12-2007

Natural Creative Process. Writing a Book and Investigating the Relationship Between Natural and Applied Creativity.

K. J. Markus Redvall
Buffalo State College

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Recommended Citation
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Writing a Book and Investigating the Relationship
Between Natural and Applied Creativity.

by

K. J. Markus Redvall

An Abstract of a Project
in
Creative Studies

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

December 2007

Buffalo State College
State University of New York
Department of Creative Studies
ABSTRACT OF PROJECT

Natural Creative Process.
Writing a Book and Investigating the Relationship Between Natural and Applied Creativity.

This write-up is describing the process of preparing a concept for an interview book about natural creative process. Three persons working creatively on a regular basis is interviewed and a chapter of the future book is produced based on one of them. All three interviews are then used to discuss the relationship between natural creativity (creativity done without any tools or techniques) and applied creativity. 5 concepts are identified in natural creativity that could be of potential use in the applied world. The concepts are: (1) Incubation; (2) Flow; (3) Motivation; (4) Attitudes; and (5) Inspiration. Ways of using these concepts in applied creativity are suggested. A sketch for a new CPS model that is possibly more beneficial to use in the art world is presented. The model is called CPS: The Q Model.

Your Signature

___________________________________
Date
Buffalo State College
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Dates of Approval:

______________________
Dr. Mary Murdock
Associate Professor, Project Advisor

______________________
K. J. Markus Redvall
Student
Acknowledgements

I want to express my deep appreciation to Jonathan Lowth, Nikolaj Scherfig and Lise Harley for their generous sharing of their experience about their creative processes.

I want to express my profound gratitude to my understanding family for their endless patience during the compressed ending phase of this project.

I want to express my sincere admiration to my advisor Mary Murdock who through her honesty, her wisdom and her brave refusal to let go of her good spirits is an incredible example to us all.
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Section One

Introduction

This section will describe my background and rational of choice for the project. First I will describe the objectives of the project, which are not one but two: I want to prepare myself to write an interview book and I want to investigate the similarities and differences between natural and applied creativity to see if they have things to learn from each other.

Background and Purpose of Project

My project has two major purposes. The first and most apparent one is that I want to write a book about natural creative processes and I need to develop a concept for that book and strengthen my writing skills.

The second purpose has to do with why I want to write the book. I come from an artistic background and have been working creatively for many years. During the last three years I have spent much of my time and focus studying applied creativity. As I learn more and more about similarities and differences between the two worlds, I am becoming more and more convinced that they have very much to learn from each other.

The artistic world sometimes looks at creativity in a too romantic and superficial way. Still today many artists see creative force as something coming from an outside source. An even more common misconception is that creativity is something a person either has or does not have. According to this view, there are creative people and uncreative people and there is nothing individuals can do to change their status (Sternberg & Lubart, 1999). From personal experience I am convinced that artists and
people working creatively could have great benefit from what applied creativity has to offer.

Looking at it from the other side, I am also convinced that those who practice applied creativity also have very much indeed to learn from the artistic world.

Before I knew anything at all about applied creativity the most important factor for me in my own creative process was incubation. When I started to investigate applied creativity, I sometimes wondered why this concept was so seldom discussed, but I assumed that there must be an explanation. Still today I have not found that explanation other than it is a concept that does not easily and neatly fit into a creativity model, and even less into a one-day workshop schedule. I am convinced that there are more important, but possibly difficult to handle, concepts that still need to be incorporated into applied creativity.

The idea about writing a book about natural creative process came up because I felt that my own personal experience was a too narrow base to stand on in this discussion. I needed to find out if more people who were working creatively on a regular basis had experience that was in line with my own. Did others also experience incubation as an important factor? Was it possible to identify other important factors?

In this project I have only done three interviews, but in the result section of this write-up I cannot help myself, based on my own interviews as well as the writing of others, to elaborate a bit about natural creativity and maybe even a little about my long time vision of bringing the two worlds together.
**Definition of Natural Creativity**

The concept I want to capture in the expression “natural creativity” is any form of creativity that does not involve any tools or techniques or any formalized process. Although everyday creativity performed by any of us has to be considered within this definition, it is not my focus. I am more interested in the natural creative process among people who work creatively on a regular basis and who are dependent on a high creative performance for their living. Likewise, even though eminent creativity the way Csikszentmihalyi (1996) defined it is also within my definition, I do not consider the process description of an eminent creative person as being more interesting than that of a less eminent creative person. In comparing an eminent creator to a non eminent one, it may well be that the quality of the product differs, but the process descriptions are very much in alignment. Therefore I will give process descriptions from both eminent and non- eminent creators equal weight in this project. I am more interested in the returning everyday challenges met by any person working creatively, eminent or not, than I am about how to achieve rare and radical breakthrough products in a domain.

**Rationale for selection**

When I read the Rational for Choice section in my Concept Paper for this project (Redvall, 2007) I can see that what I have achieved is pretty much what I could have hoped for. In the Concept Paper I wrote that I was looking forward to talking to people about their creative process. It was thrilling! I was talking about writing a book as a very real challenge to me. So far I have only written a chapter, but it was challenging and at
the same time really rewarding. My intentions to go through with the whole book project have grown even stronger.

The most important reason why I chose to do this project though is something that has become more and more clear as I was going along. It has to do with honesty. In my concept paper I mentioned that I wanted to work with and teach creativity in the future and that I felt the need to bring my own experience into what I teach about applied creativity. Talking to my three subjects has helped me realize that honesty is a very basic part of the creativity concept itself. If one wants to think new, one needs to be able to question the old. And I believe the best way to do that is through honesty. It is important to look at both the old and the new solutions for what they are with honesty. In a group environment it is important to be honest towards each other. And if you want to achieve your full potential as a human being it is important to be honest to yourself.

In the future I intend to teach creativity to others, one way or the other. In a teaching situation my message needs to be very clear and consistent. Therefore I myself need to understand the difference between my own creative process and formalized models that I teach. I need to be able to explain and discuss this difference and use both worlds as sources for my teaching. That is the main reason why I personally feel a strong need to find out how the two worlds are connected.

How This Project is Beneficial to Myself and Others

For me this project will be the perfect preparation for writing the book. I am now well into the content of my quest. I have done three interviews that have taught me much about how to confront people in an interview situation about creative process. I have also
become wiser in relation to the content. My own creative experiences seem to be in line with others so my investigation so far has acknowledged at least parts of what I expected.

As for the benefit of others, it seems like it is not a common habit among people working creatively to discuss creative process. All three of my subjects were exited about the possibility to read about the creative process of others. This is good enough for me.

But going further, there is a small possibility that my future search for answers in these matters will result in an even more important understanding of both natural and applied creativity. The ultimate dream would be to find a process and a system with tools and techniques that are beneficial in both worlds.
Section Two:

Overview

In this section I present pertinent literature to my project and give a narrative introduction to the most important concepts connected to it.

Since I was developing a writing skill I could have focused my reading on what had been written about the writing process itself. I have also read a few interview books from the film world (Jacobsen, 2001; Johnson & Stevens, 2002; Daniel, 2006) and a few books about typography and graphical design (Hellmark 2000; Hellmark & Skarbrandt, 2000). In the way I work with the pictures in the book I am also inspired by the works of David Hockney (2001).

However, since my objective for writing the book is so clear and since my interest for the project is so closely related to what I am writing about, I decided to focus my reading on the content of the conversations with my subjects. After all it is this content that is driving me both as a researcher and a writer.

So I needed to read what others had written about what I call Natural Creativity. I needed to find a definition of applied creativity that was relevant in this context. I was also curious to know if there had been earlier attempts to merge the two worlds. What I found was limited and much on the premises of applied creativity.

There were also a few phenomena that I was particularly interested in, incubation being the most important one from my experience with my own creative process. Later, from my three interviews and other descriptions of natural creativity (Nielsen &
Hartmann, 2005) I discovered that there is another phenomenon that people in the art world value high, namely inspiration. So that became another interesting factor.

**Natural Creativity**

In 1996 Csikszentmihalyi presented his systems view of creativity. Csikszentmihalyi said that the only way to decide to what extent something is creative is to look at an overall system consisting of three components: First, the individual within a domain that has a new idea or sees a new pattern using the symbols of the domain; secondly, the field of judges consisting of other active individuals within the domain, whose task it is to judge new thinking within the domain; and third, the level of change within the domain that the product manages to achieve. According to Csikszentmihalyi, it is only when a product manages to change some aspect of the domain and the field of judges accepts this change that creativity has occurred.

I did not use his definition of creativity in this project. Actually I disagree with it because I believe that we need a definition of creativity that can be used to find and bring forward ideas that lives in the shadows of the common conception within a domain. But this is not the place to discuss that question. I still thought Csikszentmihalyi was interesting in this context because in the research study that this theory was building on, he interviewed almost one hundred people with extensive creative experience. Even if the interviews were made with the systems view in sight, there were still many interesting pieces of information in them and certainly they contained the most thorough and extensive material about natural creative process that I could find. When I read quotes
from the interviews, the experience from the subjects were very much in line with my own as well as what was said in the interviews of this project.

The other reason why Csikszentmihalyi was interesting was because of his “flow” theory (1990). In my own experience as an artist there is nothing more enjoyable, and at the same time extremely effective than reaching a state of total absorption in the task at hand, forgetting everything around you. And if I were to invent a name for that state, flow would be the perfect one. Csikszentmihalyi (1996) described it as a combination of nine main elements: (1) There are clear goals every step of the way; (2) There is immediate feedback to one’s action; (3) There is a balance between challenges and skills; (4) Action and awareness are merged; (5) Distractions are excluded from consciousness; (6) There is no worry of failure; (7) Self consciousness disappears; (8) The sense of time becomes distorted; and (9) The activity becomes autotelic (p. 111-112). The flow theory connects beautifully to another interesting concept related to creativity, namely Amabile’s intrinsic motivation (Amabile, Hennessey & Grossman, 1986) Amabile has written mostly about organizational creativity. Her componential view of creativity was a clever and useful theory about what is needed to achieve creative performance both on an individual level and on an organizational level. On an individual level three factors are interacting: (1) expertise or knowledge within a domain; (2) creativity skills; and (3) task motivation (Amabile, 1983, 1997). Her main focus was not on artistic creativity or even creativity by people that work creatively on a regular basis but her writings are relevant in this context because her theories were also based on natural creativity. From my own creative experience I can recognize myself in her model.
There were also clear parallels to her theory and some of the answers from my interviews. According to Amabile there are two kinds of motivation, extrinsic and intrinsic. Extrinsic motivation is dependent on a reward not connected to the task itself, for instance a sum of money upon completion. She defined intrinsic motivation as:
“driven by deep interest and involvement in the work, by curiosity, enjoyment, or a personal sense of challenge”. (Amabile, 1997, p. 44) Through field studies she has shown that “primary intrinsic motivation will be more conductive to creativity than primary extrinsic motivation” (p. 44). The connection to Csikszentmihalyi’s Flow concept is obvious.

Not very long ago, when I was well into my project, I found a book about natural creative process that at first sight made me somehow discouraged, because it looked very much like the book I was planning to write. The book was called *Inspired* by Nielsen and Hartmann (2005). The book contained 38 portraits of artists and writers, art directors and commercial copywriters who were giving their version of the creative process. The pages were filled with pictures documenting the working environment of each person together with inspirational props clip books and drawings from their creative process. On a graphical level it is a beautiful book. But after a closer look at the statements and testimonials given they turned out to be of the more popular kind. Still, the book has certainly been inspirational to my own book, at least on a design level. And even if the statements are not extensively deep, they can still be used as a reference for how important certain phenomena are by people working creatively every day.
Pershyn (1992) in his Master’s project investigated different graphic depictions of the natural creative process and found a connection between a subject’s graphical way of describing the creative process and this person’s Kirton Adaption-Innovation Inventory (KAI) index. From his project I got the idea of letting people in my interview book draw their creative processes.

*Everyday Creativity*

Even though this was not my main focus, for the sake of limitation I did read some about everyday creativity. In his Master’s project Morley (2005) described his journey in trying to live a more creative everyday life. As a part of his project he wrote a book about the process called: *The Story of an Average Joe – in Search of his Everyday Creativity*. The project is interesting because Morley worked as a creative facilitator for several years and this was an attempt for him to live out his own teachings.

Reading about natural creativity confirmed to me that it was not my focus. I was interested in a more goal-oriented attempt to be creative. And I needed to draw on the experiences from people working creatively on a regular basis.

*Applied Creativity*

When I looked at applied creativity, my focus was on Creative Problem-solving (CPS) for one simple reason. Since Osborn, who was the mind behind CPS, came out with his first edition of “Applied Imagination” in 1953 Creative Problem-Solving has evolved enormously. Today it is the ground on which many applied creativity models are standing on. From the modern versions of CPS through Synectics (Gordon, 1961) onto
brainstorming sessions in the successful product development company IDEO (Kelley, 2001) and creativity ideational models in the Danish corporate world (Jakobsen & Rebsdorf, 2003). I will use CPS as the representative for applied creativity when I compare it to natural creativity. I will look at the development of CPS in connection with Incubation and I will use one of the latest versions of CPS, the Thinking Skill Model (Puccio, Murdock & Mance, 2007), as a reference for applied creativity when I am holding it up against natural creativity.

The Thinking Skill Model is particularly interesting in connection to incubation, but also for two other reasons:

First, it is operating with seven thinking skills and seven affective skills, one of each is connected to one of the steps in the model. The affective skills are: (1) Curiosity; (2) Dreaming; (3) Sensing gaps; (4) Playfulness; (5) Avoiding premature closure; (6) Sensitivity to environment; and (7) Tolerance for risks (p. 52). In this project I am interested in how a person’s set of attitudes – towards the task and towards life generally – is influencing the creative performance. I can see a strong connection between those attitudes and the affective skills in the thinking skill model.

Second, it’s first step, assessing the situation is a meta-cognitive step, placed in the middle, with all the other steps around it. The idea is that before and between each step, one is supposed to assess the situation to decide where in the model to go next. This setup is a way to clarify that the CPS process is not necessarily linear. Later on I will put that in relation to the creative processes of my subjects.
There have been earlier attempts to merge the world of natural creativity with applied creativity models. In 1995 Sapp developed something he called “A Model for Idea Inception and Image Development” (p. 173). This was a serious attempt to reformulate the steps in the CPS process to fit an artistic creative process. Development in Art was presented with five primary stages: (1) Associative Exploration; (2) Problem Parameter Exploration; (3) Multiple Focus Exploration; (4) Primary Focus Exploration; and (5) Refinement. Additional transitional steps were described.

Even if there are interesting aspects of this model, Sapp himself did not see it as a practical tool to be used in an artistic or natural creative process. He said:

The Model for Idea Inception and Image Development should in no way replace our conception of the artistic act as a natural, spontaneous and often chaotic event. The stages in this model are more accurately viewed as realms of activity or experience rather than rigidly delineated steps on a linear path. (p. 183)

Incubation

Incubation was the single most important phenomenon in my own creative process that was difficult to find in the applied models.

Looking back through history it has not always been like that. Wallas (1926) was operating with a four step model that I actually find it quite easy to identify with in my own creative process. His steps were: (1) Preparation; (2) Incubation; (3) Illumination; and (4) Verification (p. 80)

The earliest models of Osborn’s CPS also included incubation. In the first edition of Applied Imagination, from 1953, the Creative Problem-solving model looked like this:
(1) Orientation; (2) Preparation; (3) Analysis; (4) Hypothesis; (5) Incubation; (6) Synthesis; and (7) Verification (p. 125). In the third, most widely used edition of *Applied Imagination* (1963), these steps were replaced by new ones: (1) Fact-finding with the sub-steps Problem-definition and Preparation; (2) Idea-finding with the sub-steps Idea-production and Idea-development; and (3) Solution finding with the sub-steps Evaluation and Adoption (p. 111). Incubation was gone for reasons unknown. It was still a part of CPS, but not as a major step in the process. In one of the most widely used CPS versions today, the Plain Language Model (Miller, Vehar & Firestien, 2001) incubation is hardly mentioned at all except as a way among many others to “Keep your Creativity Fresh” (p. 93). In CPS: The Thinking Skill Model (Puccio, Murdock & Mance, 2007) it seems like the status of incubation is higher. Although it is not a part of the process description itself, it is called a “wild card” principle (p. 79) and described extensively.

Even though incubation has a somewhat hidden away position in the applied world, it has always been acknowledged as an interesting phenomenon and has also been investigated. In 1979 a whole issue of *Journal of Creative Behavior* was dedicated to incubation (Bodine, 1979; Dorsel, 1979; Guilford, 1979; Olton, 1979; Torrance, 1979). Other more recent attempts have also been made (Wells, 1996; Segal, 2004). It seems like on a scientific level it has been difficult to reach consensus about this difficult phenomena. In the start of his article, Segal (2004) said: “The numbers of experimental studies that confirm the existence of the incubation phenomenon, and those that do not support it, are roughly equal.” (p. 141). This is interesting considering the weight that
people working creatively gives it, both my own subjects in this project and the subjects of Csikszentmihalyi (1996) and Nielsen et al. (2005).
Section Three:

Introduction

In this section I will elaborate about the process and the time schedule of the project. My project has developed according to plan except on one point. Unfortunately that single factor influenced the whole time schedule of my project. I am referring to the fact that as soon as a project involves interaction with human subjects, it needs to go through a necessary but lengthy and complicated process of ethical approval. Even though my advisor did point out at an early stage that this was something I needed to take care of, I did not realize the scope of the challenge until it was way too late to keep up my very reasonable schedule. Because of this I could not go through with my interviews until the last week of October, more than a month later than I had planned.

On the positive side of all this was that I have been forced to take a beginner’s course in the handling of human subjects in connection with research projects at CITI (Collaborative Institutional Training Initiative). My completion report is to be found in Appendix H of this write-up. I actually felt quite confident having acquired this knowledge and it may well come in useful for future more scientific projects. It also gave me a couple of immediate advantages in connection with my interviews, partly because I was better prepared, partly because the fact that I was presenting an Informed Consent Form to each of my subjects heightened the level of concentration and seriousness both for myself and for them. In this context it almost worked as an act of heightening anticipation in the Torrance Incubation Model (Torrance & Safter, 1999).
On the negative side, of course, was that the process at the end of my project became very compressed. It was necessary to carry out the last part of it in a less traditional and less optimal way.
This is my revised timeline. The total number of hours is: 216.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Concept Paper</strong></td>
<td></td>
</tr>
<tr>
<td>• Draft. 10 h</td>
<td>Sept. 5</td>
</tr>
<tr>
<td>• Final. 2 h</td>
<td>Sept. 19</td>
</tr>
<tr>
<td><strong>Reading</strong></td>
<td></td>
</tr>
<tr>
<td>• Read relevant literature</td>
<td>Sept. 3 – Oct 12</td>
</tr>
<tr>
<td>about creative process, natural</td>
<td></td>
</tr>
<tr>
<td>creativity and everyday creativity. 30 h.</td>
<td></td>
</tr>
<tr>
<td><strong>Ethical review process</strong></td>
<td></td>
</tr>
<tr>
<td>• CITI Training Program 5 h.</td>
<td>Sept 11 – Sept 20.</td>
</tr>
<tr>
<td>• Discussing different levels of</td>
<td>Sept 13 – Oct 4.</td>
</tr>
<tr>
<td>• Preparation of application to</td>
<td>Oct 10 – Oct 23</td>
</tr>
<tr>
<td>Certificate of Exemption. 5h.</td>
<td></td>
</tr>
<tr>
<td>• Waiting for decision to approve</td>
<td></td>
</tr>
<tr>
<td>Certificate. .</td>
<td></td>
</tr>
<tr>
<td><strong>Preparing for the Interviews</strong></td>
<td></td>
</tr>
<tr>
<td>What do I want to ask? Which</td>
<td></td>
</tr>
<tr>
<td>areas of creativity are relevant</td>
<td>Oct 23 - Oct 26.</td>
</tr>
<tr>
<td>to discuss? 10 h.</td>
<td></td>
</tr>
<tr>
<td>• Find and book tree suitable</td>
<td></td>
</tr>
<tr>
<td>persons to interview. 5 h.</td>
<td></td>
</tr>
<tr>
<td><strong>Interviews</strong></td>
<td></td>
</tr>
<tr>
<td>• Interview 1 through 3 all</td>
<td>Oct 29 – Nov 1</td>
</tr>
<tr>
<td>during one week. 8 h.</td>
<td>Nov 2 – Nov 5</td>
</tr>
<tr>
<td>• Evaluation of interviews.</td>
<td>Nov 6 – Nov 8</td>
</tr>
<tr>
<td>Select ONE of three. 10 h.</td>
<td></td>
</tr>
<tr>
<td>• Transcription of interview. 10 h.</td>
<td></td>
</tr>
<tr>
<td><strong>Chapter writing</strong></td>
<td></td>
</tr>
<tr>
<td>• Writing the chapter (which is</td>
<td>Nov 9 – Nov 11</td>
</tr>
<tr>
<td>basically editing the transcribed</td>
<td></td>
</tr>
<tr>
<td>interview) 10 h</td>
<td>Nov 12 – Nov 13</td>
</tr>
<tr>
<td>• Layout of the chapter. 15 h</td>
<td></td>
</tr>
<tr>
<td>**Final Write-Up for Master’s</td>
<td></td>
</tr>
<tr>
<td>Project**</td>
<td></td>
</tr>
<tr>
<td>• Draft of sections 1 – 3. 15 h.</td>
<td>Oct 28 – Nov 5</td>
</tr>
<tr>
<td>• Draft of sections 4 – 6. 50 h.</td>
<td>Nov. 6 – Dec. 2</td>
</tr>
<tr>
<td>• On line version of 15 min.</td>
<td>Nov. 24 – Nov. 26</td>
</tr>
<tr>
<td>presentation (ppt. or video). 10 h.</td>
<td></td>
</tr>
<tr>
<td>• Final Write-Up adjustments. 10 h.</td>
<td></td>
</tr>
<tr>
<td>• Final versions of project and</td>
<td>Nov. 22 – Nov. 30</td>
</tr>
<tr>
<td>presentation in CD form. 4 h.</td>
<td>In mail Nov 30</td>
</tr>
<tr>
<td>• Final version of project</td>
<td>Dec 5.</td>
</tr>
<tr>
<td>electronically. 2 h.</td>
<td>In mail Jan. 2</td>
</tr>
<tr>
<td>• Bound and signed Final</td>
<td></td>
</tr>
<tr>
<td>Write-Up. 4 h.</td>
<td></td>
</tr>
</tbody>
</table>

*Table 1: Project Final Timeline.*
Section Four: Outcomes

Introduction

In this section I will elaborate on the process of developing a book concept. I will present information gathered from three interviews and provide three maps of creative processes that my three participants created.

This project had two purposes or objectives. The first and most important one was to improve my book writing skills and to develop a concept for an interview book about creative process. The second one had to do with the content of the book, which was to better understand natural creativity and its relationship to applied creativity.

The result of the first objective is presented in a “dummy” chapter to a book (Appendix B). The chapter was based on only one of the three interviews I did. From that example I will discuss the concrete process of working out the book concept. There were several considerations involved in connection to that, such as working out a questionnaire, developing and conducting the interview, editing of the transcript, and developing the graphical design of the chapter.

In reporting the results of my secondary objective, I will use all three interviews as well as pertinent literature about natural creativity. On the basis of that I will discuss issues about natural creativity and its relationship to applied creativity on a content level.

