to their own objectives. Their environment is at one and the same time a constraint and a field of possible actions."⁴ It can be said that at present the field of constraints to which the user is subject tends to be reduced

³ Michel de Certeau, *The practice of everyday life*, trans. Steven Rendall, London, University of California press LTD, 1988

⁴ « Les relations de l'homme à son environnement matériel, évolution des conceptions théoriques en psychologie sociale » Lassarre Dominique, in *Les ateliers de la recherche en design 1*, Université de Nîmes, Nîmes, 2007. p. 93 downloadable : <http://www.unimes.fr/design-169.php>

because production is increasingly adapted to targeted audiences, offering users products which allow these latter to become in turn producers. We propose here a study of the motivational forces involved in the creation of users' design process based on personal and collective projects. Our aim is to show why this issue is a pertinent present challenge for the creative economy, and why addressing it is a necessary condition of its future development. We shall first underscore the key concepts introduced by Michel de Certeau to analyse users' productive potential, and to answer the following questions: Which are the conditions necessary for user projects to be possible? How do consumers become in turn producers while remaining "on consumption territory"? We shall then look at how designers satisfy this specific need in several selected examples of contemporary product design. We shall provide an analysis of the case of the LEGO®factory, which allows users to design their own models. This example shall represent an opportunity to show how at the current time the boundary separating production and consumption is becoming blurred. Lastly, we shall examine Toeffler's prosumer concept in accordance with the more recent definition coined by Bernard Stiegler of the "amateur figure".

Creative Users

We shall first look at a generally overlooked daily practice introduced by Michel de Certeau in *The practice of everyday life*. De Certeau discusses in his work the use of industrial and cultural goods. He describes users' invisible, or "unseen", practices in industrial society. De Certeau's model provides some very interesting data regarding users' creativity, but also demonstrates the impossibility for users of having "their own project" within the established separation between consumption and production. He explains that "the binominal set production-consumption can often be replaced by its general equivalent and indicator the binominal set writing-reading"⁵. He sees readers as subjected to the text written by the author. Thus writers occupy a dominant position in regard to readers, because writing is a one-way channel, implying no possible dialogue. A similar phenomenon occurs with a designed product: it always dictates the way it is to be used by its users, who are able only to play their role in pre-established scenarios. These are deprived of authorial capability. Thereby de Certeau equates readers with users. He prefers the term 'user' to that of 'consumer', because this then implies the idea of a practice. Thus usage appears as a non-creative and passive practice with no appropriation of the product or its message.

However de Certeau also shows that even if readers are completely subjected to the text they are reading, reception remains a creative activity. "The reader takes neither the position of the author nor an author's position. He invents in texts something different from what they "intended". He detaches them from their (lost or accessory) origin. He combines their fragments and creates something unknown in

⁵ Op. cit., p. 168

the space organized by their capacity for allowing an indefinite plurality of meanings.”⁶ By combining their own background and imagination with fragments picked up in the text, they create unconsciously something personal in and around the text. Thus, for the case of product design, users do not take the designer's place, they create a personal way of using the product, as interpreters. If reading becomes a creative action, this does not necessarily mean that readers are creating their own projects. In fact, reading can only be a “bricolage”, in the meaning defined by Claude Levi-Strauss in *The Savage Mind*. “In its old sense the verb 'bricoler' applied to ball games and billiards, to hunting, shooting and riding. It was however always used with reference to some extraneous movement: a ball rebounding, a dog straying or a horse swerving from its direct course to avoid an obstacle. And in our time the 'bricoleur' is still someone who works with his hands and uses devious means compared to those of a craftman.”⁷ Thus readers, from de Certeau's point of view, are akin to 'bricoleurs' in the sense that these are always combining pre-existing signs to build up new meanings. “His (the bricoleur's) universe of instruments is closed and the rules of his game are always to make do with 'whatever is at hand', that is to say with a set of tools and materials which is always finite and is also heterogeneous because what it contains bears no relation to the current project, or indeed to any particular project, but is the contingent result of all the occasions there have been to renew or enrich the stock or to maintain it with the remains of previous constructions.” In just the same way, readers can only picture details of a novel from the text they are reading. Of course, readers are not forced to read, but they only have a restricted universe of choices from a pre-existing number of texts. So readers' creations are also the contingent result of all the occasions that occurred before and during the reading, no particular “creation project” is being undertaken. If we equate product users with readers in this way, we find that users can be creative people in using action, but they are limited in their actions, because of a closed universe of products to which they are subject, and because of the closed universe of opportunities that a product provides. Users have to make do with what the market offers.

Levi-Strauss' perspective continues to be of help when we turn to comparing the creative process of users versus that of designers. He compares two kinds of scientific knowledge, drawing on an analogy from the technical plane. ‘Bricolage,’ for example, bears correspondence to the way that mythic thought works on the plane of speculation. The engineer's practice is an analogy of the scientific mind. Unlike the 'bricoleur', the engineer is not subjected to a restricted universe of instruments. Normally, however, designers employ scientific thought to conceive solutions for the future. They are able to foresee a problem and its solutions by designing and procuring their own tools in order to satisfy different needs. Designers however design products via specific plans, they are not limited by choices, they can create

⁶ *Ibid.* p.169

*The 'bricoleur' has no precise equivalent in English. He is a man who undertakes odd jobs and is a Jack of all trades or a kind of professional do-it-yourself man, as the text makes clear, he is of a different standing from, for instance, the English 'odd job man' or handyman.(trans. note)

⁷ Claude Levi-Strauss, *The Savage Mind*, Translation from the French by, [John and Doreen Weightman, University of Chicago Press, \(French edition published in 1962\) 1968, p. 16](#)

new possibilities. They are able to project their solutions beyond a present situation. Levi-Strauss notes that the separation line between these two ways of thinking is not clear-cut. Between these two polarities, users fall into the 'bricoleur' camp and designers into that of the engineer. As users are acting as readers they cannot perform actions for the purpose of a future project, involving the ability to act beyond a present and limited situation. But they can create via circuitous routes that can arise in the act of interpretation they give of something's use. This is how people adapt to the mass market, by recycling and recombining the signs that surround them, giving these a satisfactory and useful meaning. The most significant difference between the creative act of using and the creative act of designing a product is that users do not know that they are creating while they are doing it. Thus, having no creative project of their own, they abide by certain imposed rules, while their only creative actions are a matter of tricks and tactics.

For Michel de Certeau, the difference between these two kinds of practice is mostly a question of territory. This is because these activities occur in two separate and different spaces, such that they cannot be the same. De Certeau distinguishes two kinds of behavior, one strategic, the other tactical. He takes these terms out of their original military context and places them into the field of everyday life action. Both these types of behaviors require their own territory of action. De Certeau calls "strategy the calculation (or manipulation) of power relationships that becomes possible as soon as a subject with will and power (a business, an army, a city, a scientific institution) can be isolated. It postulates a place that can be delimited as its own and serve as a base from which relations with an exteriority composed of targets or threats (customers or competitors, enemies, the country surrounding the city, objectives and objects of research, etc.) can be managed."⁸ De Certeau describes the institutional and commercial system as a recognized authority. These institutions are easily identified by their professional sites of operations (offices/headquarters) and by their products, which may be mundane items of consumption, languages, cultural goods and concepts, etc. This part of society and its sites of operation constitute the production's territory. Production occupies a place where it can freely withdraw from the market, so as to be able to draw up its strategy. Thus, it has a dominant position in relation to consumers. In fact the latter appear to be subject to production, yet in order to be creative, their only option is a weak one, that is to act "tactically". "A tactic is a calculated action determined by the absence of a proper locus. No delimitation of an exteriority, then, provides it with the condition necessary for autonomy. The space of a tactic is the space of the other. Thus it must play on and with a terrain imposed on it and organized by the law of a foreign power.(...) In short, a tactic is an art of the weak."⁹ While production has its own site of operations, users do not, having to deal instead with the fragmented space to which they are subjected. Thus production and consumption are two activities possessing separate territories. It is important to note that for de Certeau users can only have a limited creative response to the production.

⁸ *Ibid.* p.36

⁹ *Ibid.* p.37

They cannot be at one and the same time producers. Users' activity does not and cannot compete with the dominant position of production. Their own creativity remains hidden behind an appearance of conformity.

Consequences

From a production point of view, users' creativity remained unnoticed and unremarked upon for a long time, because it was unseen and a fortiori 'unmappable'. Yet, user creativity creates a complex territory full of creative energy ready to be tapped, and which is now becoming of interest to industries that, heretofore, had offered only standardized products. However, being isolated in a fragmented space of action, users find it difficult to coordinate their own activities. When people are not allowed to produce a personal response to mass messages they lose any taste for communication with mass production. In the medium or indeed the long-term, this system is bound to fail. This is a matter of desire, as the industrial society continues to absorb the libidinal energies of consumers, without giving them the possibility of feeling that they are themselves, individuals. Such is the perspective of French philosopher Bernard Stiegler.

Stiegler bases part of his argument on Gilbert Simondon's theory of the process of individuation. For this latter, the individual does not exist per se, but only a process of individuation. There is no individual as such, but merely a perpetual individuation constantly in the making. This specific process occurs when a person encounters a group with which he or she can communicate. This relationship with something larger than the individual produces an enlargement of the perception of one's self, and this process is individuation. A very good example of an object that produces individuation is language. This is because it belongs to everybody and can be creatively and freely used between people. Thanks to language, people can gather together within a system that respects the originality of each and allows them to share ideas, point of views and experiences. Language is typically a sharable tool that creates a co-creative space of creation. With no contribution to a group, no individuation is possible. Therefore no communication and no society are possible. The isolation created by the separation between production and consumption makes the individuation process no longer possible within the system. In this situation, anguish overwhelms individuals to such an extent that the social balance can be altered.

The situation represented by this perspective is fortunately not the only current existing model of industrial production. In the last two decades of the twentieth century, industrial society had to change due to mass markets becoming saturated. Things had indeed to adapt to a plurality of users. Thus companies began to offer a more personal response to the needs of the consumer. Moreover, recently, the boundaries between production and consumption territories have begun to become more flexible.

Bernard Stiegler explains the phenomenon this way: “a new period is beginning for industrial capitalism, in which the opposition between production and consumption is moving to secondary ground. This opposition is no longer the driving force of the industrial capitalism system. This does not mean that this model is now totally redundant, but it does mean that new relationships will arise as a response to the need to reorganise the industrial system. These new industrial interactions will institute new social relationships, which will be increasingly participative in nature, within the hyper-industrial and hyper-commercial society. Thus social actors will blur the previously very strong boundary which has separated producers from consumers.”¹⁰ Now new possibilities are available for users and designers to discuss common projects, and users now have the opportunity to develop their own personal projects. In order to support Stiegler's position, we here offer up several selective examples in contemporary design.

Movement of Territory

Nowadays the unmappable nature of the creativity of users seems to be integrated into certain designers' projects. This happens in different ways. In the first place, designers sometimes act themselves as creative users that are as 'bricoleurs'. This is not merely a recent practice: In the 1950's the Castiglioni Brothers were beginning already to design stools from bicycle saddles and tractor seats. In 1998, the French designer Matali Crasset designed furniture using low-priced items. She created, in her *Digestion* series, poofs from cloths bags, and shelves from articles which look like diving boards. She also erected the broom of a Parisian dustman upside down, thus transforming it into a hat stand. This was a way for her to integrate the popular reuse of things. In the recent past, 5.5 designers also recombined mundane items to create an imitation deluxe chandelier. This lamp, made of several adaptors, shows how users can act to produce their own similar designer lamp. By assembling and combining pre-manufactured products, anybody can afford to undertake the production of a creator and create new models on this basis. This represents a sort of cheap design based on occasions provided by ordinary products to have given to them a new, useful or decorative life, by diverting their original purpose. When this occurs, design projects move toward the territory of usage, and the designer chooses to act tactically instead of strategically, acting as a 'bricoleur' to show users how they can create with pre-existing objects. This is both a means of revealing an invisible creation as well as of supporting this type of “handyman” production. This is also a way for designers to raise questions regarding received design culture. In these productions, they are questioning their own, normal practice as designers.

¹⁰ Bernard Stiegler, « Industrie relationnelle et économie de la contribution » in, *Le design de nos existences à l'époque de l'innovation ascendante*, dir. Bernard Stiegler, Paris, Mille et une nuits, 2008. p.27

In the second place, we observe that various products offer users the possibility of being able to redesigning these by different combinations or by personalisation. In 2004, the *Do create* series produced by the communications agency KesselKramer provided an example of such products. In *Do hit*, users, via a personal gesture, hit a metal-cube to shape from it a chair. In *Do break*, users can create an original pattern on a vase by breaking the ceramic layer covering a soft rubber form which is the real container. In this case, the last phase of the design project has been moved to usage territory in order to avoid product standardisation. This is a recurrent theme of the design product; moreover many technological devices nowadays allow users to customize them via a personal interface. Yet, the *Do create* examples are outstanding because they symbolically entail an anarchistic and random gesture against the standard product, so as to create a personalised shape. This may be a way to express the anguish that overwhelms users in the face of the standardisation of everyday life.

Thirdly, a third movement of territory is apparent in the free association of users who produce alternative solutions in reaction to lacks or to market hegemony. Linux is one of these examples. Owner-built ecofriendly houses are another. It is noteworthy that these productions are designed to be useful for other people. They are developed to satisfy a personal need but also with the intention of finding collective solutions. In this case, users try to find a personal space to create something different. These people can be called prosumers as Toeffler defined the term in 1980. The difference is that, in his view, prosumers were producing for themselves. He explains that before the advent of industrial society people produced food and clothing for themselves and sold the surplus in the market place. Prosumption was the normal way of life for farmers. Later, in industrial society, with the development of cities, companies came to dominate the large part of production. Users are nowadays highly dependent on production. In 1980, Toeffler foresaw the return of the prosumer due to the increasing cost of services. But he imagined people producing for themselves, whereas Linux designers for example produce both for themselves and share their product freely with others. The Internet plays an important part in the expansion of prosumers' activities because it is a tool of exchange and sharing. We can say that today prosumers are also producers for other people, while remaining amateur, that is non-professional, producers. Bernard Stiegler argues that reasons for prosumer development are rooted in a transfer of technology, which has taken place from the production to the consumption sphere. At the current time, production and user tools are quite similar. During the "Entretiens sur le nouveau monde industriel" that gathered philosophers, economists and sociologist in 2007 at the Georges Pompidou Centre in Paris, a common hypothesis was agreed upon: "the revival of the amateur figure and the closely related emergence of a participative economy have been made possible for two reasons. First, there is a powerful desire among the population for this, and in particular in the younger generations, who do not want to be merely consumers. Second, the improvement of connective and digital technologies breaks the opposition between production and consumption by providing users do-it-

yourself production tools as well as a way to be visible on the web within new types of social networks.”¹¹ The LEGO firm, with its LEGOfactory, is an example of the extension of production territory to the private sphere of users. It is this fourth case to which we shall now turn.

Case Study: The LEGOfactory

LEGO Group is a Danish firm founded in 1932 by Ole Kirk Christiansen. In 2005, LEGO Group launched a new service for its customers: The LEGOfactory is a digital tool for creating and designing one's own models by combining LEGO components on one's personal computer using the “professional software application, LEGO Digital Designer”¹². A freeware program which people (children or adults) can download is available on the company website. Once users have created their own personal products, they can order the chosen components, which are sent to them by the company or simply “exhibited in the digital gallery for other visitors to admire”¹³. Producing users are often fans. They produce as amateurs with both passion and pleasure. The website gives them the option of sharing information and giving aid to others. LEGOfactory offers the same digital software to its designers as to its customers, but most significantly it provides a personal design territory to its users. In 1980, Toeffler spoke of “designing” prosumers, that is to say prosumers that were invited by company to design their own models. Bernard Stiegler describes the importance of amateurs’ productions for the current climate. Amateurs are non-professional producers who have a passion for making things that are often very specific. For Stiegler, giving a personal design space to users is a way of integrating the creative energies of users into the production’s system. Moreover, when users are able to show and share their productions to each other, an individuation process can occur. Amateurs are recognized by other people as authors and designers. Thus, they can be understood as original individuals. The point is not to give users the possibility of personalizing products, it is to offer them a personal site of operation from where they have the power to produce for society, and to be recognized in that ability. The Internet provides a new space to bring together production and prosumering on the same territory, as creation and design. “To produce a design at the time of contribution is to share the ability and the possibility of designing with those who were previously considered customers, formerly called clients, and who, as they become contributors, participate in the creation of a loop which must become - rather than a vicious circle - a fertile spiral. It presumes to go beyond the linear sequence that runs from the conception phase to the distribution phase”.¹⁴ The firm and its users can use the same language to produce together because they share the same tools. It is noteworthy that LEGO products are conceived on a model that reminds

¹¹ *Ibid.* p.29

¹² *Company Profile, an introduction to the LEGO Group*, 2009. Pdf document downloadable on LEGO website <http://www.lego.com/eng/info/default.asp?page=facts>

¹³ *Ibid.*

¹⁴ *Op. Cit.* p 30

us of language. Although the company sells “self-building” pre-designed models, at home users can create their own assemblies. LEGO Bricks are like languages that everybody can appropriate for their own use.

From the point of view of LEGO company, amateurs have been helpful: at the beginning of the freeware launch, it was impractical for the company to send users the exact number of pieces that they needed. The corporation was only able to sell sets of components, so customers had to buy superfluous sets of bricks. Certain “dissatisfied customers” hacked into the website to improve the program¹⁵ and thus the firm was able to provide an appropriate response to users’ needs. Because of the higher level of competence constantly required of users of technological products, amateurs are sometimes more skilled than professionals. The firm can take advantage of this network of skilled and impassioned people. Says the group: “Over a period of years, the LEGO Group has actively developed relations with more than 50 “AFOL”^{**} groups with a total of 40,000 registered members. The groups have their own websites, blogs and discussion foras. The most popular LEGO fan blogs have more than 100,000 unique visitors each month. (...) During 2008, LEGO business units and LEGO User Groups collaborated on 50 projects – from events to development issues.”

In addition to LEGOfactory, the company continues to market a varied range of products adapted to different target groups. Customers can find models inspired by television or cinematic heroes, traditional models based on police or firemen’s activities, indeed a large number of different universes are available, from pirates to space and technological models, under the rubric LEGOTECHNIC. This mixed production allows the company to prosper. Even as new types of users appear, this does not mean that others are disappearing. Moreover, Internet-based inventory control is easier than older forms, and the corporation also gleans the benefit of a long tail effect. That is to say that it continues to sell based on mass production, but that in addition a large number of unique models or small-scale production projects which do not depend on the effects of fashion exist alongside this. Many of these unique models are produced by users. It is important to state that prosumers are not always participants in such processes however. Indeed, they participate for very specific projects, in line with their own personal capabilities. It is also worthy of note that in one day individuals may find themselves working on the production side of things, while performing their jobs, then may act a few hours later as consumers, while shopping, and then later again, may act as prosumers. Thus a mixed production process is necessary to satisfy such complex users. A principal particularity of the act of prosuming is its gratuitousness. This may be because firms are experienced increasingly less by their employees as

¹⁵ Laurent Burkhalter and Charles Fisher, *Les geeks s'emparent de la brique*, TV Report, TSR (Swiss Television), published on March 15th, 2007 on : <http://www.nouvo.ch/117-2>

^{*} A growing number of adult LEGO enthusiasts have been setting up groups (LEGO User Groups – LUGs) in which to share their LEGO hobby. They call themselves “AFOLs” (“Adult Fans of LEGO”).

collective ventures, and so individuals find they need to be involved in collective projects that concern collective needs.

The creative economy needs today to adapt to user needs for participation in social projects based on product design. It is important to offer these the chance to design in cooperation with companies. In this situation product design aims to conceive designing tools and interfaces adapted to users. Thus one of a designer's missions may be that of producing educational methods to help users' creativity to express itself. These types of interface and tools must be built with the users' input in order to attain their greatest effectiveness. This effort is necessary, to permit the integration of users' visions of the future into design conception, and ensure individuals recognition. This new purpose will place culture and a creative economy in the vanguard of a new society designed in collaboration with its citizens.

	STRATEGY		TACTIC
	Production Writing Proper locus Stable Strong		Consumption Reading Imposed terrain Moving Weak
Usual case : design/writing usage/reading	Product design project		Usage of the product
First case : The designer as bricoleur		The product design project is based on a tactical method of conception but remains within the territory of production.	
Second case : Customizing items	The last stage of the product design project has moved to the territory of usage.		
Third case : Free association of users		Users are producing a personal space of action before designing collective solutions	
Fourth case : Contributive design	A complex space of design is created mixing strategy and tactics, to allow the contribution of amateurs and users in the design of products.		

Creative Regimes and Organisations

Producing Subject Positions and Power Relations in Creative Industry Organizations. Taking a Critical View on Organizational Creativity

Annamari Tuori and Tanja Vilén

Department of Management and Organization, Hanken School of Economics, Finland

Abstract

In this paper we take a critical view on organizational creativity and examine subject positions and power relations produced by a discourse on creativity in two creative industry organizations. We compare an opera house as a more traditional creative organization with a game company representing a newer field. In our study we focused on the employees whose work is closely related to opera respective game production processes. We were able to identify three different subject positions that were shared by both of the organizations, and one existing only in the game company. These subject positions were related to the power relations of the organizations in somewhat different ways. In the opera house the relations between the employees seemed to be more clearly embedded in these different subject positions, while in the game company a functional division between two different units became more important in creating hierarchies between the employees.

Introduction

During the recent years research on organizational creativity has become an increasingly popular topic. A large part of the studies on organizational creativity has focused on creative individuals (e.g., Amabile, et al., 2004) and assessing work environments for creativity to occur (e.g., Oldham & Cummings, 1996; Amabile et al., 1996). Another stream has taken more practice-oriented approach highlighting the social aspects on understanding creativity in organizations. According to this view creativity is seen as a social process, generated in interaction with several actors in organizational practices (e.g., Woodman, et al., 1993; Drazin, et al., 1999). These studies often concentrate on questions such as what creativity is and how creativity can be enhanced in organizational settings.

In this paper we take a more critical view on organizational creativity and are interested in how a discourse on creativity constructs organizational realities¹⁶. We define a discourse as ‘a way of representing knowledge about - a particular topic at a particular historical moment’ (Hall, 1992: 291).

¹⁶ We use the singular term of discourse even though we acknowledge that there can be several discourses on creativity.

We understand the discourse on creativity as valuing novel ways of thinking and acting that are appropriate to a problem or an opportunity presented (see e.g. Bilton, 2007). It is formed through discursive practices in which particular objects, i.e. creativity, and particular subjects, i.e. creative employees, are identified and articulated in organizations (Prichard, 2002).

The setting for this paper is two different kinds of organizations from creative industry: an opera house, and a game company. We have chosen the two organizations in order to examine the influence that the discourse on creativity has on a more traditional creative organization as well as on a newer field. In general, organizations in creative industries supply goods and services that are broadly associated with cultural, artistic, or entertainment value (Caves, 2000). Thus, creativity is seen to play an important role for the functioning of the whole organization. However, in these organizations creativity can also be understood as a discourse that produces hierarchies between the different groups of employees. In this paper we study the consequences that this discourse has on creative organizations and examine how it produces employees' subjectivities as well as power relations between them.

Theoretical Starting Points

In organizational studies the term discourse has been used in various different ways. The focus of the studies ranges from micro level language use to macro level meanings structuring organizational realities (see e.g. Alvesson & Kärreman, 2000). In this study we draw on a Foucauldian-inspired approach to discourses applying in particular his thoughts on genealogy. According to Foucault, discourses produce knowledge on phenomena (both subjects and objects) thus organizing how they are understood. In this way discourses are closely entangled with subjectivities and power relations, meaning that the subjectivities of people are constructed in power relations governed by discourses. (Foucault, 2000; Rose, 1996)

Genealogy is particularly interested in how discourses and powerful institutions organize the subjectivities of individuals and the relations between them (Rose, 1998). It studies '...the diverse ways in which objectifying or stereotyping individuals or groups has the effect of dividing them internally from themselves and externally from others' (Knights, 1992: 518). Discourses produce subject positions, that is to say positions within a discourse from which an individual understands him or herself and acts. We use the term subject position to analyze meanings related to different organizational positions that can be seen as connected to the discourse on creativity.

Research Methodology

Description of the Cases

This paper is based on two case studies. The first case, an opera house is a traditional representative of creative industries, which employs approximately 550 full-time employees; about 60 per cent of them are artists (soloists, orchestra musicians, choir members, dancers), 30 per cent work in technical departments and the rest 10 per cent work with various supporting functions such as HR, accounting, press and marketing.

An opera production process can be divided into three phases: planning, production and performing. The actual production phase of a particular operatic work starts usually two years before the first night. During the production phase the artistic content of opera performances is created by creative teams including a director, set designer, costume designer, lighting designer and choreographer.

The second case organization is a game company. The company is functionally divided into two parts: a studio and networks. The studio is responsible for the game development whereas the role of the networks (post-production, marketing and sales) is to assure the technical quality of the games, to port them into different devices, and finally to deliver them to the customers.

The game development process can be divided into three phases: pre-production, production and post-production. First a game idea enters in pre-production where the concept is developed. The actual game development takes place in the production phase. It is typically done in teams consisting of a producer, designers, artists, programmers, and an audio designer. After the production of the game it is moved from the studio to the post-production, in which it is ported into different devices to be delivered to the customers.

Research Data

This research is qualitative and involves both observational data gathering methods as well as interviewing. Empirical material for the first case is gathered through participant observation during two different opera production processes. In addition to this 15-month fieldwork, 43 semi-structured interviews were conducted with opera directors, executive directors, departmental and artistic managers, musicians, as well as other technical and administrative personnel. Interviews lasted from 40 to 90 minutes.

In the second case organization data is generated from 21 semi-structured interviews, each taking from approximately one hour to one and half hours. The group of interviewees consists of game development professionals such as game designers, producer, artists and programmers as well as people working with administration and other supporting tasks.

Analysis of the Data

In our empirical analysis we have compared the similarities and differences of groups of employees between the two organizations. We decided to focus on the employees whose work is closely related to the opera and game production processes instead of the whole organizations. We started by analyzing similarities and differences between the production processes (related to products and practices in producing them) in the two organizations and how they were structured in terms of organizational units, functions and hierarchies. By examining the different groups of employees, their responsibilities and the role of creativity in their work, we were able to identify three different subject positions related to the production processes of both organizations and one existing merely in the game company. Finally, we analyzed the power relations related to both the organizational structures as well as to the subject positions identified in the data.

Findings

We present our findings in two different levels: organizational structure and organizational subject positioning. We start by presenting the organizational structures related to the discourse on creativity in both of the organizations and move on to subject positions that are connected to the discourse. The subject positions and organizational structures are further examined for their role in generating power relations.

Organizational structure

In both organizations the production of creative content is separated from other functions of the organization. In the opera house the organizational members tend to construct a distinction between an opera production process and the line organization. In general, the creative work is attached to the production side of the organization, which involves the artistic and the technical personnel. The line organization works more as a supporting function, providing the organizing, management and other administrative practices to the use of opera productions.

The two-sided structure of the opera house is informal in a sense that it is not explicit in the formal organizational hierarchy. The distinction between the production processes and the line organization creates, however, power relations between the people actively taking part in the core activities of opera

productions and those whose work is more supportive in nature. This creates in particular a hierarchy between the artistic personnel and the others. A personnel officer describes in an interview:

"Artistic personnel put always their work first, and that is the order of importance here. Those who are on the stage or on the pit they come before anything else. That is just the way it is."
(Personnel officer in an interview, Opera house)

The main work of opera productions is done in rehearsal studios, technical workshops, and finally on the stage. A technical manager describes in an interview the underlying hierarchy between the employees working close to the stage and other working further away in the offices by saying: "The further you work from the stage the more useless you are in the opera".

In the second case the functional division between the studio and the networks, or more particularly the studio and the post-production, is important. The interviewees describe the two units both as separated and as different from each other.

"Studio and post-production, we're physically divided. There's a wall actually [that run at] the back of the company. It's actually, we refer to it or we did refer to it as the Berlin wall. On one side you got East Germany, on the other side you've got the West. You know, one side is kind of like the workers and the other side is like the Promised Land." (Game designer in an interview, game company)

The physical wall is seen to divide two different kinds of realities on the different sides of it. On the one side there is the studio. It is described as the core of the company, around which the company was originally born. The studio, seen as having talented and qualified employees, is the source of the games, the place where the games are actually created. In this role it gains some privileges and status over the other side, the post-production.

In the process of game development creativity and professionalism are emphasized. The post-production instead is described as an entry-level and more fabric like place with linear processes, with not as qualified employees that are easier to replace. The relation between the two is described in many ways as unequal, the studio making the superior part of the unit compared to the post-production. However, whereas the work of the studio as a whole can be described as creative, the employees in different professions and positions engage in various tasks, not all of them being in a traditional sense creative.

Subject Positions in Creative Industry Organizations

In our analysis we have distinguished between four different subject positions, each somewhat different in terms of creativity. These subject positions, generated from the interviews with employees partaking in the production of opera performances respective games, reflect how they describe their work in relation to the discourse on creativity.

The first subject position is called ‘*creators of the world*’, which can be seen as the core of the creative work done in the organizations. They are the ones having responsibility for the whole vision of the product whether a game or an opera performance. This group consists of game designers and opera directors who describe their work in a similar way as presented in the following quotes.

“I create content and that’s always been something that I wanted to do. And I think that’s absolutely the best bit about the job, it’s that I create worlds. I think that’s it crystallized, I create worlds, something that exists in my head through the collaboration of a lot of other people becomes something everybody can experience.” (Game designer in an interview, game company)

“Director has to kind of create his own world, build a whole new world. So, the director creates the content and visual image, of course together with a set designer, visual designers, and bla-bla-bla...” (Director in an interview, Opera house)

We call the second subject position ‘*lead singers*’, based on a metaphor of soloists in opera performances. In our paper the ‘lead singers’ refer to people who have a leading position in making some specific part of the production, thus having the vision for their areas of expertise. These people work as audio designers, lead artists, lead programmers in the game production respective soloists, conductors, choreographers as well as set, costume and lighting designers in opera productions.

“We work in that way that the requests come from game designer and producer. They have some kind of vision what they want. And then we work for a couple of days and put it forward what we have done, and get feedback from it. Like not in the middle of composing a piece of music.” (Audio designer in an interview, game company)

“It was an interactional process, which I thought was good, that they [the technical departments] provided ideas, what kind of materials are available...this all helped me to come up with the final model...Then my role changed in a way that these departments took over the model, and

they asked me 'is this right', and different corrections and more detailed instructions...There were different issues I had to solve.” (Set designer in an interview, Opera house)

The third subject position is called ‘*artisans*’, referring to employees who implement the visions that ‘creators of the world’ and ‘lead singers’ produce. Some of them are in professions that are traditionally conceived as creative; in the case organizations ‘artisans’ are game artists, game programmers, orchestra musician, choir members, and technical personnel. They have limited space for creative freedom inside, for example, the director’s vision as a choir member describes.

“I have received feedback that I am not just any stiff singer who comes to the stage and only sings, but in [the opera X] you cannot do much more, the stiff singer walks to the stage and just sings.” (Choir member in an interview, Opera house)

A game programmer in the game company describes the situation in a related way:

“I programme games. Basically my work is, I work together with the designer and the other programmers to create the games from the beginning, and I’m working in the coding part or programming. I don’t know what would be a more detailed description. My work is technical work, like taking the design that the designer has in his mind and implementing it with code.” (Game programmer in an interview, game company)

The final subject position is called ‘*finalizers*’, which refers to employees working with the different kinds of tasks related to quality assurance, and porting the games to different devices. These employees do not create the games but are primarily engaged with editing. This subject position referring to the work done in post-production exists solely in the game company.

“...testing is a routine thing and you need to have eyes for details and be careful and stuff. But still in the end it is a routine thing so like you’re done with this and then you do the same thing over and over again so its can get boring sometimes.” (Game tester in an interview, game company)

In this paper we have decide to focus on these four subject positions that relate most closely to the production processes of opera performances and games. We have thus left out some other employees in the two organizations such as HR, marketing and PR professionals both in the management and employee level. In the following table we have summarized the four subject positions identified in the study:

	'Creators of the World'	'Lead Singers'	'Artisans'	'Finalizers'
Opera House				
Actors	Opera directors	Soloists, conductors, choreographers, set, costumes and lighting designers	Orchestra musicians, chorus members, technical personnel	
Relation to creativity	Creating an overall vision for an opera production	Creating vision for the specific areas of expertise in opera production	Implementing the visions of the 'creators of the world' and 'lead singers'	
Game Company				
Actors	Game designers	Audio designer, Lead artists, Lead programmers	Game artists, game programmers	Quality assurance leads, game testers, game engineers, 'translators'
Relation to creativity	Creating an overall vision for a game	Creating vision for the specific areas of expertise in a game development project	Implementing the visions of the 'creators of the world' and 'lead singers'	Controlling the technical quality of the games and porting them into different devices

Table 1 An overview of the subject positions identified in an opera house and a game company.

Discourse on Creativity and the Relations of Power

Based on our data the discourse on creativity seems to produce various power relations between and within the different organizational units and subject positions. First, we will examine this in the opera house after which we move on to the game company.

'Creators of the World' and the Others in the Opera House

In the opera house context the discourse on creativity and its influence on power relations highlighted in particular in the relations between the opera directors and the other artistic and technical employees. As described earlier the opera directors, the 'creators of the world', emphasize how they create a vision for the whole opera production. This represents something 'new' in terms of unexpected interpretation of the libretto, new context where it is placed, or a time horizon that has not been applied earlier in the case of a particular operatic work. As a director explains: 'Director is the only one who is able to create new contents to opera productions'.

However, there are also other elements that contribute to building a creative opera performance such as music, visual effects and dance. Although all of these elements are important to an opera performance to become an integrated whole there are interesting power relations in particular between the directors and 'lead artists' responsible for the respective artistic elements. First, the relation between the opera directors, being responsible for the dramatic elements of an operatic work, and conductors, being responsible for the music is described as taboo. In the eyes of the conductors, singers and orchestra musicians music is seen as the central element in opera productions, and the director's vision should be in line with the music. A conductor describes:

“Everything that is related to music is the responsibility of a conductor. We cooperate with the directors and examine the solutions made in the direction that they won’t go against the music.”
(Conductor in an interview, Opera house)

The opera directors provide another view on the centrality of director’s vision. A director acknowledges the central role of music in opera performances, but he describes that the work of singers, orchestra musicians and even conductors is based on the ready-made notations of music, which are then ‘only repeated and interpreted’. The director continues:

“Director is the creator of a certain kind of parallel composition; he creates the motional-visual land...other people who interpret something, they have the material already from the beginning, the notation, which they then try to carry out.” (Director in an interview, Opera house)

The relation between the directors and soloists in an opera production may vary depending on the ‘ranking’ of these singers in the art field. A director describes that usually he does not tolerate any ‘soloing’ from the soloist meaning that there are not much space for the soloists’ improvisation and in that way for creativity. He continues that for some soloists it is hard to learn to repeat the movements and gestures in the same way every time, which according to the director is an essential ability for an opera singer. However, the director may provide more space for the highly prominent soloist’s creativeness.

The relationship between the different designers and technical personnel, or between the ‘lead singers’ and ‘artisans’, seems to be different to that of between the directors and the others. The set, costume and lighting designers have more cooperative relationship, which gives also space to the technical employees’ creativity. The technical personnel emphasize many times the creative side of their work, which for instance, refers to the aspects such as invented new materials or ways to use existing materials in a new way. A head of costume departments describes:

“Sometimes it is nice when the costume designer knows exactly what she or he wants because it helps us a lot to do our job, but then it is also wonderful if the costume designer gives an opportunity to use my own inventiveness and creativity, and if this creates something new, it is great...We might end up creating new possibilities of processing or painting fabrics; how to make cotton to look like birch bark or leather, and these kinds of innovations.” (A head of costume workshop in an interview, Opera house)

The power relations among the soloists is often described by the employees of the opera house; “the pecking order is quite strict and it has been monitored closely,” as a director describes. Usually there are two different casts of soloists in the opera productions, and the first cast is regarded as the ‘main’ cast

who performs in the first night. The first cast tends to include more prominent soloist, and many times more time has been dedicated to their rehearsals than to those in the second cast. In addition, the director may only direct the first cast while letting the assisting directors to direct the second cast. In the following quote a director describes the power relations among the singers:

“Group’s internal hierarchies are very strong particularly in the opera world. There are singers who have performed in the Metropolitan Opera. Then come singers from the Finnish National Opera, and after that a local ‘queen’ and ‘king’. Singers in the chorus come next, but it also matters if you sing in front or back of the chorus. In addition, different vocal registers, coloratura and lyric sopranos, etc., induce hierarchical positions...all these hierarchies require eternal negotiations and zigzagging in order to achieve some collaboration.” (Director in an interview, Opera house)

Finally, a power relation, also present in the quote above, can be found between the soloists as ‘lead singers’ and the chorus members as ‘artisans’. This relation is present, for example, on the stage where the chorus members usually perform as a group without highlighting the individual singers.

Producing an Elite - Creativity and Power Relations between Studio and Post-production

In the game company the power implications of the discourse on creativity can be seen most clearly in the hierarchical relation between the studio and the post-production. The superior position of the studio can be partly connected to the creativity of its work. The discourse seems to shape understandings attached to the two units by employees in both sides. An employee in the post-production describes the relation in the following way:

“...this [studio] is the source of our games. This is where the ideas are born, where the graphics are made. They really create something, they are proud of that. And post-production is just editing, so providing the game and porting it to different handsets. And I think also it’s this elite, many people would like to work in the video game industry...And well, that’s why I think studio wants to, not to be apart ... but maybe make sure that they are not confounded or mixed together” (Artist in post-production, game company)

The studio becomes represented as an elite place, part of the ‘real’ game industry in which many would like but do not have the possibility to work. The post-production, instead, is not directly engaged in the core activity of the industry that is to say creating games. Whereas it is seen as hard to obtain a position in the studio, the post-production is described as a place where it is much easier to enter. The superiority of the studio is, however, challenged by some of the post-production side employees when they discuss the role of the post-production in controlling the quality of the games that have been

developed in the studio. This is how a quality assurance lead describes the relations between the two units:

“Well they [studio] make the games, we [post-production] tell them that it’s wrong. So they can do whatever they want as long as we reach beta, before beta. So we tell them ‘ok this is not good, you cannot show this kind of things in the game, this company will never buy this game if you (-) these’, ‘this game is broken from here’, This game..’. We complain a lot”

Thus, the representation of the powerful studio and the powerless post-production can also be turned upside-down. The studio is assigned the position of an underdog, which has to adjust to the complains of the post-production. By controlling the quality of the games the post-production is described to have control over what is done in the studio. The control exercised can also be portrayed in positive terms, such as referring to the post-production as a teacher, who gives valuable feedback to the studio. Using the metaphor means seeing the post-production as an expert on what is a good game, and describing the studio as a pupil whose work has to be corrected.

Power relations between the different subject positions can be discussed across the studio/post-production divide as well as in the studio. The studio/post-production division becomes important in distinguishing between employees with similar titles working in different units of the organization. The game programmers and artists in the studio occupy different subject positions than game engineers and submission assets artists in the post-production. Whereas the first group makes part of the ‘artisans’ engaged in the game development itself the second group belongs to the ‘finalizers’ with more editing responsibilities. In addition to the differences in tasks, the work on each side of the border is valued differently. The programming or artistic work in the post-production is in general considered as less creative, less demanding, and with less status. For employees in the company the post-production becomes as an entry-level place and moving from the post-production to the studio is seen as a promotion. This is how an artist in post-production ponders on her work:

“...what I miss in my job is that it’s not creative enough, since we pick up stuff from a data base. And my next challenge would be to really present some stuff I did on my own and say okay, I’ve done that, and let’s see what we can do if I can take care of this kind tasks that are more creative, that’s actually my objective, yeah.”

For her moving from the post-production to the studio would mean to be able to do more creative work, being an important step forward in her career. However, ‘artisans’ or ‘lead singers’ in the studio offer a more nuanced picture of their work taking also up the restrictions influencing their work.

The power relations between the different subject positions inside the studio seem not be as marked as in the opera production. The three first subject positions, that is to say the 'creators of the world', the 'lead singers', and the 'artisans' all work with the game development thus benefiting from being a part of the creative studio. They are, however, rather different from each other in terms of how much creative freedom they have in their work. Nevertheless, the differences in terms of creativity seem to produce relatively little informal hierarchies between them. For example, 'creators of the world' (the game designers) having the responsibility for the overall vision of the games talk about the game development process as a team work and emphasize the importance of communicating their ideas. They have to be able to 'sell' the ideas to the management and team members, and to take feedback from others during the process. Also, the difference between 'lead singers' and 'artisans' is not always very large. While the 'lead singers' (e.g. lead artists, lead programmers) have the responsibility for their specific areas of expertise, they also engage in the hands on work of coding and drawing.

In the game company power relations produced between the different subject positions are best understood in relation to the hierarchy between the two functional units. Whereas meanings attached to the studio and the post-production can be several and contradicting, the studio remains the central and most valued unit in the company. This division then is reflected in the employees' different subject positions depending in which part of the organization they work.

Discussion

In this paper we have examined how a discourse on creativity produces subject positions and organizes relations between different groups of people in two creative industry organizations. In both organizations the discourse seems to have a role in producing subject positions as well as shaping the relations people have with each other. There are, however, also important differences. In the game company the discourse seemed to be more entangled with the organizational structures, that is to say the functional division into the studio and the post-production, the studio being the 'creative' and at the same time privileged unit of the company. The benefits the discourse produced were thus in an important way connected to the whole unit and perhaps to lesser extent directly to particular professions. In the opera organization creativity was more connected to certain individuals such as opera directors who have possibility to influence opera productions in large extent. In the opera organization so-called star cult seemed to be more central than in the game company, which has an effect on how individual artists gain influence. This is also connected to the discourse on creativity in terms of status between the production participants; although the opera performances are collectively created and the employees highlight the collective work in producing operatic works the perceived creativity of, for instance, different directors creates hierarchies between them.

In the two case organizations the discourse on creativity seems to be one aspect in shaping organizational realities. In these two rather different kind of creative organizations the discourse seemed to produce surprisingly similar subject positions, in particular the ‘creators of the world’, ‘lead singers’, and ‘artisans’. In contrast, the ‘finalizers’ were found only in the game company. However, we acknowledge that there are also other discourses, for example, on professionalism and expertise that form employees’ subject positions and power relations in creative industry organizations, which we have not looked at in this paper.

In addition, there were other similarities between the two creative industry organizations. Both of them can be seen as somewhat elitist, however in different ways. While elitist notions have traditionally been attached to opera as an art form and an institution, we found in our analysis that the members of the game company can also use elitist notions of their work organization and industry. Whereas working in the game company was in general seen as ‘cool’, the elitist status was in particular connected to the studio representing the creative part of the organization. This is one aspect that would be interesting to study further whether the creative industries are constructed as something elitist even more broadly.

In this paper by taking a critical approach to creativity we question a view that sees creativity merely beneficial for organizations and its employees. Our paper indicates that highlighting creativity can besides its positive consequences produce power relations and hierarchies beyond the formal organizational structures, which in the end might be neither valuable for the individual employees nor the overall efficiency of organizations.