In this discussion it is important to understand I am in no way claiming that I can draw scientific conclusions based on my very limited material. I will elaborate on the issue and make suggestions of what to investigate further.
My Participants

In this project I interviewed three subjects—two men and one woman. My criteria for selection were that they were working creatively on a regular basis and were dependent on their creativity for a living. Basic information about them is presented below.

Jonathan Lowth is a strategic planner and senior copywriter at a big independent Danish advertising agency, with between 50 and 60 employees. He is working mostly with concept development and product development and is often responsible for the concepts themselves. In other words, the everyday product in his work is ideas.

Nikolaj Scherfig is a screenwriter, writing for both film and TV and has been involved in several success productions over the years, especially within the youth genre. He has also worked as a film consultant at the Danish Film Institute, deciding which projects should get substitution to film production from the Danish Governmental Film Funds. He is now back as a scriptwriter.

Lise Harlev is a visual artist and painter based in Berlin. She often works with a combination of text and graphics. Even though she is very specific about the fact that her work is both a graphical expression and the expression of an idea, a concept, she admits that the idea or concept itself very important as a product.

All three have specifically agreed to appear in this material with their full names.

The Book

The whole process of working out the book concept has been both challenging and rewarding. Every step has been an aspect of one of my core interests. This section describes the process of working out a questionnaire and use it in an interview situation,
the considerations involved in the editing of the transcript, and the development of a graphical expression.

Questionnaire. The first element of the book process was to select questions that would get at the issues I was looking for and then to put those questions into a format that would be communicable and “user friendly” to the participants. It was interesting to work out such a questionnaire. I soon realized that I wanted to ask too many questions and had to limit myself to those that were most pertinent. How to chose the right areas to discuss? From my own experience I had an idea about what could be interesting. I knew I wanted to discuss incubation. I had already discussed this with several of my creative colleagues and many of them had the same experience as myself that this was a very important factor in the natural creative process. Another thing that I had experienced myself was this feeling of sometimes reaching another state of mind, being completely absorbed in the process. This reminded very much of Csikszentmihalyi’s flow (1990) and Amabile’s intrinsic motivation (Amabile, Hennessey & Grossman, 1986). I wanted to discuss this with my participants. I was also curious to investigate if there were any other factors that my subjects experienced as being crucial to their creative process.

I knew I wanted answers in those areas. At the same time it was important not to steer the conversation too much towards my own experience. I had to ask my questions in such a way that it was possible for the subjects to go in a different direction. Because I knew that the number of questions and the amount of time with each subject was limited, this was a difficult balance to achieve.
It was also important for me and for the book that the reader had the experience of meeting a real person. Therefore a part of our conversation needed to be reserved for introducing the person being interviewed to the reader. After all, these were interviews for a book rather than a scientific project.

Another consideration was that the questions had to work as a base for a natural conversation. This was not the first time I had done interviews. Working with film and TV I am used to formulating questions as open as possible to make people tell their story rather than answer questions. The final questionnaire is to be found in Appendix E of this write-up.

*Interview Situation.* As I said, I have interviewed people before, but I could very much feel that the content of these conversations really interested me. It was sometimes difficult to keep within the two hour time limit I set for the interviews. It was also challenging not to guide the participants to give information that I wanted to hear rather than information they wanted to tell me. I needed to get a description of *their* experience and I didn’t want to give away too many clues about why I was asking what I did or what kind of answers I was expecting or wishing for. This is always a challenge since people are often very keen on helping you out. I believe that I to a large extent managed to avoid making major mistakes about this. Yes I did sometimes explain what I was after, but only after they had the chance to answer without this input. All in all the interviews went very well. They confirmed my beliefs in some areas, and they forced me to think in a new direction in others. I will go into more detail about this in part five.
*Editing of Transcript.* Any editing is to some degree to influence a material, but I believe it is a necessary process to clarify and distil a person’s message to fit the media you are working with. Whether it is justified or not has got to do with the attitude of the editor. One of my old film teachers, who is also a great film maker, once told me that he was editing his films to make the spectator understand what the interviewee meant, *in spite of* what he or she was actually saying. (E M Nilsson, personal communication, March 1, 1988). In a pure research context this form of editing is of course not acceptable. But in the process of making this book, I found it hard to see how I could avoid it.

To edit a filmed interview is technically challenging. Even though the justification discussion is certainly relevant in a film context, it is still a fact that you have to use a person’s own phrases, including repetitions and hesitations. When you edit a text there are no limitations of that kind and that makes it even more important to be very persistent in trying to do justice to the participant.

On a first level it was very tempting to “clean up” a person’s language. I believe that to a certain extent this is legitimate. When we listen to somebody speaking, whether on film or in reality, we are used to hesitations and repetitions. Not so when we are reading something. But I think this clean-up process can go too far. The interview books I have read (Jacobsen, 2001; Johnson & Stevens, 2002; Daniel, 2006), unless the people being interviewed talked extremely nice and clean, seemed to have been cleaned up extensively. I wanted to keep more of the spoken language feeling in the text. I wanted to keep some of the unfinished sentences. I wanted it to still feel like a conversation
between two people. So I cleaned up, but left more of the sharp corners compared to the interview texts I had read.

Strengthening and distilling the text by cutting out sidetracks and unimportant comments and passages is also an important and relevant part of the editing process. It is also sometimes necessary to move text around to bring order to the conversation so that subject after subject is discussed one after the other. Here I was sometimes hesitant about how far to go. And was it all right to move just one sentence to another spot? Could it not begin to mean something else if it was taken too much out of context? I ended up not setting up any specific rules, rather I tried to be as faithful as I could to the person I had talked to. In the appendix of this write-up is to be found both the edited text (Appendix B) and the raw transcript of the book interview (Appendix F). In my later elaboration around the content of the interviews, I shall use the raw formulations from the participants.

Graphical Expression. Even though I have never worked with graphical design, it has been an interest of mine for a long time. Therefore I was looking forward to this part of the process. After some re-reading about the ground rules of graphical design, such as not having too many different fonts on the same page or keep the right length of lines in a column (Hellmark 2000; Hellmark & Skarbrandt, 2000), I decided to work it out on a more intuitive level, and looked for inspiration in other, more graphically attractive, literature such as Nielsen & Hartmann (2005) and Aitken (2006). The Aitken book, which is also an interview book, has been an important source of inspiration to me. The book contained interviews with screenwriters and its typography had clear parallels to the
tradition within the film world with large, bold sans serif fonts. I was looking for something slightly different in my own expression, but still with the same dignity, and because of this difference I could use the book more freely as an inspiration without risking plagiarism.

I decided to use a landscape format. To make it even more distinct, and as a reference to my background, I choose an unusually wide format, 2.1:1, close to the Cinemascope format on film. This had two consequences.

First, I knew that I wanted to differentiate myself from the other book about creative process I had found, called *Inspiration* (Nielsen & Hartmann, 2005). The book is extensively illustrated with pictures, but the amount of text is very limited. I was interested in a design that allowed a larger amount of text. The widescreen format permitted three wide columns of text on each page.

Second, the format allowed for various forms of graphical expression, among them wide panorama shots. This was an interesting possibility, and I decided to keep that in mind when taking photos. The day before I was going to take pictures of Jonathan Lowth, I realized that to take extremely wide pictures I needed an extremely wide lens, which I did not have. So, what to do? After some intense problem solving I decided to try something that I had read about years ago that was very much in line with creativity as such. I wanted to try out a technique developed by the artist David Hockney (2001).

Hockney is interested in perspective. In his series of paintings of the Grand Canyon, the paintings actually consist of several smaller ones, each of them painted from
a new viewing position. This means that when a spectator is looking at the big picture, he or she is actually viewing the landscape from several positions at the same time.

Hockney has also worked with picture collages the same way. Here the effect of different angles and viewing positions is more explicit. An example of this is his photographic collage *Pearblossom Highway* from 1986.

I wanted to (and if I wanted wide pictures I actually had to) work with pictures in the book in a way that was inspired by Hockney’s work. After all, creativity is definitely a process where you have to look at things from several viewpoints at the same time. So many of the pictures in the chapter are built up by several smaller pictures. And the camera is often in a slightly new position for each shot:

*Figure 1*: Jonathan in Chair. Photographic collage by M. Redvall, 2007. The position of the camera is changing from picture to picture, thus creating a multi-perspective image.
I was also considering different possibilities to present text as a complement to the body text. First I worked with a narrow column of bold text on colored or black background:

![Text example](image)

*Figure 2*: Example from chapter. Straight text. This version was rejected in the final version of the chapter. Design M. Redvall, 2007.

This felt too stiff in the end and I decided to attach the text to a curve:
Interviews

When I wrote my questionnaire, my ambition was to be wide. So there were many interesting things mentioned during the interviews. However, it was not possible to talk about everything, so of course the questions I asked was also influenced by my own experience. Therefore it was reassuring to see that the answers I got were a combination of confirmations and surprises.

Here I am going to reproduce comments about three phenomena that I suspected from my own experience were important, namely incubation, flow and motivation. In my work with this project I have also become interested in two others, namely attitudes and inspiration. These were also discussed in the interviews, and I am going to replicate some of the answers in connection with them below.
Incubation. This concept is partly to blame for why I am doing this project at all. It has always been a very important part of my own creative process and it would be fantastic to learn how to use it better in an applied context. Even if not all of my participants used the word “incubation” for the concept, it was very much a part of everybody’s experience.

First, I am presenting Jonathan Lowth’s approach and supporting comments. Jonathan worked consciously with incubation in his creative process, making sure there was time for idling in every project. He bound his whole illustration of his creative process together with the word incubation and valued it very highly in his process:

The moment you switch your mind off thinking about it, it opens some other channels and you get some other impulses and some other stimuli, and things which are going on whilst you think you're not thinking about it are influencing your way of thinking about it. (J. Lowth, personal communication, October 31, 2007)

He continued: ”A barrier towards creativity could well be that one didn't have the possibility for incubation” (J. Lowth, personal communication, October 31, 2007).

Nikolaj was also conscious about the power of incubation and used it extensively:

I know a trick. If I am fighting with a problem, I sometimes lay down on the sofa, sleep, or ponder over it, or take a walk, a bicycle tour or take a swim. I do something physical where I get into the... I have had many great ideas that way! (N. Scherfig, personal communication, November 1, 2007)

For Lise the incubation process was more unconscious. She was not using it deliberately. In fact, her method when she got stuck was to just continue to work. And even if she did not get anywhere in weeks, in the end, she suddenly had a breakthrough
and could finish the execution of her idea. I could not help but wonder what would have happened if she did not work those weeks or part of those weeks. Would it have been the same, worst or possibly even better? However, when Lise was getting initial ideas about new pieces of art, her experience was much in line with my own experiences about incubation:

I have often thought about when I get ideas, or when I get good ideas. And strangely enough I think I often get good ideas when I am... away. That is, when I am in a different place. It can be a train or... a hotel or... a museum. Sometimes I am watching a film and suddenly I get an idea. It is almost like there must be something that distracts me. . . . I am no longer in my everyday environment and... I am not obliged to get good ideas, I don't have to work, and then... the ideas come more unconstrained. (L. Harlev, personal communication, November 19, 2007)

Flow. In my own experience about creative processes I have sometimes reached a different state of mind where I forget everything around me and stay totally within the process. It is sometimes very difficult to reach that state and always very rewarding when I do. I was asked my participants about their experience.

What surprised me was that both Jonathan and Lise had experienced something similar, but they were less happy about the result from it: Jonathan says that a review of the ideas afterwards was necessary and that a lot of it was less good than when a person experienced it in the “flow” state of mind:

There is just sometimes where you just see everything so clearly . . . the channels are open and things are buzzing around and you can, you can feel it. Sometimes you can sort of feel it through your whole body, you get all electric and everything like that. And I mean, recommendation, write everything down whilst you're in that phase. Recommendation. Put it in the drawer and look at it the next day, cause nine tenths of it will be shit. . . . But there will be something fantastic in there. If you're on that.... If
you're in that mode, something great will come out of it. (J. Lowth, personal communication, October 31, 2007)

Lise also recognized this special state of mind. Even though no drugs were involved she still compared the experience with the feeling of drinking alcohol and trying to be creative:

Yes, that is one way of putting it, that you get into a state of mind. . . . Mostly in the beginning of the process where things are not yet so specific and it involves a high degree of pure creativity. But I also think that when you look at it the next day, it is often not that good after all. It is a little bit like getting drunk and write poems. . . . But sometimes it keeps up to standards. (L. Harlev, personal communication, November 19, 2007)

It was surprising to me that both of them didn’t seem to have a problem getting into the state. They just didn’t appreciate it as much as I do.

Nikolaj experienced this as a phenomenon that often appeared in a group context:

“It is about getting into a state of flow, where the ideas are just flushing out. Sometimes you have an off day and then you support the flow of the others. And let that inspire you. It is extremely valuable.” (N. Scherfig, personal communication, November 1, 2007)

This is more in line with what I have experienced myself. And it was interesting that he saw it as a phenomenon that often appeared in a group context. I will look at possible connections to applied creativity further down.

*Motivation.* I am mostly interested in intrinsic motivation the way Amabile, Hennessey and Grossman (1986) have written about it. They said that the process output
was of significantly higher creative quality if people experienced their work as being interesting or even rewarding in itself.

Not surprisingly, when I started to discuss motivation with my participants, they first thought about external reward. And naturally so because this was their job and they had to pay the rent just like the rest of us. At the same time, when I explained what I was after, they all acknowledged intrinsic motivation as an important factor to creativity.

Nikolaj was calling it not looking at oneself from the outside:

I played music in high school. And I was a reasonably good guitar player. The problem was that I kept looking at myself from the outside. And compared myself to others. . . Instead of just enjoying. Whereas when I was writing I just let go of myself. And I still do. When it works, when it flows. It is like a Kieth Jarret concert where the music is just playing and the process is rewarding in itself. And you can also feel afterwards that you are glad and content. (N. Scherfig, personal communication, November 1, 2007)

Lise was seeing a development over time in this issue. It was easier for her to be within her creative process earlier in her career when she was less known. Recent external expectations were inflicting on her ability to just create:

Earlier it was more enjoyable and more direct to make art. The ideas came faster. I didn’t think very much about it. It came by itself. And there were so many things I wanted to make art about. And it still is. But it is not as easy anymore. Because now I have to... now it is my job. Now it is expected of me to come up with ideas. But at the same time... it is also supposed to come from the inside. It has to be sincere. That is the backside of being an artist. It has to be deep. (L. Harlev, personal communication, November 19, 2007)

Jonathan was maybe the least interested in the process being enjoyable in itself. Maybe because in his process, the idea itself was the product. At first he did not have an
idea. And then he got an idea and in the same instant, the work was finished. But he still enjoyed his job and said in the end: “It's about... just doing the best that you can, with the resources that you've got and and... and actually, the day I can't have fun doing it is the day I stop doing it.” (J. Lowth, personal communication, October 31, 2007) These words also became the finishing line from Jonathan in the book.

**Attitudes.** One of the concepts that has been increasingly interesting to me during this project is what set of attitudes a person equips her or himself with in the creative process as well as in life. This is something that people are not necessarily aware of. When I was trying to explain it to Nikolaj, he just looked at me and said: “What do you mean?” (N. Scherfig, personal communication, November 1, 2007) On the other hand he had earlier been talking very much about the ability to fantasize and be open to how a story is developing.

Jonathan was very sure about one attitude at least: “You have to be open-minded obviously, that's sort of, that goes without saying” (J. Lowth, personal communication, October 31, 2007) And he went on telling about an unhappy period in his life where, according to himself, he was much less creative.

Lise was actually using openness as the definition to creativity:

It is a process where you must be very open and experimenting, and at the same time you must also have a certain amount of control and be really focused. And you have to be analytical. Maybe that is the reason why it is so difficult to make art, that you have to find the perfect balance between the two. (L. Harlev, personal communication, November 19, 2007)
Later on, when I specifically asked her about attitudes, she mentioned two more concepts that were interesting from a creativity point of view: “I think it is important to be a little be fearless as well. Not being afraid that it will not work.” (L. Harlev, personal communication, November 19, 2007). She continued:

I am aware of this being a little bit of a cliché but I actually think that many of the things I was wondering about when I was a child and the things I was questioning and... imagining and... well, all these processes that is going on in a child's mind... is something I am drawn to when I make art. You know, this fundamental wonder.” (L. Harlev, personal communication, November 19, 2007)

**Inspiration.** The notion that people need input in order to be able to produce output is maybe not very controversial. Nevertheless, I believe there is much more that can be done about this factor within applied creativity.

During this project I was following the basic *Artist’s Way* program, developed by Julia Cameron (1995). Part of the program was that once a week you are supposed to date your own inner artist. What it basically means is that you allow yourself to experience something new and exiting that is appealing to your curiosity once a week. Since I am having small children and little spare time in my everyday life at the moment, this has been very inspirational to me and has speeded up my creative motor.

When I am in a creative process, I very often research my subject extensively. This can also be inspiring but does not have the same power as this more pure form of unrelated input.
I was discussing inspiration with my subjects. Jonathan told me that he was
constantly trying to look for different kinds of input. Part of it was research; part of it was
not. Unrelated input was put in his “idea bank”. This is what he said:

Then there is another, there is a place here, this is one of the, like really a
good place to be: the library. Where we have got some nice, easy chairs
and all sorts of resources. I mean, there is books, eh, you know, masses of
books just to get ideas from and so on. It is very comfortable and it is right
next to this area, which is really a cool area. This is actually Mette who
started this. Is this whole packaging library. You know her infatuation
with foodstuffs and packaging and so on and so on. So this is something
which is always good, if you’ve got just to get inspiration. . . . It is all
about getting all those senses and getting them working in harmony. Eh,
and there is... you know, there is different people work in different ways.
There’s tactile ... I’m very tactile. I like to... to to touch things. And eh...
like music is one of my really great inspirations. And also it is just
important to have the time to just sit and chill.” (J. Lowth, personal
communication, October 31, 2007)

Nikolaj is an art collector. His office is filled with modern works of art from the
Danish art scene. He also values music as an inspirational source, even while he is
working:

One thing that inspires me enormously while I am working is music.
Music is very important. I have experienced on several occasions that I
had lost my drive, and listening to music while I am writing, gives me
something.... [snaps fingers]. (N. Scherfig, personal communication,
November 1, 2007)

Lisa was more hesitant about what I meant when we started to discuss inspiration.
Then she said: “Sometimes I look at art. I am not doing it with a certain objective in
mind, but I have often experienced it as being very inspirational. Especially art that is different from my own”. (L. Harlev, personal communication, November 19, 2007)

She often researched her subject thoroughly. And ideas often came in connection with a new input, like she described in the incubation quotation above. When I explained what I was after, she said that it sounded like a good idea and wanted to develop it further.

Illustrations of Creative Process

In connection with the interviews I asked each of the participants to draw a map of their creative process.

For Jonathan the clarification step was very important. His process started with his client and something he calls “client insight” (see figure 3). He wanted to have as much background information as possible about them. Who is the client? What is their history? What are their internal and external policies? What kinds of products have they developed before? How does a typical customer look?

He was also a collector of inspirational material to his “idea bank”. It could be anything, a picture, a word phrase, a web bookmark, a thought, an idea that was attractive in some way but hadn’t found its context yet.
The next step was getting the “creative brief”, where the client was presenting a concrete assignment. With information from these two steps he went into a phase of analysis. Then he sometimes used applied or “planned” creativity in a workshop situation to have a go at the problem. But in his experience this planned creative workshop often added very little to the process:

I tend to rely on non planned creativity. When I've been through [planned creativity] and we've done a workshop or whatever it might be, there is really not the right directions there. Which happens to me a lot cause I am working on the client where I have all the insights. And we’ve been working on stuff, which the other people think is good, and I know is good creatively, but wouldn't fit in the box that we've got to put it into. (J. Lowth, personal communication, October 31, 2007)

In the next step he described the “aha” moment, where the idea appears. And last step is execution, which he is often not a part of anymore.
Now Jonathan took out an ultra violet flash light pen and lit up the paper. Suddenly the word “incubation” appeared in the middle of the process. He explained:

However, there is something there that comes from your idea banks, from your analysis and from your planned creativity. And that's that period there which is for me... it's invisible to everyone else. . . . Creativity is something you've got, creativity is something that's within you some way. And it's about forming it, making it come out to fulfill this creative brief and to work with all these different things. (J. Lowth, personal communication, October 31, 2007)

Figure 5: Creative process map lit up by an ultra violet flashlight pen. Suddenly the word “incubation” appears in the middle. Jonathan Lowth, 2007.

Nikolaj had not reflected on his process as much. He quickly drew a curve that very much resembled the dramatic three-act structure model. He explained:

It’s like the Three Structure Model. A strong opening scene. An idea that appears. That is what we are going to do. Then the creativity goes down, then there is more resistance. Suddenly there is a breakthrough. And after
that follows some kind of “finale” where it is a pure pleasure to work with it. And in the end you are totally exhausted. (N. Scherfig, personal communication, November 1, 2007)

Figure 6: Creative Process Map, with clear parallels to the dramatic three-act structure.

I asked him what kinds of processes were significant for the different phases. He explained that after he had gotten the idea, he started to investigate it to find out if it is good enough. He also did extensive research. This was the part where he felt most resistance. Then, if the idea was good enough, all the pieces of information fell in place. This was the breakthrough. After that it was a matter of writing. 10 pages a day. Just write. And the closer you came to the end, the better it felt, until you reached climax.

I asked him what was happening before the opening scene, before he got his idea. As an answer he added the unstructured ups and downs at the beginning. He said that this was a very unstructured process for him. He got his ideas from anything, from other projects, or just from life experience.

Lise asked to leave me her map a couple of days later so that she had more time to develop it. For Lise a very important factor was the level of abstractness of the idea,
which varied throughout her process. In the beginning everything was loose and anything was possible. Then she started to make things more and more concrete. This was a difficult process for her because she experienced her options decrease accordingly. She was afraid of getting stuck in the wrong solution. This actually often happened and she was forced to go back to her original ideas and start all over again. Often the second time was more successful.

Figure 7: Creative Process Map. Lise Harlev, 2007
In Lise’s case, instead of going between a diverging and converging phase it was almost as if she experienced her process as one long converging process. And if she ended up with the wrong solution, she had to start all over again.

When I discussed this with her and told her about the applied method of switching between the two phases all the way through the process, she was very interested to hear more. She told me that the moment of going from abstract ideas to concrete solutions was very challenging to her in every project. Any method that could make the transition less dramatic was potentially valuable.

Concluding Comments.

In this section I have gone through the results of my project. I have elaborated on the process of developing a book concept and on interviewing people about creativity. I have also gone through some of the concepts and phenomena discussed in the interviews and displayed the maps of the creative processes as perceived by the subjects. In the next section I will look at how these results can be interpreted.
Section Five: Key Learnings

Introduction

In this section I will elaborate on what was successful and not in the book process. I will also put the findings from the interviews into a larger context and hold them up against pertinent literature. In the end I will present my learning synthesis in the form of a sketch to a new CPS model. I have called the new model “CPS: The Q Model.”

As I said in the beginning of this write-up, this project is not a research project. It is a learning experience. With my very limited material, I cannot draw any scientifically significant conclusions whatsoever. That said, I and others can still learn from it. And I can elaborate on what I, in my learning process, have found interesting and relevant. I can also make suggestions about what could be interesting to look at in future research.

This project was divided into two levels. The first level consisted of the development of a book concept and was presented in the form of a book chapter. The aim of this part was to develop my interview-, edit- and design skills to make the chapter and a future book as attractive and informative for a potential reader as possible. I have already elaborated extensively on my learnings in this process in the fourth section, but I will briefly comment on my overall key learnings below.