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Entrepreneurship and Film Making: Translation of Ideas in the Initial phase of a Film Project Needs Attention

Marja Soila-Wadman

School of Management and Economics, Växjö University, Sweden

Introduction

To make a new film is a highly risky adventure. It concerns the modest film production in a small European country as Sweden, but also the huge USA film business. The risks concern the creation of the artistic/creative expression, organizing processes and not at least the economy. Consequently, to start a new film project mobilizes a lot of entrepreneurial activities in a society. According to a classic view on entrepreneurship (a. a. Schumpeter, 1934) it is a question of finding out the anomaly in a society, a gap, where the aesthetic product film will find a market. When the spectators later on see the film it will, hopefully, evoke an aesthetic experience in them. Thus, it is important for film makers to have a sense for timing in the society. The aesthetic product film then may be shows it's entrepreneurial potential also in the meaning as Spinoza & al (1997) talk about it: Entrepreneurship can be viewed as something which transforms the practises of everyday life of the people. This provides an opportunity to figure out one's life in a new way, and as a result of it, actively participate in history making. Hjorth (2007) presents similar ideas when he talks about an entrepreneurial event as something which changes people's attitudes, resulting in a new order.

Both the production process of film making and the consumption of the final product film, when the audience is seeing it, are centred around the aesthetic experience, which is connected to disorientation and creation of affects. One of the basic aspects when starting a new film project is to have, or find, an idea which will be a good story. How to find that story? Corresponding to thoughts of Callon (1986), about the uncertainty in success of translating ideas to realizable projects, film makers are highly conscious of the difficulties with a new film project. Among people working in film business a common opinion, which is repeated almost as a mantra, is that it is impossible to know if a film will become a success, and whether the money invested in the project will come back. When planning for the activities both film workers and film scientists are somewhere in their backbones conscious of the matter that, besides the artistic idea that eventually will be materialised in a script, the successful execution of a film project is depending on the budget available and organizing of division of labour in a film team (Hollows, 1995).

In order to face risks in a film project the initiation phase of a project is noticed as an important one. It is often emphasized that there should be more time and economic possibilities to invest in the preliminary work before the start of the shooting process, where the artistic work culminates (a.o. Cissi Elwing, CEO at Swedish Film Institute, TV interview 2009). Thus, the aim of this text is to draw attention to some aspects on what is happening in the initial phase of a film project, which is crucial when the entrepreneurial network is in becoming and created. I am particularly interested in the translation of ideas. This will be done with the consciousness of what the Swedish director and producer Christina Olofson told me. She emphasized that she gets a lot of energy for her film as a creative, artistic project when trying to find financing for it and talking about it with different people in the initial phase of the project.

Epistemological, methodological and empirical background

The text draws on relational constructionism (Gergen, 1994; Dachler, Hosking & Gergen, 1995; Hosking & McNamee, 2006), reflective ethnography (Law, 1994; Kostera, 2007) and narrative knowledge creation (Czarniawska, 1998, 2004; Chia, 1997; Hjorth & Steyaert, 2004). The empirical knowledge is, on the one hand, based on research for my doctoral thesis (Soila-Wadman, 2003). I interviewed persons in varying occupational roles in film production and made an ethnographic study in a film project. Later, I have continued being in touch with the field in different contexts. I have made several new interviews and followed the film industry in Sweden in discussions in media, newspapers, panels, film festivals, etc. Besides a lot of information coming from an experienced film director Christina Olofsonⁱ, worth mentioning are the interviews with two appreciated Swedish film producers, Bo Jonssonⁱⁱ and Lars Jönssonⁱⁱⁱ. They deem it of vital interest to participate in the creative process in film making. Consequently, my reason to choose interviewees can be named as a strategic selection (Eneroth, 1984; Bryman, 2001) in order to gain interesting information, not to present generalizing truths.

To make a film is a collective effort. Entrepreneurship occurs in networks. Ideas need to be translated.

Surely, a film project needs its entrepreneurs, fiery spirits, to drive the risky production process through. In film production we can find several people, directors, producers, photographers etc., who are passionately devoted to the creation of the aesthetic product, The Film. Not unlike the stories of heroic entrepreneurs or company leaders, there are stories like the one told about film director Bo Widerberg. If he had a compelling idea which he wanted to tell, he started production without knowledge of how to finance it. Further, instead of having a thoroughly elaborate script he started by using sketches drafted on some pieces of paper on the floor. However, in film science the theory of the great “auteur” as the creator of a film has been problematized when acknowledged that the film is a product of several people

Lapsley & Westlake, 1988; Koskinen, 2002).

In entrepreneur research, too, the tradition which focuses on an individual entrepreneur as the creator of business has been criticised (Gartner, 1988). Certainly, there is always a human being acting in entrepreneurial processes, an experiencing, embodied subject as Johannisson (2005) points out. But entrepreneurship is also going on as a process which takes place in interaction in varying places and times with people in specific contexts, mutually creating these contexts (see also Hjorth, Johannisson & Steayert, 2003). Consequently, entrepreneurship will be viewed as interaction and networking in this text. (Bjerke, 2005; Johannisson, 2005) To meet people in different contexts and conversations is important; you never know what a brief chit chat can mobilize. It can be like circles on the water surface, they spread, as Johannisson puts it (2005). And this can eventually lead to creating a system of alliances and relationships between several intressents through different states and in varying actions (Callon, 1986). Surely, Callon talks about interaction in an entrepreneurial project between the nature and the society in creating Holy alliances between fisherman, scallops and researchers in a project “to induce the scallops of St. Brieuc Bay to multiply” (ibid., p 206) but his thoughts have inspired me to see the problems with starting the “muddling through” with an entrepreneurial project, whatever enterprise is in question.

To talk about enterprising and industry in film production is not a new question. Whether film can be seen as art, or popular culture and entertainment with connections to industrial techniques has been a long discussion during the film history (Björkegren, 1994; Söderbergh Widding, 1996). As well as the discussion about what art is, is continuously going on (Becker, 1992, Wolff, 1993). Consequently, in our post industrial world there are several boarders which have been questioned. In this text I speak about art creating processes in film making, with inspiration from persons in film production, who meant that there are so many different aspects in a film, for instance, photo, sound, story, etc., that it is difficult to say where it is art, and where it is not. How the question of art can inspire the topic of film making as a collective effort and (film) entrepreneurship as networking comes from Guillet de Monthoux (2004). Instead of focusing on a single artist or a piece of art work, he writes about how a work of art is created in a circle of poets, critics, audience etc. He talks about art as an agent which has a mobilizing potential in our society, and should be viewed as a dynamic human activity with an inspiring and organizing power. Drawing on Genette (1997), he argues that as a work of art the script for a play or the score for an opera, will be more than a written text; they include the performance on stage and will be born of the countless exchanges that take place between their manifestations on the stage and interactions with the audience.

However, before a script can be manifested on a stage, or as a film, the idea behind it must have been materialized just as a script. The ideas must be translated to objects and actions as Czarniawska & Joerges (1996) put it. They present an earlier link in the travel chain of ideas, and also parallel thoughts to Guillet de Monthoux, when explaining that images can be manifested in paintings or written as in a script for a play, and sounds can be recorded. These ideas as objectifications must travel, the ideas in books left on the library shelves do not travel. Further, Czarniawska & Joerges state that ideas are instruments for transforming our environment. The materialization of ideas causes change when unknown objects appear or known objects change and their appearance and practices become transformed. Consequently, the ideas must be communicated.

Latour talks about the concept 'translation' when explaining how anything - whether it is "claims, orders, artefacts, goods" - can spread in time and space (Latour, 1986, p. 267). This spreading is in the hands of people and people can act in many different ways "letting the token drop, or modifying it, or deflecting it, or betraying it, or adding to it, or appropriating it" (ibid.). The concept 'translation' as it is used in social sciences today is introduced by Serres in Hermes books 1982 according to Czarniawska (2005). Czarniawska & Joerges (1996) write that the translation model explains the question of energy that is needed for travelling of ideas. People as creators or users energize any idea when they translate it for their own use or for the use of somebody else. Further, they state that "the concept is attractive to us; it comprises what exists and what is created; the relationship between humans and ideas, ideas and objects and humans and objects" (ibid., p 24). Worth emphasizing is that 'translation' in this context doesn't only concern the linguistic use but "it means displacement, drift, invention, mediation, creation of a new link that did not exist before and modifies in part the two agents" (Latour cited in Czarniawska & Joerges, 1996, p. 24)

Maybe Serres (2007/1982) concept of *quasi-object* can give further light to this kind of thinking. An idea which has become objectified can be described as a quasi-object. It is not quite a material object, but it is not only a symbolic, relational object, either. Human relations emerge through stabilizing effect via things that we turn into quasi-objects Serres maintains. For example, a plate which stabilizes eating procedures can be viewed as a quasi-object, as well as a football which is a centre of a game. Serres talks about quasi-objects as being the organizing device.

Consequently, I argue that the travel of ideas is an important part of an entrepreneurial process, if we want to understand entrepreneurship as something which emerges, is created and occurs in different kind of processes in networks. The ideas must in some way be conceptualised as quasi-objects. That is, the script could be viewed as the quasi-object.

Examples of the script as the quasi-object in translations

Following the ideas in project management literature, a film project can be conceptualised in different phases in the chronological time: initiation, planning, implementing/execution, termination (Christensen & Kreiner, 1997; Lundin & Söderholm, 1995). Some of these activities would be parallel, but with different intensity. In the initial phase of a film project, besides for finding out and processing the idea to be a new film, the activities include to find and to stake those approximately 15 – 20 millions crowns that a Swedish feature film costs. Second, an agreement with a distributor for exhibition of the film must be reached. This is required in order to get economic contribution from the Swedish film institute for financing the film. Third, the activities include creating a team to carry out the shooting process, both the technical crew and the artistic crew. Then follows the planning phase for the shooting phase, where the activities culminate. After that editing, mixing, Finally, launching and advertising activities must be organized. Consequently, there are several alliances and associations to be created and connected during the project in the initial phase; the triangle producer, script writer, director; the financiers who often are represented by several people in co-production; the crew – both the technical and the artistic; the distributors...

To find a story that the film is going to tell and which will have enough power in it is crucial for the whole film making process according to several of interviewees. Following examples of the importance of the script as a communication device are told by some of them:

Finding the story

To find the idea which will end up in a script can be seen as a starting point for a new film project. The important triangle in film making consists of the director, the producer and the script writer. A director or a scriptwriter can initiate the idea, but they must find a producer, who thinks that the idea is something to commit oneself to and start further activities.

One way of finding The Story is told by the producer Lars Jönsson; he wants to produce film, which he himself wants to see. In his production company Memphis film they work actively by looking out what is going on around us. Lars Jönsson reads newspapers, watches plenty of film, works together with new, inexperienced directors and tests new ideas. This has showed to be a fruitful strategy; quite new and inexperienced directors have made several of the successes of Memphis film. Further, he is one who invests much energy in the script phase and relies on his intuition in his judgments.

When I was in my youth I spent lots of time in the cinema. Went to film clubs and festivals and watched lots of great stuff from the film history. All those films are now somewhere in my

backbones for inspiration and reference. Nowadays I trust on my taste and intuition. In the beginning of your career you perhaps are not so sure about your decisions. However, my experience is that if there has been some slight feeling of uncertainty during the script phase, there often will be troubles later on in the shooting or editing phase. That is why it is better to try to work up the script so that you can trust on it. (Producer Lars Jönsson)

“To be making the same film”

In my interviews with film workers in varying professions in film business it has been quite common to hear about differences and controversies in opinions concerning the artistic question between the producer, the director and the script writer. For instance, some directors want themselves to produce their films, because they don't want any intervention in the artistic process. Others, on the other hand, want to have a producer to have the responsibility for finances and the overall organizational procedures, in order to be able themselves to concentrate in the artistic process.

A discussion between the producer, the script writer and the director in a project group about how an initial idea will be developed further in order to become a script, and eventually the base for the project plan for a specific film, can be exemplified by producer Bo Jonsson's story.

We are working with a Swedish novel, which is going to have a debutant as a director. The author, me and the director have been working together for a very long time. During the journey the script has totally been worked up. We have started with the novel and the aim has been to meet the director in order to get him to understand what he is doing. It has been a very special process. The scriptwriter and I are old friends. We know everything in the text, which is about the 1980th. We imagined that everything was clear, but the director, who belongs to a younger generation, has been wondering around several questions that what we do mean. Fortunately, there has been a good co-operation in our team. We could have done a break, 'he doesn't understand anything', and chosen another director. However, we have had a successful communication. The director has taken the script to him, and we know that he is able to make this film. So, the author and I have stepped back, and the director has climbed in. (Producer Bo Jonsson)

Financing is described as making puzzle

To find financing to a planned film is hard work in Sweden. To create a budget for a film is well described by the comparison of making puzzle, there are several financiers involved. There are private financiers, but an important actor is the Swedish State through the Swedish Film Institute, without which it is almost impossible to finance film making in Sweden. That the state participates in film production depends on a culture political decision that it is important with Swedish film production within the country. There are some problems, however. The film maker must have a contract with a distributor for showing the film in a cinema. Because of the limited cinema resources there are only a

few films which manage to get the contract in hard concurrence with other film makers. Film consultants at the Swedish Film Institute have an important role when deciding which films are going to get the contract.

Lars Jönsson about the negotiations with financiers:

It is my job to present a specific project with the director and the actors to different financiers. The industry is a bit conservative and we have now and then come with some spectacular projects. Everybody has opinions and attitudes concerning the film, like "the script is too long" or "the script is too short'. Then I see it as my responsibility to be a kind of safe guard to the director so that the director doesn't need to meet all the financiers and all these opinions. I make a kind of filtering on what goes on to the director and at the same time try to convince the financiers with words about the potential of the project. (Producer Lars Jönsson)

Creating commitment in the crew

Creating the team for the shooting phase includes both selecting the members of the crew and decisions for division of labour for specific tasks, too. Both producers and directors tell that it is of value to have a crew which doesn't question their decisions because of the high working tempo during the shooting. It is also desirable that there are several people in the crew who have worked together earlier. The conditions are often tough during a shooting phase, with a lot of overtime. It requires good cooperation. Consequently, there is a need of social networks in film industry with knowledge of people who can work together without too much gravel in the machinery. Filmdirector Christina Olofson told that before deciding for the crew she lets the prospective actors and crew members read the script and participate in the processing of it.

My impression was that this story was a really good one (the film Happy End). I was certain that I would want Harriet Andersson as the principal actress. The script then, we were several persons who made some comments on it. The script writer continued working on the text and I began to seek money for the project. Then we started rehearsals with the actors, which the script writer participated in. We changed the dialogues as the actors had ideas about them. Both the cinematographer, assistant director and the art director participated in these rehearsals.

My experience is that these preparations take time. I get a lot of energy from the process when I am talking about the film, when I'm thinking of the expressions, actors, music and photosound. It is a way

to invoke the demons during the time when you don't know if the film will be or not. (Film director Christina Olofson)

As all the examples above show there is much negotiations going on during the initial phase of a project. Whether film making can be regarded as an entrepreneurial enterprise, as the organization of the production mostly follows a traditional process of project organizing, has been questioned by some. On the other hand, Lindgren & Packendorf (2003) argue for a project-based view on entrepreneurship in their text about the temporary nature of entrepreneurial acts and the social construction of events when something new is created. In film production there are new stories, new crews, new shooting places, and new markets. This speaks for using the translation model for further understanding of the dynamics of the creative process as the model emphasizes the ongoing processes of the negotiations in the project performance. It is in these negotiations where the identities of the actors and the possible interactions and margins of the operations will be formed (Callon, 1986). The script of a film could be viewed as that quasi-object which helps to weave the net, artistic, organizational, financial, and thereby mobilising entrepreneurship.

... “voices speaking in unison will be heard”?

Although much knowledge about how to initiate a film project in practice will be available all projects do not start after the initial phase. There are projects which don't start and there are projects which are put down. According to Callon (ibid.) translation processes are always uncertain. Displacements and transformations can occur in every stage of the process. There can be changes in goals and interests, in human beings, in devices and inscriptions. In film projects there are several intressents involved in them. Now and then controversies flare up between the various representatives and are reflected in media. One example of these controversies between art, decision-making and finances is a debate, which was going on high in Swedish media during the summer 2004 (one of the references Dagens Nyheter 20040707). It concerned the decision from some television producers to engage a specific film director in a new drama production at the television. The problem was that the scriptwriter was annoyed over the producers' choice of the director. He didn't consider the director's artistic potential high enough to realize the project.

Who will then become the spokesman for a project? Callon writes that “to translate is also to express in one's one language what others say and want, why they act in the way they do and how they associate with each other: it is to establish oneself as a spokesman. At the end of the process, if it is successful, only voices speaking in unison will be heard.” (1986, p. 223). In that meaning, and inspired by the persons I have interviewed, I argue for thorough communications between the intressents. I also

recommend considering the several comments on the script as enriching. The travel of ideas would be regarded as a part of the artistic process.

But Callon (ibid.) also states that there is a question of power relations. Who has the right to represent the many silent actors? In a Swedish film project the director traditionally has the right to “the final cut”, which means the responsibility for the final artistic expression. The producer on the other hand has the responsibility for the finances. In my research I followed one project where the director was not satisfied with the script, thus not letting the project go further from the initial phase. That kind of decision would be of the most important one in a project with artistic ambitions. Following Deleuze (2005) I agree that the question of the value of an art work is not about communication in the meaning conveying information. But perhaps it in somehow has relation to resistance in all the negotiations in translations. He talks that ideas are potentialities which are connected to a specific form of expression. In this case the question is of the form film, of the necessity of film making and also, of the skill of film making. Surely, I maintain that communication in the triangle director, script writer producer is important as well as communication with other intressents. However, art is not solely communication.

What about the entrepreneurial project mentioned above? The project was not successful in the sense that it didn't continue after the initial phase. However, the networking had been carried out. And we never know what kind of circles were mobilised....

Concluding comments

In this text I have drawn attention to the role of the script when creating an entrepreneurial organizing process in the initial phase of a film project. First, concerning the development of the artistic contents in the script the negotiations between the producer, the director and the scriptwriter are described to be important for the further realising of the project. Second, the script is used as a communication device when the work with finding finances for the project is in progress. Third, the script is also used as a means of creating commitment and developing the story when a film crew is being organized for the shooting phase. I have tried to show how the script can become the quasi-object which stabilizes the organization when the network needed for an entrepreneurial enterprise emerges. When several intressents are involved and something new is evolving in translations, it would be surprising if the script did not change during its travels. Negotiations and controversies between the intressents then are not only of evil, but would be seen as a means of developing the artistic idea when the script is in movement. However, the question must be raised: who has the power of the final word? We should, either, not expect consensus when talking about art.

There is a lot of demand on creativity, innovation and entrepreneurship in our contemporary world. My aim with this text has been to participate in this discussion by directing attention to some important aspects when starting an entrepreneurial project. The examples come from film production but I hope that these thoughts can inspire mobilization of all kind of entrepreneurial projects.

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Playing with Video Games. Video Games as Creative Playgrounds

Peter Zackariasson

Gothenburg Research Institute, University of Gothenburg, School of Business, Economics and Law,
Sweden

Timothy L. Wilson

Umeå School of Business, Umeå University, Sweden

Abstract

In this article we examine uses of video games that relate to creativity in use. Both those that limit themselves within the design of the game and those that transgress the intentions of the game are explored. We categorize the use of video games in two different dimensions: game play and design, which give us four different play categories to discuss – ecological, exploitive, extension, and extrovert. Each has its opportunities to exercise a certain degree of creativity, which of course adds to the enjoyment of gamers.

Introduction

In the summer of 1961 an MIT student by the name of Steve Russell was tinkering with the campus computer. It was not a very complex computer by today's standards, but by the standard of that time it was highly complex, not to mention expensive. Steve was exploring the possibilities of that machine - more precisely, to demonstrate with an engaging and fun program the capabilities of this machine. And making a game was, in his eyes, the best way to go about it. This creative achievement would not only be the start of Steve's career, but also of an industry that, just as in this first game, thrives on creativity and tinkering with computers.

The result of Steve's tinkering was the video game Spacewar. This game is credited as the first 'real' video game (Demaria and Wilson 2004, Kent 2001). Despite its crude setup, consisting of two spaceships dueling on a round monitor, it quickly achieved immense popularity. It is said that the game was copied onto most university computers in the USA at that time. The impact of this game grew as more and more people saw it, and played it. Nolan Bushnell, for example, was an avid gamer of Spacewar, he would later establish the Atari Company. This was one of the first large company developing video games, and it was highly successful in the early days of the video game business.

Although the first video games were constructed for mini-computers, the main platform for the growing number of commercial video games in the early 1970s was the bulky arcade machines; the most popular games being Spacewar and the legendary Pong, a tennis game for two. In the early 1980s, game consoles were introduced on the home entertainment market. In a short time these became very popular, only later to be replaced by the PC as the main gaming platform. Today, the game console (for example Sony PlayStation, Microsoft Xbox and Nintendo Wii) has somewhat regained its position as the main platform for gaming.

No matter if one is a gamer or not, one has to admire the growth and creativity in the video game development industry. This industry has, in a very short time, grown from being non-profit creative explorations of capabilities in computers to an industry that today has surpassed that of the Hollywood box office in revenues. Whereas Steve Russell in an interview said that “We thought about trying to make money off it [Spacewar] for two or three days but concluded that there wasn’t a way that it could be done,” (Kent 2001, p. 20), video games today comprise an industry with high financial input, but also potentially high return of investment. Throughout the growth of this industry creativity has been the core competence in making successful and profitable video games.

We have previously explored the creativity involved in the development and publishing of video games (see Zackariasson et al. 2006a, 2006b). In this paper we are instead focusing on the creativity that video games enable. Video games have been acclaimed as an interactive media, as opposed to older media like TV and radio (e.g. Lauren 1992, Murray 1997). Instead of being passive viewer of the media a person is instead driving the interaction forward through her actions. But interacting with video games does not limit itself within the game itself and the narrative that the developer has defined. Instead, players have their opportunities to impose their own ideas into games and how these are to be used. In this article we will examine a few of these uses of video games that relate to creativity. Both those that limit themselves within the design of the game and those that transgress the intentions of the game are explored.

Enabling Technology and Creativity

It is generally considered that creativity is an input into invention and innovation. The Product Development and Management Association’s definition in fact establishes this association, i.e.,

Innovation: A new idea, method, or device. The act of creating a new product or process. The act includes invention as well as the work required to bring an idea or concept into final form (PDMA, 2004).

The availability of technology, however, in turn enables further creative activities. Mensch (1979, 47 ff.) has suggested that early in an industry's evolution basic innovations dominate development. That is, industries such as the development and diffusion of the commercial computer industry evolved from the invention of the transistor at Bell Labs in the late 40s. Later, these basic innovations provide the foundation for continued growth of the industry. To put this observation into perspective, the Steve Russell story depended upon the availability of the PDP-1 computer that he found available to him. A group of engineers had left MIT's Lincoln Laboratory to found Digital Equipment Corporation in the late 50s to take advantage of potential hardware developments they saw. By 1960 they had introduced the PDP-1, the precursor of the minicomputer. One of these units found its way into a lab at MIT. Its large oscilloscope display intrigued one student in particular and the rest we say is history.

Without that technology, at that point in time and without Steve, well there would be a bit of a different story. The important point, however, is that creativity drives technology which in turn has its impact on creativity. One other point that needs recognized is that although progress from basic inventions come relatively slowly in an industry's cycle (over 10 years between the transistor and PD-1), secondary developments can come quickly (less than a year from Russell's introduction to PD-1 and Spacewar. Today things appear to move even more rapidly. The availabilities of enhanced platforms are almost instantaneously incorporated into new games.

What is a video game?

In theory, a video game could be about just anything: from imitations of real-life activities and realistic graphical visualization – to very abstract concepts and visualization. Video games have, per definition, no limitations! In fact, the only restriction is that imposed by the developers themselves, their creativity and imagination.

The molding clay developers have to work with is defined in concepts of what a video game is: what fun is, and how can one create a sense of immersion. Therefore, the complexity of a video game makes every bit of creative work a challenge for developers.

[The video game] is the most complex toy ever built and is vastly more responsive than any other toy ever invented. Compare it, for example, with its contemporary, the doll Chatty Cathy, which has about a dozen different sentences with which to respond when you pull the string. Chatty Cathy does not take into account the variety of your responses; the computer does.

Chatty has a dozen responses; the computer has millions. (Sutton-Smith 1986, cited in Salen and Zimmerman 2004, page 85)

So what is a video game then, actually? A video game is a specific kind of digital entertainment in which the gamer interacts with a digital interface and is faced with challenges of various kinds, depending on the plot of the game. The gamer basically interacts with a computer, which can be a variety of electronic devices such as a cellular phone, a game console, a PC, or an arcade machine.

Juul (2005, p. 36) proposes that a definition of a game consists of these six features:

1. Rules: Games are rule-based.
2. Variable, quantifiable outcome: Games have variable, quantifiable outcomes.
3. Valorization of outcome: The different potential outcomes of the game are assigned different values, some positive and some negative.
4. Player effort: The player exerts effort in order to influence the outcome. (Games are challenging.)
5. Player attached outcome: The player is emotionally attached to the outcome of the game in the sense that a player will be [a] winner and “happy” in [the] case of a positive outcome, but a loser and “unhappy” in [the] case of a negative outcome.
6. Negotiable consequences: The same game [set of rules] can be played with or without real-life consequences.

These features are general and could, according to Juul (2005), be applied to all types of games. Video games could be included under the definition of “games”, but looking at video games from a more general perspective, these rules should be included as part of what characterizes video games. We therefore argue that video games consist of three essential parts: setting, sensory stimuli, and rules.

The setting consists of the genre and the plot of the game – its overarching situational placement. Today there are several different genres of video games, the most common being adventure, fighting, first-person shooter (FPS), massively multiplayer online games (MMOG), platform, puzzle, racing, retro, role-playing (RP), shoot ‘em up, simulation, sports, strategy, and survival horror. The video game genre can be compared to book genres and, just as with books, the different genres require thinner or thicker plots. Depending on the genre, the plot usually drives the game forward. Adventure games (e.g. *The Longest Journey* by Funcom) have thick plots; as the game unfolds, the gamer is engaged in the story, which forms the backbone of the game. The opposite would hold true for first-person shooter games (e.g. *Half-Life 2* by Valve Software) in which the plot does not really matter. This type of game depends on action and constant hiding, chasing, and killing – a mix of activities that have come to be known as “hack n’ slash”.

As gamers interact with the video game, they experience sensory stimuli. Of our five sensory stimuli (sight, hearing, touch, smell, and taste), today's gamers can sense only sight, hearing, and on occasion touch. The first two are the most common and are present in almost every game. As for the visual sense, there are graphical representations on the screen, either fantasy settings or settings that intend to mirror real life. The gamer reacts to the graphics, and the gamer's actions are presented graphically on the screen in return. There are two dimensions of sound in video games: the diegetic and the non-diegetic. Diegetic sound is action-specific – the sound made when a gamer honks a car horn, for instance, or fires a gun. Non-diegetic sound is the background noise that cannot be attributed to a specific source in the game. It aims at creating an atmosphere: sounds from cars and people in a city or music scores. Using force-feedback technology applications, a sense of touch can be simulated when navigating in the game. On a PC, this technology exists only as add-on hardware devices, such as a joystick, or steering wheel for racing games that vibrates or presents movements in accordance with what happens in the game. Most consoles today employ this technology in the form of vibrating, handheld units. This sensory experience is also common in arcade machines/simulators, where the gamer sits in a model of a car or plane and is offered a greater range of possible movements than would be possible with a PC and a joystick. Our other two sensory stimuli are today mostly left unexploited in commercial video games, although both of them have been explored in research projects on video games.

Video games have rules, and it is here that Juul's (2005) six features contribute to the understanding of games. Rules form the basic mechanisms of the game and comprise code and engine. All games rely on rules. Most of them follow a simple diagram of "IF" and "THEN" statements that guide the workings of the game and the gamer's interaction with the game. Consequences have been coded into the game for every interaction. IF the gamer presses "space", for example, THEN the gun that is being held will fire. The game engine is even more fundamental. This core technology primarily handles the rendering of graphics: how the graphics are presented on the screen. But it also handles other features, including artificial intelligence (AI): how the computer-generated forces in the game move and react and collision detection occurs between units, for example. Successful game engines are products in themselves, as they can be leased to other game developers constructing new games on these platforms. This was the case with the engines developed for, among others, Doom, Quake, and Half-life.

Developers face the challenge of making these parts work well together, to provide balance in the game. If they are creative enough to succeed in this task, the gamers will not distinguish any irregularities in the representation of the setting in the video game they are playing. They will, in a sense, be one with the game and feel immersed into its virtual world. This feeling can be compared to being immersed in a film, where time and space lose their relevance while the audience has a feeling of "being there", within

the film itself. A game, or a film, that leaves the audience unaffected has in some senses failed in their task.

The essence of the game itself thus presents the molding clay developers can use in a creative process. If these aspects are not being challenged enough the end product will become just one of many games on the market. If these aspects are challenged too hard the game will fail as a game as consumers will not recognize it as such. Keeping this balance is a constant process that involves developer and publisher, and the industry as a whole.

Observations

How video games are used is a consequence of design and what the game allows the user to do, its affordances. Affordance is basically the quality of an object, what it allows the user to do with it. What users are allowed to do with video games is a result of its design and how this has been built into the software the user interacts with.

Video games have both intended and unintended uses. When developing a game the developers most times have a very strong view on how this game is supposed to be played: what the narrative is and how the gamer gets ahead in the game. When releasing this product to a user the game may or may not be used as intended. The use is instead left to the user to define.

In this paper we have categorized the use of video games in two different dimensions: gameplay and design (see Figure 1). The first dimension is gameplay (e.g. Salen and Zimmerman 2004); this is the overall experience that is created in a video game. This includes the digital world the game takes place in, narratives and goal of the game. When designing a game the gameplay is a coherent and logical package that makes sense in itself. A world that enabled immersion in a similar way as a good film or book does. The second dimension is design; this is the intentional result from the developers of the game.

Not part of gameplay	Extension playing	Extrovert playing
Part of gameplay	Ecology playing	Exploitation playing
	Part of design	Not part of design

Figure 1: Creative playing with video games

Ecology playing is the type of interaction where the gamer limits herself to what is defined within design and gameplay. The gamer thus stays in the same self-enabling ecology that the developers intended with the game. The gamer is enabled to be as creative as the designer decides. Although this type of interaction could be considered the least creative from a user perspective, it does have a strong history in game development. User-created content is the keyword here. When developing games, the developer has realized the importance of enabling the gamer to create, or modify, the game. Thus creating an environment where the gamer can participate and contribute, and in a sense make the game “their own”.

In 1993 id Software developed a game called Doom. This game would later become a classic as it contained groundbreaking technologies and almost single handedly defined a new genre of games, first-person shooters (FPS) (Kushner 2003). The game was played in three-dimensions, as compared to two-dimensions that has been the standard until then, where the gamer moved around in a maze-like environment, walking from room to room blasting away monster with different weapons.



*Image 1: Screenshot from the video game Doom by id Software
(source: <http://freespace.virgin.net/wilson.project/doom.html>)*

What makes this game interesting is that it was one of the first video games allowing the gamer to create new levels (modifications, or mods for short), to be creative within the ecosystem of the game. Using the graphical engine¹⁷ of the game a person could quite easily define a new environment to walk around in, new creatures that the gamer faced and new weapons that could be used. These levels could then be distributed between gamers so that others could enjoy what they had created. The result of this possibility was that quite soon after the launch of Doom there were many other modifications online, for example: Doom Barney's, Doom Simpsons and Doom shopping malls. There was even a Military Doom for US marines to simulating real buildings in training (Halter 2006).

¹⁷ This is the part of the software that defines how objects are presented and how they interact with each other.



Image 2: Screenshot from *Ultimate Simpsons Doom*, mod made by Myk Friedman and Walter Stabosz.
(Source: <http://www.moddb.com/games/doom/downloads/ultimate-simpsons-doom>)

Exploitation playing is the type of gaming where a gamer exploit bugs and loopholes within the game. This type of interaction pertains within the gameplay, but contrary to the ecology interaction the gamer does not interact with the design as intended by the designer.

Almost every game is released with bugs, small errors in the software that can have devastating consequences to the effect of the video game. In some cases developers release patches that will correct these bugs, but many times this requires the user to access the developers homepage, download the software and install it. With the Internet and online gaming these patches have become more effective as they update automatically and correct any bug. When finding these bugs a gamer has the possibility to exploit these for cheating, or use the content in the game in ways that was not intended. What cheating exactly means is not that straightforward, is this any deviation from design or does cheating have to involve tampering with the software (e.g. Consalvo 2007)?

An example of how a bug can be exploited is how mines were used in the game *Deus Ex*, developed by Ion Storm Inc. in 2000. When designing the game proximity mines were included as part of the

weapons arsenal that could be used. These mines could be placed on walls to be detonated when triggered. Their use was to fight off enemies in the game. What the developer had not anticipated was that the mines could also be used to climb walls with. By placing the mines progressively higher and higher up on a wall a gamer could use these for climbing on and avoid dangerous situations that were otherwise unavoidable.

In the video game *Anarchy Online*, developed by Funcom in 2001, one bug had a major impact on the game before a patch removed it. *Anarchy Online* is a game in the genre Massively Multiplayer Online Role-Playing Game (MMORPG). What is characteristic about this genre is that the game is played online, it is always accessible, and there are thousands playing that interact within the same game (e.g. Zackariasson 2007). Using a special device it was possible for gamers to invite other gamers to participate in the same mission, it copied the key to the area where the mission took place in. But using this device it was also possible to copy other things: weapons and armors. In a short while the game was flooded with high-level equipment, and at the same time reducing the value of this as it was easily acquired.

Extension playing is a type of interaction where the gamer uses the game as it was designed but diverts from the gameplay. This means that the gamer uses the possibilities the game offers but redefines its purpose. The result of this use is that the environment that the developer has defined can be used for many other purposes than actually playing the game, or act in ways that is not part of gameplay.

In the video game *Counter-Strike*, a modification of the game *Half-Life* developed by Valve Software in 2000, there is a way to create tags on the walls inside the game. The intention of this function is somewhat clouded, but the function was available already in the original game of *Half-Life*. An image created by the gamer could be used to tag walls instead of a bullet hole. This idea seemed to have been that this image could be used to define teams within games. These sprays are today used in many different ways. In the image below one gamer has sprayed an image with a political message.



Image 3: Screenshot from Counter Strike where a tag has been sprayed on a wall.
 (<http://media.photobucket.com/image/cs%20sprays%20political%20message/Chaohinon/rpspray.jpg>)

Content of video games have also been used for creating installations of art. Using the graphical engine from Half-Life 2, developed by Valve 2004, it is possible to use items in the game and arrange them as the use want. In doing this the gamer still uses the design of the game, although the gameplay is frozen in time as there are none.



Image 4: Screenshot from Garry's mod, using the Half-Life 2 engine.
(<http://news.filefront.com/garrys-mod-rakes-in-over-3-million-on-steam/>)

Extrovert playing is when the person deviates from both design and gameplay when interacting with the game. Here the game has stopped being a medium one interacts within, instead the game becomes a base for creative work that surpasses the game-medium.

The best example of this is machinima¹⁸. This is an art form where video games are used to create films – machinima as in machine made films. As many games today are online, enabling thousands of people to interact in the games, there are ample of opportunities to create these films. Just as in a regular film one first create a script; this is then acted out within the game world, other gamers “film” the action using a third-party program that captures the screens – in effect filming the action. In the post-production of this film it is cut, voice is added as well as sound effects and music. Just as in any other film production where the film is recorded in the physical world.

¹⁸ Today there are many websites dedicated to machinima. See for example www.machinima.com. There are even galas that hand out prizes for best films, these competitions are arranged both as independent and sponsored from developers as it is considered to market the game.

In the first years of machinima this was mostly used for showing other players ones success in a game. If a guild in the game World of Warcraft, developed by Blizzard 2004, for example, would undertake a raid including 40 persons, this would be filmed so it later could be used to show how competent the guild was. But as the art form grew, short films containing narratives started to be made. Today there are a big number of machinima, on everything from dramas to comedies, and even music videos.

One of the most extreme forms of extrovert playing is the industry that has grown up around the MMORPG. These games contain economies where the gamers can barter items with each other inside the game. But, a marketplace has been created where these items are bartered using real money (Castronova 2005, Zackariasson in press). This industry is today widespread and at many times conducted against the end user license agreement from the developer.

There are not only private persons that are involved in this trade, called real money trade (RMT), but also small business. These sweatshops are most times situated in low-wage countries and employees' persons to play MMORPG in order to collect goods that can be sold to other gamers, or converted to virtual money that can be sold to gamers.

Reflections

Just as Sutton-Smith writes in the above citation, the video game is an amazing toy that holds unprecedented possibilities. Thus far it has been praised for its interactivity and its possibilities as a media that is all but passive. In this article we have shown how video games also enable us to transgress their boundaries and work as a base for creativity inside and outside of the video game. Our contribution is to define the typology in which this creativity is released and provide examples of each situation.

The recognition of this creativity is useful. Just as Steve Russell's first video game Spacewar was a result of his tinkering with a computer, to show its capabilities, video games enable the gamer to tinker with computers and games. In this respect games have the capability of releasing and encourage playfulness and creativity in individuals using these games. Consequently, we see in these individuals the game developers of the future – at the very least. More generally, we concur with the Beck and Wade (2004) assessment that these individuals may indeed become the business leaders of the future. Not only do they learn, feel and think differently. We feel they will be creative as well.

Acknowledgements

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Finnish Arts Policy and Argumentation on Fundamental Rights

Pauli Rautiainen

Arts Council of Finland

Language is active political action that operates through categorisations. Political discourse and the planning rhetoric intertwined with it produce and recreate language which is used to interpret reality and guide its development in the required direction. Official arts policy documents – political programmes, strategies and plans – play an active role in constructing categories for social reality. Planning rhetoric and its argumentative choices are important elements in the creation of political reality. The individual rhetorical means of influence used in political documents, and especially the discourses formed by such means, function as special tools in linguistic activities that aim to govern society.

When reading official Finnish arts policy documents these days, one inevitably comes across argumentation that refers to different types of rights. Such argumentation often revolves around a single notion, that of fundamental rights. It is fair to say that the discourse on fundamental rights is one of the fastest growing arts policy discourses and is currently striving after nothing less than a hegemonic position – which it may already have achieved. This paper takes a closer look at the recent discourse on arts policy and fundamental rights. I will discuss the context in which it emerged, what it deals with and how it relates to the judicial discourse on fundamental rights.¹⁹

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The judicialisation of the argumentation on arts policy, especially in terms of fundamental rights, is a relatively recent phenomenon. When the principles of arts policy in the Finnish welfare state were formulated in the 1960s and 1970s, they were not grounded in the debate on rights. From today's viewpoint, however, the objectives of the promotion of the arts, democratisation of culture, cultural democracy and international cultural exchange which were laid down in the *Report of the State Arts Committee* (1965), the *Report of the Working Premise Committee for Arts and Science* (1969) and the *Report of the Committee on Cultural Activities* (1974) are similar to, for example, the cultural rights outlined in Article 15 of the UN International Covenant on Economic, Social and Cultural Rights. Instead of the rights debate, the targets were derived especially from the knowledge produced by

¹⁹ This paper is based on my research project concerning the freedom of the arts as a fundamental right guaranteed by the Finnish Constitution and on the results of my research into the history of arts management in Finland. The first project was discussed in the publication *Taiteen vapaus perusoikeutena* (Freedom of the Arts as a Fundamental Right) (2007) and the latter in the articles included in the publication *Taiteen edistämistä varten – taidetoimikunnat 40 vuotta* (Promoting the Arts – 40 Years of Arts Committees) (2008) jointly drawn up by me and Heikki Jokinen.

empirical sociology of culture, which was used as one of the main sources for arts policy argumentation into the 1980s.

The judicialisation of arts policy is linked to the trend seen after the formulation of the general objectives of arts policy in the 1960s and 1970s, in which the Finnish society has evolved into a welfare state while going through a judicialisation process which has emphasised the need for legal expertise in all spheres of social life. As a result of the increased target-means legislation typical of welfare states and the consequent judicialisation of social interaction situations, the status of individuals and other parties depends on their resources related to judicial know-how or its acquisition in the field of their interests. The importance of questions related to legal matters has surged after the projectisation, increased professionalisation and rising commercialisation of the arts, which began in earnest in the late 1980s. This has put contractual matters at the centre of professional artistic activities and made compensation disputes commonplace. Legal issues arising from the unique nature of the profession of artists have also been settled in labour, fiscal and social law.

This judicialisation trend is the likely reason for legal rhetoric gaining such a strong foothold in arts policy discussions and for judicial aspects permeating the fundamental values of arts policy. The latest judicialisation development, taking place after the mid-1990s, is primarily related to the strengthening of the fundamental-rights philosophy, which has to do with the extensive constitutional reform carried out in Finland in the 1990s. The reform, divided into two parts, updated the whole Finnish constitution, including its very foundations. The first phase of the reform updated the constitutional set of norms concerning fundamental rights (1995), while the second phase updated the rest of the Constitution (1999). The reform of fundamental rights aimed (1) to extend the protection of fundamental rights to cover everyone under the sphere of Finnish jurisdiction, (2) to add economic, social and cultural rights to the list of fundamental rights which had formerly emphasised civil and political rights and (3) to enhance the direct applicability of fundamental rights.

In conjunction with the reform of fundamental rights, the Constitution also came to include fundamental cultural rights: the right to one's language and culture (section 17), joint responsibility for the national heritage (section 20), the right to develop oneself (section 16.2), as well as the provision on the freedom of the arts (section 16.3) that supplements general freedom of expression (section 12). These fundamental rights have provided the stepping stone to the present-day argumentation on fundamental rights related to arts policy.

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Although occasional references to fundamental rights were made in the arts policy documents of the 1990s, the fundamental rights discourse did not make its real breakthrough until 2002. In that year, the TAO committee, set up on the basis of a Government programme, drew up a proposal for a Government cultural policy programme called *Art is Possibilities*, which declared art to be a fundamental right. After that, the link between art and fundamental rights has been reiterated in nearly all official documents central to arts policy.

Official documents occasionally consider art to be turning into a fundamental right, which strengthens the position of art in the battle for scarce resources. A good example of this type of fundamental rights argumentation is the *Cultural Strategy for Varsinais-Suomi* (2005), drafted by the Arts Council of Varsinais-Suomi, which gives the following future vision:

“Art and culture will come to be considered fundamental rights of residents, while art and culture services will be seen as basic services.”

However, art is frequently considered to already be a fundamental right. Even in these cases, the fundamental rights argument is used in arts policy documents to legitimise the social significance of arts policy. An example of this can be found in the *Government Decision-in-Principle on Arts and Artist Policy* (2003), which begins with the following statement:

“According to the Government decision-in-principle, art as a form of self-expression and as the creative work of artists is also a social and economic resource, as well as a fundamental educational right, taking the form of an opportunity to develop oneself.”

In a recent trend, the foundation of arts policy has, to an increasing degree, been derived directly from fundamental rights. As a result, not only does the fundamental rights discourse support the importance of arts policy but is also becoming its main justification. A good example of this kind of fundamental rights argumentation can be found in the *Strategy for Cultural Policy 2020* published by the Ministry of Education in spring 2009, which considers fundamental rights to govern arts policy:

“Cultural policy is governed by fundamental rights, as well as by cultural rights belonging to economic, social and educational rights.”

* *

Since the goal of political rhetoric is to justify certain political decisions by convincing the public of the truths offered, effective argumentation calls for a language and vocabulary shared with the public. In

other words, the chosen political rhetoric depends on the public's truths, norms and values and the speaker must adapt it according to the public.

Talk about fundamental rights thus proves that they function as rhetorically convincing themes. If art is defined to be a part of the fundamental rights guaranteed by the State, arts policy comes to play an essential role in society – after all, in line with their constitutional definition, fundamental rights lay down the primary values of society.

Arts policy documents expressly talk about art as the right of individuals. However, this right has an instrumental undertone. Art helps the individual to develop in such a way as to be more useful to society than he would have been without the development brought about by art. This kind of development is the responsibility of society and justifies the use of social resources on art. That is to say, the rhetoric on fundamental rights does not seem to be tied to the value of art as such or to expanding the tolerance of different forms of expression, but is rather used to justify the inclusion of art in the sphere of political planning and decision-making. In other words, it appears to legitimise the state's right to influence the art world through guidance and politics.

In fact, the fundamental rights argumentation related to arts policy reflects moral undertones when it emphasises, for example, the need to heighten cultural awareness and, viewing art and creativity as fundamental rights, underlines the importance of consciously making children targets of a policy on children's culture in order to ensure that they have the opportunities and basic resources for creative and artistic activities also as adults. The ethos of freedom of rights, especially of the negative kind, such as the freedom to not care for art and to stay out of the reach of artistic expression, do not get much sympathy from the fundamental rights rhetoric related to arts policy.

It is interesting to note how little the fundamental rights argumentation in the field of arts policy deals with, for example, the fundamental right concerning the freedom of the arts (Constitution, section 16.3) as compared to, say, the right to develop oneself without being prevented by economic hardship (Constitution, section 16.2). This is clearly seen, for example, in the *Fair Culture?* (2006) publication, by Hannele Koivunen and Leena Marsio from the Ministry of Education, concerning the ethical dimension of cultural policy and cultural rights. When it lists the main fundamental rights that were created in the field of cultural policy in conjunction with the constitutional reform, it includes no mention of the fundamental right concerning the freedom of the arts:

“Several economic, social and cultural rights were included as civic rights in the Finnish Constitution, when it was amended in 1999. Equality, liberty, freedom of expression, freedom of religion and the right to education are all clearly defined in the Constitution. The right to one’s own language and culture is defined in section 17 - - [direct quotation from section 17 of the Constitution] - -. Cultural rights are also determined in section 20, according to which nature and its biodiversity, the environment and the national heritage are the responsibility of everyone.”

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The entry of the fundamental rights argumentation into arts policy coincides with legislative changes. The law is becoming more dynamic and the growing importance of, for example, soft law regulation shows that the legal community is growing more sensitive to external stimuli. Rapid changes in society have created the need for an increasingly open set of norms that puts more emphasis on weighing norms. Fundamental rights that penetrate all fields of law at least in an integrative way form the framework of the current judicial system. As the argumentation on fundamental rights in arts policy opens up to the legal community – or fawns over it, as it may seem – the community’s reception of the fundamental rights rhetoric in arts policy is an interesting question.

However, an examination of the legislative history of art-related acts enacted in the 21st century, legal writings concerning art legislation, as well as the content of court decisions related to the arts, seemingly indicate that there is nothing much to consider. Argumentation on fundamental rights does not appear to play any part in these types of legal documents dealing with art. Apart from a few references of a technical nature, these documents simply do not touch upon fundamental rights – at least not the ones brought up in the arts policy rhetoric.

As stated at the beginning, rhetoric as a form of influence is highly dependent on the target audience and calls for a language shared with the public. Since the rhetoric on fundamental rights in arts policy has been unable to penetrate the judicial sector – the sector of normative argumentation – it is possible that the legal audience is not familiar with it or does not care about it.

If it is true that the legal community is unfamiliar with the argumentation on fundamental rights in arts policy, one reason may be that the judicialisation development in art has not given rise to a new problem-specific field of law, similar to sports law, medical law or media law, that would focus on art-related legal issues in Finland, nor to a body of lawyers clearly specialised in such issues, who could act

as intermediaries between the arts policy discourse and the discourse on art legislation. It has become clear that the argumentation on fundamental rights in arts policy is not very familiar with the Finnish doctrine of the sources of law, or with the study of the interpretation of the law based on it. This may cause the legal community to shun the fundamental rights argumentation carried out in the sphere of arts policy. Official arts policy documents using the fundamental rights argumentation make frequent and systematic mistakes in basic legal terms. This is true of the previously mentioned *Fair Culture?* publication, as well as the quotation from the *Strategy for Cultural Policy 2020*, which clearly shows that the meaning of fundamental cultural rights is not clear.

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The judicialisation of art and an arts policy that leans on fundamental rights is a two-pronged issue, especially in terms of the freedom of artistic expression and the value of art as such. On the one hand, norms on fundamental rights and norms that are lower in hierarchy can be used to secure the freedom of the arts. On the other hand, the growing presence of the fundamental rights argumentation and the increase in legal norms can be seen to restrict the freedom of the arts, leading to questions concerning artistic activities no longer being handled by artists from an artistic point of view, but rather by the legal profession from a legal point of view. In terms of the freedom and inherent value of the arts, the key question in the future will be whether an arts policy that has awoken to fundamental rights will focus on developing the content of what it considers to be the relevant fundamental rights or whether it will demand legal regulation to establish the legal ideals included in the rights.

It is obvious that legislation, such as the Act on the Exercise of Freedom of Expression (460/2003), that specifies the use, subjects and content of a fundamental right, strengthens the status of the right – at least in relation to the situation prior to the enactment of the Act. However, such Acts also involve considerable risks. Firmly establishing definitions and notions with a statute that puts the fundamental right in specific terms may ultimately limit the right in question and hinder its development. It is important to carefully consider the kind of legislative work taken up when preparing, for example, a skeleton law that codifies cultural legislation to promote culture, as suggested in the Ministry of Education's recent *Strategy for Cultural Policy 2020*. Might it not be more worthwhile to focus on creating better connections between the argumentation on fundamental rights in arts policy and the legal discourse on fundamental rights, and thereby develop a fundamental rights argumentation with legally significant content in terms of arts policy, instead of creating legislation specifying the use and application of fundamental rights.

3. Designing our Future

Creative Communities

Creativity and higher Education: Developing an Institution-wide Perspective, Then Implementing It

Clive Holtham

Learning Laboratory, Cass Business School, City University London, UK

Introduction

This paper sets out a strategic approach to an institution-wide initiative on creativity across disciplinary and professional boundaries, and then focuses in on an early initiative which typifies this approach, linking fine arts to improving professional practice.

In 2008 the Vice-Chancellor (President) of City University London initiated an internal competition for cross-disciplinary centres to be created whose remit covered teaching/learning, research and knowledge transfer. Six centres were funded for a two year period, and this paper reports on the Centre for Creativity in Professional Practice (C2P2). The university is named after the City of London, the financial and commercial district, and is strategically positioned as “the University for Business and the Professions”.

The University already has a School of Arts which is active in relation to the creative industries, but that is not the central thrust of the new centre. By contrast, the particular focus of this centre, more unusually, is creativity within and across the wider professions such as law, engineering, health, education, business etc.

Certainly in the UK, it is unusual to create inter-disciplinary centres which are not either exclusively research or exclusively teaching/learning based. Secondly, the aim of all the City centres is not simply to focus on a topic in a single-loop learning fashion (Argyris, 1977). They are also explicitly geared to double-loop learning, hence to promoting change in educational and research practices and behaviours within the institution.

British Context

The current strategic importance of creativity has been acknowledged by many commentators, both

- A. at the international level – the Nomura Institute's proposition is that "*Creativity will be the next economic activity, replacing the current focus on information*" (Murakumi, 2000) – and
- B. within the UK, where the Cox review commissioned by Gordon Brown in 2005 saw exploitation of the nation's creative skills as "*vital to the UK's long-term economic success*" (HM Treasury (2005)). The Cox review concluded that "*The success of the creative industries notwithstanding, there is evidence that UK business is not realising the full potential of applying creativity more widely*", and emphasised the need for interdisciplinary teaching in universities. Brown added that the challenge is: "*not just to encourage creative industries, our priority is to encourage all industries to be creative*". Creativity and design, used effectively, are important competitive tools for firms and the formal education system, enhancing the supply of creativity and design skills, and management and business skills more generally (DTI, 2005).

C2P2

The first step involves developing a University-wide understanding of creativity that builds cross-discipline communication and collaboration, including two sub-objectives:

- Developing new high-engagement, experience-based approaches with which to learn about creativity good practices, techniques and tools, drawn from science, business and the arts
- Researching and developing new activities, tools, techniques and resources that enhance and support creative problem solving in a range of professional practices that draw on City's unique disciplinary mix.

The Centre was set up with a brief to undertake five main activities:

1. Creation of a core team (director and researcher) to stimulate and orchestrate interdisciplinary working, to secure funding and to disseminate outcomes
2. Creation of a national research seminar series network running up to 6 seminars in 2009-2010
3. Small innovative projects in each main school involved
4. Creation of a university, rather than school-based, masters in creativity/innovation
5. Promotion of university-wide approach to creativity at undergraduate level within schools and disciplines

A director was appointed in May 2009 marking the effective start of the project. This then in turn accelerated the need to progress several of the activities in parallel, in particular the research seminar series. The rest of this paper concerns a cameo of novel interdisciplinary activity.

C2P2 in London

One of the key aims of the Centre is to draw on the creative potential of London as a geographical place. Of crucial importance here is the clustering of museums and art galleries of almost ever conceivable type from narrow niche museums, to world-class art collections. Another early action has been to develop a group of associates from different backgrounds in professions, also specifically including artists. This group has been involved in field-testing innovative approaches to creativity including a specific example addressed below.

This paper is focussed specifically on work at the Whitechapel Gallery, which is in the East End of London and immediately adjacent to the City. The Gallery was reopened in April 2009 after a major refurbishment incorporating the former Victorian public library next door. At the opening one exhibition held in the Gallery drew explicitly on the heritage of the building. This was the Bloomberg Commission by Polish artist Goshka Macuga “The Nature of the Beast” (Whitechapel Gallery, 2009). It includes the display of a full size tapestry reproduction of Picasso’s *Guernica* on loan from its normal location in the United Nations, New York. The original version of *Guernica* was displayed in the Whitechapel Gallery in 1939 to raise awareness of, and funds for, the Republicans in Spain. Macuga’s project [4]:

“..draws connections across historic and contemporary world affairs, their protagonists and the cultural ripple effects they have triggered. The room has been designed to accommodate meetings, discussions and debates around a central table, with *Guernica* once again as a backdrop”

What was highly unusual about this exhibition was an announcement by the gallery that meetings could be arranged around the table, albeit with two main conditions, namely that visitors would still be in the gallery uninterrupted, and that the photos, videos and write ups of the event would be made available to the artist and Gallery archive.

Three Events

The Whitechapel Gallery announcement in April 2009 came at exactly the time that C2P2 was anxious to make rapid progress, and as a result three bookings were made to utilise the unique features of the exhibition to support the inaugural activities of C2P2. The general objectives for all three events started from the utilisation of this highly unusual location for events that would add cachet to, and attract interest in those events. This was an almost unique opportunity for participants to work physically within an art gallery. This aspect was augmented by working in an environment that was fully open to the public. The use of a very large round table is itself actually quite a rare event. And, what turned out

to be crucial, the events were supported by a strong administrative and logistical infrastructure on behalf of the Whitechapel Gallery, which was essential for exploratory events of this nature.

The three meetings can be summarised as below, using the naming convention W1, W2, W3

	Who	What	Time
W1	Associates	Pilot event	2hrs
W2	MBA Elective Session	Class including artefact production	1hr +2 in studio
W3	Multi-university network	Inaugural Meeting	2hrs

Table 1: Overview of events

The C2P2 team set up the three events in part as experiments into whether creative activities of knowledge workers could be enhanced by being held in this unusual, indeed unique iconic space. This enhancement could either be directly, eg by use of the space or artefacts, or indirectly eg by attracting interest in attending the meeting. There was however an aim shared for all of the meetings to be more effective or productive as a result of being in the specific physical location. Effective/productive in the context of knowledge work means that there is improved:

- sharing of knowledge
- creation of knowledge
- commitment to action

In reality, the experiments cannot be controlled only for the physical place. Most significantly, the facilitation method and meeting processes were highly customised in all three cases to the specific place, purpose, and people. So really place and facilitation need to be considered conjointly.

Analytical Framework

Our analytical framework for creativity in general is based on the long-standing model developed by Rhodes (1961) also see Scritchfield (1999). This is the four P model of process, product, people and press. Isaksen, Dorval and Treffinger (1994) developed the 4Ps by showing that although the themes overlapped, they operationally function together and that in all cases, the context plays a major role

We have however in line with some others, changed the fourth P to “place”. Slightly unusually, but addressing at once two of the 4 P’s, we are here treating the creation of our own centre as itself the **product** of a creativity **process**. Central to that are the various **people** involved, and in this paper the **place** dimension is of particularly great significance. We also agree with Fritz (1994), who strongly emphasises how much creativity, problem solving and innovation are themselves essentially change management processes.

We have represented the key relationships, just discussed, in diagrammatic form in Figure 1.

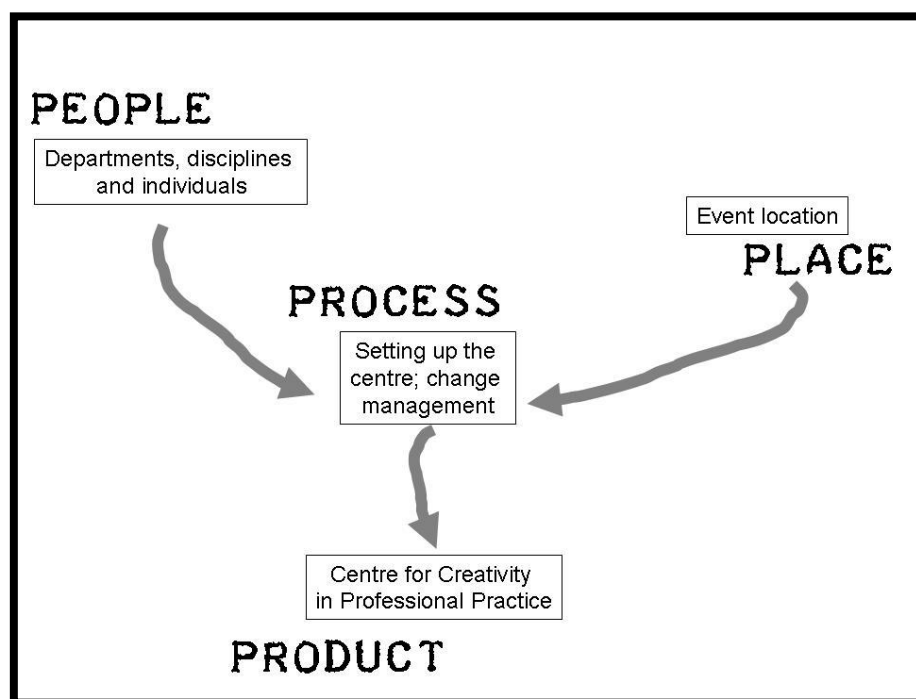


Figure 2 The overall approach under review

Scharmer and Käufer (2000) proposed seven theses to reorientate the 21st Century university, and their thesis number 7 saw “universities as birthplaces and hubs for communities of creation”, which

“do not strive for a type of science which merely reflects the world, but for a science capable of grasping reality by contemplating the underlying forces of its genesis. In such a university, learners and researchers shift from being distant observers to creative co-designers of a praxis in progress – to midwives assisting in the birth of innovation.”

Organising these events would be very much what this midwife role might be for a university.

Event Details



Figure 3 W1 with six participants at the table; rest are the public

W1 was a small pilot event held with six associates or members of C2P2 who had all been closely involved in some direct way with creativity processes. This was regarded as a very high risk venture, and was also arranged at short notice, which meant there was very little time to choreograph the event, so it had a highly improvisational quality. It actually was the first “live” meeting held in the Gallery in front of the public (as opposed to events at private views). This was a creativity workshop, with associates of C2P2 demonstrating creativity tools they used in their own professional practice. The participants sat at the large round table, which was glass-topped to show off documents and other artefacts about life in the East End of London in the late 30’s in particular.



Figure 4 W2

W2 involved a whole half-day session of an MBA elective “Business Mystery: The Art of Management” being held in the Gallery with 19 participants in total. This was also regarded as a risky event, as this type of fine-art based activity had not been attempted on the elective in its previous four years of operation. More time was available for planning, and this was needed to create just the right balance of challenge and business focus for the student activities.



Figure 5 The Optych: Flow Tide and Rapids

The overt aim of the session was to produce an opptych, an eight piece painted artwork made up of eight segments of a circle, mirroring the eight segments of the table. One hour was spent at the table, including in break out groups, on the concept and overall design. The group then went to the Gallery's Clore Studio, where they spent two hours on the more detailed planning of each segment, the design of the segment, and finally its actual painting on foamboard.



Figure 6 W3: Larger group work synthesis

W3 was the inaugural meeting of the Research Series Seminar Network, with 20 participants. In order to minimise what was still regarded as a risk, this event had even more significant amounts of prior planning and facilitation. Participants first introduced themselves by walking with one or two others around the gallery, with groups reporting back on their experience. The same groups then brainstormed proposals for the operation of the network on a triangular pre-printed sheet. New and larger groups then formed at one side of the gallery (Figure 5) to synthesise by theme the proposals of the individual teams. The penultimate stage involved a promenade with all participants being presented with the three syntheses laid out on the floor of the gallery. The final plenary session was feedback on the whole event.

The whole round table was itself artwork, and for W3 and especially W2 did not really work at the table for the majority of the time, nor use the table artefacts to any great extent. All meetings and especially W2 and W3 had objectives that were to a greater lesser extent independent of the gallery location. And in particular, the organisers had very limited time. It was decided not to have a computer, projector and powerpoint, and at no time was that a problem, not least as the whole event was predicated on not

needing these facilities, so choreographed accordingly. Use was made of small group activity (W1 had consisted only of a small group), break out groups and use of other areas, namely the education studio in W2 and the large empty floor space in W3.

Event Lessons

One thing that was very clear was that there was a noticeable learning curve between the events. A key lesson from W1 was that the impact of working in public had been underestimated by both facilitators and participants; so this was emphasised a lot more for W2 and W3. There was a concern with the security of personal items left around the table, also covered in W2 and W3 briefings. There was a distinct issue with the noise levels when there were many visitors in the gallery, but no real way of amplifying audio by participants. The most important lesson of all from W1 was that the use of the room was feasible even for high-stakes events. And one member of the public had actually joined in the exercises.

There was a quite different lesson from W2: there was little doubt that having 19 people sat round the table acted as a deterrent to the public. A method called the “Twitter Telegram” (140 characters on a stylised telegram form) was introduced as a method of getting feedback very quickly and worked extraordinarily well. In W3: despite being a Friday afternoon, the Gallery was very quiet and once again the presence of a table full of people even seemed to deter some public from coming into the gallery at all.

Working in Public

The differing aspect of working in public are summarised below:

Public Involvement	W1	W2	W3
Watching	Quite high	Minimal	1 person closely
Participation	One person	None	None
Footfall	High	Medium	Low

Table 2: Interactions with public

The question of working in public is not a unique situation. Retail and customer services staff do it all the time, though for them the link to the public is an integral part of their job. It is much rarer for knowledge workers, though it happens in the public sector, for example in central and local government, where meetings including formal advice and cross-examination are often open to the public. Artistic performances are explicitly put on for the public and some hybrids, arguably courts of law, are a combination of several of the above.

Working in public carries deep symbolic value such as promoting openness, transparency. Yet at the very same time it could have negative connotations – a privileged group, or a set of people performing in public. It was also noticeable that the experience was very different even for different participants in the same meeting. It is not just a shared, but potentially also a contested space. The meeting participants clearly could affect the visitor's enjoyment of the gallery, firstly just by physical presence, secondly via noise, and thirdly through actual obstruction of the exhibits, particularly at the round table.

Working across disciplines

Our specific concerns are with collaboration across what we call “wide boundaries”, also using the term “extreme collaboration” (Holtham et al, 2006). Going back into the deep traditions of the academy, at various points in history there has not been a concept of disciplines and hence of disciplinary boundaries. This was certainly true for Ancient Greeks such as Aristotle; it was true again during the Renaissance, and it was maintained through most of the enlightenment. It was the coming of the industrial revolution, the parallel explosion in scientific discovery and in the creation of professions, together with the creation of the modern university in the second half of the 20th century that accelerated the creation of disciplines.

The generic limitations of over focus on single discipline-based work are well enough understood. Indeed, it is one of the very pillars of the logic of a “knowledge-based society” that increasing amounts of research will be carried out by collaboration across disciplines, for example the concepts of Mode 2 research and inter-disciplinarity.

Louis and Bartunek (1992) suggested that research teams in which one or more members are relative insiders to a setting and one or more members are relative outsiders offer distinct advantages for integrating diverse perspectives on organizational activities. The approach taken builds on insights about insider/outsider collaboration presented by Evered and Meryl (1981).

Typical channels for connections across “wide boundaries”

Physical proximity can be of significance. The Oxbridge College/Senior Common Room model did permit and still does permit social interactions across wide disciplinary boundaries. But this does not necessarily translate itself into inter-disciplinary research or interdisciplinary teaching and learning. But more generally, the scope for interdisciplinary collaboration has been reduced as universities have grown in size and specialisation. It is perfectly feasible for many academics to spend all their time on research and teaching/learning working only with other academics from closely related disciplines, or a single discipline. This is not simply confined to lack of contact between faculties such as engineering and management. The discipline of management is itself made up of 6-10 academic groupings with relatively little academic contact between them.

Our concern here is not per se with disrupting this typical behaviour. It is rather about asking what may be lost through such intense focus, and in particular with examining vehicles which positively stimulate the possibility of making connections across disciplinary boundaries.

Important factors which emerged

One aspect which was very clear in W1 and also in W3 was that working across disciplines enhances the possibilities of drawing on associates who may not fall directly within any one specific discipline. It is probably not by accident that many of the participants were working at the margin of conventional disciplines or not in a university at all.

Also, because no single school, department or discipline can “own” the topic of creativity, there are attractions in events which bring many disciplines together on “neutral ground”

Following on from both the above, this underlies the importance when creating a cross disciplinary network of sustaining “loose ties”, even at the risk of some loss of focus. In business strategy one of the key findings relating to innovation is that it is more likely to occur when there are “weak ties” between potential collaborators (Granovetter, 1973), compared to the formalised “strong ties” found within organisational structures and hierarchies.

Building a community or network may be said to have at least two speeds. One is slow – and a good example here has been the UK National Teaching Fellowship scheme, which underpinned the W3 event.

Fellows are appointed for life and most typically physically meet at the annual symposium. So relationships evolve slowly over quite long periods of time. By contrast, other teams or collaborations are driven by quite short-term instrumental goals, such as winning or implementing a network grant bid. Here immediacy, novelty and getting things done tend to dominate.

All three Whitechapel events were unconventional, and as such carry both risks and opportunities. Holding the events in a particularly iconic location certainly further adds to the opportunities.

Returning to the 4 P's

	People	Process	Place	Product
W1	Ad Hoc; weak ties	Improvisational	Gallery	Proof of concept of place and process
W2	Well-established team; strong ties	Highly structured	Gallery and art education room	A collaborative artwork; optych
W3	Inaugural meeting of network; strong, medium and weak ties	Semi-structured	Gallery	Team building and action planning

Table 3: Summary relative to the 4 P's

Product

Each event had a purpose. Also, the events cumulatively formed an explicit part of the setting up and evolution of C2P2. Interestingly, as a result of the double-loop learning dimension, the process itself was also a product.

People

This is one of the most intriguing aspects of the experience. The three sets of participants were quite different from each other, though there was some minor overlap of facilitators and participants across the three events. As a result there was very little process similarity between the three events, which had to be highly customised to reduce the risks involved.

Process

Firstly, there was and is an overall change management process, namely trying to shift attention from an approach wholly based on school/department/discipline. Secondly, there was the actual process used in the events themselves. This involved some form of facilitation, which as mentioned differed quite dramatically across the three events.

Place

This is relatively unusual in that the physical place was held constant, and then different types of event held in that one physical place. In fact even then, there were quite different types of use of the spaces in the Gallery on each occasion. Jeffrey (2003) identified a number of tools that characterize and support the collaboration process, including story-lines and metaphor, choice of vocabulary, the nature of dialogue and the role of mediating agents. In this context, physical place is very much a mediating agent, which can impact on dialogue and also enable metaphor to be very directly drawn upon.

Discussion

The lessons learnt from this experience fall into three groups:

Meetings in an unusual iconic location - the importance of place

It was clear from all three events that meeting participants were very much affected by working in an iconic and unusual space. There were expected indirect benefits from building on the ambience of the gallery to create different types of dialogue. It was also expected that in forming and storming the artefacts gave people something interesting to catch their joint eyes. As it turned out, almost everyone mentioned the war crimes videos as “disturbing”, “dislocating.” Surprisingly, Guernica itself was less often mentioned, perhaps because it is such a familiar image.

Working in public

What was striking about the workshop was firstly the almost completely unexpected nature of the relationship between the public and the participants of the workshop. There were no groundrules; all those involved had to adjust their behaviour. Perhaps most strikingly, the workshop participants became part of an art installation, themselves being observed at work by the gallery visitors. In the next level, visitors asked if they could participate which had been anticipated and in fact was agreed would be encouraged.

Using events in setting up a creativity network

We benefitted greatly from the diversity of colleagues attracted to the external events W1 and W3. We also benefitted from the rather radical experiences of the MBA students, who had not been expecting to produce an artwork at the gallery. There is very indication that loose ties are of some considerable significance in building an ongoing creativity network, and hence unusual events providing a “neutral ground” may be often more appropriate than more formal events concerned with e.g. transferring knowledge **from** academia **to** business or vice versa.

Wider Implications

It certainly proved to be a valuable event for the participants (and hence for C2P2), and allowed deeper learning about how the creative process is affected by location and novel stimuli. It is also unlikely that this event would have been initiated without the new Centre providing a climate for innovation in creativity methods across disciplinary boundaries.

Belloni (2002) has identified the general potential of using an art experience as a stimulus to wider knowledge and insight.

This approach of holding a real meeting in a public art space with ordinary visitors could be replicated in almost any art space in the world, given some degree of courage and support by the gallery itself, as well as some willingness to take risks by both meeting attendees and the visitors.

Special Thanks

The Whitechapel Gallery was really of exceptional helpfulness:

1. They accepted the artist's conditions to make the room available free for meetings
2. They put up with strange and unusual requests in the context of a gallery
3. They were extremely helpful in fixing up electricity supplies and extensions
4. They tolerated risks in terms of using the glass topped table
5. Nicky Sim was involved throughout, with intern Sara Guerrero being heavily involved in W2 in particular. The Gallery Assistants were uniformly helpful, particularly in W3 where we felt the public was being deterred, and the assistants told people lurking at the doors that they were welcome to come in.

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The Organizational Conditions for Creativity and Innovation: Can We Apply Them to the Making of Creative Communities?

Donald W. de Guerre

Department of Applied Human Sciences, Concordia University Montreal, Canada

Nathalie Fauteux

Concordia University Montreal, Canada

Andrew S Trull

Centre for Human Relations and Community Studies, Concordia University Montreal, Canada

Abstract

This paper will discuss the importance of creative cities to the creative economy, define creative cities broadly and inclusively as local creative economies and discuss recent research into the conditions for creativity and innovation in organizations. Then, the paper will consider recent action research in four Canadian cities in which the authors attempted to take learning from the conditions for creativity and innovation in organizations and embed those same conditions in the community. Finally, the paper will discuss the success and failure of this action research and raise questions and hypotheses for further research.

Introduction

Most of the world's population now lives and works in cities. By the end of this century there will be at least nineteen cities in the world each with twenty million people (<http://www.192021.org/>). This network of cities will replace countries as the major economic units of an increasingly globalized world. Globalization and connectivity are new realities facing cities that bring profound changes in lifestyles worldwide. This is reshaping the overall pattern of cultural production, consumption and trade (UN, 2008). "The density and scale of cities will transform how we innovate and create mass forms of housing, transport, health, utilities, waste disposal or education" (Kahn, Rushanara, Buofino, Leadbeater, & Mulgan, 2009, p8). The infrastructure of most large cities has been only minimally maintained or even neglected. Consequently most of these cities are in need of major revitalization. In addition is the need to adapt to the effects of global climate change. Scientists are predicting rising sea levels, increased natural disasters, and major migrations (Parry, Canziani, Palutikof, van der Linden, & Hanson, 2007). Suddenly one can see that the urgent need to understand innovation and creativity becomes important for all of us, not just for the creative industries. As Florida suggests personal and professional experiences in organizations, industries and geographic regions are coming to operate on principles of constant, dynamic creative interaction (Florida, 2004). Innovation becomes a required

core competence for the survival of all of us. How can cities, companies, and countries build in creativity and innovation as a core competence?

Landry (2006) suggests that the notion of the creative city has now become a catch all phrase at the risk of losing its original intent which was about unleashing, harnessing, empowering potential from whatever source. Like Landry we see the creative city as a journey of becoming and as a challenge to existing organizational structures and arrangements. While many seem to be into becoming a creative city, most of the strategies and plans are in fact concerned with strengthening the arts and cultural fabric (Landry, 2006). We take a broader view that sees the essence of creativity and innovation in organizational structures and cultures. This is a contextual view that sees creativity as a collective or group phenomena rather than the property of a person or class of people (Bion, 1962; Rodriguez & Solomon, 2007). Some human ecosystems are full of creative individuals and groups, others are not. Cities require a social creativity, which draws on many ideas from many sources that can apply to a set of different issues. This type of creativity cannot just be special ideas from a few people but needs to apply to both hard and soft aspects of city life, infrastructures and institutions, but also culture and quality of life. Social innovation is needed in all aspects of the city's life, not just in its cultural life (Kahn et. al, 2009,). The question then becomes what environments are most conducive to releasing the productive creative potential in a local economy? It is important to differentiate this approach from one based on expertise or leadership. We are suggesting that everyone can be creative and innovative. The question is not 'why people are creative', but rather 'why isn't everyone creative?'

We agree that the creative industries are vital and very important to the creative city. Perhaps they are necessary and take the lead, but they are not sufficient. To deal with the issues facing us socio-economically, socio-ecologically, and socio-technically we need a new vision for cities that is creatively balanced socially, economically, and ecologically. What kinds of organizational structures and arrangements might suffice? What type of governance? In this paper we report some early findings from a study of organizations and from action research experience with four cities in Canada.

We see organizational culture as critical to allow for open-mindedness, and human imagining and expecting. In this paper we spell out the organizational conditions that need to be created for people to think, plan and act with imagination to seize opportunities and address urban problems. We see creativity arising from any source including a member of the public, a city employee, a local business person, a scientist or a politician. We put forward the idea that a culture or context of creativity is best created by establishing a social infra-structure for creativity that is an expression of direct participative democracy by which we mean that not only do people have the right to be involved in the decisions that affect them at work and at play, they also have the psychological need to be involved.

Through the process of participatively redesigning organizational structures and community social-infrastructures employees and citizens develop knowledge of the design principles described below, and design skills. When engaged meaningfully, people can develop awareness of the interdependencies between social, economic and ecological perspectives through natural ecological learning (Gibson, 1966; Emery, 2000) processes. In such a case, creativity is embedded in the process. One promising development is the use of charrettes (Cunningham, 2008) that at least formally structure brainstorming sessions that get public input more broadly and more frequently and another is participatory budgeting (de Sousa Santos, 1998). However, as we will describe, we think a more fundamental participative democratic social infrastructure is required. The four cities we discuss are all in various stages of trying to establish new forms of participative engagement that would meet our definition of an environment that encourages human creativity and innovation, or a creative city. Before discussing our learning, it is necessary to describe the organizational theoretical orientation that we used.

Organization Design Principles for all Human Systems

Local social innovation is greater where there are a large number of organizations that discourage highly bureaucratic, hierarchical methods that hinder innovative and risk-taking behaviour from an individual and institutional level (Kahn et. al. 2009, p.20).

Emery and Trist discovered socio-technical systems (Trist & Bamforth, 1951; Emery, 1959) through the Norwegian Industrial Democracy Project (1962–1969), which established that jointly optimized socio-technical systems better meet the psychological requirements for productive work (Emery and Thorsrud 1969), increase productivity and decrease costs, particularly those associated with human dissatisfaction and unhappiness (Emery and Thorsrud, 1976). Recent research adds that jointly optimized socio-technical systems also improve mental health, creativity and innovation (de Guerre, Emery, Aughton, & Trull, 2008; Emery, M, 2008).

Figure 1 illustrates the very different basic modules or sets of structural relations of people, tasks and supervisors defined by the two design principles. The basic module for DP1 is a supervisor of several one person-one task units reporting upwards while for DP2, it is the self-managing group with a whole task. These modules flow from two fundamental dimensions of organizational structure, different forms of redundancy and different locations of responsibility for coordination and control. In Fig. 1, coordination is the horizontal axis and control the vertical axis.

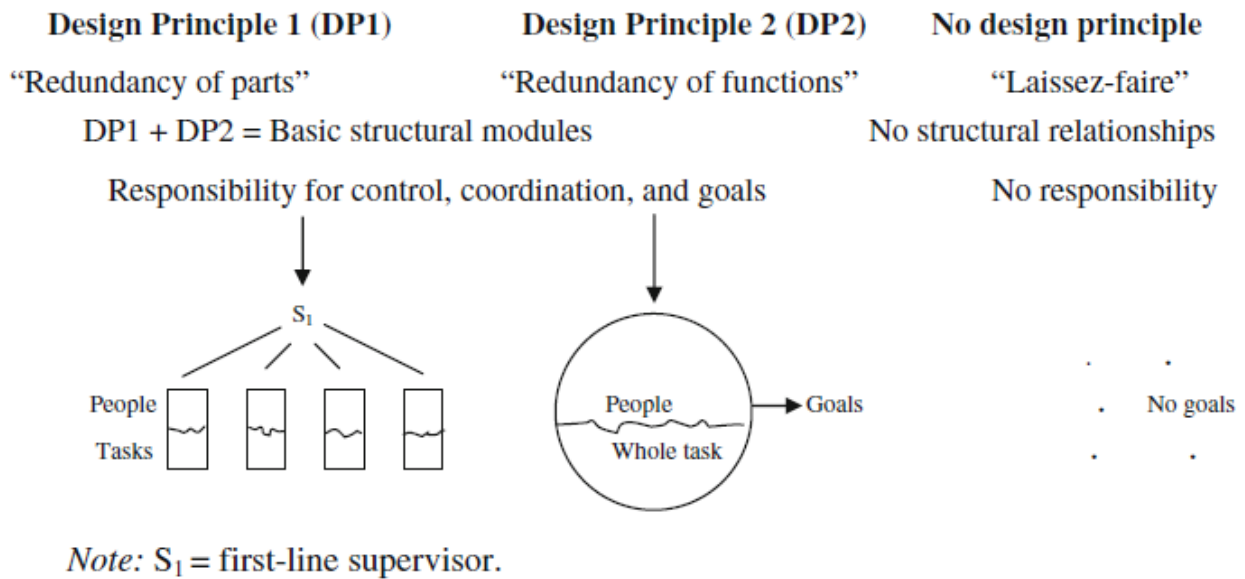


Figure 1: Genotypical Organization Design Principles.

For organizations to behave flexibly and adaptively, they must contain a degree of redundancy. There are two basic ways that redundancy can be built in:

- By adding redundant parts to the system where each part is replaceable, and
- By adding redundant functions to the parts so that at any one time, some of the functions of a part will be redundant to the role it is playing at that time.

In organizations, the parts are people and equipment. In DP1 a person and a machine or single task is the socio-technical part that can be easily added or subtracted. In DP2 the part is a group with a whole task and that is not easily replaceable. In DP2 redundancy is achieved by increased flexibility and agility. In communities the design principles are embedded in public systems of governance and in the informal relationships amongst citizens as peers.

In the first design principle (DP1), responsibility for coordination and control is located at least one level above where the work, learning or planning is being done. In structures based on the second principle (DP2), responsibility for coordination and control is located with the people performing the task. The people in DP2 work to a comprehensive set of agreed and measurable goals and they manage themselves, all their previously individual tasks and all the interdependencies between them, i.e. the whole group task.

DP1 structures are hierarchies of personal dominance as S1 has the right and the responsibility to tell those below what to do and how to do it. DP2 structures are non-dominant hierarchies of function where group members have equal rights to make decisions and all change is negotiated between peers.

As people are purposeful systems (Ackoff and Emery 1972), they do not appreciate being denied responsibility for decision-making about their own work. Over time DP1 actively demotivates and deskills while DP2 motivates and skills (Emery and Emery 1974). DP1 also induces competition while DP2 induces cooperation with all the flow-on effects of these behavioural modes. The design principles, therefore, affect common organizational phenomena such as communication problems and personality conflicts (Emery and Emery 1976; Emery 2004) and Bion's (1962) group assumptions of dependency, fight/flight, pairing and the creative working mode (Emery 1999). Seemingly every dimension of organizational life is affected by them.

Laissez-faire (Lippitt, 1940) is defined as the absence of a design principle and, therefore, the absence of structural relations between the people. Laissez-faire today commonly takes the form of an organization where the structure on paper is DP1 but the controls have been loosened to the point that there is widespread confusion about where responsibility for control and coordination are located. Supervisors are commonly called 'team leaders' but retain their legal rights as supervisors. These forms of organization are increasing in North America and have mistakenly been designated as empowered workplaces (de Guerre, 2008). As we shall see below, only organizations with more DP2 and less DP1 or Laissez-faire create organizational structures and cultures conducive to innovation and creativity.

Organizational Conditions for Innovation and Creativity

Florida states that while certain environments promote creativity, others can most certainly kill it and that more democratic forms of organization create the conditions for a creative work mode (Florida, 2004). The main focus for organizations in the future in order to be successful is how well they will be in organizing themselves to ignite the creativity in each worker.

Low (2008) shows that conflict and creativity are at the core of what it is to be human. Although people may be different in their work habits, lifestyles and work preferences they all have a desire for organizations and environments that allow them to express their creativity.

The organizational determinants of creativity and innovation were extracted from a study of four very different organizations in Australia and Canada (de Guerre et al, 2008). This study measures all major

dimensions and effects of the organization design principles, the 6 criteria known to be the intrinsic motivators, and other critical determinants. Scales were developed for all the major variables such as design principles, the 6 criteria as a set of intrinsic motivators, intellectual satisfaction, trust and good working relationships, and so on. All questions and scales have been previously piloted with some used extensively. Further details can be found in de Guerre et al, 2008.

The genotypical organization design principles are correlated with the 6 psychological criteria required for productive work (Emery & Thorsrud, 1969). It is difficult to get good scores on the 6 criteria from organizational structures based on the first design principle even when management has attended to all the hygiene factors (Hertzberg, 1987). The 6 criteria are the intrinsic motivators and are independent of the hygiene factors or external motivators. The correlation between the design principles and the intrinsic motivators has held in every study in every country since Emery & Thorsrud (1969). The design principles are very powerful and seem to affect every aspect of organizational life. Common organizational phenomena such as communication problems or personality conflicts flow from the nature of the design principle (Emery & Emery, 1976; Emery, M, 2004). So too do Bion's group assumptions or organizational psycho-dynamics of dependency, fight/flight, pairing and the creative working mode (Emery, M, 1999).

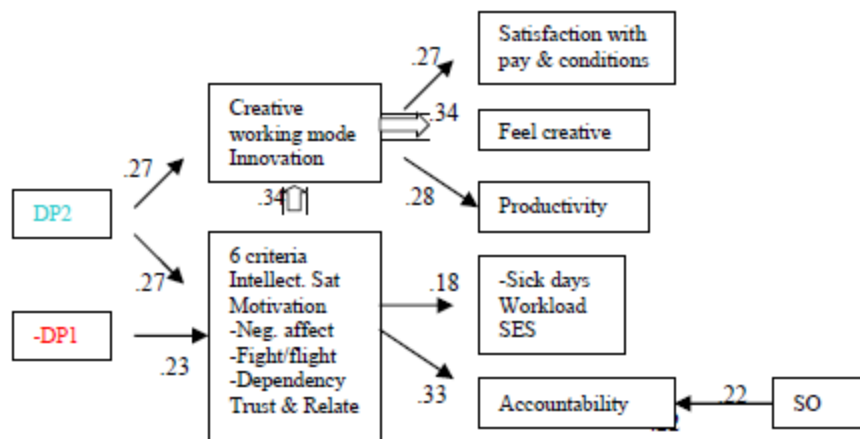
The six criteria are:

1. Elbow Room, optimal autonomy in decision-making
2. Continual Learning for which there must be
 - (a) Some room to set goals
 - (b) Receipt of accurate and timely feedback
3. Variety
4. Mutual Support and Respect, helping out and being helped out by others
5. Meaningfulness which consists of
 - (a) Doing something with social value
 - (b) Seeing the whole product or service to which the individual contributes
6. A desirable Future, not having a dead end job.

The first three pertain to the individual who can have too little or too much and are measured from -5 to +5 where 0 is optimal. The second three pertain to the climate of the organization and of these you can never have too much. They are measured from 1-10. They have a long history and have been routinely measured in countless Participative Design Workshops (PDWs) since 1971 (Emery, M., 1993). They provide a highly reliable measure of intrinsic motivation and work equally well in organizations and in communities (Emery, M., 2006).

Figure 2 presents the systemic overview obtained by causal path analysis (Emery, 1976; Alvarez & Emery, 2000). Causal path analysis is an alternative to factor analysis with several advantages. It makes no a priori assumptions and yields a unique systemic solution that cannot be influenced by the researcher. Subjectivity enters only in the last stage of analysis where causality is assigned to the graph that emerges from the correlation matrix. It was developed from hierarchical linkage analysis where clusters emerge from successive iterations of the matrix. It is a simple transparent method that can be checked by anyone who can do basic arithmetic and there is no limit to the number of variables in the analysis.

The causal path is read just like a road map. It shows what leads to what. Since there is one logical way to interpret a systemic causal path diagram, the essence of the previously reported analysis is replicated here. A more thorough analysis and report is published in Emery (2008)²⁰. Since the 6 criteria or intrinsic motivators cannot cause a design principle, the arrows in figure 2 run from the design principles to the effects. There are only two relevant personal characteristics, socioeconomic status (SES) and SO which is a measure of whether a person gets their stimulation primarily from inside or outside themselves (Ackoff & Emery, 1972). SES makes a small contribution to lower sick days, and SO makes a small contribution to accountability.²¹



$N=335$. $r=.10$ @ $p<.05$, $r=.14$ @ $p<.01$, $r=.17$ @ $p<.001$. Figure 1 comes from the fourth re-iteration of the matrix [M4]

Figure 2: The causal path from design principles to creativity and innovation

²⁰ A copy can be obtained from the lead author at don.deguerre@sympatico.ca

²¹ See table 1

The graph in Figure 2 shows clearly that the design principles have opposite effects. The core of the graph consists of three closely related boxes (shown by double lines) headed by the 6 criteria, innovativeness and feeling creative. The second design principle (DP2) has a direct relation to the creative working mode (Bion, 1962) and innovativeness (top left cluster) and an indirect relation operating through the bottom left cluster. Higher scores on DP2 produce higher scores on the 6 criteria, intellectual satisfaction, motivation and lower scores on negative affect and the negative organizational psychodynamics of fight/flight and dependency, bottom left hand cluster. These enabling conditions then lead to less sick days, higher work loads and higher accountability. Higher scores on the creative working mode and innovativeness lead to greater satisfaction with pay and conditions, employees feeling creative more frequently and higher productivity.

A stepwise regression analysis shows the major contributors to innovativeness and feeling creative (Table 1).