The second level was the discussion about the nature of natural creativity and its relationship to applied creativity. So far I have only presented key findings from the interviews. Below I will try to put that information in context with my own learning about, and understanding of, creativity. In the discussion I will use all three interviews as well as pertinent literature relevant to the subject.
I have never written a book before. Not even a chapter. But many of the skills that I was using I had previous experience with. In my film job I have often developed questionnaires and done interviews. Graphical design is a great interest of mine, and I have produced things before. The greatest challenge in doing the chapter was on the content side. How do I make sure the things I value highly in the discussion about creativity are included and at the same time make sure I am doing justice to my participants? This was a very important balance. I think one thing I will do another time is to divide the interview into two. That way I can read everything through to find out what I want to complement the conversation with. Another reason to do that would be that both the person being interviewed and I have a chance to incubate on the discussion. This was my key learning from the interviews.

On the graphical side I must say I am content with the result. In the end I chose to use only two different fonts (except for the name of the participant), which made the expression simple but inviting. I also think that putting captions from the text on colored pages where the letters follow a path worked very well. The expression was light and a little bit unusual. Still it was easy to read and overview.

One thing I would have liked to change, is that the multi-perspective pictures would have worked better if they were not as many and combined with more normally presented pictures. The collage-like pictures constitute a powerful effect, with clear connections to creativity. But the more powerful an effect is, the more careful one should be about using it.
Over all, I am convinced that the chapter that I have produced is going to work very well as an example of what I want to do when I approach possible publishers in the future. This is going to be an exiting next step.

*Creativity Discussion*

Even though my material is minimal, I still think I can allow myself to elaborate on my learning about creativity and how I interpreted the different findings. I will also use pertinent literature in this discussion. Again, what I would like to take a closer look at are the concepts I discussed in the previous section: *Incubation, Flow, Motivation* and the wild cards *Attitudes* and *Inspiration*. I will also elaborate a little bit about the graphical expression of the creative process of each of the participants.

*Incubation*. All three of my subjects acknowledged incubation as being important or very important in their creative processes. Looking at literature describing creative process, the same tendency is found. For example, Csikszentmihalyi (1996) interviewed a number of eminent creative people and found that their description of the creative process included both incubation and illumination — two elements of the classic Wallas (1926) definition of creative process. Their testimonials pointed in the same direction:

> If you have a problem, don’t sit down and try to solve it. Because I will never solve it if I am just sitting down and thinking about it. It will hit me maybe in the middle of the night, while I am driving my car or taking a shower. (p. 99)

The same did people in Nielsen’s and Hartmann’s book (2005):

> I get my best ideas when I’m on the move. I love that travel time in a plane or train when I can stare out of the window and daydream. Whenever I get stuck, I try to leave the project for a while and hope the ideas will come. (p. 40)
Reading Olton (1979) it seems as if already at that time in history there was a consensus about incubation being a phenomenon that was often described by people involved in creative processes: “Among the several hundred college students who have participated in my own research, only a few have had trouble recalling experiences of this kind in their own lives” (p. 11). On the other hand, it seemed very difficult to prove in quantitative research. The explanation for that was, according to Olton, perhaps that earlier studies were simplifying the phenomenon too much: “In real life accounts, the task generally involves specific knowledge and skills which are very highly developed, well-orchestrated, and particularly prominent in the person’s cognitive repertoire. Most laboratory studies of incubation are a poor approximation of such conditions” (p. 16).

Later, Segal (2004) elaborated about the problem and around the definition of incubation. He questioned the most popular belief about the phenomenon, which suggested that: “a gradual and continuous unconscious process is going on during a break in the attentive activity towards a problem.” (p. 141). Instead he suggested that the break was really a break and presented something he called The Attention-Withdrawal Hypothesis. He said that the function of the break was to free oneself from fixations based on false assumptions. Only then was it possible to see through the problem and find the right solutions. Segal was working with typical insight problems, and his hypothesis became extra clear when using them as examples.
Even if there were still questions to answer in connection with incubation, the fact that it is so often described as a central factor in natural creativity should, in my opinion, be reason enough to make an effort bringing it into the center of applied creativity.

Motivation and flow. In a series of studies, Amabile, Henessey and Grossman (1986) showed that creative output was indeed dependent on the level of motivation among subjects. Moreover, there were different kinds of motivation derived from different kinds of reward. In these studies Amabile et al. showed that intrinsic motivation, derived from appreciation of the task itself had a positive effect on the creative output. Extrinsic motivation, derived from a reward coming from the outside could potentially lower the level of creative performance. One exception was the non-contracted for reward in form of an unexpected bonus after completion of the task. This could actually contribute to a higher creative performance later on, a condition due to the fact that a new reward was not expected.

Jonathan, when we talk about reward and motivation, actually mentioned that he had just received an unexpected bonus and that according to him; it had had a positive effect on his performance. On the other hand, he was also saying that when the job itself was not rewarding anymore, he would stop.

Both Nikolaj and Lise were very aware of the connection between motivation coming from the task itself and their performance. Lise even used it as an explanation for why it was more difficult to perform now than it was in the past. She thought that it was increasingly harder to abstract from both external demands and external rewards. Nikolaj
described states of flow and concentration as being his most productive. When he was completely absorbed by the task he also performed the best.

According to Csikszentmihalyi (1996) a central factor in reaching flow was to be absorbed in the task itself. Action and awareness are merged. In his case the connection between intrinsic motivation and flow clear. But there were also other connections.

Another condition for flow is that there should be no worry of failure. Lise was explicitly saying that her creative process was vulnerable by her concern of failure. It was expected of her to have ideas now that it was her job to be an artist and because of that, it was harder for her to get them.

Still another factor is that self-consciousness disappears. Nikolaj was very clear about why he chose to become a writer. He had tried other things before. He played music, and he painted paintings. But he could not stop looking at himself from the outside. When he wrote he was in the process and in himself. This was an absolute condition for him to be able to be creative.

How can we use this knowledge about motivation and flow in the applied world? The answer is that we already do. A perfect example is the first ground rule of diverging in Creative Problem-Solving as described by Osborn (1963): “Criticism is ruled out” (p.156). The whole principle behind diverging and converging is a method to avoid external demands during ideation. On the other hand, what happens if we think about this concept not so much in deferral of judgment terms, but more in motivation terms? If we look at ideation and the workshop situations, is it possible to make the workshop itself more attractive to the intrinsic motivation for each participant? If we think about it in
those terms, we may get a whole set of new ideas for new activities that are promoting intrinsic motivation and as such help the process. And maybe through these activities it is going to be easier to reach a state of flow when ideating.

In the seventeenths E Paul Torrance developed something he called *The Incubation Model of Teaching* (1979). Although its original purpose was to integrate creativity content into other disciplines, it can also be used in connection to creativity workshops. The basic idea behind the model was to expose participants to inspirational material before and during sessions to achieve three things: (1) heightening anticipation; (2) deepening expectations; and (3) keeping it going. (Torrance & Safter 1999, p. 39). Even though the name indicates that the major phenomenon connected to the model is incubation, there are certainly also connections to motivation, flow and inspiration. This is one possible way of working with intrinsic motivation and flow during ideation. If one investigates this further, there might be several others.

*Attitudes.* In connection to the project I identified two other concepts that I experienced as increasingly interesting when it came to creativity. The first one was “attitudes.” Are there certain attitudes or values connected to creativity? Intuitively I am definitely answering yes to that question. The more I have learnt about applied creativity and CPS, the more I see it as a framework or a set of values. These attitudes or values are connected to certain attitudes towards the task and towards life generally. Without this framework, the process and the tools of any creative ambition are much less powerful.

In my interviews I asked the subjects how they looked on attitudes connected to creativity.
Nikolaj had difficulty seeing what I was after. He started to talk about artists often being selfish. But he didn’t mean it in the way that his own creative process worked better when he was selfish. This was an observation he had made about other people, and he thought it was a less beneficial quality to these people in their carriers. However, earlier in our discussion he had talked extensively about being able to fantasize and open up to the inner life of a story, accepting that he was not always in control.

Jonathan immediately mentioned open mindedness as a very important attitude in connection to creativity. Then he continued to talk about well-being. In his own experience he found it much more difficult to be creative when he was unhappy.

This has been discussed previously by, for instance, Maslow (1968), who argued that a human being who has fulfilled all her needs also tend to have a high creative capacity. On the other hand there are so many exceptions to this basic idea, where people who are clearly not self fulfilled – or “self-actualized” – can still be very creative. As examples he mentioned artists like Wager and Van Gogh. Maslow solved this contradiction by introducing two different kinds of creativity: “The consequence was that I found it necessary to distinguish ‘special talent creativeness’ from ‘self-actualizing (SA) creativeness, which sprang much more directly from the personality” (p. 137). This means that if people have a special talent, they can be creative even if they are not happy. Interestingly, in the interview, after Jonathan had connected creative performance with level of happiness, he also brought up a contradictory example: “But then you know, you can say, well let's look at.... eh... Joy Division Ian Curtis from Joy Division who wrote
one of the most beautiful songs in the world just before he killed himself.” (J. Lowth, personal communication, October 31, 2007)

The conclusion is perhaps that if one wanted to be creative and did not have a special talent, then it was perhaps a good idea to take care of one’s well-being and try to make sure that as many needs as possible were fulfilled.

Lise was definitely the person among the three that took attitudes most seriously and in fact defined creativity with the help of attitudes. To her it was very important to be as open as possible. It was also a key attitude not to be afraid of failure. In her view this was directly connected to her creative performance from project to project. As I have mentioned earlier, this was also connected to intrinsic motivation and flow. But it can also be seen as an attitude summarized in the word “risk-taking.” Lise also found it important to be able to wonder about the world the way a child does. I would like to call that curiosity.

So how does the concept of attitudes tie into applied creativity? There are definitely parallels to the affective skills in the Thinking Skill Model (Puccio, Murdock & Mance, 2007). Lise’s “wondering like a child” could easily be translated into “playfulness”, “curiosity” and “sensing gaps”. Lise is also talking about fear of failure being a threat to her creative process. That is to me connected to “Tolerance for risks”. Nikolaj was talking about fantasy, which is another word for “dreaming”. Open mindedness is the skill that underlies all the others, and it is like Jonathan says: “that goes without saying” (J. Lowth, personal communication, October 31, 2007).
It seemed to me that a set of attitudes is another way of formulating what creativity is about. And in a teaching situation it would be fantastic if one could explain a difficult concept like creativity on as many levels as possible. And I am sure any creativity method or system is dependent on the right attitudes to function well.

_Insparation_. A second wild card in this project was inspiration. When I discussed creativity with my subjects, I realized that they were all working with different kinds of input in their processes. This input could be connected to the task itself, but even more common was input that was unrelated but inspirational to the process.

For example, Jonathan was often searching for unrelated inspiration in the company library and packaging library. He also had something he called his “idea bank”. He was all the time adding inspirational things to this bank. As soon as anything caught his interest, it went into the bank for later use in creative processes.

Both Jonathan and Nikolaj used music as a non-related inspirational source. Nikolaj used it as a specific tool when he was getting stuck. He also collected art and used that as an inspiration.

Even if Lisa was not using inspiration as consciously, she was experiencing art by others as inspiration. She was also researching her projects thoroughly and got her greatest ideas in connection with input of some kind.

Is there a corresponding phenomenon to inspiration within applied creativity? Well, there are a number of tools that provide participants with input. An example would be Forced Connections (Puccio, Murdock & Mance, 2007, p. 146), where the participants are looking at pictures or words or get input not related to the task to
influence the ideational flow. It works extremely well if the aim is to break a chain of thoughts and force it to go in another direction. But it really does not have the same function as inspiration does. What I am looking for is input that has a deep personal meaning to a participant.

I believe that there is a hidden potential here that should be explored in the applied world. Maybe one way of doing it would be to ask the participants of a workshop to collect inspirational items to bring into a workshop situation. Another possibility would be to bring people into new environments, actually preparing theatre stage designs for ideational workshops. Or, possibly even better, ask people to start building up idea banks of their own. Perhaps inspiration has more to do with attitudes and behaviors than certain activities in a workshop. Maybe the best way to use inspiration is to teach people how to inspire themselves.

Illustrations of Creative Process

When I asked my subjects to draw their creative processes, I was hoping that I could use them as a comparison to established applied creativity models. This turned out to be more difficult than I thought.

There are definitely parallels. Jonathans model, with its clear “incubation” and “aha” steps resemble the early Wallas model from 1926. Both Nikolaj’s and Lise’s models have parallels to the early Osborn model from 1953. For them the process is a movement from abstract to concrete, with one or more hypothesizes on the way.
But it is very difficult to say anything more than that. Except one thing: The models are different. And from that I think one very important quality of an applied model that is going to work in an artistic context is flexibility.

Osborn himself said already from the beginning that it wasn’t necessary to use all the steps of CPS every time (Osborn, 1953). And it is the same with later CPS versions (Osborn, 1963; Isaksen & Treffinger, 1985; Miller, Vehar & Firestien, 2001) Even so, when the steps are presented in order with a clear linear theory behind it, the non-linear aspect is very easily forgotten. The Thinking Skill Model (Puccio, Murdock & Mance, 2007) is much better at making a point about not necessarily being linear with its seventh meta-cognitive step. That is definitely a move in the right direction.

CPS – The Q Model.

Based on my own experience working creatively and the issues discussed in this write-up I have developed a version of CPS that I call the Q model (see Figure 8) It is not revolutionary in itself. I just think it may be a better way to present the CPS concept to the artistic world. I will soon give a more detailed description of the model.

The Q model is not a finished model. It is more a starting point in a longer process of trying to merge the artistic world with the applied world. It will change shape and form many times in the future. As for now, it will function as a symbol of where I want to go in the future. Even so, I want to explain its advantages.
First, the idea is to present it as an animation. I want the steps to actually move and switch places to acknowledge the fact that the process is not linear. This is of course not possible in a write-up, or in a book. But my belief is that most people will see it for the first time either in a power-point presentation or on a website. Second, incubation has been put back in the model as an actual step. Third, even though the model is very simple, it very clearly illustrates the basic concept of diverging. The area inside of the circle is the area of familiarity. The area outside of the circle represents the area of discovery. The circle itself is a wall, representing everything that makes it difficult to be
creative, like fixations, habit thinking, fear of going against tradition, fear of making a mistake, etc.

In order to get novel ideas, it is necessary to pass the circle and reach out into the area of discovery. The arrows going out at each step are bridges over the wall and represent the diverging phase with all its tools and techniques. CPS will help you get over the wall and into the area of discovery.

Fourth, the Q model also illustrates clearly the concept of converging. To be able to use the novel ideas found in the area of discovery it is necessary to bring them back into the circle. Then you have to pass the wall again. This is actually the most difficult part of the process. Again you have to deal with all the enemies of creativity represented by the wall. And again CPS is helping you with the converging tools illustrated by the arrow-bridge at each step going back into the circle.

So, the Q model (Q for inqbaton) is a non-linear and flexible model that includes incubation and promotes the concept of going back and forth between diverging and converging. It has been my experience as an artist that this can sometimes be difficult. Talking with Lise confirmed this. Instead of going back and forth between the two, she tended to postpone the moment where she started to converge for as long as possible. Then she found it difficult to start diverging again unless she started all over again. After the interview I gave her the advise to try and switch between the processes instead, and she sounded very interested to try this out. Maybe this is an area where applied creativity really has something to contribute to the artistic world.
Figure 9 shows the three levels of the Q model. In the middle is the process itself. Below it there is a lower level, which consists of all the tools used in the different steps. These can be used separately, but without the process, or at least the attitudes they will loose a considerable part of their power. As an artist though, it is sometimes easier and more beneficial to ignore the formal process and use the tools in one’s own process instead.

![Diagram of Q Model]

**Figure 9:** CPS: The levels of the Q Model. © Redvall 2007.

Above it the middle process level there is a level of attitudes and values. This is perhaps the most important level of creativity and creative ambition. As long as people manage to engage in a task with the right attitudes, their chances of succeeding are good. Consequently, if one embarks on a task with poor attitudes, no matter how much the person is trying to use a process description, it is still problematic.

Dividing creative effort into these three levels hopefully makes it easier for people to understand the whole concept of creativity. And perhaps can it give those who are
already used to work creatively a chance to see the power of applied creativity without having to follow certain process steps in sequence.
Section Six: Conclusion

Introduction

In this section I will summarize my findings and my learnings from completing the Master’s project and elaborate around possible next steps. The section also includes the reference list for the whole write-up.

The primary goal of this project was to produce a chapter of a book. It was a challenging goal, but at the same time I think that I managed to put skills and abilities from earlier experiences into good use, and I am very happy with the result.

The reason why I wanted to write the book was that I am interested in the relationship between natural and applied creativity. Even if the chapter I produced was based on just one interview with a creative person, I actually talked to three persons working creatively on a regular basis. This gave me a steadier base to stand on in my learning process about natural creative process and its relationship to applied creativity.

In the interviews I discussed many aspects of creativity with my subjects. Five of them specially caught my interest: (1) Incubation; (2) Flow; (3) Motivation; (4) Attitudes; and (5) Inspiration.

Incubation. The initial reason why I wanted to study the relationship between natural and applied creativity was that in my own personal experience, incubation was a very central part of my creative process. When I started to study applied creativity, it surprised me that incubation played such a small role.

In my interviews I found that my participants also valued incubation highly. In one recent applied model, the Thinking Skill Model, as I have mentioned earlier, I have
found a more distinct interest for the phenomenon (Puccio, Murdock & Mance, 2007). I am suggesting that it is a good idea to go even further.

*Flow and Motivation.* Looking at the different elements of *Flow* as described by Csikszentmihalyi (1990, 1996), I found clear parallels to *Intrinsic Motivation* as described by Amabile et al. (1986). My subjects could definitely recognize that they sometimes reached a different state of mind in their creative process that reminded them of the *Flow* state. It became also clear that this state was easier to reach if they had a high level of intrinsic motivation involved in their creative process.

I acknowledge that there are basic concepts within applied creativity that are definitely connected to flow and motivation, the best example being the first of the four ground rules for diverging. Torrance Incubation Model (Torrance & Safter, 1999) also has interesting elements to contribute to in connection to this. At the same time, looking at the workshop situation from an intrinsic motivation point of view may give birth to several more ideas about how to promote it.

*Attitudes.* With my own realization that CPS is more a framework than a process, I began to be interested in a meta level of the creative process that consisted of which attitudes one has towards the task at hand but also towards life generally. When I asked my participants about their view of attitudes, it seemed like not all of them were conscious about this dimension of creativity. On the other hand, after some explanation, it became clear that there was clear connections between their attitudes and their creative performance. Several of the attitudes mentioned had parallels to the affective skills in the Thinking Skill Model (Puccio, Murdock & Mance, 2007).
Inspiration. If one is interested in output, it may be a good idea to provide input. This can be of many shapes and forms. Talking to my subjects it seemed like they all had great benefit from input that was unrelated to their task. Examples of unrelated input were music or art or just any input that caught the interest of the subject.

I am suggesting using this phenomenon more deliberately in applied creativity. I am not talking about input whose primary function it is to break a chain of thoughts and force it to go in another direction. Instead, one possibility would be to work with input that is unrelated to the task, but yet meaningful to the participants on a personal level. Another possibility would be to teach participants how to be aware of, collect, and use inspirational input themselves.

Illustrations of creative process. In connection to the interviews, I asked my participants to draw a map of their creative process. I thought I could use these maps to hold up against established applied creativity process descriptions and learn something from it. This turned out to be more difficult than I thought. There were some parallels to be drawn, but they were of minor significance.

However, there was an important learning to be made from the processes: Although they certainly shared many of the basic concepts, they were still very different. Therefore an applied model that is going to work in the art world has to be flexible.

CPS: The Q model. As a way to show what I have learnt about the relationship between natural and applied creativity and as a way to show where I want to go with this in the future, I presented an unfinished new version of CPS, called the Q-model.
The model is supposed to be animated so that the steps change position continuously. This is a way to clearly show that the creative process is not linear. The way the model is set up also illustrates the very basic concepts of diverging and converging. Incubation is included as a step of its own.

Apart from this process level, the model also consists of an upper attitude layer and a lower tool level. This division is a way to make it easier to explain the complex concept of creativity. And it is a way to show that even if you are not following the process tightly, there are still important and useful concepts above and below it that can be put to use in a more personalized creative process.

Next Steps

I realized that if I wanted to really understand the relationship between natural and applied creativity, my journey has only started. The first step will be to actually publish the book project I have started. I have very much enjoyed talking to people about their creative process, and I experienced that they also got something from our conversations.

I will also put together completely new creativity teaching materials based on the insights I got from this project. There are so many new dimensions of creativity that I have become aware of since I started. This is maybe the biggest reward so far.

I will of course continue to develop my model. I am hoping that one day I will be able to use it when teaching creatives about creativity.
References


Appendix A: Concept Paper
Towards Writing a Book

Name: Markus Redvall
Date: 5th of September 2007
Project Type: Develop a Skill/Talent

What Is This Project About?

I come from a filmmaker background and have now studied CPS and deliberate creativity for some years. I feel it is now time to reconnect to a more natural creative process, i.e. a process without deliberate techniques, tools or formal process. I want to write an interview book talking to people about their creative processes. My Master’s Project is going to be my preparations to write this book.

The long term purpose beyond both the Master’s Project and the book is to understand the relative strengths and weaknesses of natural and deliberate creativity and try to find as many areas as possible where the different approaches can learn from each other. As an end result of this future investigation where the book is a first step I hope to accomplish two goals.

The first is to create a version of CPS that is applicable in an artistic context. There are parts of CPS that is easy to incorporate already today. The tools can be used as inspiration. The framework of CPS – the attitudes, behaviors and skills – is very much in line with artistic creativity as well. The process and its different steps as it is described both in the past (Osborn, 1953, 1963) and today (Miller, Vehar & Firestien, 2001; Puccio, Murdock and Mance, 2007) is much more difficult to incorporate. Several people I have talked to that are working creatively everyday experience it as too linear and too rigid. Even if it is perfectly all right to use only a part of the process or even work backwards, it simply has not very much to offer in an artistic context.

The second goal is to bring in more experience from the art world and from the experience of people working creatively everyday into the realm of deliberate creativity. One example of a factor that in my mind is underestimated in deliberate creativity is incubation. Often when reading about creative process, people mention incubation as an essential part of their process. This is very much in line with my own experience as well
as the experience of others I have discussed this issue with. Incubation is also a part of CPS but at the moment it lives a life in the shadows, hidden away among other tools used in the process. I think it is time to bring it out in the open. I am sure there are other factors just as important once you start to look into it.

The above is my future plan and the background to my Master’s project. Until now I have largely used the experience of my friends and myself in my reflections of natural creativity. The first step in meeting my goals is to broaden my experience in this area. Writing the book is going to give me a much more solid ground to stand on.

In preparing for the book I need to study the area of natural creativity in the literature. I need to develop a concept for the book. I need to find out what to ask people. I need to do test interviews with a few people to try out and modify my concept.

I have never written a book before. This is a very real challenge to me!

**Rationale for Choice:**

I want to work with creativity in the future. I feel that I have useful experience to offer to others, and on a personal level, I feel exited about helping others to use their full creative potential whether they are already highly creative artists or people that work in an organization and haven’t had the opportunity to develop their creative skills as much.

In this work it is important to me that what I teach is in line with my own experience and who I am. CPS is a very powerful concept that has helped me very much forward in my personal development of understanding creativity. At the same time there are essential differences between CPS and my own experience of creativity. I need to investigate this to make the two worlds meet in the end.