Table 1 confirms the causal path analysis. It shows that DP2 makes a direct contribution to innovativeness and indirect contributions through the 6 criteria, low dependency, and low fight/flight. Low DP1 makes a direct contribution to feeling creative.

The other direct contributors to innovativeness and feeling creative are intellectual satisfaction, the creative working mode (CWM), trust and good relationships, and the 6 criteria. Intellectual satisfaction and CWM also contribute directly to feeling creative. The only enabling factor that the design principles do not make a direct contribution to is CWM but they contribute to both trust and good relationships and motivation which are the direct contributors to CWM.

Table 1. Cascading Series of Contributors to Innovativeness & Feeling Creative					
<i>Factor</i>	<i>Contributors in order of power</i>	<i>Adj. R²</i>	<i>Total d.f.</i>	<i>F</i>	<i>p</i>
Innovativeness	Intellectual satisfaction, CWM, trust & good relationships, 6 criteria, DP2	.344		35.483	.000
Feeling creative	CWM, - DP1, SO, Intellectual satisfaction	.206		22.399	.000
Intellectual satisfaction	6 criteria, motivation, SES, CWM, -negative affect	.478		61.186	.000
CWM	Trust & good relationships, motivation	.189		39.217	.000
Trust & good relationships	6 criteria, - fight/flight, -negative affect, motivation, - dependency	.380		41.344	.000
Motivation	6 criteria, -negative affect	.399		110.135	.000
- Negative affect	6 criteria, - fight/flight	.343		86.921	.000
- Fight/flight	6 criteria, DP2, SES	.136		18.215	.000
- Dependency	6 criteria, DP2	.168		34.258	.000
6 criteria	DP2, SES, SO	.163		22.304	.000

The only contributors to the 6 criteria are DP2, SES, and SO. Of these DP2 makes a more powerful contribution (Adj. R² = .083, F=31.353, p=.000) than SES (Adj. R² = .057, F=20.923, p=.000) and SO (Adj. R² = .028, F=10.537, p=.001). DP2 and the high scores on the 6 criteria it produces are the engines of creativity and innovation and there is no other structure that can produce these high scores.

The analysis of data from four very diverse organizations is internally consistent and also consistent with historical data. This consistency over generations and cultures leaves little doubt that organizational structure is the fundamental determinant of creativity and innovation. In particular, the second design principle leads to creativity and innovation, the first does not. So, can we design a community based on the second design principle? Would it be more creative and innovative?

Participative Democratic Municipal Governance

Since 2001 a team of Concordia University researchers have worked with four Canadian cities to assist the development of participative democratic municipal organization structure and culture as a way of developing more participative democratic culture in the community as a way of developing an innovative and creative economy that would be sustainable in the 21st Century. As City staff learned to be more self-managing and to take responsibility as empowered employees so too could this spill over to citizens at large learning to be more engaged in the issues that affect the city in which they live, work and play. Figure 3 expresses the action research contract.

Our view of Action Research is grounded in the view of people as purposeful systems that can be ideal seeking (Ackoff & Emery, 1972). An active set of perceptual systems directly extract meaning as human beings actively explore their world (Gibson, 1966; Emery, 1999) and then actively change that world as they plan and act. People are understood to be interested in and capable of planning and acting towards desirable futures. Consequently it is the people who should design and manage the systems in which they live and work. The role of action research is to develop collaborative relationships through structured learning/planning environments that build on people's confidence in their own skills and knowledge allowing them to act as the purposeful open systems that they are. This is a logic that is local, timely, and concrete (Toulmin, 1992; Emery & Emery, 1997; Gloster, 2000).

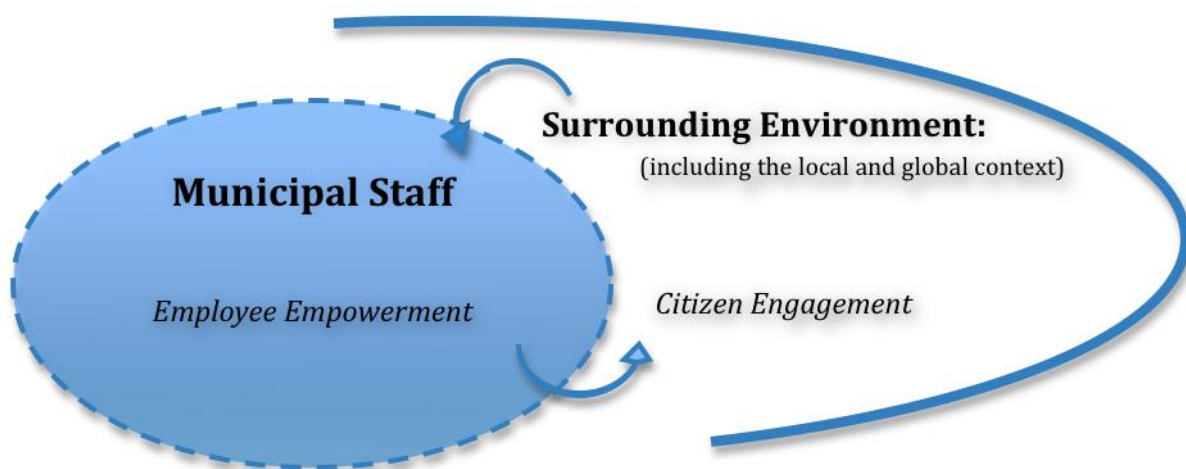


Figure 3: Action Research contract with system-in-environment

In each City administrative organization the action research team established a formal agreement to change the organization design principle, an organizational charter or philosophy statement to describe the intent, and a temporary transition structure to guide and manage a change process that consisted of three phases. Phase I was called preparation and consisted of the action research team learning about the local context and local management and employees learning about the organization design principles and joint optimization. Phase I ended with the formal agreement to proceed and moved directly into Phase II, design and implementation, which consisted of the creative blend of Search Conferences, Participative Design Workshops and Unique Designs (Holman, Devane & Cady, 2006) including for example, large group methods such as Theatre for Living (Diamond, 2007) to deal with contingencies that arose during the process. Phase III involves ongoing innovation to pro-actively adapt to changing conditions and is largely the local organisational application of learning from the first two phases.

In addition, in each City the action research team enacted the principles, notions and values of participative democracy and action research in the community through the use of search conferencing and other creative processes. In two cities this took the form of a participative community strategic planning process (Emery & de Guerre, 2006). In one city the focus was on a community 30 year visioning exercise, a search conference to set City Council priorities for their elected term, and senior management organisational search conference to reach the community vision while honouring Council's priorities, and then back to the community for approval of the administration's plan. In another the initial community activity was an issue based search conference for the future of crime prevention through social development which used Theatre for Living to explore the local meaning of crime and social development. Preparation to search work indicated that there were very different views of crime prevention and of social development in different levels of government and on the streets. The collective images of crime created by the group during the workshop heightened group consciousness around systemic issues of crime, surfaced group assumptions on crime prevention and social development and increased listening and trust among participants (Fauteux & Linds, 2009). The search conference was a breakthrough and generative process, Participants reported that they built new and innovative collaborative relationships between activists and government bureaucrats that they had never thought possible before.

They reported that they were able to understand and see their different perspectives which enabled them to develop creative solutions. A new definition of creativity was developed based on the logic of ambiguity (Low, 2008), where opposing frames of reference enabled participants to understand more holistically and systemically the complexity and patterns facing crime prevention through social development. Theatre for Living enabled us to understand that dilemmas in cities are abstract and often conflictive and require a new logic sensitive to emotionality and expression.

While each city is unique, in each all parts of the community (the whole system) were involved and a few hundred people became involved as search conferencing and unique designs were replicated throughout the community. We began to see that community engagement to design and build a creative city is the bringing together of professional city employees, other levels of government, members of the community, local organisations both for profit and not-for-profit, and action researchers to learn, plan and act together toward a desirable and achievable future.

Discussion

While we cannot discuss all the points of learning here, we want to suggest some key points that we think are important and generalizable and that speak to future practice. Our hypothesis was that if we could create pockets of DP2 social infrastructure relating to DP2 local administrative organisations,

then we would find more broadly in the community the same conditions that we were able to create inside organisations. Consequently, as much as possible, the action research team used the two-stage model of search conferencing (Emery, 1999). In the past, participants often created committees to implement their plans, but committees are bureaucratic structures that sap energy and motivation. In order to maintain the high energy, intrinsic motivation, creativity and innovation present in the search conference, to implement their action plans over the planning period, participants need to organize their ongoing structural relations into a DP2 organisation. A modified Participative Design Workshop to design the organisation that would implement the action plans towards creating a desirable and achievable future for the community was created and added to the Search Conference. This was called the two-stage model (Emery, & de Guerre, 2006) and the researchers thought that it would be sufficient. However, in each case, the participants, city hall administration, and city council struggled with the notion of a social infrastructure or organisation based on the second design principle in the community.

One problem is the issue of funding. Volunteer organisations need some base funding, but funding agencies mostly at the Provincial and Federal government level seem to require bureaucratic forms of organisation. They want to talk with an Executive Director for example and not just a team member. They fund projects and want to see professional project managers in charge of administering their funds. Funders made statements such as “workshops cannot change communities” or “volunteers will not be able to carry on without leadership and other interventions.” It seems that if citizens become engaged, plan a better future and seek to act towards that future at the local level that there is resistance from higher levels of government. We can now say that funding for follow-up needs to be included up front before beginning an action research process like participative strategic community planning. Seeking private sector funding to support community social, economic, and ecological innovations probably makes more sense than trying to meet the constraints of government funding that are seldom holistic and systemic.

Local leaders both within the City and within the community not-for-profit agencies have difficulty understanding how a DP2 community organisation could function without professional leadership. They need time to absorb the meaning of the data presented above that clearly shows the basic conditions for innovation and creativity to be found in the intrinsic motivators. They need to figure out how to collaborate together and the consequences for their organisations and for themselves as leaders. They seem to want to try different methods of implementation, before they understand how to maintain the creativity in the search conference in their ongoing work on implementation of their action plans.

Conceptually DP1 beliefs and assumptions are ubiquitous in our societies and all of us need to learn that there is organisational choice and that the choice has profound consequences. We found that

participants in a search conference can conceptually grasp DP2 immediately, that they see it as a logical common sense explanation of what they had just experienced in the search conference and they have an intuitive knowing that a DP2 organisation to carry out their action plans is exciting and will work. However, what they cannot grasp and spend considerable time discussing is how the rest of the world would ever allow such a thing to occur. The constraints they see are large and powerful forces and the solutions they seek require agreement and cooperation from all of the main organisations, institutions and governments in their City. Practitioners using the two-stage model need to allow more time for these discussions and we will modify our design of the PDW and our management of the process to include action planning about how to start-up and maintain a DP2 organisation over time.

We hypothesize that what is missing in our vision of a DP2 community that has the determinants of creativity and innovation embedded within it is the political system, city council. We now can see that it is difficult to develop a participative democratic (DP2) community engagement infrastructure within a representational democracy that elects officials who are then free to act without relation to their electorate (DP1). We believe that people somehow intuitively know this and while they grasp the organisation design principles and have experienced the power of the intrinsic motivators and are in ideal seeking or creative working mode, they also know that survival of their plans over the long term in the real world that they come from requires strong political and corporate support. What they cannot figure out is how to talk their political and corporate leaders into funding and supporting such an endeavour, perhaps particularly when their own work in the search conference shows that government and corporations are part of the problem and their solutions in the search conference are sometimes quite radical.

Conclusions

The search conference repeatedly generates individual creativity and innovation by reliably producing the creative working mode and ideal seeking behaviour. The conference is carefully designed as a temporary learning and planning organisation based on the second design principle. The determinants of creativity and innovation are built into the implicit structure.

The decision-making process used is the rationalization of conflict as opposed to voting or consensus. The rationalization of conflict finds common ground – what can be agreed upon while keeping what is disagreed separate for ongoing dialogue and debate. People get very excited and energetic when they find that they have common agreements that they can act on together as a community (Asch, 1952; Emery, M, 1999). The addition of a PDW to the Search Conference reliably organizes participants into a DP2 organisation that has the determinants of creativity and innovation built into it. However, what we seem to be missing is the political and financial support for this new self-managing organisation. We

hypothesize that this is perhaps because the actions themselves involve the collaboration and cooperation of large segments of government and the relations between various levels of government become a constraint to progress at the local level. Participants have found the interdependencies in our local and societal dilemmas economically, ecologically, and organisationally. They have created innovative collaborative solutions that require the support of government and this is not often as forthcoming as one might expect and participants are not often well versed in how to lobby governments for support. Consequently, they seem to need ongoing professional support from the action research or practitioner community.

How to deal with these dilemmas needs to be built into the initial project planning. What we are learning is that the follow-up period and activities are perhaps more extensive than they were years ago when long range plans were implemented easily and readily. Today's world seems more complex, more turbulent, more fragmented and segmented. Superficiality and dissociation are more prevalent and these conditions seem to demand more follow-up support.

Finally, we need a participative democratic form of governance at the local level. Fred Emery (1989) suggested that selection by lot as we do with the selection of a jury would create such a system where the politicians are actually directly correlated with their community constituents. They would come from the community and go back to it rather than from professional political elite organized by party. While this notion can be seen as an eventual cure, it is not practical in the communities that we are working with today. At present, we can insist on Council involvement in the preparation and the follow-up phases of the process and we can educate Councillors about the organisational determinants of creativity and innovation that are required to truly achieve their goal of becoming a creative city.

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Towards The Creative Society: Insights from Festivals as Self-Organizing Systems

Roosevelt Finlayson

Creative Collaborator and Co-Developer of the Festival in the Workplace Process, Bahamas

Introduction

Purpose

To make the case that a Creative Economy is most sustainable in a Creative Society.

Study of Festivals

This presentation is based on insights from our study of several festivals and our work to develop the Festival in the Workplace (FITW) Process. Michael Diggiss is my main collaborator in this work.

The basic aim of FITW is to take lessons from festivals into organizations to develop a positive culture that values people, stimulates, challenges and celebrates them, thereby facilitating them becoming their most creative, passionate, productive and complete selves. The FITW Process is based upon lessons from the following festivals: The Bahamas Junkanoo Festival, the Trinidad and Brazil Carnivals and the New Orleans Mardi Gras. These festivals are largely neighbourhood based and they have a major positive impact on their host communities and societies for an extended period of time each year.

In addition to being neighbourhood based, these festival groups also facilitate the development of a strong sense of community among their members, fans and other supporters, wherever they are located (inside or outside of the neighbourhood).

Although our study has focused on a limited number of festivals we believe that similar festivals that have a long tradition in many parts of the world would provide similar insights. We also believe that the numerous music festivals and community festivals that are now popular throughout the world could also offer similar insights.

Presentation outline

In this presentation, I will focus first on how the members, fans and other supporters of festivals develop into a strong community that provides a positive environment to effectively stimulate the blossoming of the creative gifts and talents throughout the community. The festivals that we have studied, and the many others similar to them around the world, are special in that their main impact is the stimulation of individual and collective creativity. We believe that the creative process and the social dynamics in these festivals can offer important insights for the development of creative industries and a creative society.

I will next highlight the lessons from festivals as self organizing systems from my own experience and the work of Harrison Owen.

I will then draw insights on what a creative society could be from my own experience and the works of Richard Florida, Virpi Haavisto and Mark J. Stern and Susan C. Seifert.

Defining the creative society

From our study of festivals we have gotten a glimpse of a vision of what a creative society could be. We see a creative society as a human ecosystem that stimulates and challenges all people to become their most creative, passionate, productive and complete selves. In this ecosystem priority attention is paid to the human needs to learn, play, explore, discover, enjoy good health, experience meaningful relationships and grow to one's fullest potential. When these needs are focused on, a creative society promotes the development and well being of the full person and people are able to pursue a life characterized by joy, meaning and fulfilment.

An understanding of the web of relationships, the flow of human energy and ideas through this ecosystem is the key to making a creative society visible in its fullest extent. The vital core of a creative society is a network of healthy communities that promote the well being of all its members. A creative society has the environment and culture that could nurture the sustainable growth of its people, the creative industries and the creative economy.

Going beyond the lens of economics and the arts

The essence and full extent of a creative society is invisible to or not understood by most people. In order to see and understand a creative society we must not only look through the lens of economics and the arts but also put on the lens of science and technology and the social sciences.

Insights from festivals

Developing a creative festival community

As I said previously, the groups that participate in the festivals in our study (The Bahamas Junkanoo Festival, the Trinidad and Brazil Carnivals and the New Orleans Mardi Gras) are usually neighbourhood based. From this social foundation they develop a creative community of persons with a wide variety of gifts and talents.

We have found from our study that the environment of these festival groups is conducive to people freely choosing to enter into deep, caring and supportive relationships. Through these relationships they develop friendships, may experience vulnerability and become open to changing their thinking and their way of being. Ideally in this environment, people are motivated to contribute to the development of a community that is characterized by high levels of trust, creativity, productivity, ongoing learning, joy, meaning and fulfilment. People are also encouraged to discover their gifts, true identity and purpose. In such an environment people are stimulated and challenged to grow and become their most creative, passionate, productive and complete selves. We believe that the culture of such a community could stimulate the continuous transformation of its members and even that of the community itself.

The majority of people in an organization or neighbourhood have a basic need to be connected to a social grouping and to feel that they are a valued and contributing part of the group or community. In business organizations a large percentage of the people do not feel that they are included in the “we” by top management. In neighbourhoods in the so called “developed world” many people do not know the persons who live next door. These conditions of disconnect, present a challenge for the sustainable future of our organizations and communities.

The Junkanoo groups in The Bahamas, the Carnival Mas’ bands of Trinidad, the Samba Schools of Brazil and the Mardi Gras Krewes of the New Orleans have found a powerful way to build community

and to create the environment where their members feel included in the “we”. In many of these groups, members feel a strong sense of connectedness to each other and their personal identity is connected to the identity of the group. Deep friendships and strong father son and mother daughter relationships are developed in these organizations resulting in a strong family and community spirit. Many members also have special “nicknames” that are known mainly to the members of the group. This adds to the sense of a special identity as a valued member of the group. Many group members, because of their close identity with the group see their personal reputation and success as being directly linked to the reputation and success of the group.

We believe these groups provide lessons and a possible model of how to effectively build creative communities in our organizations, neighbourhoods, towns, cities and throughout our nations.

Festivals as self organizing systems

We were introduced to the concept of self organizing systems many years ago during our study of biology. We were recently reintroduced to this concept, as it relates to organizations, by Harrison Owen, developer of Open Space Technology (OST). OST is a self organizing dialogue process that is used by groups of persons who wish to have more effective meetings and planning events. In an Open Space event an environment is created where ordinary people can work together in a synergistic way and produce surprising outcomes.

Owen and his collaborators, over a period of several years, became aware that five key elements, that are characteristic of self organizing systems, emerged every time and contributed to the success of their OST sessions. In his book Wave Rider Leadership for High Performance, Owen details these elements:

- High Learning
- High Play
- Appropriate Structure and Control
- Genuine Community and
- Authentic Leadership

The transformational power of the festival groups that we have studied, flow from the fact that they are expressions of self organizing systems where structure and leadership are not imposed from the outside but emerge from within. Since the structure comes from within, people feel an important part of their group. In this setting people have the opportunity to provide input that is valued and that can be “seen” and they can make a difference and they can “see” it.

Members of Junkanoo groups that have been studied, say that they feel more engaged with the flow of the work to the extent that they feel that they own the work process and the final product. They also say that they feel more involved with the decision making process and more connected to their leaders than in the places they work.

The creative and productive work done in these festival groups is highly collaborative. The diversity of ages and levels of expertise and persons from different socio economic backgrounds, creates a powerful synergy that emerges without much direction from a central leadership figure.

Members say that what is special about the environment in their group is that they don't have to be serious and formal all the time like when they're at work. They can have fun with each other while still focusing on getting the work done in a quality manner and also meeting their deadlines.

Our study of festivals and our work in developing the FITW process were shared with Owen. Our discussion focused on the creative process of developing the overall theme for the group's annual performance, along with the design of the costumes that are produced in the "Shack". The name "Shack" comes from the fact that for many years, groups got permission to use an old abandoned building in their neighbourhood for their creative work. Owen said "What you have described about how people work together so well in a Junkanoo "Shack" has a familiar ring. I have seen this in West African festivals organized to welcome groups of young men back to their village after they had completed their rites of passage from boy to man. The West African festival is a self organizing system and so is what happens in the Junkanoo "Shack". The "Shack" is a place where people can fully be themselves. What happens in the "Shack" is what has been happening in societies since the time of creation."

Insights from self-organizing systems

Having studied the Junkanoo Festival for the past six years and participating as a member of the One Love Junkanoo Association for the past two years, I have seen the emergence of all of these elements of self-organizing systems in varying degrees.

The elements of Authentic Leadership, Genuine Community and Appropriate Structure and Control provide the context and foundation for a more participative and inclusive culture that values the gifts and contributions of all. The freedom from unnecessary structure and control contributes to the development of an appropriate environment for High Play and High Learning to emerge.

Some of these elements are also present in our physical communities and community based creative industries. The insights from self organizing systems could give us a new lens to assess the strength and effectiveness of our communities and community based creative industries. These insights can also help us to understand how to strengthen the creative economy and move towards a creative society.

Towards the creative society

Richard Florida in The Flight of the Creative Class (2007) stated that “The challenge that faces the United States and the world today is similar to that posed by the rise of a modern industrial economy. The industrial revolution created enormous productive potential along-side deep social and economic problems. The transformation ushered in a period of incredible innovation, productivity improvement, and wealth creation. New industries were formed: railroad, steel, automobile, chemical and others. But the returns on that increased productivity were highly unequal, accruing mainly to robber barons and their ilk. Manufacturing workers made little and toiled long hours in deplorable - and often fatal conditions. Cities were filthy and filled with smoke, refuse flowed down streets, and ecological and public health nightmares abounded.” (pg. 242).

He continued “Lasting competitive advantage today will not simply amass in those countries and regions that can generate the most creative, innovative, or entrepreneurial output... The most successful places will require a *socially adaptive* capability that will enable them to pioneer new fields and innovative industries, even as they effectively cope with problems like income inequality, housing affordability, uneven development, and underutilized human potential in new and innovative ways. Most of all these solutions must do that in ways that inspire the entrepreneurial drive of these individuals and extend the benefits of the creative economy to a broader segment of the population.” (pgs. 243 and 234).

One important insight from Florida is as we are in the early stages of the emergence of the creative economy we need to be proactive and anticipate the possibility of similar negative impacts on workers and communities, as during the birth of the industrial economy. And we need to strategically prepare to eliminate, avoid or minimize their impact.

Virpi Haavisto in the article “Towards a Creative Society” states “In the idea of a Creative Society, creativity and creative attitudes are embraced and championed as central driving forces of a socially responsible performance. Creativity is not only an issue for a specific Creative Class, but it belongs to everyone in the whole society. The goal of the creative society is to ensure living standards in

an era of heightened global competition. Furthermore, a balance should be sought between economic growth and the everyday welfare of people.” (pg. 79).

Haavisto, while commenting on Richard Florida’s concept of the creative class also said “I argue that Florida’s line of thought is far too elitist. It segregates the population into the Creative Class or the Non-Creative Class by their profession or their branch of industry. Every member of our society is creative. Of course there have always been and will always be the top of every branch: top painters, top film directors, top designers, top managers, etc., who are the masters of creative action, the real elite. But an approach where creativity is attainable by everyone is much more healthy and realistic.” (pg. 82).

Two important insights from Virpi’s article are:

- 1) We need to focus on a better balance on economic growth and the everyday welfare of people.
- 2) Florida’s concept of the Creative Class could be interpreted as being elitist and could lead to a significant portion of our populations not being considered for inclusion in our initiatives to develop the creative society.

Mark J. Stern and Susan C. Seifert in their article “From Creative Economy to Creative Society” (SIAP, January 2008) asked a fundamental question about the creative economy, “Can the creative economy expand economic opportunity and social inclusion without generating the inequality and displacement that its critics have noted?” The answer, they suggest, “Lies in linking the creative economy, community-building and cultural cluster literature in an alternative model for low-wealth urban neighbourhoods. The three perspectives share an interest in moving beyond traditional non profit models of the arts and in focusing on a community’s assets rather than its deficits. All view cultural organizations not in isolation but as “network enterprises” in which their connections to wider systems are more important than their internal organization.” (pg. 6).

They propose “a neighbourhood-based creative economy”.

“We begin with a model of the community cultural sector as an ecosystem. The model highlights how the capacities and impacts of the sector as a whole are greater than the sum of its parts. An ecosystem approach to the community cultural sector views the connections and flows between agents and resources – their institutional and social networks -as more important than individual entities.” (pgs. 6 and 7).

Three important insights from Stern and Seifert's article are:

- 1) "The interdependence of community and regional agents and of producers and consumers: the essential but often invisible role of artists and cultural workers as connectors" (pg. 6).
- 2) "An ecosystem approach to the community cultural sector views the connections and flows between agents and resources – their institutional and social networks - as more important than individual entities" (pg. 7).
- 3) "We need to see people simultaneously as workers and citizens and develop an approach that recognizes both" (pg. 10).

Conclusion

To make visible the essence of a creative society and to get a glimpse of the positive impact it can have, we have made the point previously that we must be able to see through the lens of economics, the arts, science and technology and the social sciences. We need to pay more attention to the social sciences especially anthropology and the emerging field of positive psychology.

Anthropology helps us to understand the role of rituals in the building and renewing of communities. It also helps us to understand how learning happens in festivals and communities and the important relationship between individual and collaborative creativity (see the work of Victor Turner, The Ritual Process: Structure and Anti-Structure, 1969) and Roberto DaMatta, Carnival Rogues, and Heroes, 1991).

Positive Psychology provides us with new insights on how to promote happiness, engagement at work, well being for individuals, families, organizations and communities. The following works also worth studying: Ed and Robert Diener, Happiness Unlocking the Mysteries of Psychological Wealth (2008), Mihaly Csikszentmihalyi, Creativity Flow and the Psychology of Discovery and Invention 1996) and Keith Sawyer, Group Genius The Creative Power Of Collaboration (2007).

We also need to focus our attention on developing a more inclusive creative society that embraces the widest possible diversity of ethnicity, economic and social class, age and gender. We need to create as many opportunities as possible for the above diverse groups to create together and this will allow us to more effectively tap the creative synergy from our workplaces and communities.

We should make an effort to better understand the process of developing entrepreneurial competencies in groups of creative persons.

And we need to be more intentional about using the social networking technology to facilitate the connectedness of persons in a large physical community. This technology will be an even more important asset to connect persons participating in global creative communities.

However, the key to our success in harnessing the full potential of a creative society will be in our ability to strategically align, in a self-organizing and win-win manner, a coalition of stakeholders, including educational institutions, government agencies, non profit community orientated organizations, large business and small entrepreneurial enterprises.

Creative Learning, Creative Teaching

Play and Learn

Sheela Kiiskilä

Discovery Museum of Tampere, Finland

"I never teach my pupils. I only attempt to provide the conditions in which they can learn" said Albert Einstein. Today's formal education is more focused on teaching the children facts and findings. This system teaches them that there is only one safe and right path, one right answer to every problem and discourages them to deviate from that path. Instead, if the children are left to discover a path in their own way even if it means having a few false starts, getting lost a few times, it leads them not only to learn the facts, but also to learn a way of finding the path.

Discovery Museums

Discovery museums (science centers or science museums) provide an environment to learn scientific principles at a pace children (or adults) feel comfortable. They provide informal learning experiences through unstructured exploration with no grades at the end of the day or judgment. Hands-on exploration motivates children and adults to be inquisitive, to take chances and make mistakes. A child learns more from making one mistake than he/she can from learning an entire principle perfectly. A Discovery museum helps in piquing children's interest, develop their curiosity to learn new things and be open to new ideas and solutions.

Research has shown that children who learnt through discovery in science museums or other informal learning environments have more persistent knowledge of the principles than the ones who learnt in classroom environment only. One of the reasons for the persisted knowledge could be because of the interactive exhibits in the museum which engage the visitors for longer time than a static drawing or a model. Open ended exhibits leave room for further development without intimidation.

Most exhibits in a discovery museum are meant for poking, prodding, touching, feeling, experimenting with them. After a visit to the museum, visitors (children or adults) tend to notice things outside they haven't noticed before and try to make connections from what they experienced/learnt in the museum to the outside world. This encourages them to think more, become more curious and ask more questions. Discovery museums are perfect setting for both school and family environments. In family

environment parents and children get to participate together, learn from each other and see each other's abilities and progress. It also provides a great opportunity for continuing discussion outside the museum. It's a continuous experience that can be last for a long time.

It's not just children who started going to school or high school students that can benefit from discovery museums. The mode of "discovery" learning needs to be encouraged from early on in a child. Curiosity is a fundamental drive for humanity since our beginning and main reason for where we are today. Curiosity is what makes learning an enjoyable activity and if learning is made to be full of memorizing facts and figures, it slowly kills the curiosity in children. It's important to realize the role of playing in learning. Playing leads to discovery which leads to learning. Hence the concept of Playing = learning needs to be embraced and encouraged in children of all ages.

Early age emphasis

Children during their infant age learn all the skills they need by observing and playing. They learn the language by just listening to parents and others. They experiment everything by touching, feeling, smelling, tasting or throwing. Children discover something in everything. They are constantly in discovery mode whether they are in the garden with mom or fishing with grandfather. Doing things at their own pace at their own level builds confidence in them along with leading them to "life-long" learning. Just by playing, their curiosity gets ignited and their discoveries in the process introduce them to science learning.

Playing comes to a child as naturally as breathing and sleeping. For them learning is playing and playing is learning. Just like language development occurs by just listening, they acquire different skills by just playing.

Playing, discovering along the way and thus learning makes them more curious about what they learnt. It can create insatiable curiosity which helps in making them life-long learners. Their curiosity, if provided with enough fuel will lead them to learn more in-depth. By providing a wider variety of things to play with, they will learn to broaden their horizons and keep them interested and curious about different things that may persist throughout life.

Even though in theory everyone agrees that playing=learning, modern age factors are changing the perception. While the effect of technology on early childhood play is discussed in the later part of the paper, it is worth mentioning a few others that are playing a role. As more and more families have both parents working, there is less quality time spent with the children. Just playing with them for fun. While parents do their best to give the required attention and interaction, it is becoming more common for children to spend bigger part of their day in daycare centers or with other caregivers. Although this scenario does provide social interaction with other children, individual attention and interaction with adults is limited.

What can discovery museums do for early age exploration

Research across the world shows that especially in early childhood, playing is learning. While parents or caregivers can provide certain types of stimulation for the children, it might be difficult for every family to provide such a broad, in-depth, multi sensory environment. That's where discovery museums come into the picture. Discovery museums can have areas designated for toddlers and infants with age appropriate stimulating environment for their pleasure and growth. The play and learn areas can provide a safe environment where the toddlers and pre-schoolers can be the big kids and practice their skills of crawling, climbing, walking and the main theme would be to touch, feel, and smell.

Discovery museums not only provide age appropriate multi sensory environment, they can help in bringing families with similar age children together so they can play and learn social interaction in a stimulating environment. Whether its pretend play for toddlers, "touch and feel" of different colors and textures for infants, or science experiments for older children, museums can provide unique environment to bring the whole family to one place to experience and enjoy. If the child is left with just toys, he/she tends to get lost and loses interest quite quickly.

A child requires interaction and acknowledgement to gain self-confidence. In discovery museum setting, since the visit is by choice, parents spend the time "playing", acknowledging the reactions and encouraging their child. This is very important for the growth of the child. Since the exhibits are open ended and almost all are child-initiated, children can play at their own pace and to the level they feel comfortable. No prior knowledge or experience is required to play on any of these exhibits, so parents and children can play together. Playing in stimulating environment, children acquire knowledge, practice new skills and become curious about natural phenomena which lead to questioning and more learning.

While skills such as physical development are easier to see, playing helps children to acquire other skills – skills that are essential in becoming a happy successful person. A few of the skills that are observed and linked to playing in right environment including discovery museums are:

- a) Physical skills: Hands-on exploration helps with their gross and fine motor skill development.
- b) Cognitive skills: Children get quite creative especially in stimulating environments. In pretend plays, children's imagination can run wild. Since there is no one right way to play, their imagination helps them to think outside the box while solving problems. This builds their self confidence and makes them more willing to take chances with new challenges.
- c) Social skills: From building with blocks to running trains children have opportunity to play with complete strangers and parents. This interaction teaches them about co-operation, sharing and taking turns. They learn to resolve conflicts in ways other than violence.
- d) By letting them play at their own pace in an environment of free choice, they slowly learn to persist at a problem until it's solved. It in turn helps to increase attention span, concentration on the task at hand.

Playing in stimulating environment, children discover new things at their own pace. This creates and promotes natural interest and curiosity in them. By experimenting with the exhibits at their own level, they not only get introduced to science but also get interested in it. A healthy appetite for science before they even enter the school helps them with lifelong learning irrespective of which field they choose as they grow.

One size fits all school syllabus

Irrespective of what background the children have before they come to school, the same standard of education applies to everyone. In school there is one syllabus for all students and the teachers have to follow it. The school system is very formal with a time limit set to structured teaching. There is very little flexibility in how to teach in the class and grading by exams is the only way to determine if the children grasped the knowledge. It also encourages children to memorize more and more facts and figures. Children who can memorize quicker or longer get rewarded with better grades.

The system expects all children to learn at the same pace and in the same one way as the material is taught. But each child is different and learns different things at a different pace. Expecting them to learn with one style of teaching is stressful on teachers, students and ultimately on parents as well. This

not only makes learning a tedious and something they “have to do”, it curbs and kills the natural curiosity children have. By making them memorize some physics principles or chemistry symbols, children tend to think science and maths are “not for them” because they are too hard to understand and hard to conceptualize.

There are different methodologies being tried in schools to overcome these problems and are successful to certain extent. One of the more successful methods is using Multimedia in classroom. Instead of just using blackboard and writing on it, teachers across the world are trying to use slides, presentations with audio and video clips embedded into the teaching material. It has already been proven that human mind in general grasp things and retain information longer if it is presented in form of picture, rather than just as text and even more in the form of video and audio than just a static picture. Some of the universities are experimenting with internet technologies to create learning spaces for students. One such example is “ePortfolios” by Washington State University CTLT division.

Using different medium in schools or projects such as ePortfolios will work with a wide range of subjects and should not be taken lightly. In case of schools where children are still trying to grasp the fundamentals of everything around them, while it’s important to find alternative ways to teach to get children more attentive and retain information longer, it is also important to find a balance between using latest technologies and good old method of experimenting and discovering.

Outside the school environment there are a couple of factors to look into. Until recently, schools could depend on new students coming to school with basic language and math skills (able to count and know a few rhymes). Unfortunately, research is showing that more kids are coming to school without basic literacy and math skills. These are skills that children usually acquire by playing at home, singing rhymes with parents and grandparents. Key reasons for this change are (a) parents getting busier (b) computers and television becoming substitutes for playing.

Another problem that’s becoming pervasive across the world is parent’s assumption that schools should teach children everything they need to know. It is true that children spend better part of day in school but the expectation that they can learn everything there is not realistic. There is limited scope in school because of the structured learning syllabus and it is very difficult to cultivate varied interests in children or expand a particular interest they might have. Parent’s responsibility doesn’t end when child starts going to school. Rather it’s even more important to find creative ways to get them interested in science and other arts outside school and stimulate the brain.

What can discovery museums do for schools

In formal school environment, it is not easily feasible to provide all the interactive exhibits for the students within school boundaries. While the teachers do strive to have some practical experiments for students to do, they are structured and come with 'steps to do' and students are not allowed to deviate far from those steps. Main reasons for structured experiments are (a) lack of time that can be spent on free-style experiments and (b) lack of flexible exhibits that can be used for that purpose.

This is where Discovery museums can help. While the environment is not exactly structured like in schools, teachers can act as mediators and let the children do hands-on exploration of exhibits. Teachers can guide the students to spend more time on a few exhibits that focus on the topics they are learning in the class and still leave enough time for them to experiment/play free-choice. Museums can provide customized demonstrations of a phenomenon or how things work. These demonstrations will be at a different level than informal "discovery" mode to groups of students. Museums can also invite experts in the field to provide insights into latest discoveries and provide up-to-date news and information in related fields.

Science learning somehow puts very somber picture in everyone's mind Science learning, in a way is nothing but playing, experimenting and observing. So, when kids play with exhibits, observe peers and try something new it enhances their knowledge of the subject matter. If there is no anxiety of formal assessment at the end of the trip, the whole experience could ignite a spark of creativity and curiosity and students walk away from the museum with an overall educational experience. Hands-on involvement with exhibits results in more changes in attitudes and interest than passive experiences.

School field trips are broadly categorized into two different types by teachers. (a) goal-oriented with a specific outcome in mind and includes worksheets to fill out during or at the end of the visit. (b) A day away from routine, letting children to go through exhibits with minimum guidance. In the first case, students might feel constrained to be worrying about worksheets instead of free play with the exhibits. While in the second case, they might just get caught up in the novelty of the visit with friends and may not gain much. What would help with school field trips is a little preparation in the classroom, teach the principles but let the children go through the exhibits at their own pace providing guidance/support as needed. When children come to museum already equipped with some knowledge and go through the exhibits, they can feel the familiarity and can relate to the exhibits more and try to experiment and build upon the knowledge.

Since discovery museums are mostly child-centered and free-choice, it is difficult to see the results of the visit immediately. Children might play for a little while at some exhibits and longer time at some others and days after the visit they might relate to something they learnt at the museum to something in the real world this might become a topic of discussion at school or at home. In the recent years extensive research has been done to see if discovery museums or science museums can be used by schools as a means to enhance student's knowledge and increase awareness of science and technology. Research done across the world including National Academy of Sciences in US suggests that there is ample evidence of science learning in informal environments such as discovery museums. Especially in the era where the interest to go into science and math related fields is diminishing, its even more imperative to use every resource available.

As mentioned before, expecting the schools to be the only source of information and motivation for children is unrealistic. Parents have to take responsibility for what type of environment they provide at home, outside school. How much time do they spend with their children, what toys do they allow children to play, how much time do they allow children to watch TV or play video games, what hobbies and outside activities do they do together – All of these factors have influence on how the children grow and what they get interested in and how they expand their knowledge. Especially in this era of video games and TV with “reality” shows, cell phones and MP3 players, it's even more challenging and important to find creative ways to get children interested in science and math.

Dose of technology for everyday life

“Once upon a time there was a...” was mostly how the bedtime stories started that grandparents and parents used to tell. Then came reading books with illustrated pictures. Although the tradition of telling stories or reading books still exists, it is slowly getting replaced by even higher technology. Instead of physical books, audio books are becoming more and more mainstream and videos are replacing the animated story telling.

It's not just the bedtime stories or books that are slowly getting replaced for better and worse. Instead of going to parks or forests to see, touch and feel the trees, it is deemed more convenient to buy videos which show lots of trees with very vivid colors. Instead of kicking ball in the yard with absolutely no purpose other than having fun, watching TV with characters running around telling how much fun they are having is becoming more and more common. With more seemingly busier lives than our previous generations had, even the kids are expected to have a busy learning life right from infancy. Instead of singing or reading rhymes to kids, it's more fashionable to buy toys that will sing the rhymes to them.

Parents even prefer toys for infants that have letters and numbers so the children can get a head start in math and literacy.

Doing things together - may it just be working in a garden looking at interesting bugs while feeling the texture of soil or cooking in kitchen and learning about fire and safety are becoming things of the past that people used to do when there was no TV. Instead of having construction toys like blocks and spend time together building, popping in a video or playing on computer is becoming a common sight in homes.

For older children, video games are replacing everything else at an alarming rate. Instead of talking to parents or siblings, teenagers prefer to listen to their MP3 players at dinner table or in the car. Internet chatting and sending text messages are becoming the prominent communication mode for teenagers and above.

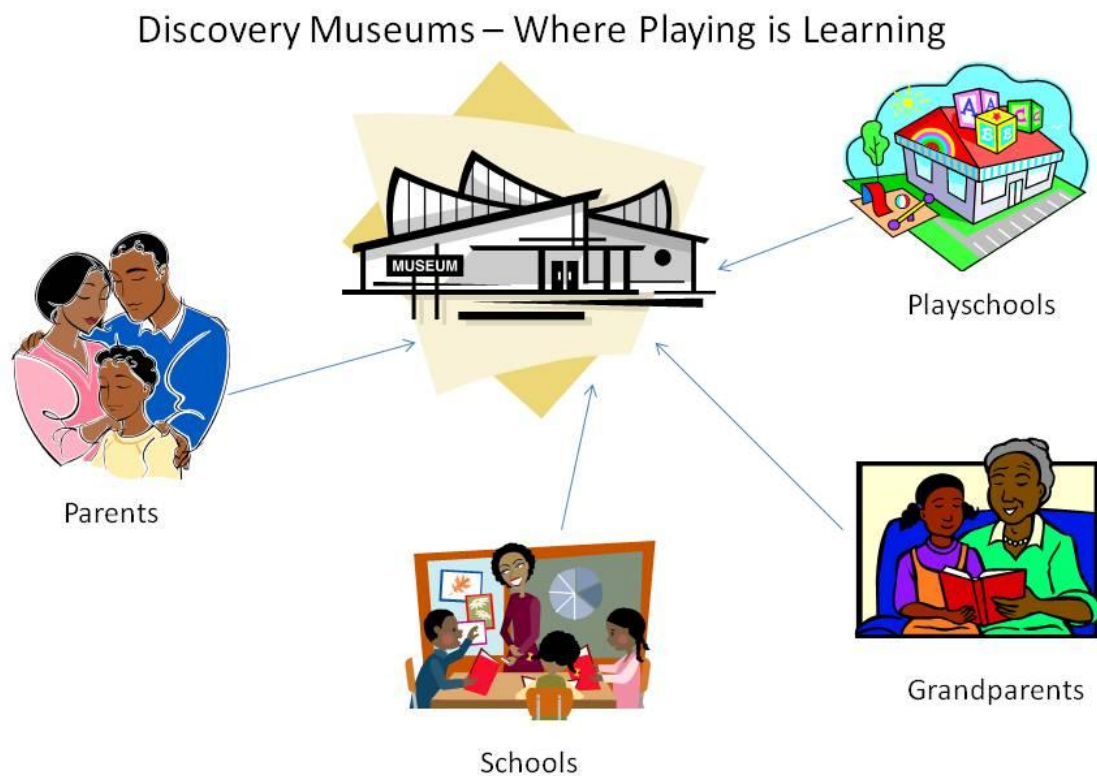
Even in schools slowly but surely higher technology is coming. Lab experiments are slowly giving way to videos showing the experiments being done by someone else. Admittedly the videos are of high quality and show every detail of the experiment but it cannot provide the same type of feedback that a real experiment can give to a student. Software which will let students experiment with chemicals and see the results instantaneously on the screen are gaining popularity. Software games with “Intelligent Tutoring system” to teach almost any subject and some with virtual reality are becoming the next generation teaching aids.

While technology has a great value in enhancing one’s knowledge, it should not replace the personal experiences. Reading age appropriate books to children, talking to them, engaging them in conversations is one of the best gifts one can give to children at very early age. Children learn from even the most common tasks inside and outside the house. No matter how good the graphics and video are and however many times you can watch a video of different types of rocks and mud, nothing can teach the children more about them than hands-on experience i.e. touch, feel & smell. Playing on computers only makes the children more passive with very little work to the brain or the body. There is no replacement for talking, having discussion with parents and siblings, sharing viewpoints. Using technology to enhance knowledge is good but it shouldn’t replace hands-on experiments.