Writing a book is a challenge to me. I hope it will not be too big a challenge. That is why I have chosen to write an interview book. It is I believe a more suitable load of work to start with. And besides, I cannot wait to talk to these people about their processes! I am so curious!

I hope the preparations for a book that this project represents will eventually be a real product. And I hope very much that the final book can be a starting point in discussion about creativity with current friends, classmates, teachers and colleagues – and with future clients. I hope that people who consider themselves creative today and are possibly quite proud about their creativity through this book can see that even as highly creative people, they still have room for improvement and development!
What will be the Tangible Product(s) or Outcomes?

Writing the book as a project is too extensive. But preparing to write it is a suitable challenge. These preparations will include the development of a concept for the book. I will work with developing questions and areas to discuss with the different people. And I will do three test interviews with three different people to make sure my concept works.

The main product is going to be an actual dummy chapter based on one of the interviews following the concept that I have developed. I will do three interviews. I will learn and develop the questionnaire from interview to interview. But after I have them on tape I will choose one of them to work on further. Only one interview will be transcribed and translated.

What Criteria Will You Use To Measure The Effectiveness Of Your Achievement?

When the dummy chapter is written I have finished this project. It does not mean my work is finished. My clear ambition is to go on and write the book. If the book gets published I will consider it a major achievement, of course. But the finishing of one dummy chapter is an achievement in itself.

For the evaluation of the product I will use my own judgment as well as others. Looking at the criteria to measure the effectiveness of my achievement the key word is learning. How much did I learn from the process? How much did the people I interviewed learn from our conversation?

Going further, when the book is finished the different people will be able read each other’s stories. One very interesting criteria would be to look at how much they can learn from each other.

Who Will Be Involved or Influenced; What Will Your Role Be?

I am going to be the author of the book/chapter. But I am totally dependent on finding wise persons to interview who can add something to my project in order for it to be successful. I need three interesting and – not the least – reflective persons to discuss natural creativity with. I am looking for people who have a job or is in a situation where they need to work creatively on an everyday basis. They can be artists, filmmakers, writers or musicians. They can also be working with advertisement, or design, or
communication. Or they can be scientists. The important thing is they are dependent on the creative process on a daily basis.

To find these people I need to use my network. I have already started to ask around, and I am sure I will be able to find three good candidates.

I may also have need for help transcribing the interview. I will only transcribe the interview I am going to use as a base for the dummy chapter. Still, this may well be problematic for me to do myself. My native language is Swedish. Since I live in Denmark I will most probably do the interviews in Danish. Although I understand Danish perfectly well, it is slow and difficult for me to do the actual transcription. My written Danish is not that good. I am sure I will be able to find the help I need.

I will then translate the interview that I decide to use for the dummy chapter into English before I write the chapter, also in English.

An alternative would be to do the interviews in English. That would of course simplify the whole process. The challenge here is that people are not as good in expressing themselves in a foreign language as in their own. On the other hand, Danish is a small language. Many Danes are very used to and comfortable with expressing themselves in English. I will discuss this issue with Mary and others and take the final decision later on.

**When Will This Project Take Place?**

The project work is going to be divided into four main phases. In phase one I am going to read about natural creative processes and other relevant subjects. (note that this relates to your project and that some literature is thus an outcome. In phase two I am going to develop preparations for the conversations or interviews. (ok, you have talked about this…) What questions am I going to ask? What headlines are we going to discuss? In phase three I am going to do the actual interviews and transcribe them. In phase four I will write the chapter. Hmmm, seems tight to me to get all this done within the project time? Do you have lots of uninterrupted time to do this in the next two months?

As my project, I will prepare the concept for the book, prepare the interviews, test interview three persons and write a dummy chapter. All this will take place during the fall of 2007. The following spring, I will further adjust the concept of the book based on the experiences from the project and then start to search for a publisher. Through his/her as well as my own network I will make a final selection of 10 to 15 persons to interview. Even if I am not primary interested in eminent creativity, that does not mean that successful people are not creative. Therefore I think it is a good idea to include a couple of well-known names in the list of people. My guess is that their description of their
creative process will be very much in line with what the others have to say. That is an interesting fact in itself. And of course, well-known names sell books.

I will talk to these people during the summer of 2008 and then write the book the following fall.

Going even further, I hope that my findings writing the book will help me achieve the goals I was mentioning in the beginning, the first one being to develop a version of CPS that is applicable in an artistic context, the second one being to bring in more experience from the art world and from the experience of people working creatively everyday into the realm of deliberate creativity. This is my long-term goals and it is difficult for me to guess when I will be doing what. (ok, this clarifies that for me—a later thing, not in this project.

Where Will This Project Occur?

I live and work in Copenhagen, Denmark. Most of the work will take place here. But since I come from Sweden my network very much reaches over the border. It is perfectly possible that one or more of the three people I will interview are Swedish. I want the three to work in different domains. So one of them is going to be from the scientific world. I have good connections in the Danish medical company Novo Nordisk, and I will look for a person there. I also want to talk to somebody from the advertising industry. My good friend and former ICSC student Mette Vilsøe is my best connection here in Copenhagen. We have already discussed different candidates from her network to be the second person. I also have advertising connections in Gothenburg, Sweden. This is probably also where the third person is going to come from. I want to talk to somebody from the art world and I have good connections both in the visual arts, the theatre, the film and the musical realm in Gothenburg. Let us see what where we will end up. There are many possibilities.

Later on, when I write the book itself, I will probably talk to Danes only since it will target on the Danish market. Although I will work partly in English in my preparation work and I will write the dummy chapter in English. But the book itself is going to be in Danish.

Why It Is Important to Do This:

There is a tradition within the art world not to discuss creativity. It is a process between the artist the artist (and possibly God or other divide powers). I think it is time to break the silence. I am sure artists and other creative people can learn from each other. I am sure deliberate creativity can learn from natural creativity. And I am sure the artists can
learn from deliberate creativity. This Master’s project is the first step to a book, which hopefully is a first step towards this dialogue. But you got to start somewhere and I think this is a very interesting place to start. (I SO agree with all of the above!)

**Personal Learning Goals:**

It is going to be extremely exciting if people will describe their process in terms that I can recognize. Is it going to resemble my own process or is it going to be different? Are there any secrets that I don’t know of?

I am hoping to be able to identify more factors beside incubation that most of us can agree are very important for the creative process.

I am looking very much forward to try the interview book form. I have never written a book. I have never been a writing journalist. This is a nice and exciting and very real challenge to me.

Even if I have done many interviews before, I never think the subject has been so engaging to myself on a personal level. Even so, it is important to stay in the professional role as an interviewer, much like a creative facilitator trying not to get into content. I will get into content. And I will use myself to assess what people say. But at the same time it is important not to ask in a way to make them say what I wish for. That is also going to be a challenge.

**How Do You Plan to Achieve Your Goals and Outcomes?**

When I think about talking to these people, I am just looking so much forward to it! It is so exciting to me. I don’t think it is going to be a problem to meet my learning goals. It is very much in line with Torrance (1983), Amabile (1983) and Csikszentmihalyi (1990) and doing what you love and loving what you do. It just... fits.

Well, there is one challenge: time. I have other things that I have to do this fall. I have a family. And so on. Making these different worlds meet to make room for everything is a matter of careful planning, but also flexibility and the right creative attitude. There will be clashes. I will have to look at them not as problems but as challenges.

Above all it is a matter of continue to play. If I take the pleasure out of it, not much else is left.
**Evaluation:**

The main product of this project will be a dummy chapter. Evaluating the project will mainly be based on how people, including myself will receive this product. Is the person that has been interviewed going to recognize him/herself? What does he or she think about it? And above all, did she or he learn something from our conversation and from reading about her-himself? I will also let other people read it, for instance my SBP, my teacher, others from my class, a couple of my friends. What are their comments? Am I happy with it myself? Is it good enough to include when contacting a publisher?

There are other factors I will look at as well. On one hand I hope that people’s experience of their creative process will have some congruity to my initial thoughts about it. If it does it will support my thesis about the differences between the two processes. On the other hand I am very much open to and thrilled by the possibility that the process people describe is surprising to me. Again, the key word is learning. I want to learn more about creativity and be able to identify more factors that are crucial to the process. So one measure of success would be to be able to identify at least one more factor apart from incubation that is important to the natural process and somehow forgotten or little used in the formalized one.

An interesting side effect to the project is that I am going to discuss creativity with creative people and if they, after the discussion, want to know more about deliberate creativity, then I will definitely consider it an achievement. I will not discuss CPS with them before they have described their own process. But as we go along I think my questions are going to be more and more specific, to explore how much of the formal process they can identity with. I hope this will heighten their anticipation and ask for more. I will be ready for them.
## Project Timeline:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Dates</th>
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<tbody>
<tr>
<td><strong>Concept Paper</strong></td>
<td></td>
</tr>
<tr>
<td>- Draft. 10 h</td>
<td>Sept. 5</td>
</tr>
<tr>
<td>- Final. 2 h</td>
<td>Sept. 19</td>
</tr>
<tr>
<td><strong>Reading</strong></td>
<td>Sept. 3 – Oct 12</td>
</tr>
<tr>
<td>- Read relevant literature about creative process, natural creativity and everyday creativity. 30 h.</td>
<td></td>
</tr>
<tr>
<td><strong>Preparing for the Interviews</strong></td>
<td></td>
</tr>
<tr>
<td>- Prepare for the interviews. What do I want to ask? Which areas of creativity are relevant to discuss? 10 h.</td>
<td>Sept 3. – Sept 21.</td>
</tr>
<tr>
<td>- Do the necessary preparations for human subjects research. 2 h.</td>
<td>Sept 12- Sept. 15.</td>
</tr>
<tr>
<td>- Find and book three suitable persons to interview. 5 h.</td>
<td>Sept 17- Sept 21.</td>
</tr>
<tr>
<td><strong>Interviews</strong></td>
<td></td>
</tr>
<tr>
<td>- Interview 1 through 3 all during one week. 8 h.</td>
<td>Sept. 24 – Sept. 28</td>
</tr>
<tr>
<td>- Evaluation of interviews. Select ONE. 10 h.</td>
<td>Oct. 1 – Oct. 5</td>
</tr>
<tr>
<td>- Transcription of interview. 6 h.</td>
<td>Oct 1 – Oct 12</td>
</tr>
<tr>
<td><strong>Chapter writing</strong></td>
<td></td>
</tr>
<tr>
<td>- Writing the chapter (which is basically editing the transcribed interview) 10 h</td>
<td>Oct. 15 – Oct. 19</td>
</tr>
<tr>
<td>- Layout of the chapter. 10 h</td>
<td>Oct. 18 – Oct. 19</td>
</tr>
<tr>
<td>- Evaluation of chapter. 10 h</td>
<td>Oct. 22 – Oct. 26</td>
</tr>
<tr>
<td><strong>Final Write-Up for Master’s Project</strong></td>
<td></td>
</tr>
<tr>
<td>- Draft of sections 1 – 3. 15 h.</td>
<td>Oct. 22 – Nov. 5</td>
</tr>
<tr>
<td>- Draft of sections 4 – 6. 15 h.</td>
<td>Nov. 5 – Nov. 19</td>
</tr>
<tr>
<td>- On line version of 15 min. presentation (ppt. or video). 10 h.</td>
<td>Nov. 19 – Nov. 22</td>
</tr>
<tr>
<td>- Final Write-Up adjustments. 10 h.</td>
<td>Nov. 22 – Nov. 30</td>
</tr>
<tr>
<td>- Final versions of project and presentation in CD form. 4 h.</td>
<td>In mail Nov 30</td>
</tr>
<tr>
<td>- Final version of project electronically. 1 h.</td>
<td>Dec 5.</td>
</tr>
<tr>
<td>- Bound and signed Final Write-Up. 1 h.</td>
<td>In mail Jan. 2</td>
</tr>
</tbody>
</table>
Pertinent Literature or Resources:

I will continue to look for relevant literature from all the usual sources (databases, reference lists, recommendations and so on) throughout the project. Even if I haven’t got the time to read it now it might come in useful later on when I am going to write the book. As for now I have found the following articles and books:


Amabile, T. M. (1983) *The social psychology of creativity*. New York: Springer-Verlag


Appendix B: The Book
a new place to have new ideas
PRESENTATION

And I am going to ask you a couple of questions about yourself first. Just briefly, who are you? And how did you get there?

My name is Jonathan Lowth, I am 41 years old, damn it. English of birth, but living in Copenhagen for 14 years which makes me pretty much Danish, but... I am fighting, I am a strategic planner and senior copywriter at Advance, which is the biggest independent agency in Denmark, with about anything between 50 and 60 employees. Eh... I've been in this position for two and a half years.

Before that I've been on the other side of the table as an international marketing manager for Catalogue International. And marketing manager for Time/System International. Before that had my own small advertising agency and a web agency.

In Denmark.

In Denmark also. OK.

Before that I worked at Still Paris Limas in London as a junior account executive.

OK. Could you tell me a little bit more about what is it exactly that you do there.

With the majority of clients that I work with I am involved from primary briefing through concept development through working with the creative to come up with the creative universe and everything else there might be there. Sometimes having to execute as well. And other times having junior or managing freelancers or whatever it might be.

And.

So. It's very much from sort of the initial briefing all the way down to, to things are finished. With some of the clients, Tor Andersson being one and Resound being another, I'm very much a head creative. I am the person that they call up to talk to.

And I spend a lot of time, you know, winning and losing and charting with these people.

Right. What would a typical product be for you? A concept or a text or...?

For me, there are two distinct levels to it. With most of my clients I am involved. I overlap between the sort of strategic planning/conceptual level as being a senior creative, but on some of the clients as well because of my product knowledge and my company knowledge and so on that I actually end up doing the nitty-gritty. But 80% of the time it's concepts and product launches or product development.

Are you developing new specific products to companies? Are they coming to you saying, “We don't have what we are going to sell? Help me?”

Most clients think that they know what to do. But in most cases that thought is based on what they have developed rather than what the market wants. With a lot of clients, they are very much driven inside out rather than outside in. And one of the sort of mantras that we've got here is that we want to get more story in the product, rather than more product in the story. To do that we have to be involved early. Right now we're working with a client to develop a new kind of midlife (breakfast cereal). From scratch, they are like, “We want a midlife”. Obviously there is a box and you're being put in there cause it's going to be midlife, but what should the unique benefits of this product be? Which target market should it be aimed at? Should it be male or female, should it be health, should it be children, should it be...? And so, we start from ground-level zero working ourselves up. And that's interesting because as that point you can begin with the story, What does the market want? And how can we tell that story, and how can we roll that story into this product?

You have been on both sides of the table and that has been an important thing I guess.

I've had my own agency, I've been key account manager, I've been on the other side of the table. So I know about company politics, I know how companies think. It's really, really important for me right now. I can't fail to maintain in the creative process, an overview of whether this is going to be suitable for the client. And it's not about telling things before they get born, but it's very much about bearing in mind that we are not just
This is where command central is, where the emails are, phone rings and everything basically that distracts from creativity. When it is about getting into the creative mode and sit and thinking, then that is somewhere else.
There is different people work in different ways. There's tactile ... I'm very tactile. I like to touch things. It is all about Bettering all those senses and getting them working in harmony.
being creative for creativity’s sake. It is creative with a goal at the end of the day which we can fulfill.

CREATIVITY

So, about creativity. In your opinion, are you a creative person? It’s funny because... I drew a lot and I wrote, I have always written a lot. I wrote poetry when I was very young. But I’ve never seen myself as being particularly creative. Because perhaps I hadn’t really got a fixed definition of what creativity is. There’s been so many times when other people see things that I do and say: “Chris, that was creative.” But I mean... what is creativity? Theoretically, anyone who makes anything is being creative. The person who made that wardrobe is being creative. They have created something.

Creativity... it’s like when my kid does a picture, is he being creative? If he paints a picture, if he plays a new solo on the drums, is he being creative? Well hell yes he is being creative. When Damien Hirst cuts a cow in halves and puts it in a fish tank, is that being creative? And that’s where the barrier comes, is creativity... I think sometimes it’s been misconstrued as being shocking. Creativity has to be something new and different. Does different mean that you have to shock people? Some paintings and some pieces of art that you see, I mean what’s creative about putting diamonds on a pig’s head? You know, to a certain extent.

But on the other hand it’s incredibly creative.

When I started here I was sitting between two chains, one of which was an account manager, or key account manager, and the other was creative and I was doing both for different companies and so on. And the creative had difficulties taking me seriously, and the account people had difficulties taking me seriously. Cause I would be wearing different hats on different days. In fact it came to a point where I had to dress for success. If I was corporate then it was suit and tie and everything like that and if I was creative then it had to be jeans and trainers and a T-shirt, you know. Just to sort of remind myself of whom I was. And so I decided that I had to make a choice and I decided to come down on the creative side. But maybe creativity is... I mean, this whole thing about drawing a line and saying people are either the one or the other, maybe the real creativity is to be able to be both.

I think creativity is about... in an individual, it’s about having an ability to do things in a different way, a new way. But it’s also the ability to see that the old way that everyone has always done it is actually the best way to do it. So it’s not being creative for the hell of it. It’s being creative when it’s practical; when it’s necessary. You can also be creative and do something in the old fashioned way. When I worked in London we were just going through that phase where there was really the second wave of advertising agencies where the big Ogilvys and Saatchis and so on, a lot of their creative teams had left and set up their own agencies. And it really got into a situation where there were a lot of agencies being creative for the sake of creativity. They were maybe winning awards, but were they delivering on brief? And if they weren’t delivering on brief, then were there creative solutions they were supplying? And that’s where I have the big question mark. Sure I can go out and do some crazy campaigns for a hearing instrument, but would it... I could be immensely creative, but would it fulfill the goals that were set by the client?

It has to be creative but it also has to work. Is that what you mean?

For me, if we look at it professionally, creativity is about doing something, which moves the client on in a new direction. Preferably in the direction they wanted to go but stretching it a bit further than they thought they could. But, most importantly, being within, retaining the results that they need to retain. It doesn’t help me to do something, which might win a price but wouldn’t sell any products.

PROCESS

So, what about the process itself? Could you describe your creative process?

Well, this is one that I prepared earlier... and what I’ve done is... to draw a little map of what plays a role in a specific creative situation. Like a product launch for a client (shows his map, see illustration to the right). For me this is very much the way I work. Before you start anything,
There is some sort of...juxtaposition about the fact that you are inside but you're outside. You are on the third floor but you are at the roof.
before you even get a creative brief from a client, you've got two things. One which is very, very important to me is client insight. That's why I think I can be such a good creative for my clients. I know what... I know their products, I know their politics, and I know the market. So I can immediately focus my creativity into the right cooking pot, the right cauldron... If creativity is a big cauldron that you put lots of ingredients in and stir around, I make sure that I start in the right cauldron to begin with. There might be six or seven on the oven. But I know which one to start with.

Is it appropriate to call it research or...?
It's not really, it's...
...knowledge or...?
...it's knowledge. And if I don't have knowledge about a client, then I have to get it from somewhere. Then it's research.

The second thing is idea banks. And that's ideas that you've got from watching the television, from reading a magazine, from surfing the Internet. There are all ideas, creative ideas, things that have stimulated you, colors that you've seen, words that you've seen written down, whatever. I've got lots of web links, you know, bookmarks and so on. I can cut things from magazines and stuff like that, so there is a whole bunch of things here. And at some point... you want them for inspiration. And very often they do inspire something.

So that's if we take the position where we've got a creative brief from a client. For me that's setting down and getting into the typical: What's the target group? What's the product? Who do we want to communicate with and on what level? What are our key messages? What's our message hierarchy? etc, etc. So we got all that sort of information.

And then there is a period of analysis, where one in fact does a debrief on the creative brief. Now I've got people who will do that with my input. I've got a product manager and a key account manager who I work together with on that. By this point already the creative juices are flowing and you've got some ideas.

Then it can go in one of two directions. Based on this analysis and feedback from the client on the de-brief, we often go into a planned creativity phase. That's something that I like to do. It's not always necessary, but it's something that I like to be involved in. And that can be in the form of a workshop, or just with Lars, or Sue, or whoever is my creative buddy at the time.

The workshop can be all sorts of stuff and I very often find that they are... I wouldn't say a waste of time but I very often find that... particularly if it's one of my clients who I know a lot about. You know, we go through the divergence and convergence process. And I am... I mean, it's great in the workshop situation. But unfortunately, because of my insights over here (pointing at “knowledge” on creative map), I have to kick myself not to converge before we've diverged. I find myself already knowing this isn't going to work and this isn't going to work and this isn't going to work. I used to take the pits out of this... creativity within a framework. Cause I simply saw it as a very sort of... blanked version of... You're telling me that if we start at nine o'clock in the morning, by four o'clock in the afternoon I will have the right creative solution for... this problem, for this challenge? Bullsh*t. You know. It's not going to happen.

However, there is something there that comes from your idea banks, from your analysis and from your planned creativity. And that's that period there which is for me... it involves everyone else. (Turns on an ultraviolet flashlight pen. The word “incubation” is suddenly visible between the other factors and binds them together. See illustration below)

Once I've had the creative brief, once I have got my idea banks and my clients insights, we've analyzed a little bit, and maybe done some planned creativity, but that can actually go, you don't have to have that. Then...

watching a football match on TV, having a drink at The Pooh, having dinner with my kids, walking the dog, riding my vespa, falling asleep in the evening. It's all about incubation – it's going on. You can't switch it off. It's always going on. Even though you are completely unaware of it.

An example I can give you in this really heavy engineering company,
called Tor Anderssen. ‘They are one of the biggest in the world for hydronic balancing and they are a real engineering company. This is typical communication from them. Shows a brochure in pictures of hydronic valves. Now they wanted something different.

They are taking the knowledge position on the market. They want to move from selling valves to selling solutions and knowledge. Their technicians have invented hydronic balancing. Their technicians are the people who actually went out and said: “In order to make a building work and live and have the right climate, so when I turn the heating up here it doesn’t go down there, you’ve got to balance it, you’ve got to make sure the water pressure and so on is... And they have got this fantastic knowledge.’

They’ve been trying for three years and used two Swedish agencies and two English agencies to come up with a company vision and a mission and a statement of their values, which would encapsulate all this. And I worked on a six month project where I was interviewing their top 40 people worldwide. Traveling around from one training center to another, interviewing people, getting people to go into depth interviews. Also, I was talking with their suppliers, talking with architects, with all these kinds of people. And they had all these different ideas about: How can we put ourselves on the market as being the knowledge leader? I had got like a week’s break from the project... because I really felt I needed a week’s break. I’d been out with some friends in the evening, and I was going home with my valet, it was 2:30 in the morning. And I thought: “We know how.” It just came to me, it just came (snaps fingers) like that.

This is now written on 14,000 business cards around the world. It’s written on everything they do. “We know how.” “We know how” (holds up brochure). And it’s just something that came. It’s a pathetic little thing, but it’s really creative, a creative solution. If I hadn’t had that time, I hadn’t had all that incubation period, if you’d sat me down and said: “Come up with that idea right now.” Absolutely no way.

It’s something that shows how you’ve got to get away from the problem to creatively solve it sometimes. You’ve got to let it rest and filter it through. It’s just like a fine wine or whatever. It needs time to germinate or to mature. I mean, this “knowhow”. We had actually a client meeting the day after, and I hadn’t told any of my team about it and the client was... we had a good meeting presenting something else, and then they were like (sighs heavily): “Come on then, we need this, we’ve got to get this pay-off, we’ve got to get this case value, we’ve got to...” And I wrote it up on the board and the client was like: “Right, run with it. Done. That’s it.” You know, that was it. And that to me was a real eye opener, because when you see it now it is so bloody obvious. Why have they had four agencies working on it? Maybe because nobody had the incubation time to do it. Maybe cause no one actually collected all the insights that I’d collected through six months. And it didn’t come when I was sitting at my desk. And it didn’t come when I was brainstorming.

Sometimes I experience that my mind... goes into some kind of over gear. Everything suddenly works. And it’s not a perfect idea that has arrived, it’s more a feeling of all the channels being open. Is this something you recognize?

Yes, absolutely, there is just sometimes when you see everything so clearly. And you know that you’re thinking in the right direction. As you say, the channels are open and things are buzzing around. Sometimes you can sort of feel it through your whole body, you get all electric and everything like that. And I mean, recommendations. Write everything down whilst you’re in that phase. Recommendation: Put it in a drawer and look at it the next day, cause nine tenths of it will be shit. But there will be something fantastic in there. If you’re in that mode, something great will come out of it. But my experience shows that write it down, put it away and look at it again the next day, because... even if the gold nugget isn’t there then that thought process, that overview as you call it, that super human thinking process that you’ve been in will
have led you in some directions.

*How do you get there?*

Except for the hen-ain and the whistli? (both laugh) No, it’s the right place at the right time, it’s the right surroundings, it’s the right... (sigh) It’s a difficult one because now we’re in a zone, which is sort of a... here you’re not incubating, here you’re in some sort of creative process where you’ve incubated, and either you’ve come up with the great idea, or you’ve come up with a direction. The line between incubation and the concept could very well equal that period of super human “I can jump over big buildings and stop speeding bullets with my hands” thinking process. That doesn’t happen in the planned phase at all, that never happens there. I think it’s a post incubation thing.

*So the way you get there is actually by incubating. You prepare yourself in the right way?*

Yeah. You pull all the pieces together and then the incubation either ends up when you’re on your way going home, going “we knowhoo”, Job done. Or it comes to a key point where you know that that’s your ramp, your launch pad to take it further. Maybe you haven’t solved it, but you’ve got the right direction and you just know that you’ve got the right direction. You might have ten headlines or ten concepts or ten graphic universes, and you know that somewhere in those, in an amalgamation of them, is the key to what you’re trying to do.

*How finished is an idea usually when it appears?*

That’s a really good question because there are sometimes ideas that appear, and you see there and you write it down and you think: “That’s brilliant”. And then, if you’ve got time to incubate your idea, then you might think there is a better angle to it, there is another way of looking at it, we can do something different.

I’ve had creative situations where I’ve been briefed by a client. I’ve got the idea in the car on the way home, and had to kid them for two weeks that I’m working on it. Because you know, you generally have to present two or three ideas and I couldn’t find any of the... any other ideas that came anywhere near the original idea. So I’d solved it in ten minutes, you know. I’ve been in other situations, which have been the opposite, where I’ve worked for months, literally mounts on things before getting the right idea. So that’s when it’s really great to be able to work as a team.

**ALONE OR TOGETHER?**

*Right. Do you prefer to work alone or...?*

I have a... what should I say – a regular partner, called Lars, who is a great big Norwegian bulk of a man who plays ice hockey and who is an ex Norwegian special services man and a sailor and all sorts of stuff. And he and I work on most projects. We are the key account team on GN Resound, but because there is so much work for them, he has got to roll his sleeves up a lot more and get more involved in the individual projects, which means that I have to work with other art directors on different projects. But Lars is my fixed guy.

Are there certain parts of the process where you have to be alone, and certain parts of the process where it’s much more productive to work with another person.

It depends on the client and it depends on the task. If we look at me as an individual, there are certain parts of the tasks where I just need to be alone. Sometimes that’s during concept development, sometimes it’s at the phase where we’ve got a concept and we’re building up a series of headlines or a flow. There are other times where it’s just fantastic to sit and bounce ideas off people. When we’re talking concept development on a sort of initial level we very often do some sort of workshop. We take two or three creatives and a couple of account people away somewhere and do something. But... there is no part of anything that I have to do with anyone else. By preference I work with Lars, very early in the concept, very early in the development phase.

And it matters very much who that person is? It’s maybe not so much a matter of working alone or together with somebody.
It's about trust. There is a certain element of trust. You've got to trust the person you're working with. And be able to bounce off them. And Luis and I, we just got that right. We have never panicked about anything and in fact, we've had... The morning of a presentation where we haven't actually cracked it yet. Where we've actually lain on these sofas and I have fallen asleep... and we've woken up and we have said, he said what about this and I said what about this, what about this (snaps finger). Done. He does some sketches. I write some headlines. We present to the client two hours later and they love it. And that's, you know, I can't do that with anyone else cause he's the only guy who knows implicitly a hundred percent that I will deliver on time and it will be right. And he is the only guy I know a hundred percent will deliver on time and it will be right. So we never panic, we never ever panic.

**ATTITUDES**

*It is important to have certain over all attitudes towards your job, even towards life — to boost your creative ability!*

You have to be open-minded, obviously, that goes without saying. And then... I went through a divorce a few years ago. And it had been... an unhappy period of marriage for a couple of years and I was really scared about going through divorce. And the day that I actually decided to do it and get the papers done and everything like that, I remember going for a walk with my dog in the woods. And for the first time actually noticing the color of the leaves and the color of the grass and what the temperature was and what the weather was like. And I can honestly say: In that period of two years where... I was unhappy on so many different levels, that my level of creativity was probably at rock bottom.

But then... Well look at Ian Curtis from Joy Division who wrote one of the most beautiful songs in the world just before he killed himself. Creativity can come from... I think basically it comes from extremes of emotions. In some way they stimulate creativity. You don't have to be manically depressive or ultimately happy or just won on the lottery or whatever it might be, to be creative. But I think... when we reach the outer ranges of our being and our feelings. I think that spark something.

*Can you work deliberately with that?*

I can put myself in the right mindset, I can put myself in a receptive mindset to creativity. That doesn't necessarily mean I am going to be creative. By using environments, feelings, or whatever it might be, a walk in the park, a ride on the train. It's not like... you know, you know who you know that if they think about when their mother died, they can cry on stage, it's not like that. You can put some things which you know generally help, in place and then sit there and go (looks around) is it working? Again, you can plan creativity and you can manage creativity and you can get a creative result. But if you haven't had that incubation which leads on to the “aha” moment, then...

I've got someone who wants me to come up with a multimillion-product launch and they want me to have the concept by Wednesday next week. I'll give them a concept, of course I will. But give me a week or two for incubation and I'll give them a five times better concept.

That's no good for them cause their deadline is Wednesday. So... if we put ourselves in that box, which is saying: “This is the box within which I have to be creative” then the solution that I'm going to get on Friday next week is no bloody good. So it's what I can come up with by Wednesday.

**CONSTRAINTS**

Isn't there also sometimes an advantage, an inspiration to work with these constraints?

It can challenge your thoughts in the right direction, without a shadow of a doubt. For one of our clients we had three shots at coming up with a concept and a name for a product. I hadn't been involved. I'd been on work for another product for the same client. I think we wanted six weeks in here (the whiteboard room we are sitting in) and we didn't come up with the goods. The client was seriously considering firing us.
This is one of the really good places to be: the library. Where we have got some nice, easy chairs and all sorts of resources. There are armies of books just to get ideas from.
as an agency. And the last chance was that I would go and sit in with the client for a week. And pick their brains, so try and come up with it. I went in and sat there for the first four days and had gotten absolutely nowhere. I knew that the next day I would have to come up with at least a name for the product, cause otherwise I was completely screwed.

I decided to put myself in a situation where I was... Instead of taking my yoga there, I would take a cab. I had to be there at eleven and I wouldn't think about it until I got into the taxi at 10:20. And then I'd get a power-point presentation open where I just had to brainstorm for 35 minutes all I could do before I got there. I could have worked for two hours longer on this, but I knew it would have been procrastination after procrastination after procrastination. So I sat and I just drank tea and read the newspaper. Got in the taxi, 35 minutes, came up with about 20 different names. Cut them down to three. And they liked the first one that was on the list. It was a product, which combine three different types of benefits. And the name that I'd come up with was "Synergy".

Ha, ha.

Obviously. They were very, very happy and they needed me to come up with a payoff or a slogan. On Tuesday I had to go in with this slogan. Again, same situation. I'd worked and worked and worked. And decided that it was just... best to leave it.

My cab was booked to 9:45. And I sat there and I thought: "OK, I cannot rely on the luck of getting this in the cab on the way there again. Absolutely not!" So I sat down from 8, typing things into a power point, let's of different phrases, you know. "Synergy - it's good for you." or Synergy this that, whatever it might be. And somewhere I'd get the list of all these ideas that I had and... it was like: OK, the taxi is going to be here in five minutes. I really have to go to the bathroom. And I came out from the bathroom and I just went: "ch, ch, ch" "Synergy makes sense." Done. Dusted. Went into the client. One suggestion, there you go. They were like: (Claps hands)

And it's so... I work so well under pressure! I have two sayings. First one is: "If it wasn't for the last minute, I'd never get anything done." And the other one is: "I love deadlines. I love the shhhhoo-noise they make as they go past", which is from... Douglas Adams, right?

Exactly. But you have defined the problem for you very clearly before, The problem defined, I know exactly what I have to deliver. And I've had time to incubate.

**MOTIVATION**

*How important is motivation when you want to be creative?*

I mean... I've got a job to do and bills to pay and so on and so on. I mean, I was getting, let's put it this way: post-motivation. A couple of weeks ago I was getting de-motivated with an absolutely fantastic bonus from the company. Which was unexpected. Financial bonus, there you go, you've done a great job. That was sort of post, after the act motivation. But it helped. It has motivated me to do the next job. So on some level you're motivated by that. You've got to succeed in your job.

Having said that motivation is... people appreciating what you have done, and thinking that you've come up with some good ideas. (Shows a brochure) This is a client who three other creatives have actually walked out on. Because they are too hard, because they are too unstructured, cause they've got great products and short deadlines and so on and so on and so on. To me that's the real challenge and that's the motivation. Motivation is to go: "OK you guys, you wimps, you want out on this. Watch this."

I am not the person who sit there saying: "Is the film on TV yet?" or "Is the brochure printed?" or "Are the ads in the newspaper?" By that point it's gone, it's out of my mind set. It's about... just doing the best that you can, with the resources that you've got and... And actually, the day I can't have fun doing it is the day I stop doing it.
Appendix C: Project Presentation
Master Project
Markus Redwell 2007

I am a Filmmaker

I am used to work with my own creative process

Studied applied Creativity

VERY interesting in itself

How to fit my own experience

Wish applied creativity

Need to know more about Natural Creativity.

Write Book about

Natural Creative Process

Interviews

People that work creatively on a regular basis

Talk about

Their Natural Creative Process
INTERVIEWS

PARTICIPANTS
J, advertising
N, screenwriter
L, visual artist and painter.

INTERESTING CONCEPTS
Incubation
Flow
Motivation
Attitudes
Inspiration

INCUBATION
All agree:
Important or very important.
J: at the center of my process.

INCUBATION
Is considered a wildcard within applied creativity.
How to integrate incubation in applied models?

FLOW
All recognize a different state of mind.
Different view of quality of things produced during flow.
N: Mostly in group process.

FLOW
N connected this as a group thing. Ideation at its best can sometimes reach a flow-like process.
How to go for flow in applied creativity?

MOTIVATION
All three:
intrinsic motivation is important to creativity.
L: increasingly difficult not to consider external judgement. Bad for creativity.
MOTIVATION
Extensive research by Amabile: Intrinsic Motivation increases level of creativity.

How to work with intrinsic motivation in ideation? By making sure the process is less strict!

ATTITUDES
J: Openness
L: Openness as definition of creativity. Risk-taking. Wondering about things the way a child does.
N: unaware.

ATTITUDES
The attitude layer not always conscious. Still important.
CPS as framework.
Parallels to Affective Skills in Thinking Skill Model.

INSPIRATION
J and N: MUSIC! And other things. Both are working consciously with this. Plays a big part in process
L: unaware, but gets ideas from input.

INSPIRATION
Input to get output
Some ideation tools partly inspirational.
How to work more deliberately with pure inspiration?

Creative process.
Turned on his invisible ink pen!

To J incubation was at the center of it all!

N's creative process looked very much like the classical dramatic curve in film...

Learnings

Different persons. Different models. Different stories.

Maybe the biggest learning.

How to make applied creativity models more flexible?

Thinking Skill Model

Assessment Step makes it flexible. Affective Skills and Attitudes. Other parallels.

Where did incubation go?

Preparation
Incubation
Illumination
Verification

Wallas 1926

Orientation
Preparation
Analysis
Ideation
Incubation
Synthesis
Verification

Osborn 1953
Fact finding
Problem finding
Idea finding
Solution finding
Acceptance finding.

Osborn 1963

CPS Q model
Steps animated to switch places. Incubation as step. In and out of circle as a way to show the basic principle of diverging and converging. Just a first try out.

BOOK

Format?

Widescreen film

Text

Three columns

Lots of text fits on each page
Considered this

Too stiff

Chose this

More like creativity

Another example

Photographs

David Hockney

Perspective.
More than one point of view.
When you are creative you have to look at things from many points of views.
Appendix D: Sketches of Creative Processes
Nikolaj Scherfig
1. I get lots of loose ideas. There's no pressure, and I have a feeling that everything is possible.

2. Ideas quickly become more concrete. I often experience that the first fleeting idea is the one I end up using for my work.

3. I'm frequently on the edge of the actual work (I know I will have to face the different obstacles related to the work). It looks like it's going to be an easy job.

4. I start working. The first drafts look great and fresh and different. I'm having fun, and the work takes shape fast.

5. The first drafts no longer excite me. I work and work, trying out many different things, but it doesn't go anywhere.

6. Deadline moves closer. I get desperate because the work isn't progressing. So I discard a lot of the work I've done so far. I kill my darlings.

7. I force myself to open the bag again (in spite of the time pressure) and let the work take new directions. Suddenly it works.

8. Lots of practical problems arise (the work is becoming the problem). Work is taking control, and I can no longer see anything.

9. What is happening? I can't stop working. The work is now taking control, and I can no longer see anything. I have to accept the fact that I can't give up. No, I can't give up.

10. I can't give up. I work and work, trying out many different things, but it doesn't go anywhere.

11. Deadline nearing close.
Appendix E: Questionnaire Used for Interviews
NATURAL CREATIVE PROCESS.
Interveiw protocol version 6 of 10 October 2007
Researcher: Markus Redvall

1. PERSON

Who are you?
   a. What is your name?
   b. How old are you?
   c. What do you do?
   d. Where do you live and work?
   e. For how long have you been doing what you do?

How did you become the person you are today? Tell me briefly about your life up till now.
   a. Background.
   b. Education.
   c. Other carriers.
   d. Influences and interests.
   e. How did you end up doing what you do?

What is it precisely that you do?
   a. Describe more in detail
   b. Are there certain parts of the process that you are more involved in? What are your areas of responsibility?
   c. Are you working alone or together with others? What do you like most?

2. CREATIVITY

What is creativity to you?

In your opinion, are you a creative person?
   a. Why do you think that?
   b. Do others see you as creative? Why is that?
   c. In what way are you different from people that are less creative?
   d. Have you always been creative? Or have you developed to be one?

3. CREATIVE PROCESS

Where do ideas come from?
   a. An analytical process?
   b. A different kind of process? Describe.
When do ideas typically appear?

How finished is an idea usually when it appears?

a. To what extent does it need elaboration and development?
b. Is it possible to decide if it is good right away or is it important to give it a chance before discarding it?

Please describe your creative process.

a. Where does it start? Where do you go from there?
b. Are there phases with different characteristics? Are you thinking in different ways in different parts of the process? Describe.
c. How about working by yourself or together with others? Advantages and disadvantages.

Could you please draw a map of the creative process as you experience it?

a. Try to make the drawing as accurate as possible, rather than original in itself.
b. It may help to think of a specific process.

4. AROUND CREATIVITY

Is it important to have certain attitudes to what one is doing when working creatively?

a. What kind of attitudes?

Do you in any way experience a different state of mind when you work creatively?

a. Is it a desirable state of mind?
b. Is it difficult to get there?
c. Can you deliberately come in and out of it? How do you get there?

Is creative performance dependent of how you feel overall? Tell me about that connection.

a. Can it ever be an advantage to feel bad?

What is motivating you in what you do?

b. How important is motivation to the creative process?
c. Are there different kinds of motivation? Do they all work as good?
d. Are some parts of the process more rewarding than others? How does that influence the creative potential?
e. How important is support from others in your efforts?
f. How important is money and fame?

What inspires you?

a. How important is inspiration to the creative process?
b. What is the connection?

*What do constraints do to creativity?*

a. Do you have an example where it was promoting creativity?
b. Where it was a hinder?
c. Is it possible to deliberately work with self-imposed constraints to promote creativity?

*Do you ever get stuck?*
How do you handle that?

*What are the obstacles to creativity?*

a. What are the greatest enemies to your own creativity?

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5. DELIBERATE CREATIVITY

*Are you doing anything deliberately to make the creative process work better?*

a. Any games or tools or tricks?
b. Deliberate methods?

*Are you familiar with brainstorming?*

a. Please describe how you are using it.

*Are you deliberately influencing yourself during the creative process?*

a. In what way?
b. Why?

*Are you a person that have work in your head all the time, or is there a border between work and leisure time.*

a. What role does work and leisure time play in the creative process?
Appendix F: Transcript of Interview with Jonathan Lowth
Interview Jonathan Lowth, Octobre 31, 2007
By Markus Redvall

Fine, what did you say?
I said... (laughs) I said don’t kick the shit. I said that this... this is where command central is; where the emails are, phone rings and everything basically that distracts from creativity. This is what happens here. Of course it is a great place to sit and talk with colleagues and where we buzz about ideas and so on but really when it is about getting into the creative mode and sit and thinking then that is somewhere else. The office is designed really nicely as much as there are lots of different environments you can go in and sit depending on what mood you are in. And we’re gonna have a look at those. I think that it is probably the best thing to do. And get some ideas from that and then... take it from there. And then we’ll find somewhere where we can just sit and talk.

Yeah, all right, let’s do that. So it is actually acknowledged in this company, that you need to move around and you actually designed different rooms with different moods in them?

Yeah, I mean it is all up to the individual what they want to do. There are some people who can sit here and put their headphones on and sit and write. There are other people who go and sit in a quiet room or go and sit out there in different places. There are all (?) this thing about which level of creativity; if it is concept wise then it’s... it’s good to have... not to be disturbed by the phone ringing or by people asking you different questions and so on. But - eh ... So it depends on what you’re in. (start walking) And I think I mean first of all, we have got the infamous football room. (Markus laughs) And I wouldn’t claim that I never had any good ideas in here, other than how to beat the other person in football, but it is somewhere where people can relax and get some different ideas.

Remember the book I was talking about ... the book about the creative process that wasn’t extremely deep but interesting, I think there are three of four equalities .. and one exact picture of that.

In there we will get back to, cause there is a management meeting going on there at the moment. That is the whiteboard room where in fact all the walls and the table itself is a whiteboard so you can just write wherever you are. And that is always a good place for workshopping. This is actually my favorite room, but I think we should come down here at the end and I will tell you about this a bit later.

Yeah. OK.

That is a sort of freethinking space. That’s where... actually the art director that I work with a lot, he and I go in there, often with very, very, very tight deadlines and fall asleep on the sofa and wake up with the good ideas. (Markus laughs). There is... there is the red room here. Which as you can see if you stand outside it says Red rum. But funny enough if you come inside and read it from the other side it says: Murder.

Ha, ha. Do you know here it comes from?

It is from “The Shining”, isn’t it?

Yeah.
This one, we changed this room, this used to be a really cool room. Cause this table goes... goes really high and I will show you the chairs; we used to have these chairs which were basically balanced on a... on a half ball and you couldn’t relax in them.

_Ah, OK._

And it was a great place to have quiet meeting or if you needed people to be one the toes all the time. So this is primarily a meeting room, but it is also somewhere - I have been in here today using, doing a brain storm with a client.

_The red room ... I guess I can take pictures later..._

You can just do it as we go along, that’s fine. (Markus takes photos)

_My name is Redvall. And it is almost ‘Red wall’ and I am thinking about using that at some occasion. Yeah._

This is where the ... we call them the grown ups sit. The...You know, the concept people and traffic and so on.

_Ha. The grown up people ..._

Yes, because they seem to think that we’re children and they have to sort of you know...

_Ha, ha, ha._

Then there is another, there is a place here, this is one of the, like really a good place to be: the library. Where we have got some nice, easy chairs and all sorts of resources. I mean, there is books, eh, you know, masses of books just to get ideas from and so on. It is very comfortable and it is right next to this area, which is really a cool area. This is actually Mette who started this. Is this whole packaging library. You know her infatuation with foodstuffs and packaging and so on and so on. So this is something which is always good, if you’ve got just to get inspiration, right now we’re working on another (xx) quick product, so you can go in and see what the competition are doing.

_Do you think, you know... You’re not only working with packaging or foods I guess?_

Absolutely everything, but... but still you know, if you... for example, something is ... you know, like my main client, Resound, packing of hearing instruments, how can you make a different packaging for a hearing instrument, you can get inspiration for all sorts of stuff, right. One for kids, you know. Anything like that. But it is also a good place to see whether things or ideas that you’ve got have been done before or ... you know, just to get that sort of ...

_I guess I could get ideas for a film script from this as well ... It goes that wide. Just another kind of input, isn’t it?_

Yeah, it is. It is all about getting all those senses and getting them working in harmony. Eh, and there is... you know, there is different people work in different ways. There’s tactile ... I’m very tactile. I like to... to to touch things. And eh... like music is one of my really great inspirations. And also it is just important to have the time to just sit and chill. You know? A really good place - I have an art director I work with on pretty much on all my projects - and it is very often if you sit down in that one, then I sit down in this one and if you lean back you can actually hear each other talk really, really clearly because of the acoustics of the ... okay this is in the way now, but it is actually a really interesting place. Try and hear your own voice when you’re there!

_Yes. And you hear me very clearly as well, I guess?_

Exactly.
And the tape recorder is catching your voice here but not here.

Yes, exactly. So it’s similar... in fact if someone is standing not too far away they can’t really hear what you’re talking about. It is very interesting.

Mmm. Good.

It is a funny one. It is difficult to get up at!

Yeah. Can you sit down again? (Markus takes a photo). I need to flash it differently ...

Why does it do that?

Is there some funny light? It is probably the reflection of the light up there maybe I don’t know.

(Keeps discussing picture taking)

Then we’ve got... We’ve got a whole Lego department down here which is something that I really don’t have very much to do with at all ...

Are you working with new products for them?

Yes, absolutely. We design this here. I can’t tell you the story exactly as it is because I was not involved, but you know they go (xxx). And it was people in here who came up with the whole Bionicle-concept.

(the rest of the story under secrecy agreement.)

Wow. Funny job.

00.08.34

Yes, exactly. And as you can see they are taking great interest in the way the place is designed and the way things look... And this is where ... you roll your sleeves up ...

Are you in here sometimes?

Very rarely. I mean I am more in the concepts and writing side. But it is just the fact, I mean things like this, this is something that inspires me. (Opens locker with new pads and notebooks and so on) Just the fact that I can go... when I am on my way into a client meeting or whatever, I might just go, I can grab one of these from here, and I can grab (opens locker with new pens in all shapes and forms) whatever I want from here and, and... and yeah, actually, that is something which is probably quite, quite relevant is this idea, that... there is nothing quite like getting one of these out (takes out a new notebook) and opening it up and having a new place to have new ideas. You know it is something that has not been used before and it is something you can dedicate fully to whatever it is that you are thinking about. You don’t have the ... it’s a really basic sort of human thing I think, but you just got... you’ve got all these pages to write your ideas down. And you can have two words a page and it doesn’t matter and you can... you know. That is really nice. There is no sort of - eh - what should we say? The agency puts a lot of weight on creativity, of making sure that we have got the right background and the right tools of the trade.