As mentioned before, parent's responsibility doesn't stop when children start going to playschool/preschool/school. And school's responsibility should include promoting children's interest and provide opportunities to explore and experiment. It's a continuous process making sure they get exposed to wide variety of experiences and fields (science, arts, and math). Discovery museums can be one of the informal settings where families can come together and experience getting hands dirty. It could be a place to stimulate minds and continue the discussions outside the museum and relate the experiences to the real world.

While playing with children or observing them exploring and discovering, parents can see what their children are interested in and try to promote those interests. They can have discussions at the child's level and encourage their train of thought. Teach them that there is more than one way to look at problems and try to think out of the box for solutions. Discovery museums can be one of the many informal venues for the parents where a little extra help is provided with knowledgeable staff and special demonstrations and guest lectures.

Discovery Museum of Tampere is being designed with the model and beliefs presented in this paper.



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Learning out of the Box. University - Community Interaction for Participatory Design and Development. Place-based Methods and Lessons from Local Innovation Projects in Rural Areas in Denmark and the Netherlands.

Petra Derkzen

Rural Sociology, Wageningen University, Netherlands

Klaus Lindegaard

Institute for Rural Research and Development, Southern Denmark University, Denmark

Abstract

Innovation society is evolving with the promotion of business-university interaction in research and education by a variety of means in the natural science and engineering fields. There are other sources of innovation and a wide range of interests and values to take into account, when designing sustainable businesses and products. This becomes evident from a local community development point of view, where a balance is needed between business development and employment, on the one side, and attractive living and settlement conditions, on the other side. A local resource-based approach is able to find this balance and by way of action research it is possible to mobilize local actors across cultural and business life and activate local resources.

We want in a practical way to bring this development perspective in contact with ideas and lessons from art, design and creative business interaction and innovation.

We present models on how the university can function as development actor for sustainable design of local business projects and strategies. Methods and models build on new experiences in Denmark and the Netherlands, where universities are involved in local development with communities in rural and peripheral areas. We find across the cases and countries, that the universities manage a variety of roles, i.e. local organizer and catalyst, mediator and broker, change agent and entrepreneur for creativity.

The Danish case is the “Local Growth Strategy” project for small coastal towns in peripheral southern Jutland and Sealand in Denmark with Institute for Rural Research and Development, Southern Denmark University. The Dutch case is the “Bridge to the Future” project for Southern Westerkwartier,

located in the South-west of the province of Groningen in the North of the Netherlands with Rural Sociology Group, Wageningen University. Though similar in substance, the cases differ with concern to organizational set-up and scope. This enables a more detailed comparison of the experiences with university involvement.

The public university is widely acknowledged as a neutral meeting place in society for different actors and interests, but the university needs to take an active role in getting relevant actors together on common ground. This activist approach calls for action research as a way of mutual engagement of university and non-university actors.

This activist role of research and education challenges present trends in research policy and university management, where market-based economic rationalization tends to “normalize” teaching practices away from creativity and critical capacity and direct research funds towards strategic high technology investments. Education and research are in a process of closure in times where openness is needed to rethink and design our future. Innovation is a social process which needs participation by knowledge producers from all spheres of society. Universities can play an important role in enhancing change, innovation and critical capacity, when they are able to do so. There are in the cases examples of pilot projects of ‘partnerships’ between university actors and non-university actors to develop knowledge and learning together, as a community of practice. Drawing on experience from these examples from Denmark and the Netherlands we critically examine the institutional barriers faced by universities and non-university organizations.

Introduction

Innovation society is evolving with the promotion of business-university interaction in research and education by a variety of means in the natural science and engineering fields. The innovation literature knows many models and approaches to economic development. However, the last few decades have recurrently shown that economic growth strategies for extremely marginalized areas often fail. For long, the idea of economic development of these areas has been to bring ‘something external’ such as a government agency or a business, attracting employment and therefore prosperity. ‘Development’ in this way, came always from the outside.

Over the years, the development community has come to realize that externally induced solutions which do not link up with local culture, actors, structures and resources are often not sustainable. Without

embeddedness in local systems of meaning and practice, even substantial new employment is not necessarily capable of reversing the declining spiral.

Especially in the field of rural development new approaches have been tried in the challenge to improve extremely marginal and remote rural areas. The result is a number of models which all have in common that the starting point is the stock of resources from the place itself with the people of this place at the centre. This requires new roles for developers, in the case of this paper, universities and their action researchers.

Key to all methods is that while drawing on expert knowledge, often the reason for involvement, this expertise is subordinate to the local development process. Or to say it in other words, expert knowledge is only instrumental to specific local knowledge and situations. These models/approaches/methods, therefore, are not being “implemented”. They are a means for analysis, mapping, discussion and participation. It builds on the notion that, while providing input (knowledge, advice, method etcetera) the local people themselves have to ‘live’ their solution, their strategy. They have to feel and see this therefore as their own.

A local resource-based approach is able to find the right local balance, between what is needed in terms of business development and employment or in terms of cultural life, attractive living, settlement conditions and so forth. A local resource-based approach to rural community development requires action research that is attuned to the place. The consequence is that the action researcher has to assume a variety of roles, i.e. analyst and advisor, local organizer and catalyst, mediator and broker, change agent and entrepreneur for creativity. The process, therefore, is often high in demand, time consuming and intensive. From firsthand experience, we present two local development models of how the university can function as development actor for sustainable design of local (business) projects and strategies. We present pieces of social innovation in university-community interaction.

In the next two sections, we will present two different local resource-based approaches to rural community development from Denmark and the Netherlands, where universities are involved in local development with communities in rural and peripheral areas. The respective authors were involved as action researchers in their respective countries. Action research is always interactive. Research develops in interaction with all people involved because it starts from the premise that interaction is the only basis for valid and valuable knowledge (Zwaan et al 2003). Both cases involve a variety of qualitative research methods which served the development process as well as the building of the case study.

Methods included, questionnaires, meetings, excursions, exchange, focus groups, formal interviews, informal talks, participant analysis and participant observation.

The first section presents the Danish case which describes the “Local Growth Strategy” project for small coastal towns in peripheral southern Jutland and Sealand in Denmark. The second section shows the Dutch case which narrates the “Bridge to the Future” project for Southern Westerkwartier, located in the South-west of the province of Groningen in the North of the Netherlands. A comparison of the experiences with university involvement is presented in the third section. In this comparative section we outline the major strengths and weaknesses of both approaches. We then follow up with a discussion of the activist role in relation to the current university systems after which we draw conclusions.

Danish “Local Growth Strategy”

Setting the scene

The project “Local Growth Strategies” for settlement and employment via experience economy was prepared in 2007 and carried out 2007-2008 as a partnership between the consultants IC Byfornyelse, Esbjerg and the Institute for Rural Research and Development, Southern Denmark University together with the municipalities of Fanø and Guldborgsund with funding from the Ministry and Welfare and the Ministry of Economy. The core idea was to experiment with how to integrate urban renewal with settlement and business development issues. The two small coastal towns were engaged in the experiment, Nordby at Fanø island, a municipality at the south west coast of Jutland and Gedser in Guldborgsund, a municipality in the south of Falster island south of Sealand (Lindegaard, 2008).

Population density in these municipalities varies between from 58 people per km² at Fanø to 70 people per km² in Guldborgsund municipality (compared to 128 people per km² as Danish average). Unemployment in both areas is above the national average, industry structure is dominated by declining primary and secondary sectors. Besides, both towns have empty or physical degraded buildings, traffic infrastructure and town equipment. On the other hand in both places there are potentials for development of tourism and experience economy. In Gedser tourism is not really present and at Fanø tourism is dominated by summerhouse residents.

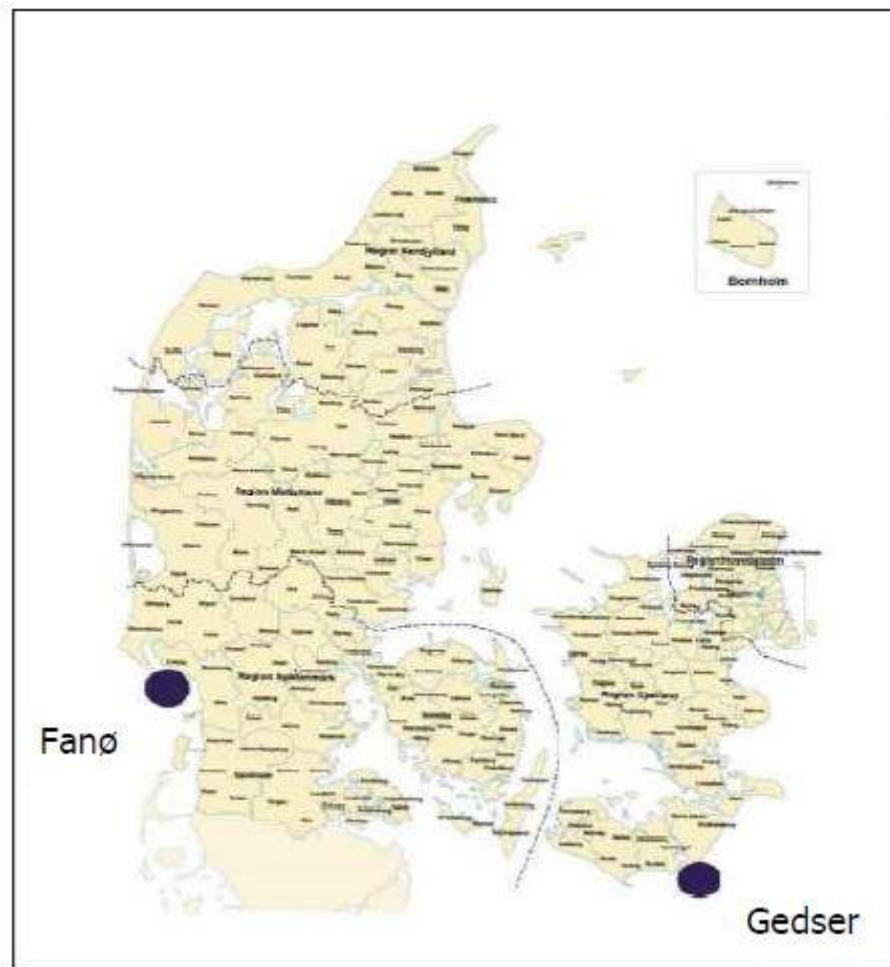


Fig. 1. Denmark by regions and the 2 participating areas of Fanø (west) and Gedser (east).

Fanø is located at the top of the Wadden Sea and with a ferry connection to the larger city of Esbjerg. It is an independent municipality with a total of around 3,500 inhabitants and acts as a residential area for employed in Esbjerg and surroundings besides being home for summerhouse tourism with its long and broad sandy beaches and dune landscape. There is a rich sea and birdlife at the island.

Gedser is located at the south of the point of the island Falster with approximate 1,000 inhabitants (connected in the north by a bridge to Sealand) and have a rich sea and birdlife along its coastline with dikes and beaches on the east side and cliffs at the west and south. The south tip of Denmark is located here. Gedser has a ferry connection to Rostock in Germany carrying trucks handling goods and private cars with tourists between Denmark and Europe. North of Gedser is a major summerhouse and tourist area, Marielyst on the east coast.

Fanø has a rich history with old harbours with fishery, Atlantic trade and ferries. The cultural life is preserved in historic buildings and at the local museum. Today the island has a complete civil life with many active local associations. Fanø has attracted artists and handicraft. Gedser's history is dominated with the establishment of the railroad connection to Copenhagen and the ferry harbour to Germany back from the beginning of the 20th century. The railroad installations and the buildings from this time are preserved. Today the town has many active local associations and a private museum for fossils.

University involvement

Southern Denmark University was involved in the project as partner to the municipalities in order to add a research and development component on settlement and business development to the urban renewal preparation process together with the town communities.

The project interlinked action oriented city planning and participatory business development. This was based on a project model for local experience economy. Figure 2 shows the interplay between actors and resources in the experience economy. The model integrates on the one side (horizontal) business actors (tourism firms and others) with cultural actors (organisations based on cultural products and services), and on the other side (vertical), civil society resources (associations and identity) with nature and cultural values in an area (physical resources). Resources and actors overlap each other in a specified area. Both actors and resources can play a role in the experience economy in the centre of the model as they can be affected by the activities in the centre (two-way arrows).

The essence is that it is the actors, who draw resources into the experience economy, while the resources are considered passive in this sense. The actors can either be active in this development or passive, i.e. they use resources but do not invest in innovation and development of the resources. The local experience economy is embedded in a municipal, regional and national governance context of policy and regulation, which can either promote or be a barrier for development of local experience economy and activation of the resources. The project model implies that cooperation among the actors (business and culture) can enhance the development of experience economy. The actors can meet in the centre around activation of resources for business and settlement purposes.

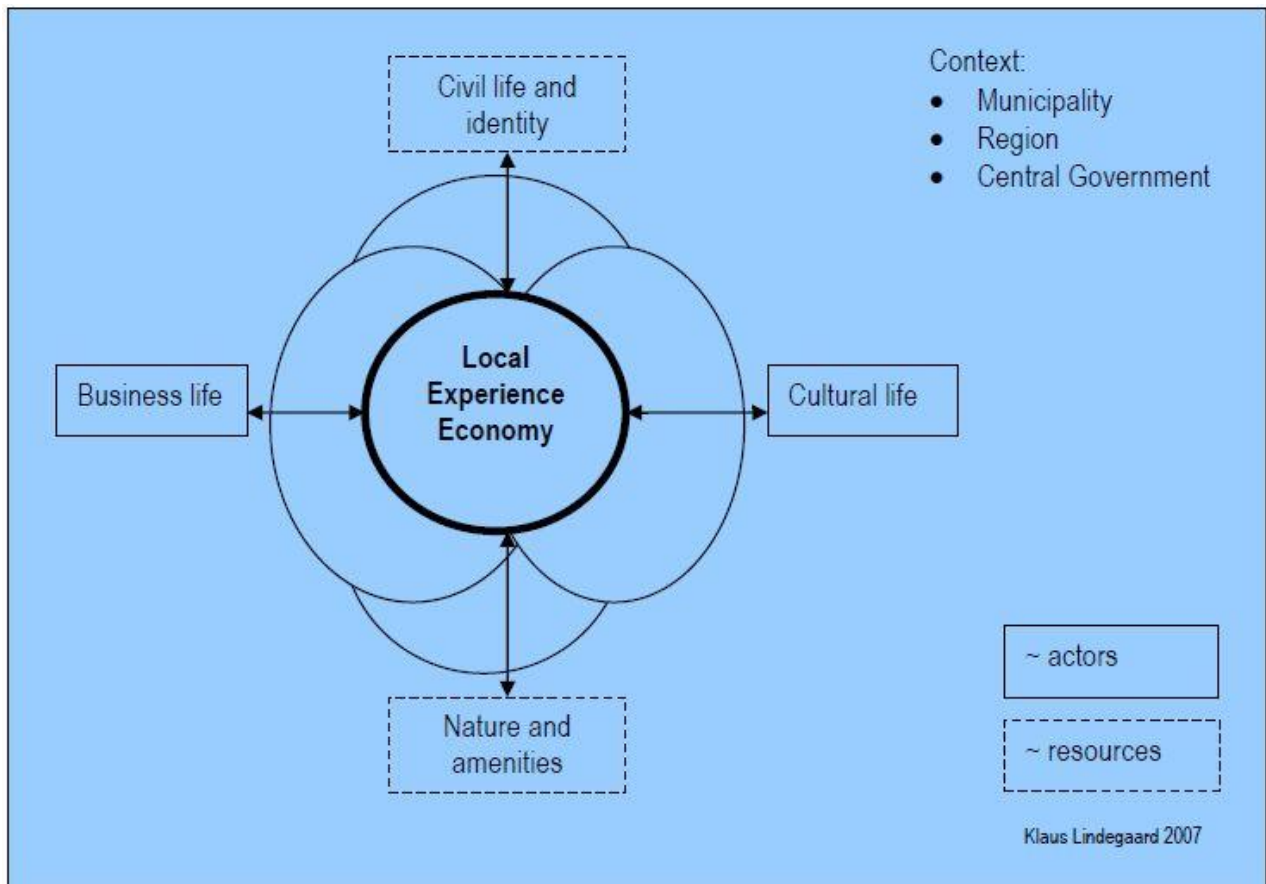


Fig. 2. Project Model: Actors and resources of the local experience economy.

The model was developed for and through the experimental project and is operational in a three step process of, first, mapping present local resources and actors according to type, second, analyzing strong and weak connections and interaction between actors and resources and, third, guiding mobilisation of local actors for participation in partnerships for innovation.

Important steps in the process

The project developed as a joint and parallel process between participatory planning and research during the period June 2007-April 2008.

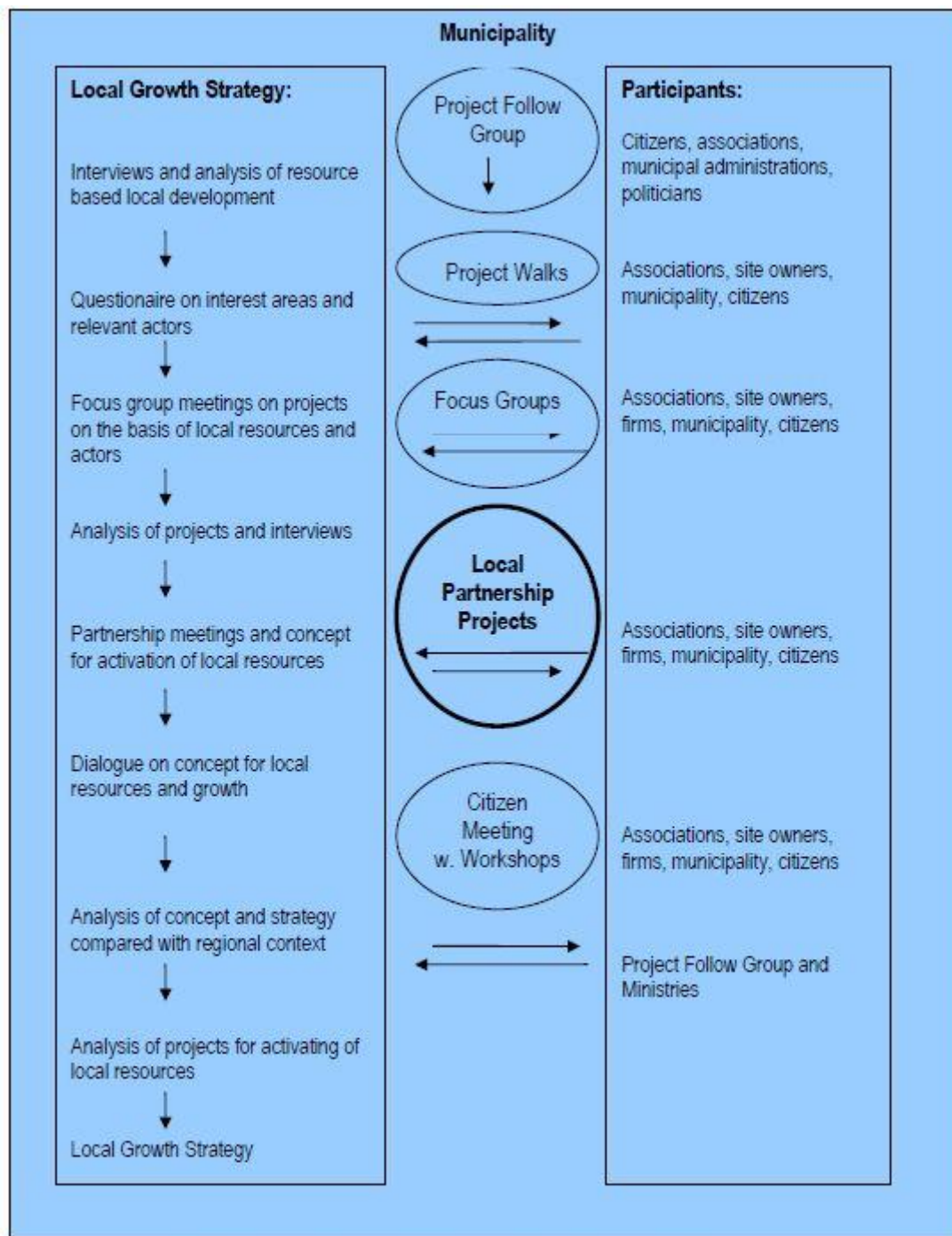


Fig 3: Local Growth Strategy and participation “step by step”.

It was an open process of participation for the town community in question enabled by a project follow group with a broad range of representatives from local community based associations, the municipality and the researchers. The research component of the project to advantage of the place based approach of the planning component. The place, i.e. the degraded areas and buildings of the town was the point of departure for dialogue on development ideas. Hereby attention was directed to the places in and in the surroundings of the town, with potentials of becoming active resources for experience economy.

Major outcomes/results in the area

From a large catalogue of ideas for the community produced in the beginning of the process, project ideas were selected in focus groups on the criteria, which relevant actors, i.e. owners, resource persons, etc. were interested in meeting and collaborating on the project. It happened – and was a research aim, that all dimensions of the project model were activated in the process. At both Fano and in Gedser, a number of local partnerships were established around local projects.

The local partnership projects at Fanø were about developing a private swimming pool resort, a golf course and a public indoor sports arena for the benefit of both tourists and inhabitants; about developing a holiday resort area, Fanø Bad, into a market area for local handicrafts and restaurants in combination with physical renewal and decoration by local artist; about developing beach activities; and about developing a public area at the yacht harbour for use for cultural activities to the benefit of both tourists and residents.

In Gedser the local partnerships established was about developing a public indoor sports arena for the benefit of both tourists and inhabitants; about developing a art and nature exhibition centre at the south point; about developing a South Sea water activity centre at the fishery harbour; about developing activities around a restored historical canal at the neighbouring village, Gedesby; and about developing a culture and activity centre in town, at the old school for the benefit of tourists and residents.

The partnership projects are all unique and innovative in the sense that they are products of local initiative, where different local actors have come together on how to develop and turn the local resources into assets for experience economy and development. Each project involves a lot of place specific design and innovation. The partnership projects identified in the process are distributed according to the project model as illustrated in Fig 4.

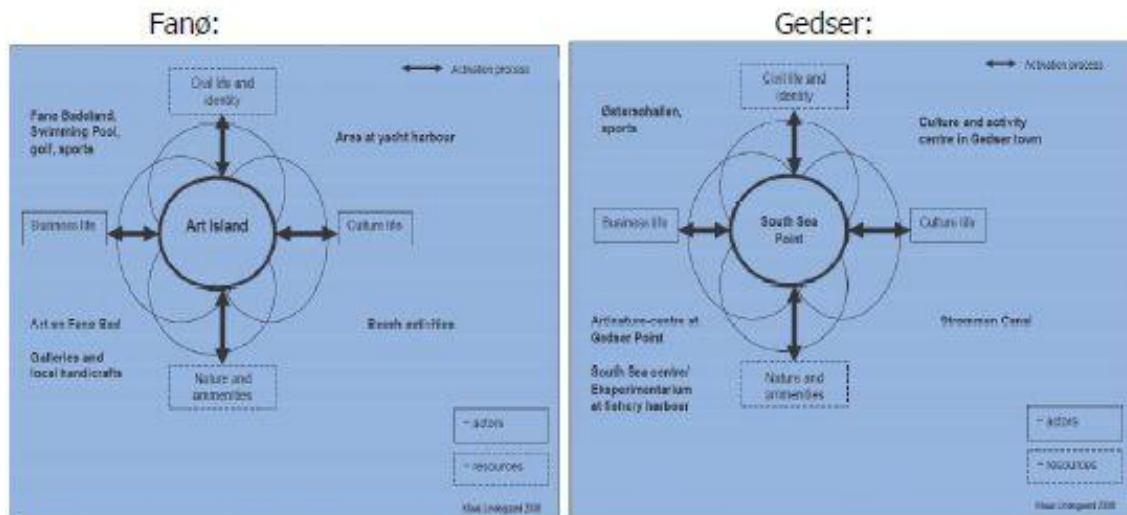


Fig. 4. Actors and resources in the partnership projects on Fanø and in Gedser.

In this way all actor and resource types were represented in the two areas. Local business life was combined with local cultural life on both civil society resources and the nature and cultural amenities of the place in question. Each project has a different bias towards specific actors and resources to combine, why the projects are placed in different “corners” of the model.

The “Local Growth Strategy” experimental project moved further on from the individual projects to a unifying concept and local growth strategy presented in open dialogue with the community at a citizen meeting with workshops on the selected partnership projects. In the case of Gedser, the strategic concept is “South Sea Point-Nature and people in movement”. In the Fanø case, the concept is “Art Island-Quality in peace in the Wadden Sea”, see Fig. 5.

The local growth strategy gives an overall concept or brand for the individual projects in order to create synergy among them and to immunize the whole engagement against failures of individual projects to be realized.

The projects and the strategy are all firmly based on initiatives concerning physical renewal of buildings, roads and traffic infrastructure with the municipality as a key actor (planning authority and investor). The projects are further depending on a key overlaying project initiative involving the municipality together with owners and stakeholders, which can lift the individual project initiatives into a common strategy. While urban renewal confines itself to the horizontal base of physical renewal, the experiment shows, that it is possible to engage and commit local actors to a broad variety of project initiatives with

possible employment creation potentials without compromising living conditions and community quality of life.

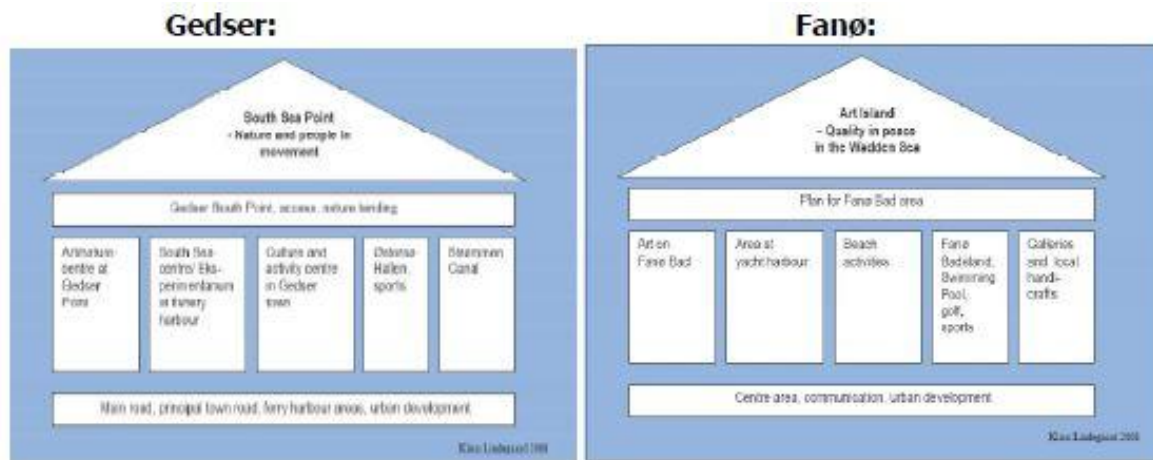


Fig. 5. Local Growth Strategy for Nordby-Fanø Bad. Concept presented at citizen meeting 7.2.08 at Fanø School, Nordby & Locale Growth Strategy for Gedser area. Concept presented at citizen meeting 5.2.08 in Gedesby Citizen House.

Gedser is at present in the process of making the projects come real with financial support to urban renewal from the Ministry of Welfare, Guldborgsund Municipality and support for business development from the Local Action Group (LAG a local decision making board for EU LEADER funding for rural development).. Fanø Municipality has as yet not been able to allocate the necessary co-funding to engage in urban renewal with the Ministry of Welfare, but the LAG is promoting individual projects. The next step for both areas is to attract private investors to engage in business development along the lines of the strategies.

Dutch “Bridge to the Future”

Setting the scene

The project “Bridge to the Future” aimed to answer research and development questions from people in the area of Southern Westerkwartier while stimulating cooperation between three university colleges. Soon after the start of the project in 2003, the region developed a process of bottom up rural development process tightly connected to the project, through the emergence of a local activist group called “Werkgroep Streek Initiatief” further used by its abbreviation WSI (Derkzen, 2009).

The area Westerkwartier consists of 4 municipalities: Grootegast, Leek, Marum (South) and Zuidhorn (North). Population density in these municipalities varies between from 137 people per km² in Grootegast to 306 people per km² in Leek (compared to around 500 people per km² as Dutch average).

The area does not differ much in demographic perspective compared with the rest of the Netherlands. The percentage of unemployed job-seekers in the area was around the national average of 7.4% in 2006.



Fig. 6. The Netherlands by regions and population density with the Westerkwartier area (north).

In the south of Westerkwartier the soil structure is based on sandy ridges, and on lower peat moors and peat-clay soils, historically a very poor soil which is reflected in the small scale farming structure and a now much valued small scale half open landscape. Apart from agriculture, there are very few large scale industries in Westerkwartier. A key characteristic of the area is the high number of very small enterprises, there is a 'tradition' of self employment. The Westerkwartier area excels in a very active society. Almost every village has one or more musical societies, choirs, association for village interests, sports clubs etcetera. Historically, the area has known tense relationships with government such as provincial government. As a reminiscent of the self reliant survival strategies in this once very poor area, government 'interference' has been mistrusted. Therefore, this area missed out on sources for rural development funding such as LEADER until very recently (2007).

The group WSI is mainly based in the Southern Westerkwartier and originates from the cooperation between farmers among themselves and between farmers and the Forestry Commission in relation to landscape maintenance and nature protection. At the start of the University project the group roadened

into an informal local group of active and engaged people of a range of organizations, such as village associations, recreational entrepreneurs, public sector agencies and municipalities.

University involvement

The project “Bridge to the Future” emerged as a pilot project to stimulate a merger between three institutes, the Wageningen University and two colleges, Van Hall Institute and Larenstein, all three primarily focused on ‘green’ education for farming and the environment. Aim of the project was to stimulate rural development in the area with information and insights through answering their questions and to enhance the interaction between the academic world and the world of rural development practice. Over the five years around 50 students conducted action research, individually or in small groups up to six students supervised by (one of the) education institutes and (representatives of) the local group WSI.

Important steps in the process

The project started with a joint kick off meeting in which the local group and other representatives of organizations in the area as well as the university colleges were present to investigate the common problems which needed attention of student action research. Problems fields which were identified in this first meeting were:

- declining agricultural activity, decreasing number of farms
- designated space for nature on land to be acquired from farmers
- continuity of landscape management under pressure
- declining economic development and concern about quality of life

This meeting was as important for the people in the area as for the students. The meeting sparked off a joint searching which lasted for 5 years in which the different themes were explored from different angles. Within the project, a year cycle evolved. Usually the WSI articulated research questions as more specific items of the identified themes in the autumn. With these questions the involved university teachers tried to recruit students. Somewhere from January to March students would then start their research, of which the results or the first draft results were then presented during a ‘Study Day’ usually somewhere in June. After the first year, the Study Day changed into ‘Region Day’ and over the years the ‘Region Day’ became a well known event, growing bigger each year, not only involving students reporting on their results but including also presentations from local initiatives and project ideas.

Major outcomes/results in the area

Over the course of five years, the project evolved into a Community of Practice, a learning community in which different types of knowledge, experience and energy developed on the basis of equality. The individual student reports were only one element in this process. The project had a significant impact on processes of mobilization and animation for rural development. It stimulated raising awareness, inter-regional cooperation and networking, and a better relationship with higher levels of government. The continuity in the relationship between the involved teachers and the WSI served the slow building of community, of social and cultural capital in relation to rural development. This continuity made it possible for the teachers to facilitate the bottom up process with knowledge, advice and support. The most tangible result from the project therefore, is actually not that tangible but is related to the kick off of a positive wheel of change and animation. The initial cooperation between the trusts of farmers and the Forestry Commission broadened to include a network of various active people from different organizations as well as active citizens. Also, the historical antipathy against 'the government' slowly faded away because the WSI included government officials, active in the same fashion as the non-governmental participants. The project served to broaden the themes, issues and development directions. Many of those were rendered unthinkable before in the Southern Westerkwartier. At the start of a new European Rural Development period in 2007, the WSI and the involved teachers worked jointly to apply for becoming a Local Action Group. As of 2008 there is a LAG and LEADER funding in place to facilitate the many ideas which emerged over the years.

Initiated projects

Although the networks and research themes broadened over the years, the core of the WSI group and the major interest of most students centered around 'green' themes, such as farming, nature observation and landscape maintenance. The most tangible results in terms of projects and collaborations are to be found in this realm.

1. Biomass energy small scale production plant to produce energy for institutions from landscape maintenance waste

The small scale landscape in Westerkwartier with alder trees and hedgerows produces a lot of organic material through its maintenance. The farmers trust developed the idea to build a wood burner in order to produce electricity. They articulated a research question within the WSI on biomass energy. Students calculated the amount of organic mass that could be expected from different areas. The next year another student conducted a modeling study to find the optimum of scale for the facility. The idea is to heat the elderly home and the pool with the electricity of one wood burner at the farm of one of the farmers. This farmer is now in the process of asking planning permission to start building the facility.

2. Joint maintenance of waterway farmers trust & government

There are many big and small waterways in Westerkwartier. The Water Board, the Forestry Commission and the Farmers trusts have explored ways to maintain this system. Waterways of a smaller kind are the responsibility of the farmers, the bigger ones are the responsibility of the Water Board. The Forestry Commission has a lot of land. A student research project has made an inventory of eco-friendly forms of waterway maintenance. A year after this research the momentum was there to have a meeting with all three stakeholders and to agree upon that the Trusts are going to maintain the waterways in the proposed ecologically friendly way on the land of Forestry Commission in return for an agreed fee.

3. Tourism as a broad theme. Developing a touristic map for the whole region.

Starting cooperation among tourism entrepreneurs for joint logo. Start with branding the region

The region is not well known in the Netherlands and had very little tourism facilities, and most of the existing ones were small scale. There was not much focus towards tourism as a potential economic factor for this region. The students of the first year found out that farmers were interested in farm diversification towards nature maintenance but not so much interested in tourism as a diversification strategy. The 4 municipalities had been working together in the past but had stopped doing that. The new tourism awareness brought the municipalities to develop a joint Westerkwartier map, showing all bike, hike and canoe trails. It was presented at the third Region Day. During this day a student also presented her research on tourism in Westerkwartier. She had interviewed inhabitants and visitors and made recommendations as to what the unique selling points of Westerkwartier could be. However, for an effective branding of the region, tourism entrepreneurs had to start working together. It took two more years and a number of animating events after which the tourism entrepreneurs started to develop a joint region logo as the first step in regional branding.

Development experiences compared

Success factors

There are many factors that need to work together to create successful projects. Here we want to highlight a few factors we found important across the cases.

Strong informal leadership. In a bottom up process which has no structure yet, it is important to have a person or a few persons who is/are able to be inclusive and who can carry the network which is still fragile. Key to the success of an informal leader is the ability to trust the process, to have patience and to create safe space for discussion.

To do what is necessary, apart from the formal role. Much of the work which the involved people carry out stays invisible because it is done outside the formal role and responsibility. This creates a high demand for the action researchers who assumed many roles in the process, including that of analyst and advisor, local organizer and catalyst, mediator and broker, change agent and entrepreneur for creativity.

Being an intermediary, connect and relate. The worlds of the rural region and the university/education institutes are very different. These are world apart. To bridge those, intermediary persons are needed. Persons, who can bridge, need to speak the language of both sides, need to be able to move smoothly in both worlds.

Involvement and commitment/ time consuming. The high level of involvement of the people who were carrying out the projects made a difference. Action researchers end up investing spare time in projects, in building actor networks and partnerships. People from the area invest a lot by giving numerous interviews, information and meeting time.

Hurdles taken

There are many institutional barriers to be faced by universities and non-university organizations. We give some important examples from “Bridge to the Future”:

The evaluation of the first years of “Bridge to the Future” shows that it takes a lot of training and guidance for students to be able to set up interaction as a group with various organizations, inhabitants and groups in the area. Because of declining funding levels after the first pilot year, student interaction cannot be guaranteed at student-group level with enough training and support.

Matching the questions generated by the WSI and the interest and education of students turned out to be a challenge. Some questions are very concrete and need translation to a research question, but such translation can alienate the holder of that question from the results. Moreover, the thesis research is part of the learning cycle of the students, who need space to re-formulate, re-design or re-plan their research. No definitive result expectation can, therefore, be guaranteed. Also timing can be a problem. Sometimes, a question is raised for which no students are found, sometimes that same question is taken the year after by interested students, for example a research into enlarging the water storing capacity of areas.

Some participants experience a lack of many concrete and visible results from the action research. Most of the research reports generate some kind of ‘insight’. Insight can be used to turn into a new idea, action, plan, but the research itself seldom equals a project plan. Here research is often mistaken for professional consultancy.

One of the things related to local resource-based models is that the choice for action and entrepreneurship stays with the local people. Action research results, therefore, do not automatically lead to impact. Impact doesn’t follow from it as a linear process. Nobody in the area has obliged him or herself to do something with outcomes. There is an inherent tension between collective articulation of themes and questions and the ownership of research results by individual people or organizations. While questions were articulated collectively, and returned in a collective event it reduced feelings of ownership towards the results and recommendations of individual student reports.

Reflection across the cases

The Dutch “Bridge to the Future” model is in summary characterized by:

- A multifaceted objective

- To find answers for questions of local people
- To give students the opportunity to research ‘real life’ questions
- To learn and develop together for the benefit of the region

- Action research

- The region and its dynamics are directing the research
- Research is interactive and interdisciplinary
- Research is aimed at accessibility and transfer of knowledge between all parties (research, education and the region)

- A physical place

- A place in the region where students can work
- A place where students can meet and interact with the people

- Continuity

- Anchoring of a relationship between universities and regions
- Multi-annual agreement about the number of students doing research
- The joint development and regular updating of a knowledge agenda, based on regional rural development programs

The “Bridge to the Future” project outcomes can be interpreted in terms of the “Local Growth Strategy” project model for local resource mobilization, see Fig. 7. Observe that it operates with the given

examples at a regional level, which in the future might benefit from individual project development at the local level and together with the individual municipality in question. In the Danish case, the municipalities have been central partners in the process as co-facilitators of citizen participation. It is an advantage that this key actor is present and politically committed from the beginning in order not to repeat the whole process once again in order to move forward.

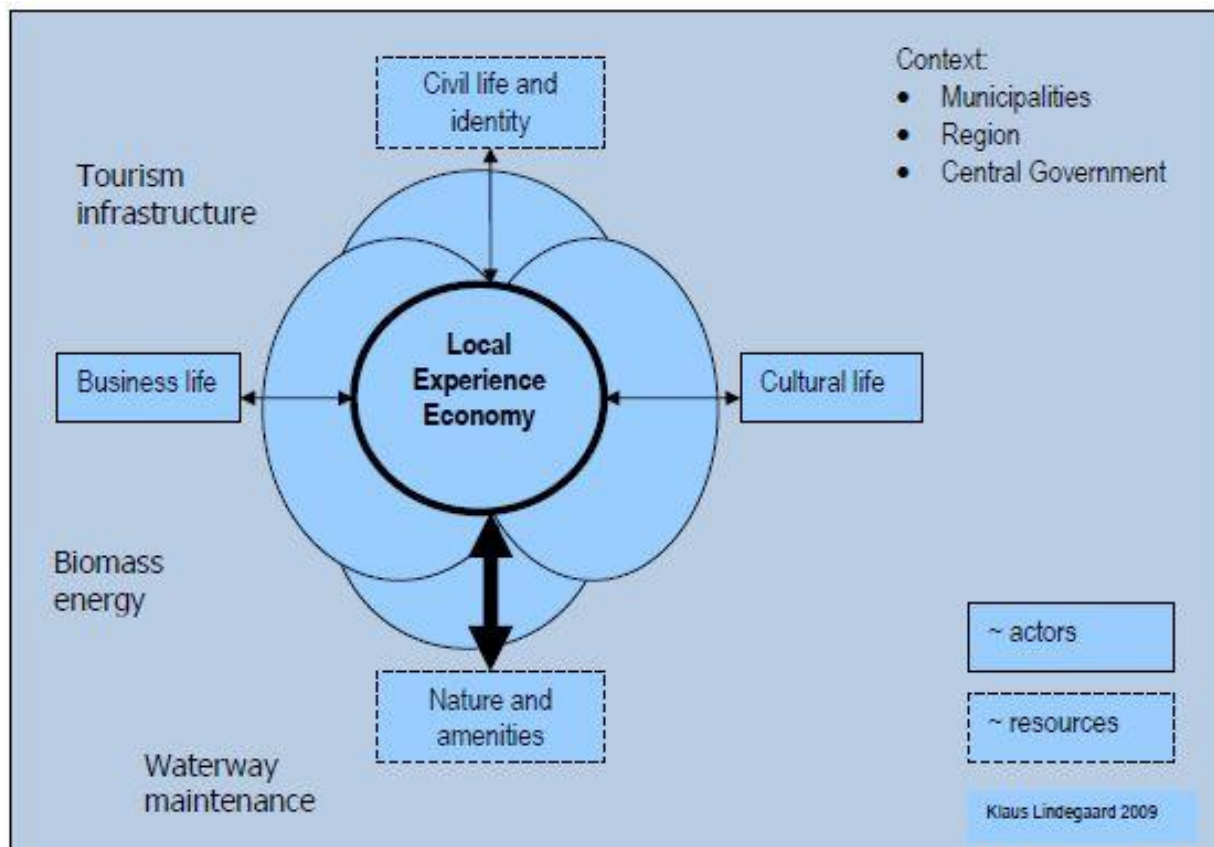


Fig. 7. Mobilizing local resources in the “Bridge to the Future” project.

In the Westerkwartier a local growth strategy as an overarching strategy after the example of the Danish cases is slowly developing from the action research process. The increased focus on regional branding includes tourism business actors, cultural actors, the farming community, the nature preservation organizations such as the Forestry Commission and local resources such as nature amenities.

A strategy is in fact maturing in the area, where the involved actors started off focusing heavily on nature and amenity resources and how to generate income for farming. It moved on to include also more culturally related organizations and exploiting its cultural heritage in terms of tourist economy. They are developing a stronger sense of cultural identity tied in with the landscape.

Discussion

This activist role of research and education challenges present trends in research policy and university management, where market-based economic rationalization tends to “normalize” teaching practices away from creativity and critical capacity and direct research funds towards strategic high technology investments. Education and research are in a process of closure through growing institutional and programmatic rigidity in times where openness is needed to rethink and design our future. Innovation is a social process which needs participation by knowledge producers from all spheres of society. Researchers, teachers and students, can play an important role in enhancing change, innovation and critical capacity, only when they are allowed to do so.

The cases presented show how the university in research and teaching can promote ‘partnerships’ between university actors and non-university actors to develop knowledge and learning together, as a community of practice. However, the current academic climate tends to lean more towards economic rationalization of teaching and research; more and more focused on status-confirming academic output. It is our conviction that this type of closure strikes against the very purpose of public universities.

It is not possible to estimate the value of the particular case compared with generalized knowledge in social science. Generalizations are constructed from particular contexts and refuted by them too. Interaction across scientific disciplines is greatly needed for science to move forward in all circumstances. Action research is characterized by a preoccupation with worthwhile practical purposes, encompasses many ways of knowing, is a participative and democratic process with, for and by people and is an emergent process. The quality of action research is tied with its awareness of and transparency about the choices taken in the process of inquiry (Reason, 2006). This may well be the crucial dividing line between research and consultancy work. This is important, because action research is often balancing on an edge between the scientific community and the consultant business sector.