Yeah. (walk on)

00.10.12

Eh... Then we’ve got ... there is one thing, one other thing which I didn’t show you here... which is in here. No, sorry it’s on the floor, it used to be there ... (walking up the stairs)

At the moment we’re integrating with a small web agency so they sit up here basically. We have two other great rooms in here. There is this one which we call the panorama room. And if I can find the lights I can show you how it works. There. Basically what we
have done is that we have been up on the roof with a 360 degree camera and taken a photograph of Copenhagen from here. So it is really interesting. We had to turn it a little bit to get the interesting bits, but basically you sort of can sit in here and feel that you are outside.  
Right.  
Eh...  
Ha, ha.  
And for me that is one of the real ... I guess, one of the real things about creativity... it is nice to be... to not feel that you are walled in. Physically. Because I think physically it can affect you mentally as well. If you feel that you have go to work within this... these four walls or whatever. In here, if it is pissing down with rain outside and you can’t go for a walk in the park or whatever it might be that you need to do, then you can get a little bit of freedom in here.  
You're not allowed to go out but you can go into the panorama room ...  
You can go out if you like, but if it is raining and miserable outside. Copenhagen in the winter ... who wants to be outside?  
And it is also about being in a room and outside at the same time, I guess?  
Yes, there is something, there is something, there is some sort of... juxtaposition about the fact that you are inside but you’re outside. You are on the third floor but you are at the roof. You know.  
Exactly. I can totally follow you there. Because when I am in here, I ... kind of ... well there are channels in my brain that opens up in a strange way ...  
Yes. Yeah. But it is also you know there are so many things ... apparently there is a nude woman sun bathing somewhere I haven’t found her yet. But apparently, you know... And there are all sorts of details you can see. You know, I have never seen the church from this angle before and that makes you think about stuff, and...  
Yeah...  
So it is very ... it is also that thing, I mean, apart from being about creativity, a lot of creativity is in fact daydreaming.  
Yeah.  
And letting those other channels come into play. And in fact sitting here you find yourself very quickly looking at: wow, how many spires there are in Copenhagen. You know.  
How come now we are only allowed in Copenhagen or for a long time, to build up to five stories high, but in the sixteenth, seventeenth and eighteenth centuries they could build as high as they wanted. And there are all these things that you just find yourself thinking about and then maybe that will get your mind onto the right track for something else.  
Right. What would, you know, what would a typical product be for you? A concept or a text or...?  
00.13.37  
For me it’s...eh... there is two district levels to it: With most of my clients I am involved, I overlap between the sort of strategic planning/conceptual level as being a senior creative, but on some of the clients as well because of my product knowledge and my company knowledge and so on, that I actually end up doing the nittygritty. But 80% of the time it’s concepts and product launches or product development. Eh...You know, and
so again the desk that we looked at downstairs ... No, let’s just go in here first ... This is my favorite room on Tuesdays because we have a masseuse who comes in every Tuesday. And I have a time with her. And it is incredible the number of times you go out of a meeting, lie down on here half asleep while she is pounding away at your back and then you get some great idea.

**While it is happening**...
Yeah, while it is happening. I don’t know where the light are in here, mate, I am sorry...

**It only works on Tuesdays**
Yeah, that is probably it actually. You might be right. (finds the light) There you go.

(Markus takes photos)
But, you see actually, originally there is the two hooks in here and those two circular chairs that we were sitting in they were hung in here and it is soundproofed. So there is a fantastic sound in here. You can see the corner. It’s been done like a space bubble or a capsyle or something like that.

**Who came up with those ideas of doing it this way?**

00.15.35
About a year and a half ago we had an interior designer, two years go she came and did the design. I think there was a competition with 4 or 5 different designers. And she came up with this whole theory about different rooms for different thought processes and so on. And the original execution was okay, but there were some problems. We had to move around with some stuff and so on and so on. For example the thing with the two chairs hanging in here was fine but only two people could use it at a time, and in a busy agency you need to be able to get four people into a meeting whatever it might be. So we had to tweak stuff but I mean, the idea the insight from the owners was quite right. Which was that to be creative you need the right environment to be creative in. And you can’t define that environment for everybody, but what you can do is that you can give a little bit of this and a little bit of that so you can you know best fit as many people as possible. Let me put it that way.

**And before that, did you have only normal offices?**
Yes it was fairly straightforward normal offices really.

**And can you explain concepts, you know, can you ‘blame’ them on the new environments? Could you definitely say that it has improved your ability to ..**
Yeah. That’s definite. Because although there has never been a sort of, it has never been an office where people had to sit at their desks and be creative ...

**I wanna get my questions ...**
Yeah

(Back in the white board room, sitting down in a more formal interview situation)

**It’s interesting because in the film business we are fighting with the same demands as you do basically. But we just haven’t developed our methods as much. Also because you need to come up with a great idea every day ...like, you know, one idea a day...**

00.18.14
Something like that. Yeah.

...and it’s not like that in the film business of course you’re working a longer time ...
Having said that, I work on ... a typical product launch for Resound normally would be a six month process, something like that. Where, you know, there are all sorts of backwards and forwards... eh... and from the day you take a briefing there is normally around six months until you see the concept rolled out. And of course that is including, we probably do it three or four months and then there are a couple of months for them to adapt to all the different countries and so on.

(Brief story about launch with secrecy agreement)

Are you, you know, presen... are you developing new specific products to companies, you know, they are just within an area, a business area and they come to you and say: We don't know what to do next. Help us.

00.19.55

It's, it's... sort of 50/50. Most clients think that they know what to do. Eh. But in most cases that thought is based on what they have developed rather than what the market wants. Eh, and if you think about creativity, well what's creativity. Theoretically, anyone who makes anything is being creative. The person who made that whiteboard is being creative and.... they have created something. Eh, whether it's new, different etc. etc, who knows. But with a lot of clients, they are very very much driven inside out rather than outside in. And one of the... sort of mantras that we've got here is that we want to get more story in the product. And to get more... rather than more product in the story. To get more story in the product we have to be involved earlier. Right now as I mentioned before we're working with a client to develop a new kind of müsli. From scratch. The like: "we want a müsli". Obviously there is a box and you're being put in there cause it's going to be müsli, so... but what should the, what should the unique benefits of this product be? Which target market should it be aimed at? Should it be male or female, should it be health, should it be children, should it be.... And so, starting from ground level zero most, and working up. And that's eh... that's interesting because at that point you can begin with the story. What does the market want? And how can we tell that story, and how can we roll that story into this product. Eh... so you know, creativity... I can work with something like that. And then, on the other hand I can work with a new hearing instrument that has been designed and its... its features and benefits and everything are already... it's done. It's.... you know it's "fait a compli". But then the challenge is to be creative with w... how do I take this hearing instrument which is like any other hearing instrument with some tweaks and twists and benefits.... and creatively position it. OK. I mean, I will show you an example of that later. Eh, yeah, so....

Let's let's go through these questions because, you know, everything you say is extremely interesting, so you know, I'm going to get something out of it, or a lot out of it, but maybe to get some coherence between the different people.

Yeah, you need a map to follow, right. Ha ha.

Exactly, so... and, so... and, you know.... I could sit here all night discussing the müsli or....only.

Ha, ha, ha.

Because if I weren't working with film I am sure I would have been, you know, developing products in some way I think you know. I think it's extremely, you know.... how do you say that?.... eh I am pulled towards it.
Yeah, yeah.

And very often when I make films about companies.... very often... sometimes when I make films about companies I visit you know their development department and so on.... and suddenly I can see myself in another life.

Yeah, yeah.

And so, you know, it's a very interesting area I think. So. And by the way, as a consumer, I would like my children not to eat so much sugar every morning, you know.

Exactly. Yes.

You know, zero point one percent fat.... and then 50 % sugar doesn't do it for me.

Ha, ha ha ha. It doesn't? Taste good but it doesn't exactly.

So, ok. Eh, you know. This is very.... basic. And I am going to ask you a couple of questions about yourself first and then about you know, what you... how you perceive creativity. And then we're going into creative process and your creative process. And then we're going to discuss you know things around creativity, that... we're already been into it, but... eh, like you know, environment and motivation and things like that. And then I am going to ask you a couple of things about deliberate creativity and, you know, since you live with Mette, I am sure you know some things about it, eh... it's exiting for me to hear, you know, if you're working with any, you know, deliberate techniques and so on. But let's leave it for now, and let's go into... you, just briefly, you know, eh.... who you are. What's your name for the tape.

00.24.37

My name is Jonathan Lowth, I am 41 years old, damn it. English of birth, but living in Copenhagen for 14 years which makes me pretty much Danish, but I am fighting. Eh. I am a strategic planner and senior copywriter at Advance, which is a independent Danish advertising agency, with... I should say the biggest independent agency in Denmark, with about anything between 50 and 60 employees. Eh. I've been in this position for two and a half years. Before that I've been on the other side of the table as an international marketing manager for Catalogue-International. And marketing manager for Time/System International. Eh. Before that had my own small advertising agency and web agency.

In...

In Denmark.

00.25.26

In Denmark also, OK.

Before that I worked at Still Puras Lintas in London.. eh...

As?

Eh...as a junior account executive. And before that worked to do a degree in.... can't remember what it was. It was International... International... what was that, International Business Management. Eh.... Specializing in Marketing and Advertising. European Business Management, that's what it was called, cause I studied in France and Germany as well.

OK

So that's the background bit.

You like to travel.
I love to travel

Yeah, alright.

And a lot... I mean, maybe that's another influence in fact xxx, even since I was eleven my parents have always lived abroad. So when I was eleven we moved to... Kenya briefly and then Holland and then Malaysia, and then Scotland and then Abu Dhabi and so on. OK.

So I have travelled a lot in that way and also travelled a lot personally.

You are a lucky guy then that didn't put you in a boarding school.

They did.

They did!

Yes, but just for the two years between when I was 16 and 18. OK.

So that.. and that was a really good thing actually, it taught me to be very independent at a very early age.

Well, sixteen is very old age for being....

It's old to get to boarding school, yes, but it's still young to be sort of independent and...

You're right.

... so, yeah.

But I've, you know, I have always wondered, you know, a little bit about the concept of sending maybe 10 year old boys home, back home...

I know 4 and 5 year olds boys who was sent to boarding...

(sigh)

I mean why bother having kids. You know. To me it's like... I know families, friends who've had kids and who've had nannies look after them from when they were born until they were old enough to send away to boarding school. Fsss.... I just don't understand it.

There we go.

Yeah.

It's just keeping the family name name going isn't it? Ha, ha.

Yeah. Well. OK, so... eh. Eh.... You've been on both sides of the table and that's...

Yeah.

.... been an important thing I guess.

It's really really important for me right now, because a lot of the clients that I deal with have got a hell of a lot of internal politics. Things which seem completely unreasonable. That's one of the sort of situations I fall in in here which I have to make a decision about. Eh, is that I've had my own agency, I've been key account manager, I've been on the other side of the table. So I know about company politics. I know how companies think. When I started here it was very much... I was sitting between two chairs, one of which was an account manager, or key account manager, and the other was creative and I was doing both for different companies and so on. And the creatives had difficulties taking me seriously, and the account people had difficulties taking me seriously. Cause I would be wearing different hats on different days. In fact it came to a point where I had to dress for success. If I was corporate then it was suit and tie and everything like that and if I was creative then it had to be jeans and trainers and a T-shirt, you know. Just to sort of remind myself of who I was. Eh, and so I decided that I had to make a choice and I decided to
come down on the creative side. So... and that's also I think more where my strengths are. Eh, but having said that, I can't fail to eh... to maintain in the creativity process, an overview of whether this is going to be suitable for the client. And it's not about killing things before they get born, but it's very much about bearing in mind that we are not just being creative for creativity's sake. It is creative with a, with a goal at the end of the day which we can fulfill.

Yeah, yeah, yeah.

Yeah, so....

**What... why do you think... why do you think it's so difficult to pinpoint, you know, to for creative and not creative people to accept each other or not typical creative people**

It's really really quite simple because I had an example with a meeting today where I've got to... where a client is launching a fantastic new ground breaking category busting product whereas they have spent millions researching. And I've got product managers who want me to have a creative concept by Wednesday next week. And I've been briefed today. And it's the difference between quantity and quality. Basically these people are driven by deadlines eh, print times and translation times.... practicalities. But you can't, in my opinion, be creative to time. On time. On a deadline. You can, but you're never going to... you're never going to get your best creative work out of it. You can, I can come up with something on deadline by Wednesday next week, but I can guarantee you if they gave me another week and a half or two weeks then the result would be ten times better. And that would... it's only by doing it that way that we would do justice to this fantastic groundbreaking new product. We're going to... we're in danger of being in a situation where we end up with a fantastic product with the middle of the road communication.

**Of course that's a disaster. Eh.... well. I understand that, but what I am more interested in is why can't you be creative in a suit. And why can't you, you know, be strategic in a t-shirt.**

You can be both and I can be creative in a suit, just as creative, just as I can be strategic in a t-shirt, but it's in fact, even in this day in agencies the way people perceive you. It's all about perception. And it's all about going into meetings, particularly with one client where I came in and was taking over a fairly, you know, a lead creative roll. Eh.... but because there is such a... they have such tactical products then it was a very strategic stroke creative roll. And to be quite honest, the CEO of the company and the marketing director, if I turned up in jeans and T-shirt they wouldn't even give me the time of day. And I've experienced that, and I've experienced turing up three days later in a suit and tie. And they are not even recognizing me and taking me very very seriously, you know. And sometimes to get your creative ideas through maybe you have look... you.... it's not me. It's the way you are perceived. Eh. And I don't know why that is. I mean.... it's even worse in England. Still. I mean, you know Denmark is a fairly... eh.... conservative, no not conservative, but it is a country where people generally don't judge you that much by what you're wearing but, by the same token: You get one chance to get a first impression. In the case I just explained I got two chances which is lucky, but.... so now they are taking me seriously. Now I can turn up to a dinner with the CEO like I did last week
wearing jeans and T-shirt.

00.32.08

*I see. Why doesn't the agency's own creatives take a person with a suit seriously? Even though they know you as a person.*

Well, I guess they would now in fact. On the odd occasion that I do it now, which is basically for funerals, weddings and christening. Ha ha. Yeah, now they do, because you've got the track record. But I think to begin with being an English guy coming in and so on. It was.... I, I don't know.

**OK**

But I just felt it very much that I was sitting between two seats. Eh. Not personally, but in peoples perception. Eh. And of course that's.... it's all.... creativity is all about other people's perception of it. And if they perceive this idea is coming from a guy, you know, a Valentino suit, eh, with a sharp tie and a pair of shiny shoes on and so on, hell they can't be as creative as the things they're coming up with. That's... it's putting things in a... in some sort of an old fashion box, but that's sort of the challenge that I was faced with at the beginning.

*For me, eh, when I am talking about creativity, I've got this slide with a mad guy lying on the floor with a T-shirt and a businessman. Who is the creative, and everybody can, you know, answer that, and to me it's a little bit puzzling sometimes that extremely creative and broad minded people can be so, in this particular question, actually very narrow minded.*

Yeah, absolutely. I mean it's funny, cause, having said that, I mean you've seen my desk

*Yeah,*

But, I've got a euro... a company eurocard, a company shell card, and a company Q8 card. And once a month we get the bills. I've got a file with chat-ex in it where it says invoice or.... bills for Q8, bills for Shell, bills for eurocard. The day those bills came in every month they're already in order in my thing, staple them, sign them off and take them to the accounts department. I'm always the first, almost every month I am the first person in the whole agency to deliver these and the CFO, he's like.... how can a creative person deliver his stuff on time. And all of them. And worked out. And if you've been abroad, you've also converted the currency, using our online currency converting machine. Are you sure you are creative? Ha, ha. You know, just because you perhaps are able to use both sides of your brain.

*That's amazing.*

00.34.36

And people sort of look, think... But maybe creativity is... I mean, this whole thing about drawing a line and saying people are either the one or the other, maybe the real creativity is to be able to be both. Eh... yeah.

*A lot of things are actually pointing in that direction, yeah. If you are, you know, testing people, the really creative ones are mostly people that are very difficult to put into, you know, a profile.*

Yeah.

*They have very, you know.... And it comes down to diversity.*

Yes. Of course.
It seems like, you know. And again, you know, different rooms. Different, different, you know, different xxxx in your head. Different abilities, you know...
Well, I think, what's creativity, and I'm sure you're going to get to that question, but that's.... that's... that's the big.... that's the million dollar question isn't it, How does one define creativity, personally and as a client and so on and and and it's... it's so difficult because you can be.... am I off track if I talk about creativity now or....
No. No, no. It's fine.
When I worked in London we were just going through that face where there was really the second wave of advertising agencies where the big Ogilvys and Saachis and so on, you know a lot of their creative teams had left and set up their own agencies. And it really got into a situation where there were a lot of agencies being creative for the sake of creativity. They were maybe winning awards, but were they delivering on brief? And if they weren't delivering on brief, then was there creative solutions they were supplying? And that's that's where I have the big question mark is... yeah sure I can go out and do some crazy campaign for a hearing instrument, but would it.... I could be immensely creative, but would it fulfill the goals that were set by the client to us? Would it get people to buy the hearing instrument? Would it create bad publicity or good publicity of, you know, what is it?
{}Does it work?
{}And for me creativity in its absolute broadest sense is a fantastically highflying, wonderful, you know, up in the air fluffy, whatever it might be. Just do something different, do something that attracts attention and changes things somehow. But.... real creativity, or creativity in its everyday form is something that's got to fit in with the reason you're being tasked to be creative. Sell more hearing instruments. Sell more Lego. Sell more müsli.
{}Yeah, yeah.
{}If you can't be creative within that box then, then... you're sort of wasting your time.
{}00.37.10
{}BREAK.
{}00.48.11
(Shows schedule) This is the creative nightmare.
{}Ha, ha, ha.
{}You know, this is where I'm told what I'm doing when.
{}You're told by somebody else?
{}Yes. By my project management team. xxxx what my time is being used to. I don't think you can probably use that photograph, but.
{}OK
{}You can take one for your own reference.
{}No.
{}No.
{}Well, you know. I thought... Yeah of course somebody has to divide time between....
{}Yeah, somebody is gonna know.... I know.... The thing is, at the end of the day I know when my deadlines are, I know what I've got to produce for my clients. But you got to have project people who think they're in charge of you. And that board is something that
gives them a feeling of control and makes them think that they know what I'm doing. Whereas in fact I am always doing something completely different.

Yeah, ha, ha.

Because whether I get.... no.... When I'm booked for writing I almost never write in the office. It's very very rare I write in the office. I might write headlines.... and concept descriptions, but generally it's at home, I'll take a working day at home or I'll work in the evenings or whatever because... there is just so much going on and I am one of those people when I get into it I just got to do it. I can't do a bit here and a bit there and a bit... shhh. It's got to be done. So, anyway, back to the questionnaire.

Yeah. Could you just briefly say what is it exactly that you do here.

What I do exactly is... eh. I am a strategic planner and a senior copywriter. And the senior copywriter bit and the strategic planner bit they both are involved with our international clients. So in other words, when there is an international client.... I have some level of responsibility at some point, not always in the strategic, but certainly when we come down to... to producing collateral for them, that it's got to go over my desk, whether I am involved in the concept development or not. With the majority of clients that I work with I am involved from primary briefing through concept development through working with the creative to come up with the creative universe and everything else there might be there. Sometimes having to execute myself aswell. Not execute myself but execute as well, he, he. And other times having juniors or... we have actually a new junior, English copywriter starting tomorrow. Eh, or managing freelancers or whatever it might be.

Mm.

So. It's very much from sort of the initial briefing all the way down to, to things are finished. With some of the clients as well Tor Anderson being one and Resound being another, I'm very much a key, eh-h, a key account manager, I am a head creative and I am the person that they call up to talk to. Eh. And I spend a lot of time, you know, wining and dining and chatting with these people. Garry from Resound, he's been over for dinner with Mette and I every Tuesday for the last two and a half months or something like that.

In your home?

Yeah, cause he comes over on, he is based in the UK but works here Tuesdays and Wednesdays, so he flies over Monday evening, then he is here Tuesday night, Wednesday night and flies back on Thursday. He is an Englishman in Copenhagen, so... I invited him home the first time. He was here and did some shopping. No, we got take-away or something like that. No, we did some shopping and put it on the company bill and then for the last three months, two and a half months he's come over every Tuesday and it's just been... a friend thing rather than a business thing. So it's all about building relationships and building, you know, also creatively, you know you don't have to be a product manager or project manager or key account manager just to have a good relationship with your client. The more you can dig out of them to a certain extent... the more you can understand them, then the more creative you can be on their behalf.

00.51.45

Right. Eh. Just because it's here, let's say a bit about...

Yeah, OK, yeah.

... who, what.. who, if you work alone or...
I have a... a... what should I say, a regular partner, called Lars, who is Norwegian. Who is a great big Norwegian... hulk of a man who plays Ice-hockey and who is an ex Norwegian special services man and a sailor and all sorts of stuff. And he and I we eh, we work on most projects, but as is very often the case, we are the sort of key account team on GN Resound, but because there is so much work for them, he has got to roll his sleeves up a lot more and get a lot more involved in the individual projects, which means that I have to work with other art directors on different projects. Eh. But Lars is sort of my fixed guy, and that is why I am going to talk about these sofas when we get on to creativity a bit later. Eh... not because he and I do anything on the sofas, ha, but because, because here is where we get our ideas. But I work with him a lot. And Sune is another guy. And that's like chalk and cheese cause Lars is a big hulking Norwegian, and Sune is a very affirmative(?) Dane. You know and this sort of... Eh. So they have... I work with them creatively and then there are four or five different product managers or key account managers who I have to deal with on a day to day basis as well.

And do you, you know... are there certain, eh... parts of the process where you have to be alone, and certain parts of the process where, you know, it's much more productive to work with another person.

There are certain parts, it's... again... it depends on the client, it depends on the tast. Eh. If we look at me.... No, xxxxx. If we look at me as an individual, there are certain parts of the tasks where I just need to be alone. Eh. Sometimes that's during concept development, sometimes it's at the phase where we've got a concept and we're looking at... we're building up a series of headlines or.... you know a flow. Eh. There are other times where it's just fantastic to sit and bounce ideas off people. One of the things we are encouraged to do here and do now and again is... when we've maybe worked on three concepts for a, for a product launch or something like that, then we'll pull in the rest of the creative team and just run them by them and bounce them off them and get some ideas and feedback and so on. Eh. But it's...I...I... until Eric stars tomorrow then I really don't work with any other copywriters or anything like that. When we're talking concept development on a sort of initial level we very often do it that we take eh... do some sort of workshop, we take two or three creatives and a couple of account people away somewhere and do something. But... there is no part of anything that I have to do anything with anyone else. But I... by preference work... Lars, very early in the concept, very early in the development phase eh....

And it matters very much who that person is? It's not so much a matter of being... working alone or together with somebody;

No, I think, let's put it this way. Eh, Lars and I have got some very very techno heavy clients who.... the basic brief is: We sell to engineers and all our competitors show product pictures we want to do something completely different. Not a bad brief....