Despite the intention and the effort of researchers, it proves very difficult to anchor this way of action research in the structure of the universities. Declining university funding levels for basic research and for teaching per student makes the involvement of teachers and researchers harder. There is a continuous struggle for resources to give enough training and support to students or to engage themselves in the action research.

Conclusions

The public university is widely acknowledged as a neutral meeting place in society for different actors and interests, but the university needs to take an active role in getting relevant actors together on common ground. This activist approach calls for action research as a way of mutual engagement of university and non-university actors.

In our current service and experience economies, we have moved beyond the one size fits all solutions. In this paper, we argue that place and situation specific development approaches, including action research, are highly needed. This requires considerable investment from universities in situation specific processes. This is the challenge for future innovation policy: to empower actors across business life, cultural life and civil society to creativity at the local level and to promote public and private funding innovation projects.

What we have experienced across the cases is a simple model for engagement in local community development.

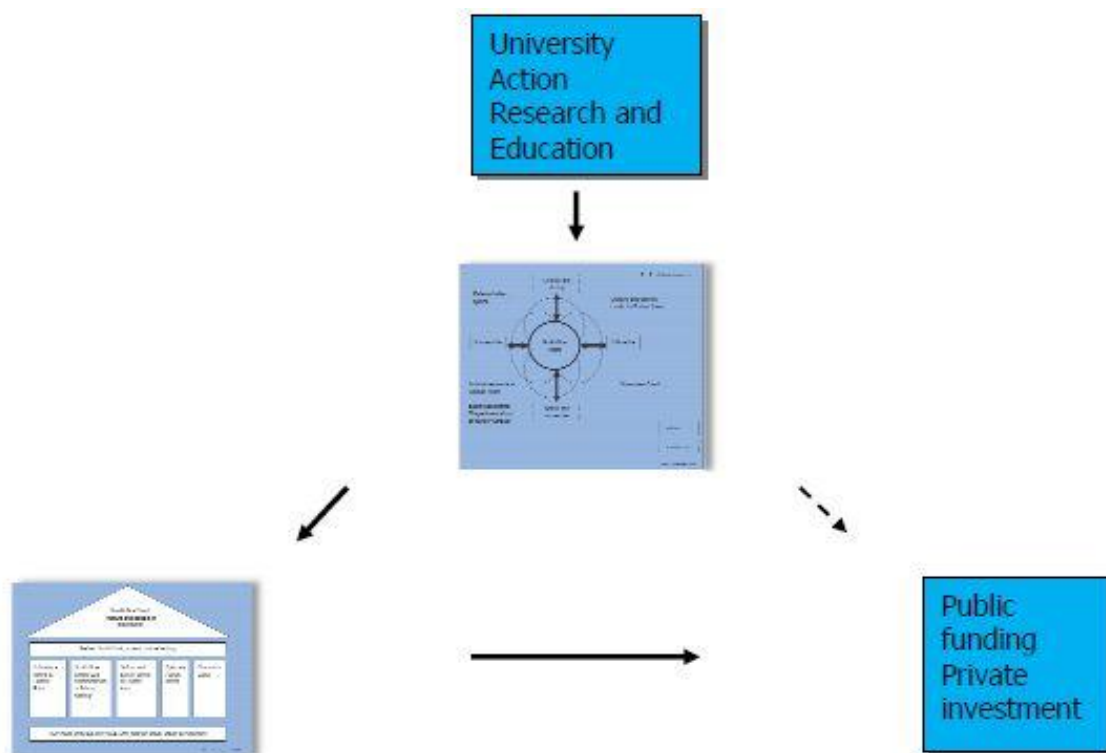


Fig. 8. University action for mobilising local resources with local actors and project formulation for public and private funding

The Dutch experience shows that it is possible to directly to funding (LAG) as compared to the Danish experience with building growth strategies based on initial use of the actor partnership building. On the other hand, the Danish experience shows that more concerted action for building partnership projects into a local strategy will enable larger funding and impact at the local level. The Dutch experience shows how it is possible to have a broad regional impact of awareness and networking for rural development. The Danish experience shows how it is possible to have a large impact on project development and partnerships within well defined and focused towns and surrounding areas with local communities.

We have opened a learning space between the cases for ways and means of linking action research and education practices in the future.

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Learning for Development

Elena Gaevskaya

Virtual World of Russian Museum, St. Petersburg State University, Russia

Abstract

Life Learning is very important part of modern business activity. Distance learning gives favorable conditions for professional development of acting people. We are presenting international life learning network – Global Development Learning Network (GDLN). Coordinated by the World Bank, GDLN is a partnership of over 120 recognized global institutions (Affiliates) in over 80 countries that collaborates in the design of customized learning solutions for individuals and organizations working in development. More information is on <http://www.gdln.org>.

Thesis

Regional GDLN Center was established at St Petersburg State University September 30 2002. More 30 events were conducted these years in the Center and about 500 participants took part at the events. They were representatives of government, business, universities, museums, civil society. The events were concern with subject of social, government, public health and law reforms, education development and culture protection. There are special subjects for the Center activities Museums Development and Blended Learning.

Information Technologies in Museums is title of video seminar is holding in St Petersburg Regional GDLN Center (<http://www.gdln.nw.ru>) May 2007. The video seminar includes three video conferences are conducted by team of experts of State Russian Museum and presented famous project Russian Museum: Virtual World of Russian Museum <http://www.rusmuseum.ru/eng/museum/net/>. The State Russian Museum has successfully developed the program of creation of its Virtual World of the Russian Museum centers. The collection of the museum provides wide opportunities for it since the museum has the largest in the world collection of national fine art numbering about 400 000 items covering all kinds and genres of art, embracing a thousand years period of its history. Creation of such centre is a logical forward step within the context of the Russian Museum's activities in the regions of the Russian Federation and abroad.

Video seminar Information Technologies in Museum, May 2007 is devoted to International Day of Museums and conducted second time. The first seminar was held May-June 2006 and was connected with Sustainable Development of Museums. The seminars' programs are designed to convey the modern approaches to museum management and activities. Obviously that, Russian museums have outstanding cultural and historical treasure but rarely their managers have knowledge and skills of modern management founded on sustainable development concept. By the project, they will familiarize with modern approaches of museums management; research museums' target audiences and their special needs, in particular needs of disabled people; possibilities of information technologies for museums development and promotion.

The project joins international team including GDLN Centers in Russia, Macedonia, Ukraine, Universities of Italy and Russia, museums of Macedonia, Russia and Ukraine. Important partners of the project are British Council –Macedonia <http://www.britishcouncil.org.mk> and Russian State Museum. There are more then 200 participants from three countries: Italy, Macedonia, Russia, and Ukraine took part at the project and are looking forward to continue the same event in future.

Design of Electronic Recourses for Education

GDLN Center in St Petersburg fills an order of Ministry of Education Of Russian Federation. Since Spring 2007 till this time about one hundred lecturers of St Petersburg State University and another university of Russian Federation had training at the GDLN Center. The subject of the training was creation on-line courses. The training was conducted in frame of Innovative Education Project is financed by Ministry of Education of Russian Federation.

Conclusion

Regional GDLN Center develops projects on the following directions Information Technologies in Museums and Blended Learning at Universities and invites partners for collaborations.

Contact information:

Elena Gaevskaya

PhD (Edu.)

Principal lecturer

St. Petersburg State University

Director of Information and Education Center

Virtual World of Russian Museum

Build 49 10th Line of Basil Island

St. Petersburg Russia 199 178

Tel +7 812 328 0916

Fax +7 812 323 7175

gaevskaya@icafe.ru, elena.gaevskaya@gmail.com

Educational Program ‘Information Technologies in Arts and Humanities: Innovations for Sustainable Development’

Nokolay Borisov

Department of Philology and Arts, St. Petersburg State University, Russia

Vera Slobodyanyuk

Department of Philology and Arts, St. Petersburg State University, Russia

Elena Gaevskaya

Virtual World of Russian Museum, St. Petersburg State University, Russia

Authors: Nikolay Borisov, Elena Gaevskaya, Vera Slobodyanyuk Interdisciplinary educational programs contain deep potential for development. Many such programs realize with success at St. Petersburg State University. One of such programs is Information Technologies in Arts and Humanities. The Program starts 2000 and graduated the first seniors 2005.

The Program curriculum blends together thorough knowledge of liberal education and applied science and skills of information technologies including Internet technologies, and their application in arts and humanities. The Program Curriculum includes following specializations Arts 3D Modeling and Animation; Video and Sound Design in Multimedia; Virtual Museums; Electronic Collections in Humanities; Technologies of Information Society.

The Program success determines on educators is possessed of expertise and is ready to share one with their students. There are leaders of research projects are supported by international and Russian Federation foundations as well as experts of information technologies, painters, musicians, film directors among the program’s lecturers.

Because of experts work in the Program students have opportunities to take part in acting projects are supported by International and Russian Federation’s foundations, private and profit-making organizations. The projects subjects are creation multimedia information resources. Staff of the Chair has abundant experience for applying information technologies to learning process as well as to put into practice projects of creation information resources for arts and humanities. In particular more then

thirty projects were realized by the Chair staff during last five years. The expertise in existence is used on the Innovation Project.

Series of the projects focus on virtual reconstruction of historic monument, archaeological objects, and memorials of culture. The virtual reconstruction is realized on 3D Modeling. Addresses of the projects see bellow <http://ilurat.nw.ru>, <http://oldladoga.nw.ru>, <http://www.nereditsa.ru>. Book 3DS Max. Artistic Modeling and Special Effects was published 2006, the book authors are Sergey Shvemberger artist, Paul Szcherbakov, expert in information science both is the Chair lecturers, and also Vladimir Gorancharovskiy, noted scientist of archaeology. The Program students took part in creation of illustrations for the book.

In projects of sound design the students quantize and restore phonograms of folklore expeditions, create proper re-mixes, arrange sings and musical composition, prepare printed music to publishing. Also the students take part in creation of multimedia resources hardware HD, AVID and ProTools HD assisted.

Projects of texts automation study the students to work as analytic expert of intelligence system. The students take part in projects of information society, including E-government, web resources promotion, PR and Internet advertising.

The students visit Finland and Norway for participation in workshops in frame of international projects. The Students routinely have possibilities to participate in business meetings with leaders and experts of trading companies, film studies, web studies, museums, libraries, marketing and advertising agencies, and institutions of state and local government and have opportunity for placing in a job.

Important stage of the Program development is Project Innovation Learning Environment at Classical University of St. Petersburg State University, 2006-07. The Project aim is application Bologna Declaration's principles to education process namely credit and module system; academy mobility of students and lecturers; evaluation of education process etc. The Project considers information and communication technologies as main tool of education process improving.

In frame of the Project the Program operate subject Innovation Education Program Applied Information Science in Arts and Humanities (Project 23). Aim of the project was development of innovation educational technologies for bachelors and masters programs on the following specializations E-Collections in Humanities, Art 3D Modeling and Animation, Computer Technologies for Music, and Information Society Technologies.

There are following directions of the Project modernization and establishing computer study laboratories, studios, common use centers, libraries for humanitarian departments; professional development of lecturers; creation books for method learning. Eight educational services were launched 2006-07. There are Multimedia Laboratory, E-Collections Laboratory, Computer Publishing Laboratory, 3D Scanning and Modeling Laboratory; Common Use Centers Virtual Museums, Discourse; Center of Information Support of Educational Program Applied Information Science in Arts and Humanities; Library of Educational Program Applied Information Science in Arts and Humanities.

The Program lecturers had opportunities of professional development and publish books including 3D Modeling, Virtual Museums, AVID Media Composer: Tips for Practical Training; ProTools HD: Tips for Practical Training; CMS MOODLE: Manual for Users; CMS Plone: Manual for Users. Also the Program lecturers presented some of their courses on-line format and distance learning starts work.

The Project gets impact for the Program development, and some events and agreements evidence that.

Series of projects 2008-10 accomplish as Innovative project outcomes. There are following among another Opening of Virtual Branch of Russian State Museum at St. Petersburg State University, Exhibition in Manege 'Nereditsa: Link of Times': April 30 - May 16, 2008,

Exhibition in Old Ladoga 'Virtual World of Gardarika: From All Sides': July 04 – August 04, 2008.

Authors:

Titles	<p>Nikolay Borisov Doctor Physics, Professor Head of Chair of Information Technologies in Arts and Humanities of Department of Philology and Arts of St. Petersburg State University Deputy Director of Institute of Arts of Department of Philology and Arts of St. Petersburg State University</p>	<p>Vera Slobodyanyuk Deputy of Head of Chair of Information Technologies in Arts and Humanities of Department of Philology and Arts of St. Petersburg State University</p>	<p>Elena Gaevskaya PhD (Edu.) Principal lecturer St. Petersburg State University Director of Information and Education Center Virtual World of Russian Museum at St. Petersburg State University</p>
Contacts	<p>Build 49 10th Line of Basil Island St. Petersburg Russia 199 178 Tel +7 812 328 0256 Fax +7 812 323 7175 borisov@icape.nw.ru</p>	<p>Build 49 10th Line of Basil Island St. Petersburg Russia 199 178 Tel +7 812 328 0916 Fax +7 812 323 7175 ves@icape.ru, vera.slobodyanuk@gmail.com</p>	<p>Build 49 10th Line of Basil Island St. Petersburg Russia 199 178 Tel +7 812 328 0916 Fax +7 812 323 7175 gaevskaya@icape.ru, elena.gaevskaya@gmail.com</p>

Design and Creativity in Sustainable Product Innovation: The “Design Cork” Project

Ana Mestre

TUDEFELT, Faculty of Industrial Design Engineering Delft Netherlands &
UNIDCOM – IADE Lisboa, Portugal

Han Brezet

TUDELFT - Faculty of Industrial Design Engineering
Delft, Netherlands

Henri Christiaans

TUDELFT - Faculty of Industrial Design Engineering

Abstract

In a context of growing interaction between scientific and business communities, design discipline plays a decisive role in the conception of new products and services and therefore in the social, environmental and economic competitiveness of industries, known as Design for Sustainability.

The current article focuses on the development phase of an applied Design Research Project promoted within the context of the Portuguese Cork Industry, named “Design Cork for future, innovation and sustainability” in cooperation with the Delft University of Technology (NL) and SUSDESIGN (PT) amongst other Portuguese institutions, as the Ministry of Science, Technology and Higher Education, The Ministry of Culture and representatives from Cork industry (Amorim, Granorte) and Dutch institutions, as the Kingdom of the Netherlands Embassy in Lisbon [1].

Following a multidisciplinary approach, viewed today as indispensable to any process of innovation, the methodology in discussion integrates different, complementary types of activities, as Pre-research activities, Brainstorming Sessions, Design Workshops and Prototypes Development. The Project involved private companies, scientists, researchers and more than 400 national and international professional designers and design students who were challenged to participate in the innovation and creative activities in order to develop new add-value products and solutions that combine Design and Cork technologies. Results are a range of potential new concept applications (prepared as prototypes) ready to be tested on the market.

The authors conclude in this article that the design process supported by product innovation theory and creativity tools and techniques can be successfully used (in design research and/or corporate product development) to stimulate and faster the process of creation and finding new sustainable market ideas and applications for traditional industrial sectors.

Sustainable Product Innovation

Sustainable Product Innovation (SPI) is currently accepted as one of the promising trends in the “Sustainable Development” movement. SPI is often seen as a facilitation tool to implement Sustainability in practice, by improvement products life cycle, by promoting dematerialization and eco-efficiency improvements in products, but also, by proposing completely new innovative sustainable solutions, services and products which promote and communicate new “Sustainable Life Styles and Scenarios”.

Design applied Research through new product innovation and open innovation are processes that can highly contribute to the finding of new sustainable applications – products and services – than can both stimulate, the economical competitiveness of local industries and promote a more sustainable consumption [2].

For a better understanding of the theoretical framework of the current article, the authors considered the following definitions:

- 1) “Sustainable Product Innovation” is the systematic and strategic integration of life cycle approach, eco-efficiency factors and design for sustainability strategies into the development of new sustainable products and services on an incremental and radical level [3].
- 2) “Innovation” is the commercial or industrial application of something new– a new product, process or method of production; a new market or source of supply; a new form of commercial, business or financial organization [4].

3) “Product Innovation” is a process dominated by the product development process, starting with the discovery of a market or technological opportunity followed by the process of finding new ideas, designing the new product concept, detailing the product, preparing the product for production and finally successfully launching the new product(s) in the market [5].

4) “Open-innovation”, is a new paradigm supporting the idea of the need of firms use both external and internal ideas and paths to market new technological based (product) innovation and to develop new business ventures”. “Open innovation” can be done by a systematic looking for the available technologies and new ideas inside the company as well as in the environment (e.g. technology and market scouting, consultants, customers, exhibitions, universities, patent inspection) [6].

5) “Action Research” is a practice base way of developing knowledge which incorporates experimentation, participation and development of understanding and solution of problems through dialogue and cross-multidisciplinary based actions to achieve results [7].

The current article focus on the process of finding new ideas and developing new design concepts for “Sustainable Product Innovation” under a Design based research Project called “Design Cork for Future, Innovation and Sustainability” [1].

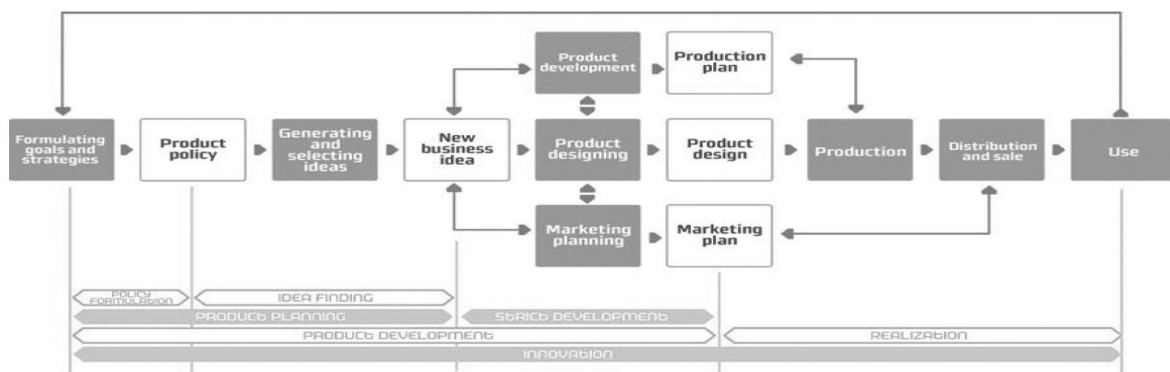


Figure 1 - The Product Innovation Process according to Roozenburg & Eekels (1995, original Dutch version)

Design and Creativity

The process of Design is of great importance for “Product Innovation”, as the generating of new design concepts will often be better solutions than previous ones and lead to new ways of thinking about a problem.

The phases of creativity (idea generation) and new concept development are two relevant phases to consider in the innovation process [2].

Creativity can be defined as “all the ways of thinking that lead to something new and useful for the thinker”. Attributes of a creative product may be: original, of value, novel, interesting, elegant, unique, endowed with power to reorder experience, not obvious, qualitatively different, etc [8].

The product development process can be split up into five phases: 1) Strategic formulation, 2) Pre-research and Design Brief, 3) Idea generation and new concept development, 4) Prototyping and Design Detail, 5) Product Implementation [9].

The strategic formulation phase refers to the set up of goals and priorities, according the strategic plan of the project. The strategic formulation can be defined by external and / or internal driven aspects in the Project. The out-puts of the strategic formulation are often the base for Pre-research phase and Design Brief definition, which includes all relevant studies and directions for the design phase [1].

The idea generation phase often refers to the creative component of the product development process in which solutions are put forward, built upon, and used to produce new solutions. Involving many different methods and techniques, as the generation of “search fields” and “creativity sessions” where the use of creative tools (as Brainstorming, Brain-writing, Mind mapping and other tools) can strongly help in come with new ideas, break through fixed ways of thinking, think “out of the box” (thinking beyond current solutions), build upon each other ideas and develop new inspiring and surprising ideas [10] [11] .

Idea management is important at this stage due to the large number of ideas that are generated and need to be selected and their diversity. Based upon a combination of the most promising ideas, product concepts are proposed [10] [11].

The new concept development builds upon the creative ideas generated, merging them and developing more fleshed out concrete options for evaluation. A concept is a clearly written and possibly visual description of the new product idea represented in Sketches, 3D visualization and Technical drawing, including primary features, consumer benefits, and an outline of technology needed. After the selection of the best concept, it is worked out in detail [11].

The last phase is the preparation for product implementation, including the definition of target market and customers; formulation of a competitive strategy; development of preliminary technical product and testing scheduling; estimation of required resources for product development and Creation of a preliminary business plan. Concepts can be approved or reject in this phase [10] [11].

The product development process is often presented as a linear process. However, in practice is often characterized as a process with interactive cycles, meaning that design teams often go back to earlier stages and decisions in the product development process to re-evaluate previous decisions that have been made [9].

In this article, the authors focus on the use of a multidisciplinary systematic approach to promote the idea generation, based on different types of creative and design actions. A specific practical-based approach is introduced and discussed in this article with reference to the Design Cork Project case study.

“Design Cork for Future, Innovation and Sustainability” Project

The Technological and Sustainable advantages of Cork

Cork is the Portuguese material resource with the highest rate of production and exportation, representing 853,8 Million € in the Portuguese Exports [12]. It is a natural, recycle, non-toxic, renewable resource, with outstanding environmental qualities, incorporating a high potential of innovative technological characteristics, as well as one of the most representative symbols of Portuguese material identity [1].

Cork is the “suberous parenchyma” originating from the “suber-phellodermic meristem” of the cork oak (*Quercus suber* L.), that constitutes the covering on its trunk and branches. Cork is extracted from the

trunk and branches of the cork oak, in the form of semi-tubular pieces, usually in summer, and at legally prescribed intervals (in Portugal) of nine years without the need to cut it down [13].

The cork oak, indigenous to the southern regions of Portugal, has come to be cherished and preserved by the people who tend to its growth and bark extraction, supporting the maintenance of environmental biodiversity and climate balance of the Cork Oak forest.

With an excellent atmospheric CO₂ fixing capacity and a transformation process that has little waste and low usage of resources, the creation of objects made from cork contributes for the development of new products with low environmental impact and high social benefits.

The cork sector its self-sufficiency of resources, where nothing is wasted and everything is valued. From its forest origins, moving on to its extraction and subsequent industrial transformation with low levels of emissions, then to its optimized recycling process, cork is defined as an eco-efficient material with a complete and closed life cycle, practically waste-free [1].

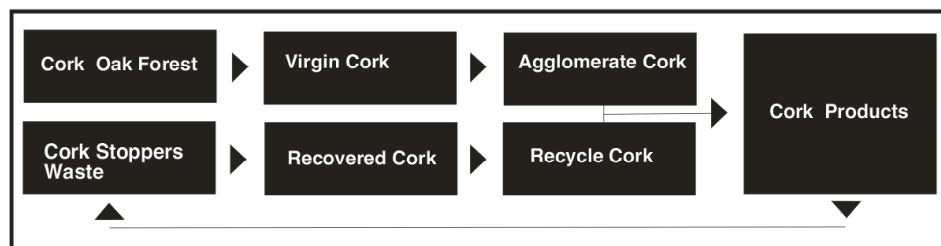


Figure 2 - Live Cycle of Cork Products

Cork is a versatile raw material that can adapt to different technological transformation processes and to different applications. As a result, nowadays a huge range of materials based on this raw material are available on the market. Among the most noteworthy groups are natural cork, granulates, composite agglomerates and expanded agglomerates. A wide range of composite agglomerates are already well established as business areas, and others, which have been patented, are in the implementation phase. It is anticipated that in the short term the cork sector related to the development of new cork materials will expand.

The “Design Cork” Project Innovation Context and Model

Firmly located within the context of Applied Research in Design (using practical oriented tools and methods to construct knowledge by solving specific practical problems, typically to achieve short-medium term practical gains), the Project “Design Cork for future, innovation and sustainability” sets out to be the ideal framework to develop and disseminate sustainable product innovation into the Portuguese cork sector. With the fundamental aim of addressing macro, meso and micro innovation levels [2]:

- 1) At a Macro level by incorporating Design as a strategic innovation factor in the Portuguese cork sector;
- 2) At a Meso level by creating awareness and developing dissemination and implementation strategies and activities to promote sustainable product innovation amongst a broad audience, respectively: Academia, Industry, Designers and Consumers.
- 3) At a Micro level by exploring the potential uses of cork materials and technologies in Design, by researching and developing new sustainable products and solutions made from cork.

The “Design Cork” Project used an “open-innovation” approach, using a mixed methodology based on theoretical and practical activities (creative design actions, design workshops, product development, design exhibition, seminars), defining the practice base innovation model of the project. The Project involved a multidisciplinary target, including companies, scientists, researchers and more than 400 professional designers and design students who were challenged to develop new sustainable product solutions that combine Design and Cork technologies. As final test, a new sustainable design brand (CORQUE) was implemented to promote the new sustainable design solutions in the market [1, 14].

Figure 3 illustrates the model used in the Design Cork Initiative – a practice base model to foster Sustainable product innovation within a specific industrial context (Cork Sector). The model is defined in four inter-connected levels to approach sustainable product innovation as an integrative system: Strategic Level, Development Level, Diffusion Level and Implementation Level. Each level integrates a set of Action Activities / Steps and a set of Actions Methods for the Activities Evaluation constituting the research action plan.

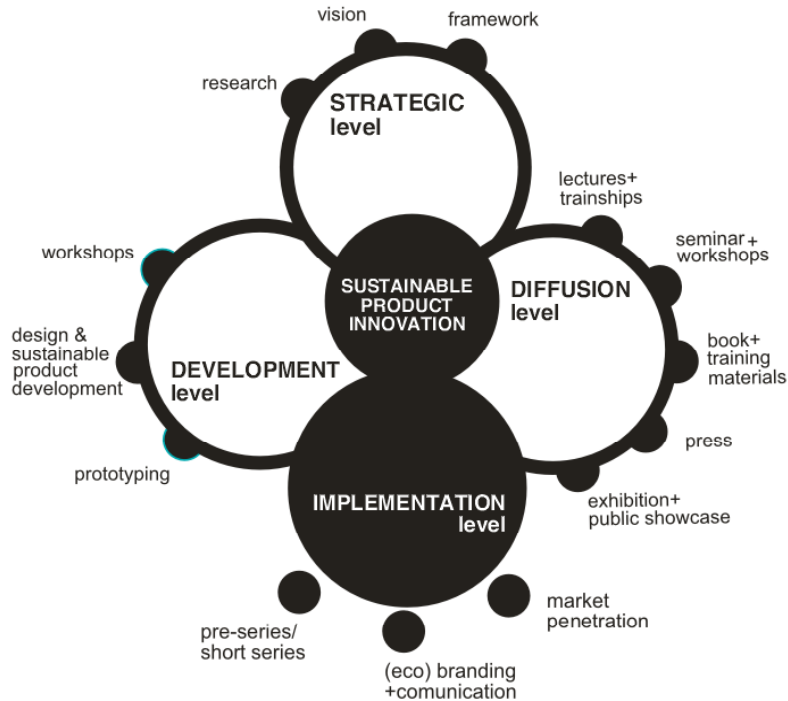


Figure 3 - Practice based Model for Sustainable Product Innovation used in the Design Cork Project

The activities under the model occurred in a non-linear inter-active environment. The activities are conducted by a research leader (as happens in any Action Research based process). The Research leader participates in all steps of the project, directly influencing its development by a decision making process together with a team constituted by a board of consultants, researchers, academia experts, designers and representatives from private and public institutions.

The current paper focuses strictly on the Development Level / Phase of the Design Cork “Sustainable Product Innovation Model”. Consequently the authors will describe the methodology used during the “Development Phase”, particularly regarding to the Design Actions, Methods and Tools used during the process of generating and developing new ideas for new design cork applications.

The Design Cork “Product Development Methodology” and the “Multidisciplinary Design Actions” approach

The Design Cork “Product Development Methodology” was structured according the general accepted Product Development and Design Methodologies, as reference the Authors use the Product Innovation Process proposed by Roozenburg & Eekels (1995) referred in fig. 1.

The phases of the Design Cork Product Development Methodology are represented in Fig.4.

For the process of finding and generating new ideas and design concepts, the authors developed a specific approach used in the design cork project that integrates the use of multidisciplinary Design actions, methods and tools in the “Design Concepts Development” phase (Fig. 4). The Design Cork “tool kit” includes Learning, Creativity and Design tools.

The concept of “Multidisciplinary Design Actions” (MDA) is a practical based action where learning, creative and development activities take place. The actions take place during a limited period of time and is developed according an Agenda of activities and time planning, involving multidisciplinary working teams, as Designers, material experts, representatives from cork companies, researchers, marketers and other relevant stakeholders.

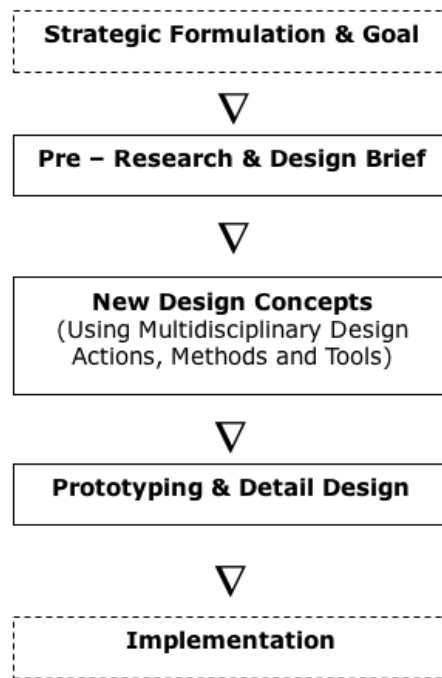


Figure 4 - “Product Development Methodology” used in the Design Cork Project

The MDA was introduced in the Design Cork Project to help to:

- To establish a strategic dimension for the project (including creation of the design brief);
- To optimize and guarantee multidisciplinary team working during the project (including the involvement of relevant companies and public institutions)
- To help the involved Designers to generate the new design cork solutions.

The MDA create specific conditions to the participants to successfully generate and develop new ideas for cork, by “open the box” to a range of possible ideas, bringing them in discussion in groups and help to determinate the limits and opportunities of a range of possible applications.

During the Multidisciplinary Design Actions, several tools are used, including:

- Tools for learning about the cork materials and technologies;
- Tools to support creativity and new ideas generation;
- Tools to design and develop new design cork products.

The Multidisciplinary Design Actions have been formalized in 3 main Events / Actions during the total period of the Design Cork Project, named:

- National Master Class (Design Cork master class);
- International Workshops (Dutch Design Cork Event);
- Design Competition (Can you Design a better idea for Cork). The prototype Development phase occurs during the time of the Events.

The Multidisciplinary Design Action results are a multiple new design cork products (resulted in prototypes). Complementary to the practice based actions, a specific research to test the different methods and approaches for idea generation and design was developed.

The research issues taken into account consider the following aspects:

- 1) To know to what extend the use of Practice based workshops are a relevant activity for the designers to get inside to the context of the project and to get knowledge on the materials and better prepare the design concepts.
- 2) To know to what extend the use of Creative Sessions before the Product Development process supports the new idea generation.
- 3) To know to what extend the different use of creative tools directly influences the concepts outcomes.

During the research experimentation phase different variables were introduced in the events (Master Class, Competition, Dutch Design Event), by changing the order of the activities, introducing new activities or simple deleting activities.

The methods used for the research included Direct observation; Interviewing the participants, and analyzing the main out-puts results of the activities.

Pre-research & Design Brief

After the Strategic Formulation and the goals definition, the Pre-research activities are defined, including a set of collected information about cork materials and technologies. The collection was done through literature (books, magazines and websites), expert interviews (R&D people, CEO cork companies) and study visits to the cork factories.

The collected information in this phase was organized in a “design cork manual for designers” (available in CD Rom, on-line PDF and Paper) to help designers in the generation and concept development phase

particularly regarding how to work with cork materials and technologies and its limitations in production.

The Pre-research work concludes with the Definition of the Design Briefs for the 3 Design Actions (Master Class, International Workshop, Competition).

In all actions the Design Brief aims at the development of new innovative design cork products with existing or new cork materials and technologies and oriented to new markets and targets. Considering the different sub-goals of each action, some differences in the Design Brief existed. Table 1 describes the Brief Guidelines given to the participant Designers and Design Students in each Design Action.

Design Cork Actions	Brief Typologies	Target Addressed	Out-Puts
Master Class	1) "Portuguese Culture" Based on the reflection of the Portuguese Culture, designing a small-scale object with max dimensions: 50 cm x 50 cm X 50 cm. Suitable for small series (hand made or industrial); 2) Open Subject Should focus on an innovative cork material or product solution. No scale limitations. For Industrial Production.	15 Design Professionals, Cork Companies	15 Design concepts and Prototypes
Competition	1) "Open Subject" , should be guarantee the industrial production capacity of the new solution. 2) "Portuguese Culture & Identity" , based on the reflection of the Portuguese culture (historical, national symbols, iconographic, anthropology) new simple "low cost" solutions be suggested for small hand-made production or large production. 3) "Future Scenarios" , new future ideas, where both, the New always of consumption and the use of new cork materials as composites or hybrid technologies, should be explored in the new concepts.	350 Design professionals and Students (all levels), Cork Companies	350 Design Concepts & 8 Prototypes
International Workshop	Focusing on the specific skills of "Industrial Design Engineers", propose solutions on: 1) "Open Subject" , should focus on an innovative cork material or product solution. For Industrial Production 2) "Dutch Culture & Identity" , to design a new innovative cork product, integrating aspects of humour, out of the box thinking, creativity and strong aspects of innovation.	20 Design professionals and graduated students, Cork companies	10 Design concepts and prototypes

Table 1 - Brief Guidelines within the 3 Multidisciplinary Design Actions: Master Class, Design Competition, and International workshop

“Design Cork” Master Class

The “Design Cork” Master class was the first “Multidisciplinary Design Action” from the Design Cork Project, occurred during 2 days in October 2007, in Lisbon at the Cork Technology Unit (UTC) from the National Institute of Engineering, Technology and Innovation (INETI) and brought together designers, researchers and representatives from the cork industry with the purpose of discussing possible new applications for cork materials and technologies.

After the first day morning of lectures approaching subjects as trends in design for sustainability and cork materials, in the creative session for idea generation of one and half day was organized, with the central point on a Brainstorming session with Multidisciplinary groups. The session integrates the following creative tools: 1) Generation of Multiple Ideas, 2) ideas presentation & discussion, 3) mind mapping ideas, 4) detailing a selected idea.

After the creative session, a Cork materials workshop was organized to get inside the several characteristics of cork. In the final day of the Master Class, the 15 guest designers received their design brief instructions (table 1), as well a “Designers Manual” with a CD Rom (fig. 5) and a cork material samples kit.

The new design concepts have been developed during the following months in the context of the professional designers studios and offices and with 2 expert meetings in between to discuss the technical and production details of the design concepts. The last phase, brought together again Designers and Companies for the development of Prototypes.

Produto 1 _ Relaxor

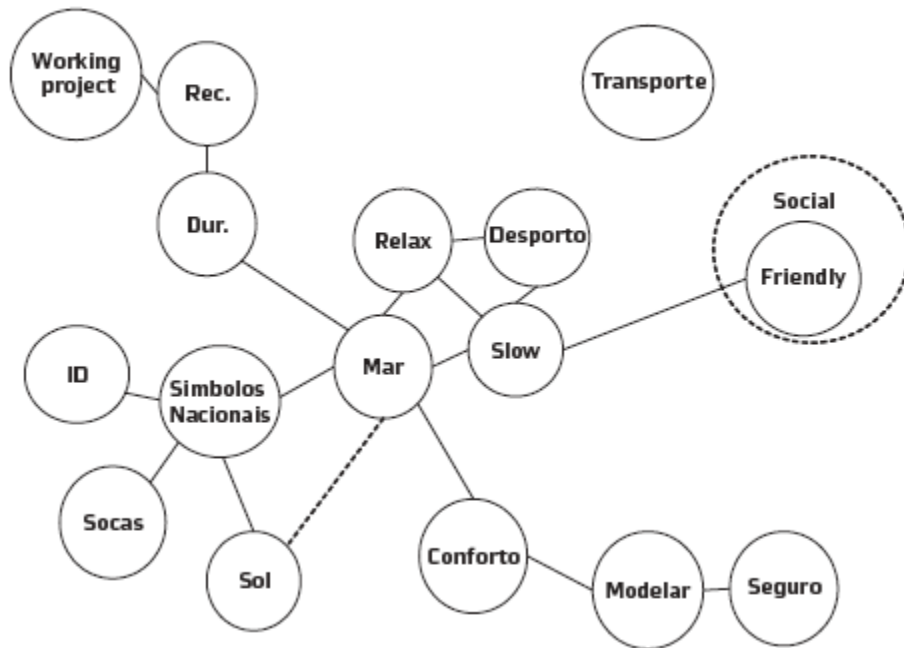


Figure 6 – Example of a “mind mapping” map from the Master Class Brainstorming.

The Design Cork Competition – “can you design a better idea for cork”

The Competition “Can you design a better idea for cork?” launched in March 2007 (and closed in May 2007), got the support of several private and public institutions and aimed at professional designers and design students. The competition was intended to broaden public reflection and participation in the “Design Cork” project, rewarding the best proposals (ideas, objects and products) that might give rise to an innovative, sustainable application of cork materials and technologies (table 1).

An on-line platform had been set up for the duration of the competition, providing useful information about the materials and technologies and companies in the sector, to be used freely by the participants.



Figure 7 – “Design Cork competition Web-plataform”

During the open period for proposals, it has not been created any creative session or any cork materials workshop. The design concepts have been exclusively result of the individual creative process of each designer. Although a permanent technical support was given by the availability of telephone or meeting discussion with a technical expert on cork.

The results were 350 proposals submitted to the competition, which encompassed a great diversity of topics and applications. The 7 winning proposals (2 first prizes and 7 honour prizes) incorporate playful and sporty equipment solutions with combinations of cork with new technological applications and with the functional optimisation of cork.

To the winners was asked to develop their own prototype with the support of the cork companies.

International Workshop “Dutch Design Cork Event”

The “Dutch Design Cork Event” was the third multidisciplinary design action of the Design Cork Project. It took place in the Faculty of Industrial Design Engineering from the Delft University of Technology in Holland, with the participation of a group of 20 international design professionals and students.

The aim of the event was to extend participation to the international scale, seeking to integrate the added value of the methodological approach traditionally used by “Dutch Design”.

The “Dutch Design Cork Event” opened in September 2007 started with short lectures in which the potential of cork materials and technologies and the Project briefing were explained to the participants. The brief focus the relevance of exploring more technological design solutions including the technical and physical characteristics of cork (table 1).

A Cork materials workshop and testing samples session was organized before the Brainwriting Session with the 10 Mono-disciplinary Groups of 2 Designers. The session integrated the following creative tools: 1) Generation of Multiple Ideas, 2) Group mind mapping ideas; 3) Ideas Groups discussion and 4) groups detailing one selected idea each.

Each group (of 2 designers) develop 10 new design concepts during the following months. During this period two intermediate discussion sessions took place, the first one to analyse together with the cork experts the most appropriate materials and technologies for the new design concepts, the second one to discuss the prototype development, carried out by the groups themselves.

The last moment of the “Dutch Design Cork Event” was the final presentation session of the group’s projects and prototypes to a specialist jury, including representatives of the Portuguese and Dutch Ministries of the Economy and Portuguese cork companies. The jury selected the 4 best proposals out of a total of 10 Projects.



Figure 8 – Prototype Development by one of the Groups at the “Dutch Design Cork Event”

Tools in use within the Design Concept Development phase

During the 3 “Multidisciplinary Design Actions”, a “tool kit” have been considered and used with different aims in the sessions.

The tools to support learning and contextualization are learning base tools to support the participants, particularly Designers and companies to get inside the context and main topics of the Project. Examples are lectures about (sustainable) design trends, cork materials and technologies, cases studies and how to participate in a creative session, as base information for the design concept development phase other written learning materials as the Designers Manual have been used.

The tools to support creativity are creative base tools to help the generation of new ideas for the design concepts within a context of a creative session (examples are: Brainstorming, Brain writting and Mind Mapping).

The tools to support Design and Concept Development, are design base tools, as Sketch/drawings, virtual 3D modeling, Models and Technical Drawings.

A synthesis of the tools used in each Design Action is described in table 2.

TOOLS	Design Cork Master Class	Design Cork Competition	Dutch Design Cork Workshop
TOOLS TO SUPPORT LEARNING & CONTEXTUALIZATION	<ul style="list-style-type: none"> - Expert training, lectures and Case Studies - Materials workshop - Designers Manual - Materials Samples Kit - Brief - Expert Support 	<ul style="list-style-type: none"> - Web platform - Designers Manual - Digital Materials Sample Kit - Brief - Expert support 	<ul style="list-style-type: none"> - Expert training, lectures and Case Studies - Materials workshop - Designers Manual - Materials Samples Kit - Brief - Expert Support
TOOLS TO SUPPORT CREATIVITY	Creative Sessions: <ul style="list-style-type: none"> - Brainstorming - Mind mapping - Idea Conceptualization and discussion in Group 	-	Creative Sessions: <ul style="list-style-type: none"> - Brain writing - Mind Mapping - Idea Conceptualization and discussion in group
TOOLS TO SUPPORT DESIGN and CONCEPT DEVELOPMENT	<ul style="list-style-type: none"> - Sketch / drawing - Virtual 3D modelling - Models - Technical drawing 	<ul style="list-style-type: none"> - Sketch / drawing - Virtual 3D modelling - Models - Technical drawing 	<ul style="list-style-type: none"> - Sketch / drawing - Virtual 3D modelling - Models - Technical drawing
	<ul style="list-style-type: none"> - Production Analysis - Prototype 	<ul style="list-style-type: none"> - Production Analysis - Prototype 	<ul style="list-style-type: none"> - Production Analysis - Prototype

Table 2 - Tools for Learning, Creativity and Design within the Design Actions

Sub-Methodologies, Activities and Tools used in the Design Cork Multidisciplinary Design Actions

Having as base the Design Cork “Product Development Methodology” phases, presented in Fig. 4, specific sub-methodologies have been design to implement in each Design Action. The different sub-methodologies happen, because of the different context (Country /Culture and participants) where the Actions have been applied, adequate the structure to a specific circumstance, but also to test and compare different approaches during the research activities.

The fig.10 shows the different sub-methodologies used with the Design Cork Multidisciplinary Actions.

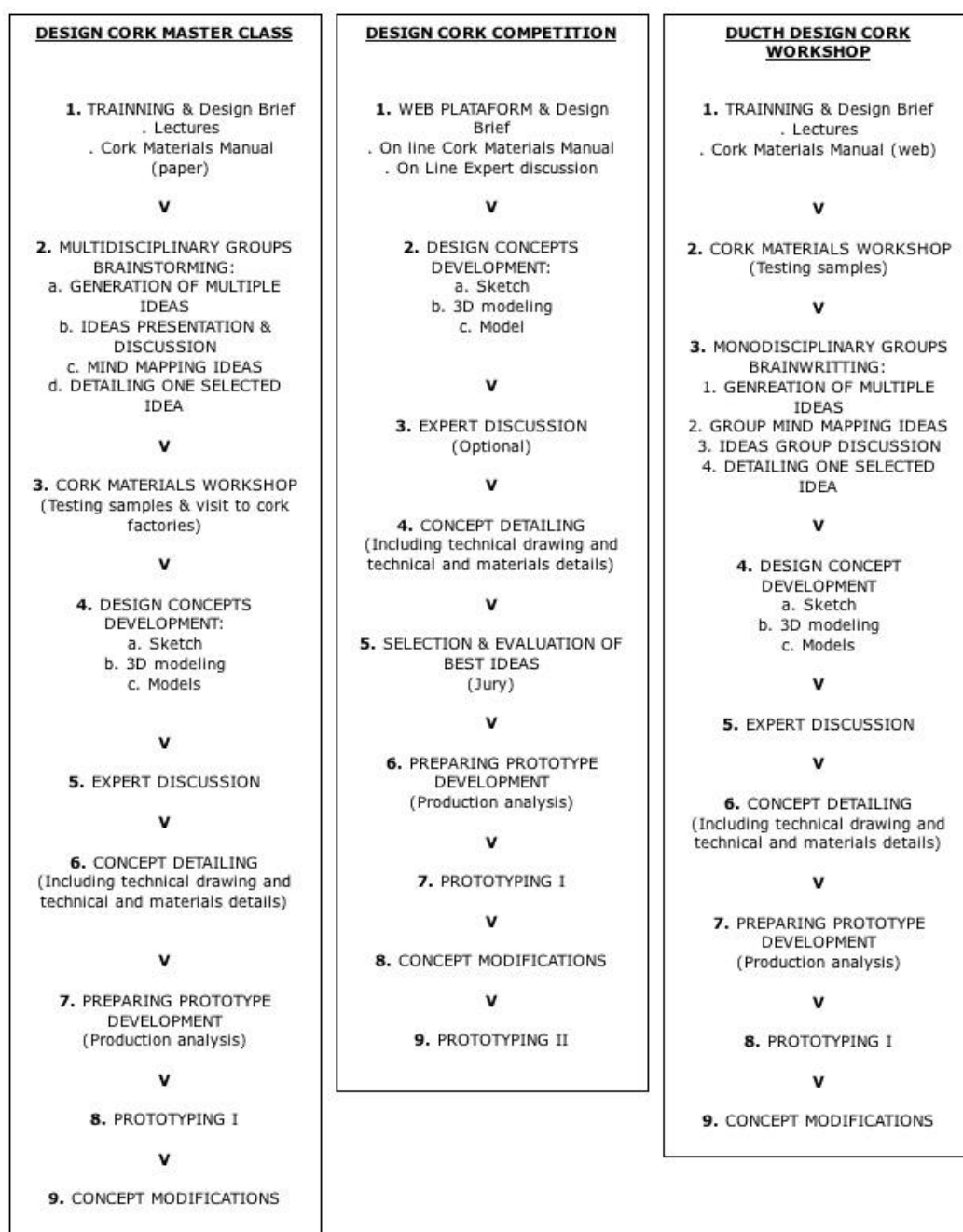


Figure 10 - sub-methodologies used with the Design Cork Multidisciplinary Actions

New Cork Product Concepts Results & Prototypes

Based on the concept, production and technological feasibility of the Design Proposals resulted from the 3 Multidisciplinary Design Actions, 37 Concepts / Prototypes of Products have been developed to illustrate the real capacities of the cork materials and technologies in new products.

The 37 Concepts / Prototypes have been categorized in 8 themes: 1) Design Cork for Environment and Technology, 2) Design Cork for Reuse and Recycle, 3) Design Cork for Table Culture, 4) Design Cork for Seat, 5) Design Cork for a Graphic World, 6) Design Cork for interiors, 7) Design Cork for Wear, 8) Design Cork for Out-doors and Fun.



Figure 11 - Design Cork Prototypes from the “Multidisciplinary Design Actions”

Discussions and Conclusion

In the context of the “Design Cork” Project using a specific Design and Development Methodology based on the “Multidisciplinary Design Actions” Plan was an add value for the development process and to achieve success end results. The “Multidisciplinary Design Action” proved to be an effective and innovative approach to encourage multidisciplinary teams to work together on the development of new products with high potential sustainable aspects (cork in the case of Design Cork project). The authors conclude that Sustainable Product Innovation was achieved on the product innovation level within the Design Cork Actions Approach.

The practical results were both short and long term driven. The Product Design Methodology in combination with the “Multidisciplinary Design Actions” approach allowed a systematic and well-planned Development Program, possible to achieve effective short-term results, as innovative prototypes of new product concepts. On a long-term is expected that the knowledge capacity built during the activities of the Multidisciplinary Design Actions, will positively influence all the involved actors, as the designers, researchers, cork companies representatives, as well other indirect beneficiaries in future Sustainable Product Innovation Actions.

The creative Sessions and tools, in the context of the Design Cork Project were effective means to path new creative ideas for new product concepts. In an afternoon time sessions, a vast range of new ideas for product concepts were generated and proved that the use of these creative methods, helped designers and the companies to develop the new Design Concepts.

Furthermore, the authors conclude that according the expected results, specific tools should be used, as demonstrated in the three different “Multidisciplinary Design Actions” sub-methodologies. More effective out-puts can be generated if introductory lectures and material based workshop are developed within multidisciplinary teams. The lectures help to create a common context and goal in the teams, as well helps the teams to get inside relevant topics (as sustainability and new materials & technologies), in another hand the practice based workshops gives an effective practice experience to the designers, by allowing them to test different materials and technologies. It is verified that a design selection phase already starts in the moment of the workshops, when the designers realize the technical limits of the materials in use. Consequently these learning and creative session are important moments to prepare the ground for the new concepts generation.

The multidisciplinary approach of the “Multidisciplinary Design Actions” has broken new ground in bringing Design and the Cork Industry closer together. The “Design Cork” was the first International Project in doing it. Therefore, besides to get effective new product concepts and prototypes, it has made possible to identify problems and create proposals and opportunities for development and joint undertakings in the future between Cork Industry and Designers.

It was possible to observe very creative and innovative design solutions out of the Master Class working group. As example, in some design concepts, one observes a close attention to the details which completely transfigures a simple idea, transforming an ordinary, functional object into a high value-added piece. While others explore the different potentialities of the current cork materials, testing creative approaches to it, by for instance using furniture techniques in the cork materials or by developing a composite material of aluminium and cork. The creative concept development is a remarkable characteristic given by some elements of this group of Portuguese designers.

Although, it is observed that often, in some of the 15 products out-puts of the Master Class (developed by the 15 Portuguese Designers), technological issues are not taken into account, due above to the work distance created by the Portuguese cork industries and the Portuguese designers. The distance relation that the designers of this group had with the prototyping process leads to several production and technological feasibility problems of the products, particularly related with the preparation of the prototypes to the industrial serial production.

As comparison, the “Dutch Design Cork Event” developed under a similar approach of the “Design Cork Master Class” could benefit from the previous experience and have been design in order to avoid similar problems.

The Design work, in the Dutch Event was prepared considering the join groups of 2 Designers (one professional and one graduation student), each group benefit from a larger and continuous discussion along the design phase, as well contributed for an effective learning experience for the younger designer. Some differences have been introduced in the creative sessions, using different techniques as the brain writing, as well in the prototyping phase Designers have been the main responsible to produce the first prototype and to find the right production and technological solutions for their own design concept. This situation prevents a more conscious design attitude. Also, the more technical background of the Dutch designers coming from the Industrial Design Engineering background allowed a more technical orientation of the design proposals. Dutch Designer were characterised by its strong economic and

technological orientation, since they expected it to establish a strong relationship with the companies that could commercialise their products on a large scale and who view Design as an effective opportunity for innovation and differentiation.

The “Can you design a better idea for Cork” competition had a different goal and approach from the two other Multidisciplinary Design Actions. This competition generates a public and broader discussion about design and cork, involving Design schools in Portugal and professional Design offices. Although this group of design students and studios propose a broad variety of new areas of applications for cork materials and technologies, some concepts were missing technological and production feasibility plan. One concludes that this fact is result of the lacking of the lectures and workshop sessions that the competition participants had not the opportunity to take part of.

Complementing the events held in Portugal and The Netherlands, a resident Design Cork Project team (SUSDESIGN team) function as an expert team, accompanied the development of the ideas and prototypes arising out of the practical Design Actions, functioning as an indispensable mediator for the technical improvement necessary for the correct development of the prototypes, particularly due to a later detail design phase and preparation of the design for production. Some concepts have been completely re-design in this phase and some excluded from the possibility of mass production. In addition to the technical, production and market feasibility studies for each concept, the SUSDESIGN team drew up parallel design proposals, deriving from more detailed research and from alternative concepts.

Furthermore, is expected that the next phase (under the development phase) will be the Life Cycle Analysis of the products resulted from the “Multidisciplinary Design Actions”, based on the Eco-cost method. In this phase environmental improvement of the products will take place.

Finally, one can concludes that the generalizing of the “Multidisciplinary Design Actions” method that has been intensely explained in the current article is recommended if it is considered similar goals and characteristics of the new project. Furthermore, the re-applications of this method in another Design Action Research Projects can highly contribute for a better clarification about the advantages of the current exposed method.

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Creative Space, Creative Work

Integrated Creative Platform (ICP)TM: Strategic Innovation for China's Creative and Manufacturing Industries in the Post-financial-downturn Era

Tak-Chi Lee & Patrick Kai-Ching Chan

Strategic Design Lab, School of Design, Hong Kong Polytechnic University, Hong Kong

Abstract

This essay seeks to propose utilizing the existing creative cultural parks / experimental zones in China and transforming them into common innovation platforms, in order to help driving the development of China's mostly OEM-based manufacturing industries. The paper starts off analyzing the current issues that the industries are facing since the global economic downturn, then layouts a strategic and implementation framework on how operators of creative parks could employ a design-driven approach in stimulating tenant companies to collaborate and form a complete production chain for corporations to innovate for new products and services as well as new business models — from new concepts and strategies, design and user research, multi-disciplinary design execution, prototyping and pilot production — so that new concepts could be showcased in the park as experience centres to attract investors and entrepreneurs in new business incubation. The concept aims to help China's industries to move up the value chain by means of self-initiated innovation. The methodology is believed to be able to create new business and job opportunities, and ultimately driving a region's economic growth. This framework could serve as a blueprint for policy makers in the government and operators of creative cultural parks for implementation.

China in need of creative innovation

The global financial turmoil since late 2008 has brought unprecedented crisis to many manufacturing industries in China. The recession in the United States brought a collapse to China in exports, a 26.4% decrease in May 2009 alone (note 1), endangering many corporations that have long been dependent in export orders to the rim of survival. It was estimated that 25% of the 70,000 Hong Kong enterprises in the Pearl River Delta will cease operation if the tsunami impact persists (note 2). They are now forced to hold or halt and put a second thought on any business development or new venture planned, and reconsider new ways to sustain in the recession to come. Although the national government takes the lead in playing the “big spender” to stimulate economic growth by sustaining manufacturing orders for the home market, it does not hide the long-standing weakness of these companies from floating (note 1).

The Industrial Economy has given way to the knowledge-based Creative Economy, in which the ability to innovate is crucial to sustain a company's, a city's or even a country's competitiveness in the globalized world. Yet an exceptionally successful case which defies the impact of knowledge is China. In less than 30 years, China's economy grew 11-fold, climbing from the 27th world ranking for total trade to the 2nd, and predicted to come first within a few decades (note 3). Its competitiveness, economic development and double-digit GDP growth that shamed its Western counterparts relied mainly on its low production costs from cheap raw materials, land and labour. The rise of the Dragon as a "threat" as some American called it, and its fate as a victim or survivor in the recent global economic downturn is perhaps the hottest debate over the world economy to date. The business nature of most Chinese corporations is still original equipment manufacturing (OEM) for export merchandise, although there are efforts in seeking to utilize that gained know-how to start designing (ODM) and building their own brands (OBM). In terms of production, although China has the leading share of more than 170 categories of products in the world, less than 10% among the global brands are Chinese. Huawei is such a typical corporation which still chooses to remain anonymous despite that it is the world's third largest maker of telecom hardware (note 4). What emerged as a problem for China is that this approach to compete in the world quickly sees its paradoxical negative impacts: Out of the massive production value in all these years, China stays at the lower end of the value chain and hardly benefitted from the process in terms of net profit. What filled the market today are consumer products for which Chinese manufacturers have to pay high royalties for patented designs and technologies (Figure 1). China is only performing as a "world factory", if not a "world sweatshop" (note 5), utilized by foreign global corporations at the dispense of cheap labour, excessive energy consumption and pollution. A more subtle and dangerous long-term consequence is that this 'follower / imitator' practice of looking for quick market success gradually discouraged and almost crippled China's own innovation competitiveness — China today is a "world manufacturing giant" but an "innovation dwarf". While China is called "the new threat", the country is getting more aware of the real threat behind it. What gradually emerged is a unified voice in the country urging for original and self-initiated branding and innovation, and training of talents in this area, so that those OEM-based corporations could sustain by moving up the value chain.



For more than a century, *modernity* and *innovation* in China was almost synonymous with advance in science and technology. Trying to catch up with the West, China has long been in pursuit of modernizing the country in science and technology. A tide of setting up new and high-tech parks / development zones consisting of over 30,000 high-tech enterprises prevailed in the last decade (note 6). It also has the world's 2nd largest R&D budget, and is expected to invest USD136 billion in 2006 (note 7). The majority of PhD students in the US today are Chinese. However, it has been realized that investing just in scientific and technological R&D, acquiring more patents generated from it, do not automatically bring much sustainable economic benefits. Since 2005, Booz Allen Hamilton, a strategy and technology consulting firm, has been conducting studies on the relation between R&D spendings and corporate performance in innovation with the world's 1,000 largest corporate R&D spenders. The studies brought insights that the relationship between R&D spendings and corporate performance in innovation is not simple — despite the substantial spendings, only 10% of those companies are “high-leverage” innovators, and patents generally do not drive profits (note 8). Not until technologies became affordable, applied appropriately in a business context, and through design and a properly managed innovation value chain transformed them into useable, useful and desirable products / services, they are still investment rather than revenue. On the contrary, creativity and design applied intelligently on existing, mature, and mediocre technology can make a product or service widely successful.

When government leaders in China saw how the creative industries in the UK and USA keep on gaining shares in the countries' GDP, the intention of developing the sector quickly emerged into a prevailing country-wide trend. Shanghai would like to re-brand herself from being an “Efficient Shanghai” to a “Creative Shanghai”. Beijing suggested let “Made in China” be upgraded to “Created in China”. More provincial and town governments announced favourable tax and land policies to facilitate the setting up of creative and cultural parks and experimental zones. It is believed that the creative and cultural industries could serve as the engine driving a city's, its region's or even the country's economic growth. In 2006 there were about 200 such establishments and 100 conferences related to these topics in China, mostly in the Beijing-Tianjin region, the Yangtze River Delta (YRD) and Pearl River Delta (PRD), and new ones, especially in the inland provinces, were under planning (note 9) — arguably a phenomenal response to President Hu Jintao's call for the country to make the transition from a manufacturing-based economy to an innovation-based one with the issuance of the *11th 5-Year Plan (2006–2010)*.

As more provincial governments are trying to nurture the development of creative and cultural industries by implementing numerous policies like favourable tax terms and land policies on the creative and cultural parks, whether any of them could integrate well the park's creative, cultural, as well as its peripheral manufacturing industries, or if any of them would bring a significant synergy among the tenants leading to an explosive effect in stimulating economic growth is waiting to be seen. A common phenomenon is that after such a park was filled with a diverse nature of unrelated or

competing tenant companies consisting of design firms, R&D companies, marketing consultants..., the park lacks strategies and methodologies to help them to take advantage of this clustering — it did not turn itself into a dynamic platform facilitating business matching, nurturing new concepts, incubating new investment opportunities, or revitalizing business ventures — and shamefully misunderstood as just another real estate development project with a theme (note 10). The impact of the parks was not significant as claimed.

Driving innovation by proper strategies and design

The formula for China to succeed in the past was to adopt what is already successful in the West, a ‘follower / imitator’ strategy that could save the cost in R&D and new product / service development. Yet with the market filled with Western consumer products constructing a Western cultural lifestyle, it needs to be aware that the authentic Chinese culture and lifestyle is gradually diffused, if not forgotten. A typical example is the growing popularity of coffee drinking replacing tea drinking among the younger generations in China. Not only it is because of the established perception in China that products projecting a Western lifestyle and identity, though often made in China, are more desirable, but also that tea drinking as a lifestyle does not, if not never, have innovation like those brought about by Starbucks. Manufacturers of coffee machines would rather stick to producing similar-looking designs or copying those from foreign brands than risk developing a tea machine bringing new ways of drinking tea for the vast tea market. With China having the leading share of manufacturing products like domestic appliances, monitors and keyboards, batteries, shoes, bicycles and motorcycles, toys, pianos, timepieces, cameras..., the industries actually long possessed the know-how and technologies in producing these products as well as deep understandings of those markets. What is lacking is the ability to innovate by designing original and creative products by taking advantage of those know-how.

Analyzing the notion of creative industries in China today, in order to ignite an explosive effect in stimulating economic growth, it is important to include the factor of materialistic production as a critical element. Segmentizing China’s demographics, education and skill levels, GDP in 2008 by primary (11.3%, raw materials and agriculture), secondary (48.6%, industry, including construction) and tertiary (40.1%, services) sectors (note 11), it is not hard to recognize that to achieve a flourishing economy which truly benefits the whole nation, one could not just follow the developed countries, solely relying on tertiary industries or a fast-growing financial market based on a diversified banking system and the development of stock markets. Ignoring taking into consideration of the still-prominent manufacturing-based economy, forget about providing job opportunities to the massive labour force in the manufacturing industries would only widen the urban-rural income gap between the coastal and inland regions, and make serious the income inequality problem which is already an important social issue.

What is needed is a design-driven strategy which could harmonize the national policies of increasing productivity, balance wealth distribution, raise personal income and consumption power for common prosperity, however, not departing away from but taking advantage of the country's still prominent manufacturing-based economy. More preferable is that if this innovation model and practice could be replicated in different regions of China, taking advantage of the local and regional strength, complementing but not competing, creating job opportunities for the labour force and business opportunities for the industries. This innovation approach should start with researching the local and regional lifestyles and consumption patterns, uncovering the existing and emerging user needs in contemporary China, tapping into the rich cultural heritage of China, and provide to it innovative solutions, operable in SME-scale or bigger, realized by breakthrough products and services which is useable, useful and desirable to the consumers. What is to be proposed in this paper below is to design a platform facilitating this strategic innovation.

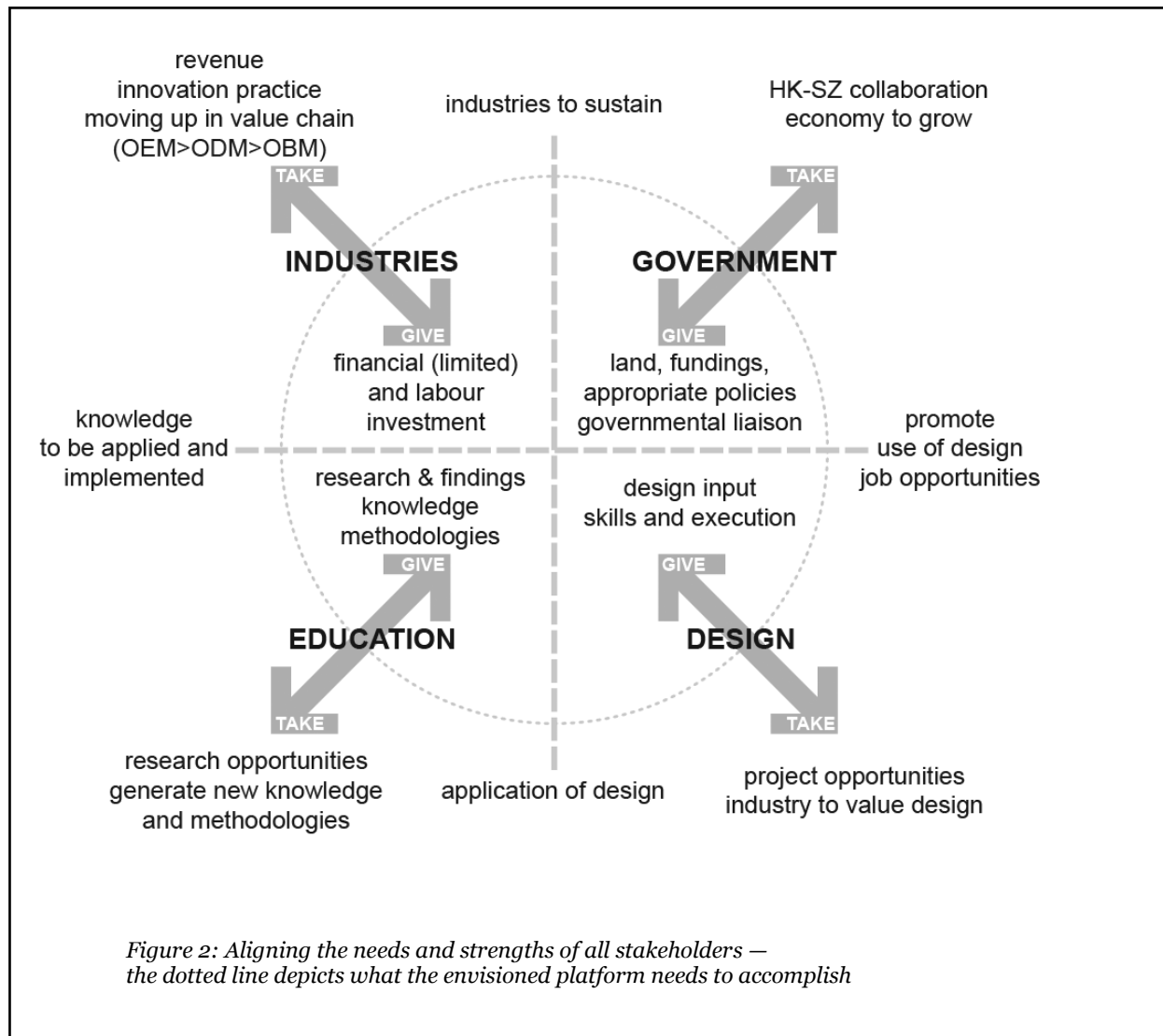
Revisiting the meaning of design in the business context

Traditionally, 'design' is placed in the same category of 'art' (this is obviously revealed in tertiary education institutions in China), and is considered as a means for cosmetic improvement. The design community in China has to catch up with the international trend in re-considering 'design' as a strategic and critical weapon in creating and adding value when applied in the business context. In fact, it is getting more prevalent that international discourse related to 'design' is seeing it as a professional business activity, encompassing discipline, skill and knowledge in a manner similar to engineering, accountancy or any other crucial discipline in industrial and commercial life (note 12). Using design thinking and design applied top-down from corporate management to operation level in a company, one can explore innovation not just on product and service features and offerings, but across the whole spectrum of business activity, covering finance (business model, networks and alliances), process (enabling process, core processes), offerings (product performance, product system, service), and delivery (channel, brand, and customer experience) (note 13).

Strategic design, while mostly unaware of its potential in China, is the pathway to realize innovation not just by designing new products and services to cater existing market needs in currently identifiable ways, but also new business models endeavouring to create unexplored and new markets (note 14) through user and lifestyle research and identification of emerging trends (note 15). It is also a weapon to reform an enterprise by building a design-centric corporate culture, using a company-wide design-awareness in determining core values and brand identity in its offerings, differentiating the company from its competitors, and connecting itself to its customers. In fact, this reformation of corporate culture may arguably be a more fundamental issue for many gigantic Chinese manufacturers like Huawei, Lenovo, Haier, Skyworth, TCL, Konka... in order to make China an innovative nation.

In search of a common innovation platform

In this financial climate, user and design research budgets are often put on top of the budget list to be cut down by manufacturers in China today. There desperately needs a feasible and pragmatic solution with which the governments could utilize its fundings fairly and policies effective enough to ignite, incubate and facilitate design innovation for the industries. In order to sustain the economy and help endangered industries to survive, there is no better entity than the government to play this role when resources from the SMEs and corporations are falling short. What the government could do is to build a



platform that aligns the needs and strengths of the government, the design and manufacturing industries, as well as the design education institutions (Figure 2). All stakeholders will have their own expectations and strength to contribute to this innovation platform. The key is to articulate well these factors so that they complement with one another when they perform on the same platform. Given that there are already hundreds of creative and cultural parks / experimental zones in place, this paper seeks not to propose building the common innovation platforms from scratch, but utilize the existing hardware, the parks, plus implementing the strategy and methodology below, so that these parks, from misunderstood as real estate development, transformed into a stage for industries to perform and

stretch their competence and strengths in creating new products / services, brands, and even new business models, stimulating economic growth as envisioned.

Integrated Creative Platform (ICP)TM

ICP is the proposed conceptual solution to answer the need for creative innovation in China today. Targeting on the local creative and manufacturing industries, ICP aims to turn them into dynamic platforms facilitating business matching, nurturing innovative concepts, sourcing of funds, incubating new investment opportunities, revitalizing business ventures, and creating new business opportunity for entrepreneurs and the manufacturing industry.

Analyzing the typical pattern of how a new product or service comes about as a creative process, it typically involves (1) concept, (2) strategy, (3) design and development, (4) prototyping / mocking service scenarios, (5) pilot production, (6) mass production, and (7) marketing. The process represents a new product development process, requiring technological R&D, research in user and cultural lifestyles and emerging trends etc. which are all investment, probably not short-term, and therefore risky to most companies since there is no guaranteed success. When prototypes of new concepts are produced through pilot production, the ICP could function as an experience centre of those concepts, testing feedbacks from the market. The favourable scenario would be when the newly prototyped products and services are well received by the market, the park will function as a showcase for success projects, the same production process could then be adopted and replicated elsewhere for mass production and delivery to the market. (Figure 3) The investors and participants will then attain greater awareness and knowledge critical to the effective utilization and deployment of design in their corresponding sectors and operations, ultimately be able to raise the degree of appreciation to the creative profession. On the contrary, the worst scenario is that the new concepts, products and services generated during this process are not favoured by the market, but because of the favourable tax terms and rental policies granted to tenant companies in the park, the R&D (and even failure) cost would be minimized, making it affordable and adding confidence for industries to keep on trying out new concepts for testing. Given that the government provide appropriate fundings and incentives to ignite innovation, the ICP will ultimately become a collaborating platform for the industries to incubate for new products and services, as well as brands for both the global and China markets.

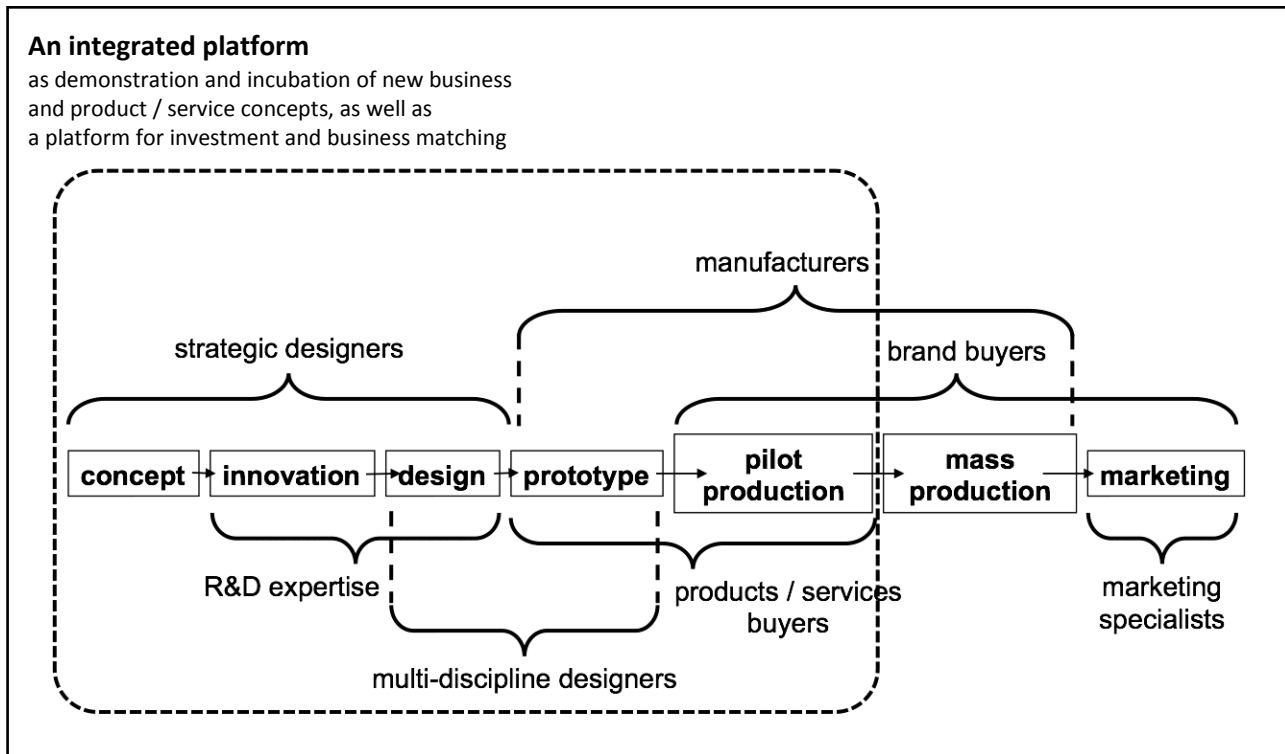


Figure 3: The dotted line depicts the ICP as a common platform for creative innovation

The importance of imposing proper intellectual property protection on new creations derived from the ICP does not need more explanation or justification. This is still an issue of top priority in China today for an ICP operator to tackle, and the ICP would surely fail if there is no governmental or legal support. But another critical factor for ICP to succeed, which is also lacking in the current creative parks in China, is that its operator will need to perform design management, training, and marketing tasks. To begin with, the operator, usually with the support from its local government, will need to make careful selection of tenants to enter into the creative park, so that a complete and competent production and supply chain of companies is ready to collaborate on future innovation projects: From strategic consultancies, design and user research experts, technological R&D, multi-disciplinary design firms, rapid prototyping suppliers, brand and marketing experts, and pilot production setups. Besides favourable rental terms as negotiation capital, what is important for the ICP operator to attract quality, prestigious and appropriate tenants is that it will help marketing the park's strengths and 1-stop services to the industries in the local region so as to bring in project opportunities which one single tenant in the park would find hard to pitch or handle. For the needs and potential projects from the industries, the ICP operator could refer appropriate tenants with the correct skill sets in the park to collaborate for innovative solutions. This unit will then oversee and facilitate the dynamic interaction and collaboration among tenant companies during the process. The ICP operator could set up a research arm, or collaborate with research departments of the local government or the industries, to understand the needs and development of the region, so as to constantly initiate or pitch for new projects for the park and seek for innovative solutions in collaboration with the tenant companies. Project natures could obviously range from needs of different markets and industrial sectors, social

issues, to emerging needs and lifestyle patterns based on the research findings on the development in the region.

The ICP operator will also need to perform as a training institution for constantly upgrading the creative work force within the park, changing the workforce's inherited perception of utilizing design for just for cosmetic purposes to driving innovation strategically. Seminars, conferences and training programmes could be conducted pin-pointing the specific issues faced by its tenant companies, the park's surrounding industries or the local community. These issues could be articulated as project briefs for the creative work force participating the training programmes, and design solutions put forward by them could be considered and even acquired by interested venturing parties for real-world implementation. New cases could then be formed and accumulated as teaching contents where examples and cases will always be updated. New theories and methods in regards to design and business innovation, no matter absorbed from the West or self-invented, could be tested and verified in the training programmes. In this way, the institution functioning as a supporting unit within the ICP will proactively help not only the industries, but also sustain the opportunities of the tenant companies.

A clear differentiation of the proposed ICP in this paper with those science and hi-tech parks in driving innovations is that ICP is not limited to innovate just on technology. In fact, more suiting the needs of most SME-scale companies in the creative industries (note 16) is tackling innovation from a different approach since these companies have very limited resources for technological R&D. The ICP operator should encourage and help the tenants to explore innovation from the lifestyle and cultural approach. One could not deny the rich Chinese lifestyle and cultural heritage, a 5,000-year resource for inspirations, could be the best place to look for innovation which is also commercially viable in China and even the global market. The global success of Chinese films and the emerging market in contemporary Chinese art are examples demonstrating the immense potential of this approach. Chinese-style furniture, food & beverages, Chinese sports like Tai-Chi, arts & crafts are just few typical examples which have long cultural heritage, appealing stories to tell, deep impact in contemporary Chinese lifestyle, and yet unlimited possibilities in modernizing through innovation, not necessarily through science and technology but design. Departing from solely admiring the Western lifestyle as being modern and more desirable, a long-term strategy for the development of China's creative industries, no matter it is concepts, products, services or brands, should actually aim to re-define the authentic Chinese-ness in people's lifestyle in contemporary China (note 17). Under this discourse, an ICP is not just a 1-stop innovation provider and supply chain to the industries, but also an innovation engine driving its regional development in terms of design, lifestyle, culture and economy.

Designing for a “win-win” situation among ICPs in China

If more and more creative parks in different cities and regions of China adopted this ICP strategic framework in their operation, it is important for these operators to position their parks and businesses in specific focus to avoid unhealthy competitions among themselves, especially neighbouring ones. Geographical and ideological analysis conducted by the research arm of the ICP operators could help to survey on the regional development of industries of different sectors, aligning the needs and expectations of all stakeholders as explained above, then seek to position and differentiate themselves among neighbouring ICPs, aiming to perform complementary rather than competing tasks with one another.

Taking the animation industry in China as an example, as it emerges to play a crucial role in driving the developing the growth of the creative industries in the PRD especially in Guangzhou and Shenzhen, ICPs in this region should focus on aligning together to form a innovation and supply chain completed with finance sourcing, hardware and software R&D, nurturing talents in good storytelling, screenplay, animating as well as music and soundtrack preparation, promotion and publishing. The key to avoid unhealthy competition within the industry in the region is again, good strategic planning and design. Looking broader, although Hangzhou in the YRD also has very competitive development in the same industry, the two regions could also consider complimenting each other by the choice of themes and stories on producing animation: Shenzhen is a young and dynamic city which has no historical burden in exploring and fantasizing unexplored topics and themes, while Hangzhou could tap into its long historical and cultural heritage and explore countless traditional and popular themes for new interpretation. Despite having the same national market, this strategy proposes that the two regions could strive to demonstrate how similar ICPs could complement in a cultural approach rather than competing in technology and price.

ICPs in inland cities like Chengdu and Chongqing have unique access and understandings on the ethnic minority groups. With creative and cultural industries as the driving force, design as the tool to add value, these cultures could serve as inspirations and resources for new products and services which could be appealing to the global market. A long-term significance of this approach is that vanishing cultures could find revival in the process of modernization.

The creative sector in Hong Kong, taking its unique advantage as China's window to the world, could take its strength in bridging the Chinese creative community to the world. An ICP could be setup at the HongKong-Shenzhen border area, where its operator could deliberately select tenants from both Hong Kong and Shenzhen, for example strategic innovation consultancies and international branding specialists from Hong Kong, complemented by design firms of different disciplines from Shenzhen for design execution. Through collaborative innovation projects, not only costs could be cut down, new

products and services developed would still be of an international standard embedded with a “designed and managed in Hong Kong” stamp. Design education institutions in Hong Kong could setup outpost centres inside the park to upgrade the knowledge of skill-level designers from the Mainland, acting as a “knowledge transformer” transforming the latest world-class knowledge, methodologies and applied research practices from the West to be absorbed, exchanged, localized, and implemented in China (note 18). In return, successful cases developed in other ICPs in China could be replicated in Hong Kong to test if they would also be good for the global market.

Conclusion: In search of an optimized strategy for China

China’s policy makers and leaders in the creative industries should depart from the traditional mindset of seeing ‘design’ as ‘art’, but utilizing it as a powerful weapon for formulating strategies for exploring innovation for sustainable development. The ICP concept proposed in this essay, driven by design, adopting a cultural and lifestyle approach in looking for innovation, and by utilizing the resources in existing creative and cultural parks and experimental zones in China, hopefully will fill the existing lack of a feasible strategy and method in implementing this development, and serve as a blueprint for operation.

The advantage of ICP is that it fits into the context and culture of China, and the conceptual framework proposed in this paper is meant to be applicable to different regions and cities in China. The feasibility of this concept is not limited to the size of the tenant companies (from SMEs to global corporations) or their nature of business, no matter they are operating in OEM, ODM or OBM model. By gathering on one platform the clients and solution providers, including strategic designers (looking for new concepts), R&D expertise (uncovering emerging trends and user needs), multi-discipline designers (designing and branding products and services meeting present and emerging user needs), brand specialists, prototype makers and pilot production setups, the operator of ICP could stimulate this synergy by aligning collaboration and partnership among companies of multi-discipline expertise, and promote the output solutions to brand buyers and manufacturers, ultimately attracting investors and nurturing new business opportunities. Prototyped projects showcased in ICP will give investors and venture capitalists much more confidence because they typically come to the pilot production stage, where virtually all production problems were solved and customer feedbacks were tested before mass production.

With the proposed concept implemented, creative parks could function as driving engines of a region’s creative economy. It drives the growth of other industrial sectors by seeking innovation possibilities for them, and provides project opportunities to the creative professions. The opportunities will definitely

help to nurture and cluster the creative class (note 19), directly helps to build a creative city to differentiate and sustain in global competitions.

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Identity Theory Supports Craft Development Initiatives

Melanie Harteveld Becker

Tshwane University of Technology, Namibia

Background

The shift towards the development and promotion of creative economies poses a demanding task for the development of educational systems within the societies involved in creative economies. The role of design in policy development (cultural, education, research and innovation policy) may potentially address the social, economical and human challenges related to cultural identity preservation issues and sustainable development related to social upliftment and poverty reduction in societies involved in creative economies.

A further concern is whether policies are workable and suitable tools on the African continent and whether the aims of policies are eventually met. Issues related to cultural diversity have been discussed on the continent since 1998 in a conference in Togo (the Pan African Consultation on Cultural Policies for Development), where delegates from 29 African countries met to discuss the challenges related to cultural diversity and cultural policies for development (9). Other conferences followed such as the Johannesburg Declaration of September 2007 that focussed discussions on the UNESCO Convention on The Protection and Promotion of the Diversity of Cultural Expressions, hosted in Paris, 2005. Van Graan (2003) mentions: "...as with many other good initiatives on the continent, a combination of the lack of resources, lack of capacity, lack of political will and lack of organisational structures through which to take forward such initiatives, meant that the discussions and strategies initiated in 1998, were never followed through on any meaningful scale...". Even though practitioners of cultural and creative activities in Africa have become cynical about the outcome of policies, treaties, conventions and declarations because they are not resulting in the expected action and mobilisation on the continent, the potential policy development holds as a tool for sustainable development should not be underestimated, since the term "policy" in itself means "appropriate action or conduct". Mercer (2008:9) mentions that cultural policy is seen as "the fundamental human objective of sustainable development".

Pambili Association is a Namibian craft design association active in the development of the creative industry in Namibia with the aim to build the craft producing capacity in local Namibian communities. Pambili Association also seeks marketing platforms for these products developed. Pambili Association is currently in the process of developing suitable ethical and cultural sensitive policies related to the

preservation of cultural identity. The challenge is to preserve Namibian craft identities, but at the same time restrain from interfering with the social and economical development of the craft producing communities.

In order to understand the challenges faced by this association, a thorough understanding of the Namibian complex, multi-cultural society is needed. The Namibian society consists of at least eleven different cultural groups, resulting in a non-homogeneous society. How does this in the first place affect the work of a design organisation that is involved in craft and product development and how does craft and product development relate to cultural identity and cultural preservation issues? From my previous study it is clear that the solutions for many of these problems are imbedded in the understanding of identity and how identity relates to culture and material culture.

Identity

A clear understanding of identity and how identity plays out in design and craft training will assist policy development processes related to cultural identities, sensitivity towards cultural diversity and related ethical issues. The acknowledgement that identities are in flux and ever changing offers one way of understanding identity better. Identities are thus constructed, created and recreated to fit into particular value systems and the individual as well as the collective need to adapt their identities according to certain social processes. Academics such as Brace (2003:122) refer to identities that are “constantly on the move” and identity as being “complex, fluid, dynamic and always in a state of flux”. Robertson and Richards (2003:16) mention: “Identity is made and not given, it is in flux and not stable”.

The senses that drive the shaping or formations of identities are the sense of belonging, the sense of the awareness of value systems, the sense of safety and security, the sense of pride, the sense of promise for the future, the sense of common origins, the sense of easy communication and the sense of what sells or what is accepted to be trendy. Identity comes about because our various senses continuously guide the identity formation process according to individual or group perception. Individuals are negotiating and adapting according to what their senses tell them in a very personalised and unique way. Therefore, each person is consciously or subconsciously negotiating and adapting according to their senses since the outer peripheries surrounding the individual, such as the family, friends, sub-culture, own and other cultures (refer to diagram 1), influence the way the individual is negotiating or adapting in the way he/she does. And the opposite is thus also true: as individuals we are not only externally influenced by dynamics that shape our physical and psychic identities, but we also contribute to the shaping of the group identities of our surrounding peripheries (refer to diagram 1) or communities.

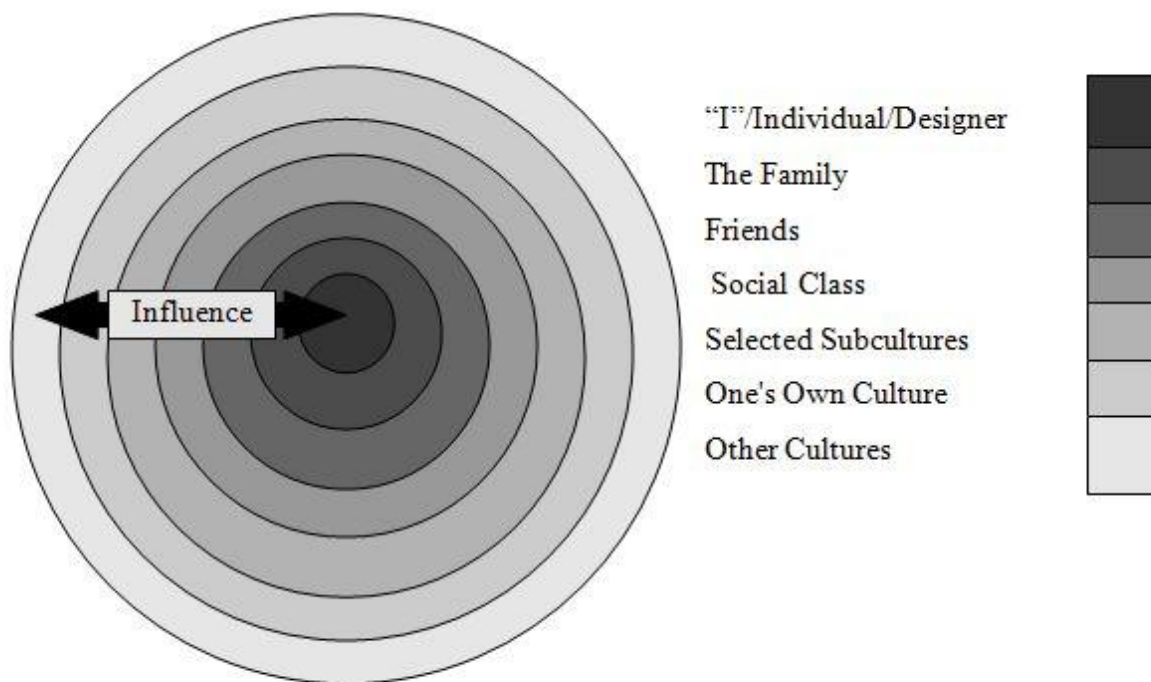


Diagram 1 – The Individual in a Socio-cultural Setting
(model adapted from Schiffman and Lazar-Kanuk, 1997)

The diagram above illustrates how collective identities play out in our psychic identities and how we as individuals again contribute to the shaping of not only our own but also the collective identities that we are part of. When we look into how the dynamics that relate to identity relates to material culture, we have to refer to the diagram 2. The dynamics involved in identity formation are culture, global culture, communities, nationalism and political affiliation, ethnicity, race, history, religion, geographical location, social classification, professional and work similarities, gender, taste and the individual. The dynamics involved in shaping and forming an identity are one thing, but without being driven by one's various senses for identity (mentioned previously), the identity manifestations will not exist.