Yeah, well thats it. We want to sell hydraulic balancing which is basically heating and cooling systems. We want to sell them to architects and engineers in a non engineering stroke type way, we want to sort of lift the bench mark, raise the bar. Eh... And that's a
really really big ask(australian?), but Lars and I we've never ever panicked about anything like that and in fact, we've had.... the morning of a presentation where we haven't actually cracked it yet. Where we've actually lain on these sofas and I've fallen asleep... and we've woken up and we've said, he said what about this, and I say what about this, what about this (snaps finger). Done. He does some sketches, I write some headlines, we present to the client two hours later and they love it. And that's, you know, I can't do that with anyone else cause he is the only guy who knows implicitly a hundred percent that I will deliver on time and it will be right. And he is the only guy I know a hundred percent will deliver on time and it will be right. So we never panic, we never ever panic. And that's the thing, I've got all these other, or no, I haven't, but there are all sorts of other creative types who run around and start pulling their hair out.... you know... because hohoo we're not gonna get it on time, and so... and that's... you can always do something on time. Whether you're going to do you best work on time or not... It just seems with Lars, we complement one another so it always seems to be the best work. In fact, everything we've ever done has pretty much always been within max two days of deadline. Where we've been briefed and we've incubated but then we sit down and we actually get together and we start firming up on stuff. And we don't panic and we get it done and we've never had an... we haven't had a single concept turned down buy the client ever. So. It's about trust. There is a certain element of trust, you've got to trust the person you're working with. And be able to bounce off them. And we've just got that right. You know that really dry Norwegian: "Ja, and then we could do it like this". And then... and it's just, it's just works, it's just works. We're like chalk and cheese, I can't stop talking, and he can't... it's difficult to get him to talk.

And then he says something brilliant, you know.

Aha.

Yeah.

00.57.10

It sounds like you're a lucky couple who got that brief.

Yeah, exactly.

It seems like wow, OK. So eh... about creativity. In your opinion, are you a creative person?

It's funny because.... I've never really.... I've never seen myself as being spec... particularly creative. Because perhaps I hadn't really got a fixed definition of what creativity is. There is so many times when other people see things that I do and say: "Christ, that was creative." But I mean what is creativity? I remember when I was at university, eh... coming in late to a, to a lecture. And being stopped by a professor on my way in, 45 minutes late. On a sort of sunny May morning. And him saying: "Lowth. Why are you so late? You're almost an hour late!" And saying: "Sorry.... sorry professor Bullock. I got caught in a snow drift." And he was like: "OK, sit down." And then he turn round and start to continue his lecture, and then he looked outside and the sun was shining, it was May and there was no snow. But he couldn't do anything about it by that time. And that was... that was sort of, sehusstxrrr, I mean, perhaps a creative way of doing it because when he turned round, before it sunk in, he couldn't come back to me then. Eh. And I've always been relatively creative, I mean being creative about telling your parents
where you are when you're going out in the evening. When you're a kid. Eh. Creative about... you know, I've always managed to, when I had to improve my German, well I could go to German school in Germany, or I could go skiing in Kitzbuhel and go to a German school in the morning. You know, if there is a possible better solution. I drew a lot and I wrote, I have always written a lot, I wrote poetry when I was very young. Eh. I've written articles for lots of different, I mean, I've, I've edited a couple of magazines. Copenhagen airport magazine, I edited and wrote a lot of articles for them. So creativity perhaps as much as creative writing, yes. Eh. And then, and then you meet someone, I mean, meet someone like Mette who knows a lot about creativity. And when you sit there, I was sitting there with Mette and, you know, Andrea as well. Sitting there in the summer, outside my house, and we'd got the first "fjordrejer" (Small prawns) of the sea... of the years. We've got one of those umbrella parasol stands, you know, where you stand.... and the parasol wasn't in it, cause it... cause it wasn't. And my my kids they... by accident they dropped like four or five prawns down into this parasol stand. And I was like OK kids... how do we get those out? Let's come with some ideas for how to get those out. And we started jamming about what we could do and... in the end we decided the best idea was to pour some water in so they would flow to the top and then we could pick them up. And it was only afterwards when Andrea and Mette was saying: "That was such a creative way to educate your children and to get them to solve problems and bla bla bla. So creative problem solving, I think I am really creative about solving problems. But then flipping that over into seeing designing a campaign as being a problem, that's sort of... there is something there... If it's like I can't start my car, eh, oh, here is a piece of rubber and hosepipe and something like that: Yes. But the link between that and designing a campaign, well, it's...

Do you know somebody who you consider extremely creative?
I think Mette is extremely creative for example. But I mean obviously no-one who is listening to this wozzis..... Eh. There are people in here who are extremely creative.

And if you picture one of them, why do you think they are extremely creative? What what is it about them that make them....
I think creativity is about... in an individual, it's about having an ability to do things in a different way, a new way. But it's also the ability to see that actually the old way that everyone has always done it is the best way to do it. So it's not being creative for the hell of it. It's being creative when it's practical, when it's necessary. Eh, you can also be creative and do something in the old fashion way. I mean, ssss, you know. Eh.... again, when Mette was moving out of the appartment, and there was almost none of our stuff in there and we wanted to make some bread and we needed to weigh out 700 grams of flavor. And we'd got nothing to do that with. But we got a metal bar. Eh. What was it. Eh... schhht... pepper grinder and we'd got... something that we knew weighed 2 kilos and something that we knew weighed 500 grams. And by balancing them out with one another and pouring from one to the other, we managed to, to, make, make a bal.. you know, a scale, a piece of metal with something in the middle and weigh out exactly 700 grams. And that to me was... and we were afterwards like yeah, how creative was that, that was great, that was a problem which we solved creatively. Eh. And I think...
perhaps... you can see people as being creative like that, but is that the same sort of creativity as someone who can say... eh, OK, let's eh... Nike. Just do it. You know, eh, one is through necessity and the other is through a brief from a client or. Do you see what I mean? There is some sort of...... I mean I think basically human beings are pretty creative generally speaking because... we usually.... find solutions to the problems we are faced with. Eh, without having to break the law. But. Creativity. I... eh, it's like when my kid does a picture, is he being creative? If he paints a picture, if he plays a new solo on the drums, is he being creative, well hell yes he is being creative. But it's for his own sake or, you know to show other people. Eh. When an artist, who's a crap artist, you know, when an amateur artist does a picture which no-one will ever buy and no-one particularly likes to look at, are they being creative, well hell yes, they are being creative, they've created something. When Damien Hirst cuts a cow in halves and puts it in a fish tank, is that being creative? And that's where the barrier comes, is creativity...? I think sometimes it's been misconstrued as being choking. To some people creativity, when we use the definition of creativity, that it has to be something new and different. Does different mean that you have to shock people? Eh. Some paintings and some pieces of art that you see, I mean what's creative about putting diamonds on a pig's head? You know, to a certain extent. But on the other hand it's incredibly creative. Eh, so it's all, for me, if we look at it professionally, creativity is about doing something which moves the client on in a new direction. Preferably in the direction they wanted to go but stretching it a bit further than they thought they could. But, most importantly, being within, retaining the results that they need to retain. It doesn't help me to do something which might win a price but wouldn't sell any products, you know. Eh. And so immediately there are limitations... I am putting a limit on my creativity.

01.04.38 (phone rings. short phone conversation) 01.05.47
Creativity changes depending upon the box that you're in at the time the environment you're in, what you're doing, what your goals are with it, how much time you've got for it. It can be all... creativity is all things to all people, I think, you know, at the end of the day.

OK. Creative process. Lets... it's also more about what it is for you than what it, you know, what it should be for everybody you know.

Yeah, absolutely.

So, and moving on to creative process, where do ideas come from and where does your ideas come from?

Well, this is one that I prepared earlier. Eh... and what I've took, if we take... what I've done with this and try and explain it...

Yeah.

...is to draw a little map of what plays a role in a specific creative situation, and that's for example... a product launch for a client. Eh. And we can expand on it later, but this is, for me this is very much the way I work, which is that before you start anything, before you even get a creative brief from a client, you've got two tings. One which is very very important to me is client insight. That's, that's that's why I think I can be such a good creative for my clients, is because I know what... I know their products, I know their politics, and I know the market, right. So, I can immediately focus in my creativity into
the right cocking pot, the right cauldron. Eh, if creativity creativity is a big cauldron that you put lots of ingredients in and stir around, I make sure that I start in the right cauldron to begin with. There might be six or seven on the pan there. On the oven. But I know which one to start with.

01.07.36

*Can you call it... Is it appropriate to call it research or...*

It's not really, it's...

...knowledge or....

...it's it's it's knowledge. It's the one I've got....

*knowledge, ok...*

... in my, you know. And if I don't have this about a client, then I have to get it from somewhere. Then it's research.

*Mmmm...*

Eh. The second thing is, that exists already, is idea banks. And that's ideas that you've got from watching the television, from reading a magazine, from surfing the internet. These are all ideas, creative ideas, things that have stimulated you, colours that you've seen, words that you've seen written down, whatever. Where do I have those? What do I do with those? I've got lots of weblinks, you know, bookmarks and so on and so on. Eh. I've got them in my memory. I cut out things from magazines and stuff like that, so, so there is a whole bunch of things here. But of course ideally, at some.. you want to get.. the the... you what them for inspiration. And very often they do inspire something. So that's if we take the position where we've got a creative brief from a client. And for me that's sitting down and getting into, you know, the typical, who's the, what's the target group, what's the product, who do we want to communicate with and on what level, what are our key messages, what's our message hierarchy etc, etc. So we get all that sort of information. And then, from that there is a period of analysis, where one in fact does a debrief on the creative brief. Now I've got people who will do that with my input. So I've got a product manager and a key account manager who I work together with on that. Eh. By this point already the creative juices are flowing and you've got some ideas and so on. But before you've got sign off on our or mine translation of their desires, there is still ideas, but it's in a affirmative phase. Then it can go in one of two directions. Based on this analysis and so on and feedback from the client on the debrief, we often go into a planned creativity phase. Eh. That's something that I like to do. It's not always necessary, but it's something that I like to be involved in. And that can be in the form of a workshop or a sort of, just with Lars, or Sune or whoever it might be who is my creative buddy at the time. Eh. The workshops can be all sorts of stuff and I very often find that there are eh.... I wouldn't say a waste of time but I very often find that... particularly if it's one of my clients who I know a lot about, that I end up here. You know, we go through the convergence and divergence process. And I am... I mean, through you guys, Buffalo and through Mette, I have introduced this whole, based on the wild coyote process you know. So I am in there with my bag and my.. all this type of stuff. And it's great in the workshop situation. But unfortunately, because of my insights over here (points at "knowledge" on map) And I have to kick myself not to diverge before we... to converge before we've diverged. I find myself already knowing this isn't going to work and this isn't going to
work and this isn't going to work, but let it go. And then through all those, through the,
sort of the planned creativity side, well, there is a chance to come up with... aha, as far as
the concept is concerned. However, there is something there that comes from your idea
banks, from your analysis and from your planned creativity. And that's that period there
which is for me... it's invisible to everyone else. No-one else here knows what.. eh....I
guess they presume it's happening somewhere. I guess they presume I don't walk out one
morning, one evening with an empty mind and come back with a campaign concept. But
that's the thing that no one here can manage that I do.
You know. It's extremely neat. And the thing is that my kid has got a pen like that, so I've
been wondering a little bit. Ha ha. And I like it and and... is it possible.
01.11.39 Takes photo. 01.14.08
You know it's almost like I planned it myself because this is one of my major, you know,
points.
Yeah, we talked about it briefly over the phone the other day and and f... I can't lie, that is
for me... it's the fucking vespa, it's the... you know, whatever. Eh. And so. There is all this
process... and.... I've never... No. How can I put it?... Creativity is something you've got,
creativity is something that's within you some way. And it's about forming it, making it
come out to fulfill this creative brief and to work with all these different things.
Mmmm...
I used to take the piss out of Mette when she worked there, before she stopped, about
this... creativity... eh, within a framework and within this, that and the other. Cause I
simply saw it as... in a very sort of eh... blinked version of... you're telling me that from
nine o'clock, if we start at nine o'clock in the morning, by four o'clock in the afternoon I
will have the right creative solution for.... this problem, for this challenge. Eh. Bullocks.
You know. It's not going to happen. I've had creative situations where I've been briefed
by a client, I've got the idea in the car on the way home, and had to kid them for two
weeks that I'm working on it. Because you know, you generally have to cre, .. present two
or three ideas and I couldn't find any of the... any other ideas that came anywhere near the
original idea. So I'd solved it in ten minutes, you know. I've been in other situation which
have been the opposite, where I've worked for months, literally months, on things. Eh.
Before getting the right idea. And... everything you've got. No, what I hadn't realized
then, what I hadn't put words on, was the fact that once I had the creative brief, once I'd
got my idea banks and my clients insights, we've analyzed a little bit, and maybe done
some planned creativity, but that can, that can actually go. You don't have to have that.
Then... watching a football match on TV, having a drink at The Poo(?), having dinner
with my kids, walking the dog, riding my vespa, falling asleep in the evening. It's all
about incubating going on. You can't switch it off. It's always going on. Eh. Even though
you are completely unaware of it. The perfect example to me is that, you know, you hear
a song on the radio and you like: "Oh, god, who is that? I know who it is." And the more
you think about it, the further away it gets. And then you go to bed in the evening and at
two o'clock you wake up and you go: "Rolling Stones!" That's incubation. It's exactly
what it's about. It's almost... the moment you switch your mind off thinking about it, it
opens some other channels and you get some other input... impulses and some other
stimuli, and things which are going on whilst you think you're not thinking about it are
influencing your way of thinking about it. Eh. I mean, an example I can give you... is this really... as I talked about, is this really heavy engineering company, called Tour Andersson who are one of the biggest in the world for hydronic balancing. And they are a real engineering company, they are really really quite, you know, this is typical communication from them (shows a brochure with pictures of hydronic valves), right. And they wanted something different, but most of all, what they do is, they they have got the knowledge... what should we say, they are taking the knowledge position on the market. They want to... when they sell that xxxxx valve, they wanted to move from selling valves to selling solutions and systems and knowledge. They invented... their technicians have invented hydronic balancing. There technicians are the people who actually went out and said: "In order to make a building work and live and have the right climate, so when I turn the heating up here it doesn't go down there, you've got to balance it, you got to make sure the water pressure and so on is... And they've got this fantastic knowledge, they've written books and books and books about it and they've been trying for three years and they've used two Swedish agencies and three English agencies to come up with a company vision and a mission and a statement of their values which would encapsulate all this. And I worked on a six month project where I was interviewing their top 40 people world wide, traveling around or phone interviewing them. Eh. In depth interviews, talking with their suppliers, talking with their clients, talking architects, with all these types of people. And they had all these different ideas about how can we put ourselves on the marked as being the knowledge leaders? What... you know... the bests... w-w- it was all these types of stuff they came up with. I'd... stopped.. I'd I-I'd got like a week's break from the project... because I really felt I needed a week's break. And I'd been out with some friends in the evening, and I was going home with my vespa. And it was 2.30 in the morning. And I thought: "We knowhow." It just came to me, it just came (snaps finger) like that. This is now written on 40,000 business cards around the world, cause there is... no 14.000. It's written on everything they do, "we knowhow", "we knowhow" (shows on brochures). And it's just something that came. If I hadn't have all that time, if I hadn't have all that incubation period to do it, if you'd sat me down and said: "Come up with that idea right now." Absolutely now way. Because in fact the word knowhow doesn't really exist, it's two words put together, right. So, for a start... Eh. The fact that it's lower case. I started with a capital w and it was too much, to bossy. So we put it down to a lower case. Eh. It's just a tiny little thing. But it's something that just shows how you've got to get away from the problem to creatively solve it sometimes. You've got to... to let it rest and and and filter it through, and it's just like a fin-xxxxx or whatever. It needs time to germinate or to mature and so on. I mean, this "knowhow". We had actually a client meeting the day after, and I hadn't told any of my team here about this and the client was... we had a good meeting presenting something else, and then they were like (claps hands): "Come on then, we need this, we've got to get this pay-off, we've got to get this core value, we've got to... " You know. And I wrote it up on the board and the client was like: "Just a minute" and she phoned the marketing director, she was a marketing manager, she phoned the marketing director. Can you go online, I am going to send you an email, and we sent the email through and he came back and xxxx said: "Right, run with it. Done. That's it." What do you mean, you have to... You know, that
was it. And it was the... And that to me real... a real eye opener, because it was something that was so bloody obvious. When you see it now it is so bloody obvious. Why has no one seen it? Why have they had four agencies working on it? Maybe because nobody had the incubation time to do it. Maybe cause no one actually collected all the insights that I'd collected through six months. So... you know, to me that's,... It's a pathetic little thing, but it's one of the... Something that was really creative, a creative solution. And it didn't come when I was sitting at my desk. And it didn't come when I was brainstorming. It didn't come when I was doing anything else.

01.20.34

*How, how finished is an idea usually when it appears.*

Eh...... That's a really good question because there are sometimes ideas appear, and you.... sit there and you write it down and you think: "That's brilliant". And then, if you've got time to incubate your idea, then you might think there is a better angle to it, there is another way of looking at it, we can do something different, we can... And then sometimes you don"t either have the time or you're too much up your own asshole to, to be able to do that. So that's when it's really great to have a, to be able to work as a team. I really hope I've got it here. (Flips through pile of broshures) Eh. There, we will come to that later. Again for this client, the same client in fact, we wanted to, they wanted to say that their... this product that they've got, this... that I just showed you before, is an absolute icon in the industry. Everyone in the industry knows that valve. Right. It's like... they have 98 % market share in many of the countries around the world. I mean they are huge. Eh. And we'd come up with an idea, cause what we wanted to show was actually... we wanted to show the product in a different way, because it's such an icon. Well, the same time we wanted to say that this was the best possible solution you could invest in. Eh. And we'd come up with this idea of like a butler or... some sort of personal servant sort of thing, which was you know... excellent service and ex-sx su---- superior product type thing. And I jammed about that with Lars, it was one of those times where we'd got to present in sort of 45 minutes and we'd been asleep on the sofas and we'd... been thinking about it. Eh. And he came up with this idea, he said: "OK, what about we call it first class manual balancing?" From my initial idea, and it was like, OK, first class manual balancing, that's good, but how can we do... And we thought a bit more and then I said OK, why don't we say: Five star manual balancing. So in showing... that's th... Everyone knows what five star is. It's a hotel type thing and there is the product five times on the front page of your brochure. It's not hugely creative, but it's taking a really... well it is creative in the box that we were given to be creative in, it's hugely creative in that box. It's not... award winning fantastic TV-work or anything like th... But that to me, that was one of the most pleasing processes of starting.... First starting with this sort of top class and then being first class and then going OK five star and then we can use the product, bang, there you go, done. 30 minutes work. When we worked. But there was god knows how many hours of incubation before that.

01.23.14 Pause. Chatting. Off the record.

01.25.46

And the other funny thing about a client like Tour Andersson is that, eh, three or four weeks ago they were launching this whole campaigin, a whole new campaign in Sweden.
No sorry in Croatia, in Slovenia.

Is it a Danish company?
It's a Swedish company.
It's a Swedish company, OK.

And this is a client who actually calls me up... two or three weeks before this big launch to ask whether, well since it was your idea, why don't you come in and present the campaign. Of course, yeah, of course I will. And then I get the participant's list four days before and there is 128 people that I have to stand up in front of and present this stuff. And I love doing that as well. Eh. And I always try and do that in a creative way. And I, you know, I love, with something like this... lying on the sofa in this room, getting the idea, and then, x amount of weeks later standing up in front of 128 people and presenting it to them. And getting (claps hands). That's really... seeing it through to its end.

Yeah.

I mean I talked to you about, before about, that they were showing their products like (shows brochure) like products, and then we did this whole thing about coming to grips with... so, you've got the climat. And then we've got something about absolute balance. Because it's all about balancing the building...

Yeah.

And putting it all in this type of a different world, something which isn't, is-, which isn't what they do.

Yeah.

And to me... Eh.

(Looks in brochure) Ha. Ha ha.

Exactly.

Yeah.

To me it's it's... creativity in it's purest form is fantastically, you know, you can be as open as you like, but in this business, it's very very often about being creative within a framework. And I don't think once you take that away from the creative process, in fact I think it would be a hell of a lot easier to sell a hearing instrument if I had no box, no boundaries. Do something... not to sell a hearing instrument, but to do something creative with a hearing instrument. Than if I am told that it's got to appeal to people between the age of 40 and 65. As well as the professional dispenser community as well as this, as well as this, as well as this. Then you're getting on to something completely different.

Can we take five minutes?

Yes, Can I ask one question before that?

Yes.

Isn't there also an advantage, an inspiration to get the...

To be boxed in.

... to get these constraints or to be boxed in.

Eh. It can challenge your thoughts in the right direction. Without a shadow of a doubt.

You know what? Think about it while you're....

I was going to go standing outside to have a cigarette. I thought we could maybe take some pictures of the vespa whilst we are doing that. If that would suit you?
Yeah. Sure!
01.28.22  Pause 01.50.31
01.50.31 Talking about a project with secrecy agreement. 02.03.49
This thing (shows booklet) and now we are on the things that I've done. This thing was...
I showed it to Mette the other night, she hadn't seen it before. And to me it's probably the
most creative piece of work that I've ever done. Eh.... it was from 1999 and it was for a
little company called DVD scandinavia. Who had just started to sell DVD's to the VHS
market here, to, basically to get film producers or film companies to put their films on
DVDs instead of VHS. And there was a big trade fair in the states and they wanted an
insert for the trade fair magazine which came out everyday, the newspaper there you
know. About why people should DVDs instead of VHS. I was working with an art
director called Søren Xxxx, and it was something that... his wife worked there and it was
something we did for free, one evening with a couple of bottles of wine. And we were
like: "Why should we get people to this?" And we thought, screw that. What we'll do is,
we will appeal to the people who still want to continue selling VHS. So, selling VHS in
the next millennium. And we had this: "Rumors arise that DVD is going to replace VHS
as the new home entertainment standard. But just because DVD is better quality and has a
handy format doesn't mean people in the VHS market need to panic. Here is some ideas
as to how you can still sell your VHS videos. Well, all cats need a pet box to live in. Eh.
You can cut the videos up and you can use them for sort of Mediterranean door hangings.
" Eh. You know and then we'd say best used films are wild life documentaries. I actually
had anything with Richard Gere in here cause there were rumors that he'd been having,
doing some filching but we decided to take that out. And then... you know the spectators
friend. A DVD is small handy and cheap to ship. But VHS beats it xxxx down as a
spectator's friend. By having, what is it, try selling these ingenious platform soles at
sporting events such as golf tournaments or motor sport meetings. Nine old cassettes
glued together and held in place with a foot strap will ensure your lucky customers
wouldn't miss the action. And then the benefit of the DVD. This is an obvious outlet for
any sporting videos you can't unload. And remember, you will need three times as many
DVDs to get the same height. So you're saying that the DVD is a third... so by turing it
around
Yeah. Yeah.
02.05.57
And then the Y2K eggcup. DVD deliver stunning quality film but it's useless in the
kitchen. On the other hand... so it's just putting those two things against one another.
Saying this is good for film and videos such as The Eggsorsist, or all those old Eggs File
VHS's.
Ha, ha.
We did it for nothing. We ended up lying under the table, Søren to this day insists that he
actually peed himself when we were doing it because it was so much fun. And it took us
four hours and we had no budget and we... and that was it. And that to me was just... The
text and the pictures just....
This to me looks like, you know... eh, like, eh, like eh, like a brainstorm meeting, like all
the ideas, and...
Exactly. And it was actually... because of, because we were doing it for free, because we had no budget, because we had a couple of glasses of wine, there was no self censorship in it.

No, exactly! And...