First, it is important to remember that identities can be demonstrated through abstract “things” such as behaviour, attitudes, values and belief systems. Yet the means of demonstration may be manifested in more concrete “things”. Identity can only be distinguished once it is manifested. Material culture (the manifestation of culture in user- and personal objects and “things” we surround ourselves with) is a key to this study since our identities are distinguished by it. Designer objects form part of this main element of culture (material culture).

If designer objects are used to manifest and distinguish identities, then designer objects can also be considered to be *representations of identity*. In fact, designer objects are both objects of culture and representations of identity. Designer objects are not simply appearing from nowhere and are then used to construct the various identities of their users, therefore reading as manifestations of culture. Designer objects are created by someone (individual or group) that is placed within a certain social structure or culture (outer peripheries indicated in diagram 1). Therefore, the creator of designer objects forms a key to how these objects are read as manifestations of culture.

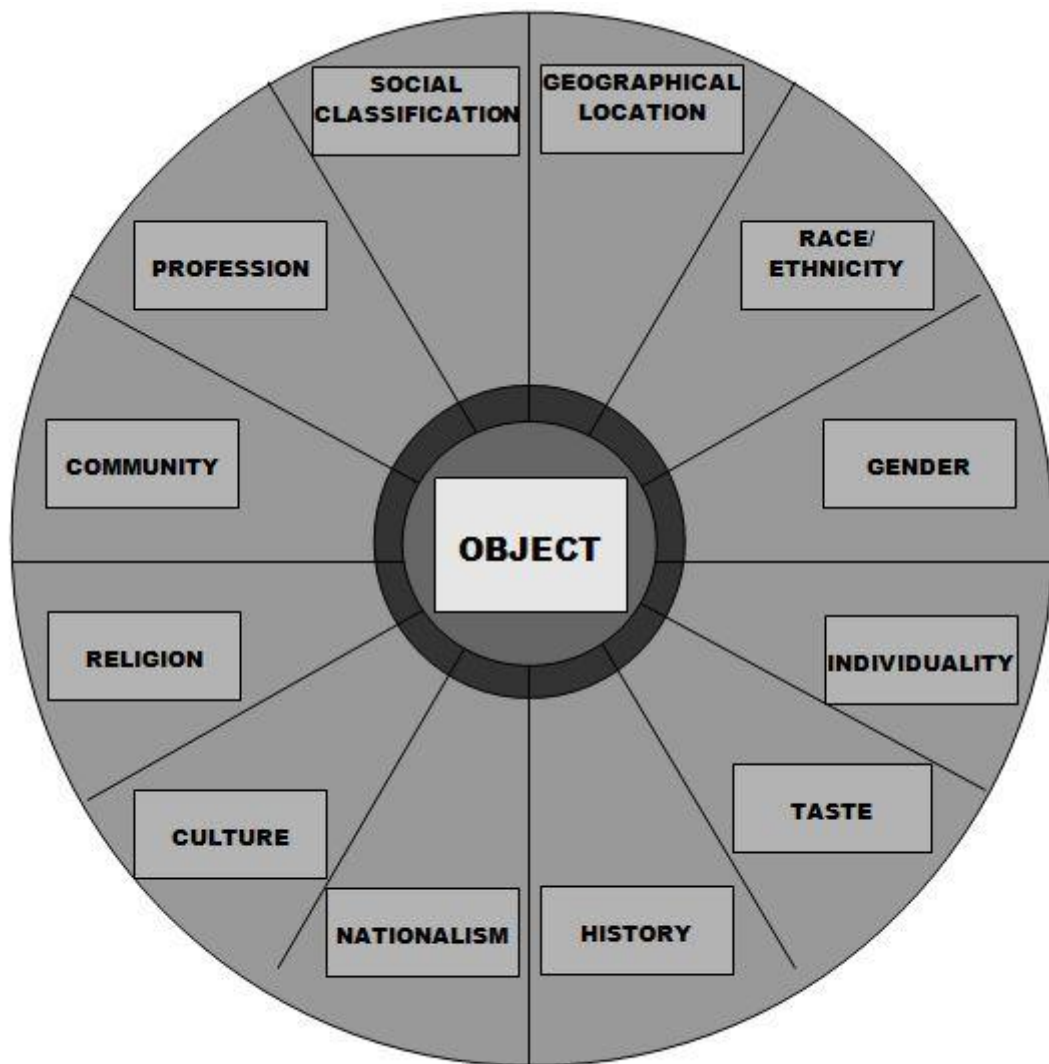


Diagram 2 – The Object Wheel

If objects (“things”) are cultural objects or representations, as well as representations of identity, then Diagram 2 is a depiction of how an object can be analysed to understand identities of individuals or groups. In order to do that one would look from the object, the centre of the Object Wheel to the outside dynamics that bring identities into play and in such a way an object and that object’s identity

can be analysed through use of the design dynamics. What is a very interesting discovery though is that for a designer to design and create an object, all or at least some of the outside dynamics of the Object Wheel are coming into play. A designer will use, consciously or subconsciously, the dynamics at the outside of the wheel to move to the centre of the wheel in order to design and create an object with a particular identity.

What happens then if a designer intervenes in a community that produces cultural products where as a result of the intervening, new cultural products and objects will be produced? How does the designer deal with the responsibility laid upon him or her when dealing with education, training or product development, a situation or condition under which a dramatic impact can be made on original cultural identities that are embedded in cultural products? A better understanding of identity and design education is needed to find potential solutions to this problem.

Identity and design education

As a result of my previous study (Masters Degree in Technology at the Tshwane University of Technology in South Africa) I argued that design training may lead to identity changes since it potentially impacts on identity transformations. My argument is based on the fact that the individual is influenced by its outer peripheries, but that the outer peripheries are also influenced by the individual as illustrated in Diagram 1 above in this paper (the individual is surrounded by peripheries such as the family, social class and culture). If a designer is this individual, then the “others” a designer relies on are part of these outer peripheries surrounding the designer and his/her working processes. Since these outer peripheries shape the identity of the individual, it can be concluded that the “others” shape the identity of the designer and his/her working processes. In the same way, the “others” can shape the identity of the artisan, the craftsperson and the producer and these “others” in this case may include designers who intervene in producing communities. Vice versa is also true; that a designer’s identity can equally be influenced by the “others” such as craft producing communities.

The problem

The problem is that a commissioned designer from a Namibian craft design association, in this case commissioned by Pambili Association, conducts training amongst a Namibian craft producing group from a specific Namibian culture, namely the Ovambo culture. As argued above, design training may lead to identity changes since it potentially impacts on identity transformations. Therefore, one may also argue that crafts training related to product development and design training will result in the same outcome: this practice may impact on identity changes. Since craft products are cultural products, it

means that design training may impact on cultural identity changes. Thus, the question Pambili Association is facing is how to maintain sensitivity towards cultural diversity in general and sometimes vulnerable cultural identities? How can an association such as Pambili ensure that intervening commissioned designers are aware of the preservation of cultural identities and how can these be maintained in an age where identities are more and more in flux? Cultures are mingling and changing ever faster due to continuous developments on the product design and creative economy front and this fact places a huge responsibility on intervening parties. Policy development is one way of dealing with this problem, but is it really safeguarding an organisation from altering cultural identity when intervening in craft development by means of product development and training?

Cultural diversity and global trade

Usually the focus of product development training is based on global market trends. The fact that training associations and designers wish to improve the living conditions in communities via the increase in income generation possibilities, leaves them in a position where they hope to find market access for products on a national and international level. In Africa the national markets are firmly linked to international or western tastes due to strong tourism economies that prevail in certain countries of the continent, of which Namibia is one. These income generation opportunities are usually linked to global market demands that are again linked to western identities and tastes, thus having a direct impact on the directions and trends product development initiatives will follow. Further questions are if cultural identity is altered due to global market demands, is it necessarily a good or a bad outcome? Who decides on this? How do these decisions influence income generation, community development, social stability and secure project sustainability?

The impact of global trade on African cultural industries, with regards to cultural diversity and cultural preservation discourse, needs to be considered. Van Graan (2003) mentions (words in brackets added): “...the current hegemony around the language of cultural diversity describes the sphere of global trade and its potentially adverse impact on cultural industries...” and this statement confirms the threat posed to the preservation of cultural identities with the current global trade structures.

Cultural sensitivity on the African continent is further threatened by the fact that African governments grant their buy-in in the belief that being globally competitive means that a product that cannot be supported in a market does not deserve a place in creative industries at all (9). This notion is an attempt by African governments to mobilize local income generation activities, yet, in the end the markets dictate the access to income generation opportunities. If African governments cut cultural subsidies, where does it leave the creative industry practitioner or entrepreneur? The creative industry

practitioner or entrepreneur most probably ends up being dependant on global trade and accessible markets.

Sustainability

Fortunately international consumer patterns are slowly changing towards more conscious consuming. Fuad-Luke (2009:150) quotes Sanders when he refers to fortunate and steady changes in global business rules when he notes: “The rules have changed and continue to change. The new rules are the rules of networks, not hierarchies.” He further mentions: “This attitude mirrors a shift from the product to beyond the product, and to design meaningful product-user relationships and experiences.” This newly adopted attitude in product-user relationships can offer meaningful hold to sustainability.

“If sustainability is one of the most challenging wicked problems of the current era – ‘a class of social system problems which are ill-formulated, where the information is confusing, where there are many clients and decision makers with conflicting values, and where the ramifications of the whole system are thoroughly confusing’ (Rittel, as quoted by Fuad-Luke, 2009:142), then participation in design as a means to effect deep, transformative, socio-political change, seems essential. This suggests a significant new direction for design to seize” (Fuad-Luke, 2009:142). From these two references I can conclude that new design approaches and new and new and meaningful product-user relationships are able to influence and “affect on deep, transformative, socio-political change” related to new ways in which product development and design training can be approached, resulting in new approaches to cultural product identity.

Potentially, these new design approaches, adopted in design training and product development, will make a significant contribution to the sustainability of Africa’s creative industry practitioners in the first place. Yet, this discourse on sustainability cannot be concluded without the inclusion of thoughts on cultural diversity, cultural preservation, cultural identity and how all of this impacts on Africa’s creative industries. These new design approaches also offer another dimension to the discourse on sustainability since they address the issues related to ownership and intellectual property, again essential elements in the discourse related to design training as a development tool in creative communities. This paper will briefly look into some of these design approaches, how they are related to ownership since designers and new design approaches can impact on the shaping of identities of creative industry practitioners.

Ownership

Participatory design (PD) forms the basis of the new design approaches I will discuss here. PD refers to participation in design and since design is many times socially oriented, PD answers to the need for democratic participation of all stakeholders in the design process. PD also “...emancipates people by making them active contributors rather than passive recipients” (3). Active contribution impacts on the perception of ownership since it requires new levels of involvement. This new level of involvement puts all identities of the participants into play, thus enabling participants to involve, in a more or less significant extent, their cultural identities in the process.

PD raises many questions around intellectual property and Fuad-Luke (2009:143) mentions: “One particularly important dimension is how intellectual property (IP) is protected in this participatory culture”. He continues by offering this solution to the problem: “...the final decision on IP protection may need to be made during the design process by the participants.” In Pambili Association this approach towards solving IP issues in PD processes has been followed successfully and according to personal experience this currently offers a workable solution to IP issues, provided that honest and mutually beneficial decision-making is encouraged in the negotiation process between stakeholders.

Another design approach I will discuss here is Meta-design. Meta-design allows the “owners of problems to act as designers” (Fischer as quoted by Fuad-Luke, 2009:15) and this is possible through the use of objective techniques and processes for creating new media and environments in which to operate. Fuad-Luke (2009, 151) points towards the following: “The aim is to empower users to engage in ‘informed participation’ where participants from lay and professional backgrounds transcend beyond the acquisition of information to acquire ownership in problems and contribute to their solutions. Meta-design is particularly suited to dealing with complex problems and enabling knowledge sharing to encourage *social creativity*”. Meta-design can result in very valuable design outcomes. From Pambili Association’s experience it is important to think of the capacity levels of all participants when planning intervention with a Meta-design approach. That is why the sharing of basic information is of utmost importance in the execution of the participation process. By bringing together participants from both lay and professional backgrounds, complex problems in the design process can indeed be solved due to the fact that discourse is encouraged when problems need to be solved. The fact that the participants are the “owners of the problem” promotes the will to find solutions to these complex problems. It is usually accepted that the lay participants are the ones supposed to benefit most from PD; yet, especially professionals gain valuable insight in the complexity of issues related to IP, ownership and problem solving since they are involved not only in a design process, but also in a social process.

What makes Meta-design such a suitable approach is that it encourages “*social creativity*”, thus contributing to deep democratic processes. Since the Meta-design approach is encouraging and supporting social creativity, this design approach potentially contributes to the incorporation of socially accepted design elements and principles. These socially accepted design elements and principles have the power to act as building blocks in cultural products and these design elements and principles further have the power to construct cultural identity in their application. Thus, social creativity has the power to preserve or maintain cultural identity to a certain extent, be it a hybridized identity of a hybridized culture.

Due to colonization of indigenous population worldwide, also in Africa, new and hybridized cultures are shaped. As Mercer (2008:16) mentions: “...the already hybridized culture is recognized and empowered, not the culture preceding it.” That means that usually the new, hybridized cultures and resulting material cultures are considered popular. These popular hybridized cultural products usually find successful and uncomplicated market access. Mercer (2008:16) continues to argue when referring to Delgado-Moreira’s question: “Which past will be on the pedestal?” In other words, although identity is in flux and therefore cultural identities are in flux, will past generations blame later generations for the creation of these hybridized cultures and cultural identities? Older generations often express the fact that they cannot relate to younger generations and their newly adopted cultures. Therefore, if the preservation of cultural identity and cultural diversity is discussed, to which cultural identity do we refer? A further question to be answered is what is to be considered “the original culture” in the first place since cultural identities have been in flux throughout the ages. Mercer (2008:16) adds: “What if individuals of what appears – from the outside – to be the same cultural group have different ideas on how the group should be identified? Who gets to decide?” Thus, even within the same cultural group individuals have different ideas of how they would like to express their individual identity within the collective. Again, social creativity can bring new solutions to these complex problems and participants can find new, consolidated solutions to problems once they have ownership of the problem.

The last design approach discussed here is Co-design. Co-design is a term used to embrace all forms of participatory design such as meta-design, social design and other design approaches that encourage participation (3). Co-design embraces social creativity where the stakeholders or actors, whether lay people or professionals, have equal ownership over the problem that needs to be solved. Fuad-Luke (2009:148) supports this statement when he argues: “Co-design is a commitment regarding inclusion and power, as it contests dominant hierarchically oriented top-down power structures; it requires mutual learning between stakeholders/actors”. This all-embracing term and design approach, namely “Co-design”, thus offers a true democratic approach to the solution of design problems. As Fuad-Luke (2009:148) mentions: “Co-design is imbued with political ambitions regarding power and inclusion

because it invokes notions of direct, anticipatory and deep democracy, whereby the participants have a voice and the voice informs the design process.”

The three participatory design approaches discussed above clearly lean themselves to a democratic solution to design problems related to issues of cultural identity, cultural diversity and the preservation of cultural heritage via the various creative industries. In order to strengthen all the theoretical information, I will look into the following case studies where designers and cultural managers are trying to find practical solutions to identity preservation issues. The first case study discussed here is the Hui-a Khoe Foundation (Tsumkwe, Namibia) and an interview has been conducted with the project manager, Ina Cramer. The second case study discussed here is CEDARTE (Maputo, Mozambique) and an interview has been conducted with Chila Lino, the marketing director of the project.

Case Study: Hui-a Khoe

The Hui-a Khoe (meaning “to help each other”) Foundation supports the Ju/’hoansi San women from the Nyae-Nyae area of former eastern Bushmanland by selling and marketing their hand-made ostrich egg shell jewellery. Ina Cramer started the project in 2007. Hui-a Khoe gives the Ju/’hoansi the possibility to cover their basic needs by selling their jewellery to generate income. Altogether 80 women, most of them living in small villages far away from Tsumkwe, are liaising with Hui-a Khoe Foundation that assists the participants with on-going product development. The crafts people invest a lot of effort and time in each piece of jewellery by making it unique, each piece hand-crafted. The products are made of individually-carved ostrich eggshell beads which are then ensembled into various jewellery models. These models are not necessarily all designed by the San women, but various designers, cultural managers and other individuals have assisted in the development of new models.

During the interview Ina Cramer clearly stated that cultural preservation is a very tricky topic concerning product development processes. The identity of these cultural products can easily be influenced and changed by the various individuals who are involved in the ongoing product development process. Although the San women are encouraged to develop their own new designs, which some of them do indeed, the new product designs are usually a hybridized result of “foreign” influences and their own cultural knowledge, usually deriving from their natural habitat and surroundings.

Cramer mentions: “The fact that the women carve each individual piece or bead with their hands, using hand tools and working in a natural environment like they used to do according to their cultural habits,

this action allows them to maintain their cultural product identity. Even though they nowadays combine the ostrich beads with other contemporary materials, modern jewellery styles and assembling techniques, the essential and continuous use of the hand-carved ostrich egg beads, the elementary ingredient of the product, will never cease to lend the true and original cultural identity to the product.”

This ostrich eggshell bead making technique is unique to the San culture and lends a unique originality to the product which at the same time continues to preserve the cultural identity of the product. Without this essential ingredient (the hand-carved ostrich eggshell bead), the product will lose its product identity and aesthetic value altogether. In this case study the presence and use of the hand-carved ostrich eggshell bead adds such a strong cultural element to the product, that the product identity remains fairly clear, although hybridization cannot be excluded, even in this case. Once more, hybridization regains a platform in this product development process due to the fact that the product needs to be marketed and access to local and international markets need to be found in order to sustain the income generation of the community.

Case Study: CEDARTE

CEDARTE – Centro de Estudos Desenvolvimento de Artesano – was established in 2006 in Maputo, Mozambique as a result of the “Aid to Artisans” project that was already running for seven years prior to the establishment of CEDARTE. “Aid to Artisans” is an American-rooted initiative with a healthy international infrastructure and marketing department that follows the approach of “bringing the knowledge from market research back to the producers”. They use craft product marketing strategies and supply chains that adhere strictly to market needs related to product design, shapes and colours in order to get desirable products produced, an approach CEDARTE also follows to a certain extend.

CEDARTE involves designers and buyers in common product development workshops. Mentions Chile Lino: “Before one embarks on product development, one should know to work from the market research and information collected backwards to the producer since this process is very valid for the African producers. The idea is not to forget traditions, but to adapt products so that they are market ready.” CEDARTE acknowledges that identity issues and cultural preservation in craft production is a tricky topic. Says Lino: “Identity issues are always like a two-sided coin. On the one side one has to ensure income generation through product sales and on the other side one has to be sensitive towards the preservation of cultural identities.”

The organisation follows various approaches to tackle this issue. One way is to find the right markets for traditional products (design, manufacturing and materials should be traditional) that can be sold as they are. Another way is to use the raw materials that can be perceived as a “stamp” of the country of origin and to develop and create contemporary products from these indigenous raw materials. A good example is the contemporary products CEDARTE manufactures from the Mozambican hard woods such as Sandal and Black Wood. From CEDARTE’s experience these products usually have a very fast market entrance. A third way is as the products emerge in new markets, to gradually include traditional symbols or unique product signatures. Lino mentions: “Craft development organisations should look out for locally produced products that can be easily tweaked into contemporary market goods. The identities of crafts people and their products evolve and there are artisans who wish to adapt due to profit reasons. Craft support organisations should support the craft industry by looking out for products that need minimal change and give artisans the knowledge to adapt these products for new markets. Standardise product lines, standardise sizes and introduce the concept of product families for purposes of better product display in order to realise better marketing tools.” The fourth way is to make small adaptations to traditional products and simply them with little input, streamline them for the market by inserting various contemporary elements. These four strategies mentioned by Lino is how this Mozambican craft development organisation manages to find various solutions and approaches to the preservation of cultural identities and cultural diversity in product design and manufacturing.

Conclusion

In both case studies the preservation of cultural identities in product design and manufacturing has been identified as a tricky topic. The hegemony related to international market trends is a reality for the African cultural industries as well as the producers of African cultural products. The aim should be to sensitise cultural managers, project managers and designers who are involved and working in the creative industries towards cultural diversity and the need to preserve cultural identity. The change in attitude of international consumers and end users, or, as previously mentioned, the newly adopted attitude in product-user relationships, enable the African creative industries to find new solutions to this complex design problem. Following new design approaches can offer sustainable means of supporting creative industries on the continent. These new design approaches, mainly based on democratic participation, combined with the knowledge that international markets are changing and adapting to more sustainable producer and end-user relationships, offers ways to maintain even vulnerable cultural identities, while at the same time supporting sensitivity towards cultural diversity.

Mercer (2008:20) mentions (words in brackets added): “The cultural manager is both affected by, and affects (other) identities.” Previously in this article I argued that the designer is equally affected by and affects other identities related to the designer’s socio-cultural situation. Also, designers are generally

considered to be cultural managers, particularly when functioning in related social environments. Thus, the different needs of the stakeholders involved in creative industries in terms of accessibility to creative industry activities and policies will differ. Therefore, in policy development these different needs need to be considered when designing, formulating and implementing policies (6). Suitable and well-designed policies offer means to deal with this problem and if policies are effectively implemented as management tools, it potentially may safeguard an organisation from altering cultural identity when intervening in craft development through training and product development activities executed by cultural managers, designers and other stakeholders.

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Share It

Maaretta Tukiainen

Graduation project of Interior Design, Lahti Polytechnic, Institute of Design, Finland

Changes in today's working life

The goal of this graduation project stems from the demands of today's working life. Right now the nature of work is changing rapidly. Every day the logic of quarter economics is demanding more and more both competitive edge and measurable results from the workforce. At the same time globalization puts a certain pressure on the innovative capability of Finland in the international competition. In addition, the global recession challenges companies here and elsewhere.

On the other hand, the younger generations are not necessarily interested in spending their lives in fast paced working life anymore. According to Tamara J. Erickson (2008), they trust networks and web-related ways of working and demand alternatives to the traditional 9 to 5 notion of work. The generation Y also wants to work wherever and whenever most suitable for them (Rossi, 2009). Furthermore, they value the atmosphere of the workplace and the deeper meaning of their work more than the wage or status (Kiiski 2009, 6).

From the point of Finnish future and competitive edge the situation is challenging.

During the last years there has been a lot of public discussion of the brand of Finland. Why other nationalities make it through in the international market and we don't? Are we lacking something essential in order to be able to "make it"? What is the key to international success in the first place?

The Finnish government has been so worried about the issue, that a specific brand team has been created for that. Nothing wrong with that, but from my point of view many things could be done if only there were some understanding of certain basics: 1. the true nature of creative processes, 2. utilizing and managing cross-disciplinary teams, and 3. supporting and enhancing creativity in the working environment, both mentally and, furthermore, physically.

Jorma Ollila, the chairman of the board of both Nokia and Shell, spoke about this in July 2009 during SuomiAreena event in Pori. His advice for Finland was simple:

“Our country needs improvement in creativity and communicational skills in order to make it internationally. We need to be more open to new ideas. We also should be tolerant for difference and even creative craziness”, he claimed in public.

I couldn't agree more.

Creativity and the office work

There are hundreds and hundreds of different definitions of creativity and at least as many for innovation. According to Liisa Välikangas (Helsingin Sanomat 13.7.2008) innovation takes place in a process that allows and supports difference and experiments with new ideas. From the “old” point of view and according to the commonly shared comprehension all that might appear as a pure harassment, but is, nevertheless, open and favorable for serendipity and happy coincidence. It's right there where different thoughts collide and something new emerges, claims Välikangas.

Creative manager of Pixar and Disney animation studios, Ed Catmull, follows. He sees the creative product development process as a peer-to-peer –driven problem solving process, the core of it being the co-operation between different teams and silos of the company and different disciplines of art and science. (Catmull, Harvard Business Review 7/2008)

Creativity is an important part of knowledge management theories, too. Pirjo Ståhle and Mauri Grönroos (2000) see creativity as one of the three cornerstones of dynamic intellectual capital the other two being competence and information.

From my point of view collective organization theories about creativity provide wider and thus more suitable basis for the space concept for team creativity. But what kind of offices do we actually need in the future?

According to micro trend researcher Mark J Penn (2007) there are several fundamental changes happening in the working life right now. People move and travel more than ever, micro entrepreneurship is on the rise, professional amateurs take part to a vast variety of business areas here

and there and, finally, the whole globe appears as one heavily networked entity where anyone with a good idea can actually run a business anywhere anytime with people from anywhere else helping her/him whatever she/he is up to.

This is a big change.

Chris Anderson, visionary editor-in-chief of Wired magazine, made a forecast in June 2009. He said that the time of supersize companies will soon be over, because after the global recession a new era will take over. This new economic era he calls the “new, new economy” the core of which is a smaller scale ecosystem of new startup companies.

This is due to the next phase of globalization which primarily happens because of the revolution of the Internet. In the near future, claimed Anderson, projects can be managed wherever and the work force is able to be handpicked virtually - from all possible corners on the globe: there where the best ones for the certain tasks actually operate.

If this forecast will come true, working conditions and demands for future offices will be totally different than now. More space is needed for various collectives and networked business hubs. Studio practice (one’s own or a shared one with some colleagues), which have been used for centuries within art scene might spread to other branches as well.

Whatever will happen for Anderson’s forecast, it’s evident that the ways people work and divide their business and pleasure time, is going to change. In his book *Here Comes Everybody* (2009) Clay Shirky draws a picture of a new kind of collectivism which is shaping the new ecosystem. According to him there are four different levels in the co-operation based ecosystem: a level of sharing, ad hoc co-operations, more organized collaboration and, finally, collectivism.

Shirky claims that we have entered an era of “new socialism”, where the work is done primarily via Internet. And that, if something, is going to change the traditional division of labour. Maybe for good.

As the example of Linux remarkably shows, disruptive innovations *can* be created in a free, peer-to-peer collaboration based process. Opposed to the previous understanding, the mass actually *has* potential. It *can* be clever and it may even invent something new and valuable.

According to architect Clive Wilkinson companies need to start innovating in order to survive. Because of that, offices will become more and more social environments. One of the most important preconditions for innovations is the optimizing of working conditions of creative groups. (de Wild 2008, 157)

The core of the future office seems evidently to be meeting. As working life consult Erik Veldhoen says, architects need to unravel the types of meetings that take place in the office and facilitate them (de Wild 2008, 157). That means designing working environments that support group creativity.

So being it's time to change the focus of office design discussion from "open plan or divided office?" kind of arguments to something more relevant in the face of changing conditions of working life: namely spaces where group creativity can optimally happen.

New paradigm of creative space

In my graduation project I have been studying the spatial preconditions and structures that enhance the innovative group dynamics and creativity in the workplaces of the future and thus potentially help companies to succeed in the international market.

The perspective of the project was cross disciplinary. A variety of information has been collected together from psychology of group creativity as well as knowledge-related and design management theories and philosophies of so called good space.

Group creativity

Organization or group isn't necessarily creative although it consists of several creative personalities. A group of ordinary people in a creative environment is probably more creative than a group of creative people in a strict, non-creative environment (Leonard & Swap 1999, 164).

So the structure, dynamics and procedures of a group affect profoundly to the creativity of it and the level of innovativeness of its creations. Well-designed groups are thus very effective innovators.

In his article *The Secrets of Great Groups* (1997) Bennis draws ten elements that are representative of great, creative groups.

1. The group has a shared dream and vision that shows the way in the middle of the creative chaos.
2. Decisions are made on the basis of ideas driven from mission and vision, not on the basis of formal management authority. This helps individuals to overcome their egos with the help of others.
3. The group is protected from the pressure coming from outside or other parts of the organization. Usually this is done by the “protector/manager”.
4. Group has a real or imagined enemy which helps the group to define its position.
5. Groups understand themselves as challengers.
6. Individuals might make personal sacrifices because of the work.
7. The managers don't be afraid of recruiting people more talented than themselves.
8. Each individual has the optimal position for her/his talent, competence and potential. Positions are usually too vaguely defined than too clearly defined.
9. The working culture is youthful and joyful .The shared way of thinking is optimistic and utopian rather than realistic.
10. The group has a clear, concrete product or service in its focus. Failure is accepted, if it leads to learning. All the failures are always well analyzed.

The most important thing is that the organization has enough diversity and all the different modes of knowledge (tacit and explicit) can be taken into interaction with one another (Koski 2001).

Preconditions of the creative process & space

According to Leonard & Swap (1999) the creative process can be understood as a cyclic continuity including preparation, definition of the problem, divergence, incubation and convergence.

In my project this understanding is shared yet enhanced. In order to be used as a reference point for creative office concept design it lacks some important nuances and details. It does, however, have most of the crucial, common elements of creative product development process.

From a broader perspective the paradigm of creative space seems have two cornerstones. 1. It needs to have a spatial frame for all the functions that take place in the succeeding phases of a creative process. 2. In order to optimize the creative process and keep it going, you have to tune the mood of the space and the people working in it in a way that maximally supports each of the phases of the creative process.

Mood is a concept that in this paper refers to a combination of psychologically, mentally and physically affective, yet concrete elements with which it's possible to change the atmosphere of a space. This combination is altered by different aspects of spatial design elements as lighting, structure, rhythms, color, measure, materials, furniture, organic elements (plants, flowers), audio feed, fragrance etc.

The mood episode is referring to the multisensory combination of functional space and the mood relevant to the certain phase of the creative process according to Leonard & Swap.

The new paradigm of creative space, the so called mood-episodic space, has been created on the basis of this. Together these mood-episodes create the space concept that enhances group creativity.

According to Suvi Nenonen (2007) office environment consists of physical, virtual and social interfaces. Hence the working life takes place on multidimensional levels. First dimension operates between individual and group work, the other between real and virtual work and the third one between short term and long term work.

The mood-episodic space concept can be seen as “flowing” through these dimensions. It utilizes different aspects of Nenonen’s theory in every mood-episode itself. Nevertheless, creative team process consists of more than five different phases. It can also be understood as a continuous circle that repeats itself. Not 100%, but partially, the history providing thus the energy for the future of the same process.

Characteristics of creative spaces

According to Julie Lasky's article in ID magazine (Lasky, 2008), there are certain common aspects in some of the world's most creative working places. She has analyzed 40 different agencies and interviewed several artists and the result what all they had in common in the working environments could be crystallized as this:

- Open plan and a lot of space
- Containers or shelves for prototypes, inspiring objects and things
- Direct contact to the nature, if possible
- A lot of natural light
- Possibility to walk and move around
- A wide surface where you can project a visualization of what's in progress
- In-between spaces where you can escape to be alone and think
- A kitchen and connected possibility to have a lunch together.

Multisensory place

As early as in 2005 the trend bible Viewpoint took multisensory thinking and design as its main theme. The clue of the issue was the idea of a certain 5D-thinking which affects directly to the emotions of the consumers by "playing" with all the five senses.

According to several researches they claimed (Tong 2005, 55-57) that the limbic system of the brain that is in charge of the emotions, is actually much stronger than the neo –cortex that controls thinking and reason.

Current experience design and effective brand marketing is based on profound 5D thinking these days. Susanne Markkanen (2008, 53) emphasizes that senses play an important role in creating experience environments. The more emotions arise, the deeper the experience, and the deeper the experience the easier it is to recollect. In commercial spaces this is an important method to strengthen customer loyalty.

Jukka Jokiniemi on the contrary has analyzed 5D design as a way to enhance urban environment. In his study the viewpoint is primarily the absence of grounds for disqualifications.

One of the main concepts of his study is “sensory offering” (Jokiniemi 2007, 12). By that he refers not only to the sensory stimulation that a certain environment provides but also to the interaction between an environment and the person responding to that. The more the environment provides useful and relevant sensory stimuli, the easier it’s for the individual to operate in it. When many senses work side by side, they usually support each other, not challenge each other. At least if there’s some harmony at hand.

In spaces mainly designed for disabled target groups some of the benefits of multisensory offerings have been taken into account, claims Jokiniemi. Nevertheless, healthy target groups can benefit from them, too. Stressful office work can actually be really burdening but could get more comfortable if redesigned according to multisensory principles.

Architectural philosophy Christopher Alexander (2004) has claimed that all the environments we design should have harmony as their main target. In a harmonious environment individual’s inner world and the outer world are in balance. Alexander speaks of “the timeless attribute of quality” which often is present in so called classic, historical architecture, but seldom in the current architecture driven by commercial and technical forces.

Kalevi Korpela’s work can be related to Alexander’s philosophical heritage. He has explored how individuals use nature as their psychological stabilizer and emotional resource. According to Korpela (Aamulehti 21.6.1990), there has been research evidence that reveals that the presence of nature helps sick people to recover quicker. People also prefer living in areas with a near access to nature. Isn’t that an evidence of the overwhelming healing potential of nature in other aspects, too? Could we, possibly, be also more creative when surrounded by nature?

A quick glimpse to the locations of many artists’ studios says: yes!

Rhythm and episodes

If a space is well designed, it has clarity in its rhythm and, furthermore, a large variety of substance related to reception, action, meaning and emotions. Stenros and Aura (1987, 131-132) have studied the experience of moving in a space and what kind of reception information is brought along when individual moves in a space. According to them it’s the nature of the space itself that enhances the

experience: how interesting is the space spatially, how does it lead ahead, what kind of rhythms does it provide when moved around, and what are the durations of these movements.

Aura (1989) is convinced that the episodic movement is the most detailed and specified way of recognizing the environment. When one moves in a space it's like a story: you start someplace, then follow through various different ones and, finally, end up some other place instead. The concept of episode refers to the duration which starts when heading someplace and ends when getting there.

The concept of episode is easy to accustom to creative process as well. Process is, nevertheless, related to a timeline from A to B and it consists of several successive time-related periods. Furthermore, if we think of the fluctuation of information within the companies, the potential regulation of these information streams through the spaces and the organization offers another interesting point of view.

According to Liisa Horelli (1993) people project different meanings to the apartments where they live. These projected symbols don't only conceptualize space but also time. Best apartments consist of so called breathing rooms or escapes which allow inhabitants to remove from everyday life to the realm of creativity.

Color, fragrance and audio feed

Color makes difference, but how? According to Harald Arnkil (2007, 248-249) strong colors are experienced as arousing and paler ones as soothing. The most pleasurable shades are different versions of blue and green, magenta being the most comfortable one of the reds. Markkanen (2008, 111) claims that pale whitish colors are considered to possess quality. Dark blue has the same connotation. Strong orange and yellow are experienced as irritating.

Colors possess also culturally coded meanings that vary from culture to culture. This is important to bear in mind when designing for different ethnic target groups.

Also scents have more and more relevance in current design. The psychological and mental effects of different odors are used to brand commercial spaces and strengthen customer relation. According to Markkanen (2008, 120-123) scents have a great potential in relaxing purposes. For example basil,

cinnamon and lemon tree are proved to help in that. The scent of roses on the other hand, helps against depression. Refreshing scents are peppermint, rosemary and thyme.

What comes to the soundtracks of our lives, audio elements do have an impact on our surroundings. Many chic restaurants have already their own musical wallpapers as essential part of the holistic experience offering. Good example of that are Buddha Bars with a franchise of CD compilations. Be sure the soundtrack in a Buddha Bar is always their own.

My project values multisensory approach and rich sensory offering. In that aspect it comes near to ambience design where the main focus is actually in the moods created in order to influence the psycho-physical combination of human beings.

The referential target group of my project was an imaginary company of 30-40 employees working within creative industry. The focus and competitive edge in the company would be the product development process. Nevertheless, this was just a referential starting point, because the goal of this project has been to produce a scalable paradigm and a general concept for a creative space which could be implemented in all kinds of organizations, business hubs and networked companies on the globe.

Result: A space concept for team creativity

After I had gone through all the related theories, I began to construct the concept itself. The result was a 3D illustrated space concept of eight branded mood episodes: 1. Tune in it, 2. Prepare for it, 3. Zoom it, 4. Post it, 5. Sleep on it, 6. Walk it, 7. Crystallize it and 8. Share it.

The final concept includes all the spatial elements of these moods: color schemes, materials, furniture, structures, dimensions, lighting and even audio effects and dynamic fragrance. Together these moods cover the whole creative product development process taking good care of the different phases of it and the support needed in each of the phases according to the relevant results of creativity research.

Next I'll explain briefly the mood episodes one by one. I will also describe what kind of characteristics they possess. In my actual presentation in CEB conference I will illustrate the concept with 3D visualizations.

Mood 1: Tune in it

Whenever one enters the office, it's easy to take that as a routine. What if the entrance felt totally different every day? That has been the reference point for the first mood-episode: entrance.

The space has been designed to enhance the experience of stepping in in every possible way: the changing audio feed and visualizations on big TV screen, changing anecdotes for each day. Also the element of flowing water has its place in the hall. Thus the entrance functions as a perpetually changing bridge between the “reality” and the inspiring realm of creativity, namely: the office.

Mood 2: Prepare for it

Whenever you start a creative process it demands a lot of exploration. You need to dwell into different materials and gather a lot of background information. You need to search and scan, touch and watch. For all that you need a library with some elements of an archive. Not necessarily a conventional one, but a bit more relaxed one.

Library of this kind has several places where to study: a comfy coach in a corner, or a loft where you climb climb, bulletin shelves with big armchairs and a more traditional tables where you can put all the material you need to go through. The important thing is: it's a cozy combination of a library room at home and that of a modern archive. Dark green color is dominant because it supports learning. Acoustically the library is of course silenced.

Mood 3: Zoom it

Every product development driven organization needs to have a common, focused goal. For communicating that you need a conference room that big that all the members of the team can fit in.

Whenever a big meeting takes place the worst scenario is that half of the attendees are sleeping. In order to prevent that, you need an alternative for auditorium. You need to create a learning café.

In a learning café all the people are situated at round tables. The number of them depends on the size of the organization/ unit. An optimal amount of people around one table is five to six.

At least as important is a wide screen where three different projectors can operate at the same time, side by side: the first one projecting the actual presentation everyone is following, the second one projecting a memo that is written in real time and the third one offering a more intuitive analysis of the theme of the meeting: namely a real time visualization of the meeting itself drawn by the designer, art director or some other volunteer among the company people.

Mood 4: Post it

After all the members of the organization know what the next (new) focus of the product development is, it's time to create as many new ideas as possible. That succeeds best in small groups.

Small conference room has been created for that. It suggests that the function of that specific period of the creative process concentrates totally in supporting the ideas generation. So being, all the walls except the window wall have been designed to help in posting and gathering small pieces of information and ideas. This room suggests that you take your shoes off. It has a haptic wall to wall carpet with activating touch and pale and soothing elements that support concentrating. Green view over the nature outside the conference room helps to seize the generating mood.

Mood 5: Sleep on it

After lot of ideas have been produced it's important to "sleep on it". That means time for reflection. For that purpose, a specific dreaming escape has been created. This means an igloo-like, squashy interior with a big window with shutters, dimmed lighting and – a bed. Yes, it's okay to take a nap during the working day.

Mood 6: Walk it

Another possibility "to think over night" is to go out and walk. For that purpose I suggest an atrium yard in the middle of the office. The plants have selected and organized according to their relaxing, refreshing etc. characteristics. So in the middle of the company there's actually a fragrance garden. If you get stacked with your creative process, go outside, take a breath and put your hands in the soil. That will ease your pain or remove the writing block in a minute.

It's also possibly to grow some eatable plants there during the growing season. That's ecological, relaxing and – great fun.

Mood 7: Crystallize it

When ideas have been gathered some decisions need to be made. What do we choose, where do we concentrate? In order to do that, you need to gather together. For that there's already the Zoom it – space. You can crystallize the process there.

Mood 8: Share it

The most important part of the creative process, nevertheless, might after all be the last one. Without enhancing the prototypes with others - customers, colleagues, different teams within the same organization etc -, you can't improve your products. It's essential to gather further comments on ideas, think from different perspectives once more, show and test the products and services as widely as possible.

For that purpose I suggest the biggest space of the whole concept. A combination of living room, dining room, kitchen and glass terrace. A place with shelves for prototypes and chalk board where you can write or draw your comments. There's a fireplace to help you keep the people warm when winter hits in. There's a glass terrace to get the surrounding environment a bit nearer. You can dwell into a big corner sofa by the fire. You can sit with your customers or go to the kitchen to fix some food together. Everything is created to serve as informal meeting places, relaxing areas, eating or other shared activities.

So, together the different spaces of this concept cover all the phases of creative team process: tuning in, preparing, defining the problem, creating alternative solutions, thinking overnight, walking and talking, crystallizing the solution and sharing this all with the people you work with.

Final words

Great Place to Work Institute (GPTW) has researched great workplaces globally for years. According to their Finnish Institute's CEO Asta Rossi, there's a lot of work to be done what comes to the working environments. Only few of the best ranked companies in GPTW research seem to have understood that there is a positive correlation between the quality and dynamics of the working environment and the numeric results that the companies perform.

“There's so much potential to be utilized in the working environments. The crucial killer application of great places to work is trust. Whenever people feel safe and can be authentically themselves, they begin

to produce more. More ideas, more innovations, more solutions to the problems at hand. As a leader you need to “walk the talk”, to make the company culture become flesh and blood. Work space environment is a good vehicle to make this difference”, claims Rossi and continues, “So why all the offices still look the same? There’s very little attention paid to this essential part of the organization culture. We need a revolution of the working environment design.”

Share it – concept for team creativity has been my step towards that goal. I hope the journey continues and more people come along. Together we really *can* make a difference and create working environments that resemble the needs of more flexible ways of working in the future and, furthermore create environments where people feel good and because of feeling good they can get happier and create more value and by creating more value, they will enhance the competitive power of their company and finally – and hopefully - help Finland to succeed in the international market.

Besides that, I wish that you remember to share your ideas. It’s *that* way they get better.

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ⁱ Film director and producer Christina Olofson has a long experience in film production. Nowadays she owns her production company CO-Film. Films which she has directed are e.g. "Dirigenterna – A woman is a risky bet – Six Orchestra Conductors", "Eve's daughters", "Lines from the heart", "Truth or dare", "Happy End", "Kattbreven", "Hannah med H", "Anette/Anette – krimjouren".

ⁱⁱ Bo Jonsson has worked in film production for several decades. He has had a firm of his own for production of film, he has been CEO for the Swedish Film Institute and for Sandrew's feature film production. He has produced film in different genres, e.g. several films about the package tours directed by Lasse Åberg, "When the Raven Flies", a cult film on the 70th directed by Hrafn Gunnlaugsson, as well as films directed by Lars Norén, Dusan Makavej and Jaques Tati.

ⁱⁱⁱ Lars Jönsson owns production company Memphis film together with his colleague Anna Anthony. They have produced several of the boxoffice successes in Sweden round the turn of the millennium and afterwards, e.g. "Fucking Åmål aka Show me love" and "Lilja -4-ever", director Lukas Moodysson; "Dalecarlians (Masjävlar)" director Maria Blom; "Jalla, jalla" and "Zozo", director Josef Fares. Several of the films have been distributed on international market.