And it just went, fffffff. And it went out. They had to reprint it six times.

Yeah.

And you know, yeah. The the...
So much for, you know... the ideas being finished.

Yeah. So, I don't know. Anyway, that was a side track.

Interesting. Anyway. Eh....

02.07.24 Discusses project with secrecy agreement. 02.08.32

I am a bit interested in, you know, Do you experience that there are different states of mind when you are working creatively, like, yeah.

Yeah. It depends on what forum you're in and who you're working with and so on. And which client you are working with. You know, there are sometimes where you can ideas just flow. Eh. There are other times where... for example as I said, when I am working with Lars. Our strength is that we don't actually talk. Eh. We think. And we show. And we sit with our eyes closed. Eh. We had a meeting, we had a junior art director in for, actually for this process (mentions project with secrecy agreement). And every time he had just half an idea he had to... spit it out. And after 20 minutes I actually turned round to him and I said, I said Simon, he is English, I said Simon, do you know what "luk røven" means? No. You don't speak much Danish do you, he said no, and I said, do you know what "luk røven" means? And he went no. I said it means, shut the fuck up. And he was like OK, and I said can you say it, and he said "luk røven", and I said yes, please do that. Eh..e-e-, he- it was just... thought processes is something you go into... Eh. And it happens in different ways. And of course if you're in a f... in a structured brainstorming meeting where you're in that... in that divergence mode where you're asked just to write things down and don't think about, don't think about the consequences, just think about the idea. Eh... but when you're sitting in a situation where you're a couple of people trying to come up with a good idea, if you spat out every idea you had...... before they've been fully formed, because in fact if you took an extra ten seconds to think about them you think: "No, that wouldn't work because..." without clients insights. In the ideal world of Wild Cyote or whatever then you can just spit them out all over the place, but when you've got this inside knowledge. So with Lars and I it's very much, it's a very silent process where almost every idea that comes out is well thought through before it's presented to the other person which we then jam on. Eh. And then there are other situations where it's just about... brain draining and coming up with what you can. But I think, very reflective, I mean creativity can be a very introvert, reflective process. Eh. I mean I write a lot and there is very often where suddenly we could be sitting home in the evening working or having a nice din- eh, not having a dinner, but doing whatever it might be. Doing the laundry or whatever. And then I just have a feeling that I have to sit down and write some stuff down. It can be by hand, it can be mind map, it can be.... a letter to my grand parents on the com-... it's just like sometimes I've just got a feeling that I've... I have to vent somehow. Eh. But mostly it's... if it's something, if it's something that
I am tasked with then it's probably a very introvert type ting. But if it's something somebody else comes to me and says I need to solve this or write an assignment about this or do whatever, then there is a lot of ideas that come, because then it's not really my job to process them, it's my job to get the ideas out. And let someone else process them. They can say that that's shit or they can say tell me more about that. So then it's just a prrup... but what I guess what I am responsible for at the end, you know, when I am going to be the person who has to run with it, then I try to think... all the things that I know that we know with the clients that it can't be like that, it can't be like that, it can't be like that. There is no point in taking the idea further.

02.12.01

What about eh, because I experience that sometimes you know, my mind starts to... go into some kind of over gear or, you know. Everything suddenly works.

Yeah.

And it's not like, you know, eh eh a perfect idea has come into the mind. It's more like, you know, I could feel that all the channels are open.

Yeah. Yes.

Can you describe, you know, that...

Yes, absolutely, there is just sometimes where, you just see everything so clearly... that it's eh- e- s-, it's a no brainer, it's a no brainer, it's fffffu. And you know that you're thinking in the right direction, as you say you know the channels are open and things are buzzing around and you can, you can feel it. Sometimes you can sort of feel it through your whole body, you get all electric and everything like that. And I mean, recommendation, write everything down whilst you're in that phase. Recommendation. Put it in the drawer at it the next day, cause nine tenths of it will be shit.

Aha.

But there will be something fantastic in there. If you're on that.... If you're in that mode, something great will come out of it.... but experience, my experience shows that write it down, put it away and look at it again the next day, because.... even if the gold nugget isn't there then that thought process, that overdrive as you call it, that super human thinking process that you've been in will have led you in some directions. Eh.

02.13.30

How do you get there?

Except for the heroin and the whisky?

Ha ha ha.

Eh, ha ha ha. It's being, it's.... it's the right place in the right time, it's the right surroundings, it's the right.... (sigh) It's a difficult one because now we're in, now we're in a zone which is is sort of a... here you're not incubating, here you're in some sort of creative process where you've incubated, and either you've come up with the great idea, or you've come up with that thought process or with that direction which you then got to go in and do some more in. That period, that, that sort of bit where you're bigger than men and stronger than a hourse and all this xxxx. That doesn't happen in the planned phase at all, that never happens there. Eh. And if we... eh.. my definition of incubation is that it's something that happens when you're not thinking about it sort of. Then I think it's a post incubation thing where I've written aha concept. The line between incubation and
aha concept could very well equal that period of super human... I can jump over big buildings and stop speeding bullets with my hands thinking process.

So the way you get there is actually by incubating, to get all the pieces... you prepare yourself....

Yeah.
...in the right way.

You pull all the pieces together and then the incubation either ends up when you're on your vespa going home, going: "we knowhow". Job done. Or it comes to a thought or a key point that you, the-, everything has been leading to this and you know that that's your ramp, your launch pad to take it further. So maybe you haven't solved it, but you've got the right direction and you just know that you've got the right direction. You might have ten headlines or ten concepts or ten graphic universes, and you know know that somewhere in those, in an amalgamation of them, is the key to what you're trying to do.

02.15.23

OK. Eh. Is it important to have certain, you know, over all attitudes towards life, towards your job, towards eh, anything... to, you know, boost, your creative ability?

You have to be open minded obviously, that's sort of, that goes without saying. Eh. And you know... An analogy, I was going through, I went through a divorce a couple of- ffff-... a few years ago. And... the first one. And... it had been... an unhappy period of marriage for a couple of years and I was really scared about going through divorce. And the day that I actually decided to do it and... got the papers done and everything like that, I remember going for a walk with my dogs in the woods. And for the first time actually noticing what the color on the leaves were on the trees and the color of the grass was and what the temperature was and what the weather was like and... other dogs and other things and so on and so on... And I can honestly say: In that period of two years where... I was unhappy on so many different levels, that my level of creativity was probably at rock bottom. Eh... so, there is got to be something... there... which has to do with the state of mind, but then you know, you can say, well let's look at.... eh... Joy Division Ian Curtis from Joy Division who wrote one of the most beautiful songs in the world just before he killed himself. You know. Eh. Creativity can come from... depres-... I think, eh, I think basically it comes from extremes of emotions. In some way they stimulate creativity. You don't have to be.... manically depressive or ultimately happy or... just won on the lottery or whatever it might be, to be creative. But I think, those... when we reach the outer tangents of our being and our feelings, and I think that that sparks something and that's a... a touch point. I mean, let's face it, that's why there are all... you know, the crea course and all these types of things, they are trying to put you in a different environment, they are trying to put you in touch with.... the sun god or the bom bong bong jong god, or... you know all this type of stuff. To try and put you in a place that isn't your everyday place.

02.17.26

Can you work deliberately with that? With attitudes and... besides being open minded.

Eh, If I can or if one can?

Well we are talking about you.

If I can work deliberately with attitudes and... Eh. I can....... I could put myself in the
right mind set. I can put myself in a receptive mind set to creativity. That doesn't necessarily mean I am going to be creative. By using environment... eh.. feelings, eh...
Whatever it might be, a walk in the park, a ride on the vespa, I can I can... try and get...
It's not like saying, eh.... I know if I switch on a certain video I'll feel in a certain way. I know.. if ... you know actors who know if they think about when their mother died they can cry on stage, or whatever it might be, it's not like that. You can put some things which you know generally help in place and then sit there and go (looks around) is it working is it working. But I mean I think that's one of the... the whole crux of this is this whole concept. There is xxxx in "Markedsføring" which is the Danish marketing magazine a number of years ago where clients were asked to judge what they wanted from their advertising agencies. And it was: "Creativity on time." Creativity too late is no good. Non creativity on time is no good. Creativity on time is what they wanted. So obviously, you know, whilst you're a whole bunch of creative people selling creativity, it's only any use if it's delivered on the deadline. Which means that there is a necessity for people to... be creative to deadlines. Eh... which is hence all the, you know all the creative process, eh, training and teaching and so on and so on. And I think that, again, you can plan creativity and you can manage creativity and you can get a creative result. But if you haven't had that incubation which leads on to the aha moment, then.... As I said, I've got someone who wants me to come up with a a multimillion product launch and they want me to have the concept by Wednesday next week. I'll get.. I'll give them a concept. Of course I will. But give me a week or two for incubation and I'll give them a five times better concept. Eh. But that's no good for them cause their deadline is Wednesday. So... if we put ourselves in that box which is saying: "This is the box within which I have to be creative." then the solution that I'm going to get on f-friday next week is no bloody good. So it's what I can come up with by that date. Eh.

Do you ever get stuck?
02.20.15
Ha. Yeah.

How do you handle that?
There is two levels of getting stuck. Getting stuck is... no, there is numerous. Getting stuck number one is having a brief and not knowing what the hell to do with it. Really not knowing where to take it. That's generally because you don't understand the product, you don't understand the market, you don't understand what they want to do with the product, the brief was shit, there is all these types of things. Those are things you can look at, analyze and say: "I don't understand the product." Do some research on the product. "I don't understand the market." Research the market. "The breif was bad." Call the client, say the brief was bad. Those are things that you can do something about. You've got to realize that that's why. So you can get stuck at that early level and... and there are some very tangible things you can do. Then we get to the point where you've got all the information. And you get stuck, because maybe there is so many different directions. How do I choose a direction? Maybe there is no directions. How do I get to a direction. That's the point where... I tend to rely on on non planned creativity. When I've been through that and we've done a workshop or whatever it might be, and there is really not the right directions there. Which happens to me a lot cause I am working on the client
where I have all the insights and and we'd working on stuff which I think is good and the other people... no, which the other people think is good and I know is good creatively but wouldn't fit in the box, that we're got to put it into. And it very often end up that they all go home from workshop thinking that we've done a great job and I spend two days sitting, thinking we've done a shit job and how can we get further from there. And that's where the sort of that incubation period comes in a lot. The other thing is of course when you get stuck, when you think you've done something brilliant, but it's not.

_Ha, ha._

Eh. You get stuck there as well because you s-.. you sort of... you do something, you think it's great, and then you... you look at it again and then you're like... half of you still thinks it's great and half of you is saying no it's not. You show it to people and some people say it's great, some people say it's not great. Then you're stuck there again. Eh. And I think that that... the... there are.. If you're stuck it's basically cause you haven't incubated enough. In my opinion. Or once you've got, once you know you've got all the information you need... weather you have or have not been through a planned process. If you're stuck tis because you're thinking too hart about the problem. To be quite honest.

You know. I ... between now and Wednesday, when I have to come up with this concept, I will probably not spend a minute thinking about it. _But you have defined the problem for you very clearly before._

The problem's defined, I know exactly what I got to deliver, when I got to deliver, what I got to deliver on. Eh, actually that was bullshit because I will breif on friday I will talk to my art director about it for a couple of hours. And he and I, we wouldn't be on site here, we will go somewhere completely different, where we're not going to be disturbed. Eh. And... the weekend I wouldn't think about it at all. But it will be there the whole time. And then, come Monday afternoon, then we'll have to start... getting a bit serious about it. And, and... and it would come, there is no doubt it will come. But I do know that.... we will do it, present it to them on Wednesday, and then by Wednesday the following week we'll present them something else which will be better and make them change their minds. Unless we get the aha thing, you know, don't count that out.

__No__ 02.23.42

But you can get stuck either because you don't have the information, because you've got too much information, you have information overload and then it's all about ...digesting it, incubating and so on. Or because you've got so many directions you don't know which one to choose. Step back from them and look at them and... and in fact, hold them up against that xxxx, hold them up against, take them back to the creative brief and say what were the goals here? How.. did these deliver on that or not. I've got one great client who comes with creative briefs. And she's seen, it's this one. And she's seen, we presented to her, and she's gone: "I really really don't like it. I really don't like it." And I said Karin... hold this up against the creative brief, and she hold it and she go, tick that box, tick that box, tick that box, tick that box. Good, we'll take it. I don't like it, but it fulfills the creative brief perfectly. That's a great client. Where here personal taste doesn't come into it.

_Yeah, yeah. I see what you mean._
Eh.

**OK. Let's talk a little bit, let's move on, let's talk a little bit about... motivation. How important is motivation when you want to be creative?**

Motivation... in what way. I mean, do I have to be motivated to do the job?

*There are different kinds of motivation...*

Yeah.

02.24.57

... as well you know. *You can work really hard to get a reward afterwards. Or you can be thrilled by, you know, the work itself, or... and that in itself...* is reward enough.

*Yes, exactly, or motivates you enough, or...* I mean... I've got a job to do and bills to pay and so on and so on. So.. on some level you're motivated by that. You've got to succeed in your job. Having said that, eh... motivation is... people, you know, appreciating what you have done, and thinking that you've come up with some good ideas and... buzzing of you and so on. But wha-- a-... particularly in this instance. This is a client who three other creatives have actually walked out on. Because they are too hard, because they are too unstructured, cause they don't know... they've got great products and short deadlines and so on and so on and so on. And to me that's the real challenge and that's the motivation, motivation is to go: "OK you guys, you wimps, you went out on this. Watch this." And you know, within six... eight months, being the one... when the client comes in they call me, you know, mist... you know, you are mister... our company. This is the guy, they call me, let's talk, no I don't want to talk, let's talk with him. That's fantastic. But of course the fact is that at the end of the year one gets completely, I mean, I was getting, let's put it this way: post motivation, I was getting demotivated with this, but a couple of weeks ago, with an absolutely fantastic bonus from the company. Which was unexpected. Financial bonus, there you go, you've done a great job. That was sort of post, after the act motivation. But it helped. It has motivated me to do the next job. Eh. But motivation is just a... to be quite honest. Probably except for this one. (shows brochure) Eh. I don't like, I am not the person who sits there saying: "Is the film on TV yet?" Eh. "Is the brochure printed?" "Are the adds in the newspapers?" It's sort of almost gone, it's fff-f. By that point it's gone, it's out of my mind set and I'd really... I want to know what the results are, and yes if someone comes by and says oh, the adds are in the newspapers today, or did you see it on TV last night or something like that, then it's like Oh, no, I didn't. But, it's interesting, but it's... it's about... just doing the best that you can, with the resources that you've got and and... and actually, the day I can't have fun doing it is the day I stop doing it. And fun can be... drawing big penises on people's desks with my invisible pen, or it can be going having a drink on a friday, or it can be... eh,... putting a fart cushion on someone's chair when they are sitting down or whatever. And if I can't be in a... and if I can't be in an environment like that, then I can't, an- I-... *Yeah* 02.27.44

You wouldn't see my ass for grass (?) you know.
Yeah. Interesting. OK. Eh, you know, that basically covers it. There are some questions left, how are we doing? I mean....

We are all right, I mean... I'm fine, I'm...

OK, eh. I would like to talk a little bit about, you know, your idea of obstacles to creativity. You know. What is, what are the threats at the horizon or what are the threats in your environment, you know. What pisses you off, or what....

I'll tell you what, there is... you can look at that at all sorts of different levels because you can say what are threats to creativity. Well if my client comes to me and says we need you to do something for the forty to sixty-five age group, within six weeks, which has this this and this, using these, and they have already, and they have already said and we need an eight page brochure for this and there is a whole load of limitations. Which could piss you off if you were going to go: "But I could do so much better if I could do a cinema add and a radio spot and, bla bla bla bla bla..." (phone rings)

02.28.55 phone conversation 02.29.50

... so you've got all those things and they put you in a box and they limit you. But you can say the creativity they want is within this box, right. So my job is to be as creative as possible within that box, so... it doesn't piss me off, it could piss me off, but I choose not to let it piss me off. Eh, the reason being because... you've got a goal with the creativity and you've got to put it in there. What else about... what was it, barriers you were talking about, right.

Mmmm...

Eh, what are barriers to creativity? Eh... The... eh.. Well there are all sorts of barriers, but... but.. Nesa (client) is very much people who, oh that wouldn't work, or this wouldn't work, or, oh, let's not do that, or, the client, you know, there is, there is this sort of this negative aspects when people refuse to participate in... eh, when you get them to participate in planned creativity they can't take it seriously and they... start dising stuff already and so on and so on. Eh. A barrier towards creativity could well be that one didn't have the possibility for incubation. Eh. But here it's a very good place because I don't have to explain what I am doing, I can sit and read magazines for two days. And tell them I am doing something else. You know. It's like, as I said, you know there is that board that dictates what I am supposed to be doing. Eh. And as long as they don't mind, as long as I can book my hours as creative research and so on and so on, then there is no barrier there. Barriers to creativity are when... eh... when the phone rings and you're in the middle of a conversation. Eh. And you're going somewhere, which I was, I was going to be very creative, but obviously I got distracted. Eh... I can't, you know...

No, no. It's ok.

Yeah.

Yeah.

02.31.43

We've been into it as well you know. Eh. It's just one more thing to cover, and that's deliberate creativity, and you've been in, you've been, you know... talking about this area for... many times already. But I would like to ask one question and... eh. You know, when you're not in this, you know, deliberate process, or planned creativity as you call it.

Yeah.
Are you deliberately influencing yourself during your own creative process? Maybe you are using, you know, your own way, your own kind of...

Yeah. A classic example of that would be, is my way of mentally mind fucking myself. OK.

... which is to... be in a situation, and I remember it distinctly...eh... where we'd had... for one of our clients we'd have three shots at coming up with a concept and a name for a product. And I hadn't been involved, I'd been on work for another product for the same client. And we've we've... I think we wasted six weeks in here, we didn't come up with, we didn't come up with the goods. And the client was ssff-... seriously considering firing us as an agency. And the last chance was that I would go and sit in with the client for a week. And pick their brains, everything about this, and try and come up with it. Eh. Went in... and sat there for the first four days and had got absolutely nowhere. I knew that the next day I would have to come up with at least a name for the product, cause otherwise I was completely screwed. And just... put myself in a situation where I decided I was going to, I was... instead of... taking my vespa there, cause they were out in the countryside, I would take a cab. And I wouldn't think about this, I had to be there at eleven and I wouldn't think about it until I got into the taxi at 10.20. And then I'd got a power-point presentation open where I just had to brainstorm for 35 minutes all I could do before I got there. Eh. I could have worked for two hours longer on this, but I knew it would be procrastination after procrastination after procrastination. So I sat and I just drank tea and read the newspaper. Got in the taxi, 35 minutes, came up with about 20 different names. Cut them down to three. And they liked the first one that was on the list. So then they were very very happy, so they needed me to come up with a... a payoff... or a... a slogan for it. And the name that I'd come up with, it was a product which combine three different types of benefits, so I called the product synergy.

Ha, ha.

Obviously. And on the Tuesday I had to go in with this slogan. And I'd again, same situation, I'd worked and worked and worked. And decided that it was just.... the best thing to do was just to leave it. And my cab was booked, it was 10.30I had to be there that day, and my cab was booked to 9.45. And I sat there and I thought OK, I can not rely on the luck of getting this in the cab on the way there again, right, absolutely not. So I sat down, got up at 8, and sat down there, I was working from 8, typing things on eh... into a powerpoint, lot's of different phrases and what it could be you know. Synergy - it's good for you. Or Synergy this that, whatever it might be. Eh. And somewhere I've got the list of all these ideas that I had and it was hmf-... it was like, OK, the taxi is going to be here in five minutes. I really have to go to the toilet. And I came out from the toilet and I just went tch, tch, tch. Synergy makes sense. Done. Dusted. Went into the client. One suggestion, there you go. They were like: (Claps hands) And it's so... I'd limited the first time, I'd had to put... I work so well under pressure, I work eh... I have, I have a, you know, two phrase-, to sayings. First one, if it wasn't for the last minute, I'd never get anything done. And the other one is: "I love deadlines. I love the sshhhoo-noise they make as they go pass, which is from Douglas Adams, right?

Exactly.

That's, you know.
The swoothing sound. Ha, ha.
Yeah. Eh. But it's that last minute thing, there is some sort of adrenaline that comes in. I mean, I am a sport, you know, I played Rugby for many years, and that adrenaline, that pumping of adrenaline that goes.... you get... the feeling you talked about creativity when all, everything is aligned and everything is going in the right direction and... that's an adrenaline thing, and and and and, that's why I am the project manager's nightmares, because, well Lars and I, we always get it right at the last minute. Often there's got to that... there's got to be that... It's like there is some sort of... you can write a chemical formula for it which is: All this information I've got, times the amount of time I've had to think about it equals zero, unless there is a pressure and adrenaline put onto it in which case it equals the right answer. If you don't have that, at some point, if the pressure cocker doesn't come pfffff (whistles), that's when it's got to come out. Eh. And if you've been, if you've had your incubation period and... and if it....

Talk about constraints that really works...

02.36.44
Yeah. But I mean, it is, it's it's... sometimes I've just got to put myself in that... cause I am the worlds greatest procrastinator, I just... aaahh, I'll just have another cup of tea.

Ha, ha.
Appendix G: Informed Consent Form
INFORMED CONSENT

Natural Creative Processes

Participation in this research study is completely voluntary. Please read the information below and ask questions about anything that you do not understand before deciding if you want to participate. A researcher will be available to answer your questions.

RESEARCH TEAM

Name and title of Lead Researcher: Markus Redvall
Department/Room Number: ICSC, Chase Hall 244
Telephone Number: +45-26152540
Email: redvmk55@mail.buffalostate.edu

Faculty Sponsor:
Name and Title: Dr. Mary C. Murdock
Department/Room Number: ICSC, Chase Hall 246
Telephone Number: (716) 878-4070
Email: murdocmc@buffalostate.edu

Study Location(s): Workplace of Subject. If preferable by subject the meeting will take place in a public place like a cafe or a restaurant.

PURPOSE OF STUDY
This study is going to investigate natural creative processes (i.e. without techniques) by people working creatively on a regular basis to see if there are important concepts left to bring into the domain of applied creativity.

SUBJECTS AND PROCEDURES

You must be at least 18 years old to participate in this study.

Your involvement in the study includes an interview of about 1,5 hours.

You will also be asked to provide examples of material produced during your working process, including notes, drawings and prototypes. This request optional and voluntary and it is up to you to what extent (if any) you are prepared to share these items.
**RISKS AND BENEFITS**
There are minimal risks for participating in this study. You are free to choose not to answer any questions that make you uncomfortable.

You will not directly benefit from participation in this study.

**COMPENSATION**
You will not be paid or otherwise compensated for your participation in this research study.

**WITHDRAWAL FROM THE STUDY AND CONSEQUENCES**
You are free to withdraw from this study at any time. There will be no consequences for you if you decide to do so.

**CONFIDENTIALITY**
Identifiable information about you will be kept with the study data.

All data will be retained for at least three years in compliance with federal regulations.

All data stored electronically will be stored on a secure network server, or on portable devices, such as a laptop with encryption (special software) and password protection.

After the interview you will have the opportunity to read through the transcript. You will then be asked to either approve of or reject that the interview is published with your name or other identifiable information. If you decide to reject this request, all identifiable information will be taken out before publication.

**IF YOU HAVE QUESTIONS**
If you have any comments, concerns, or questions regarding the conduct of this research, please contact the researcher at the top of this form.

If you are unable to reach the researcher and have general questions, or you have concerns or complaints about the research study, researcher, or questions about your rights as a research subject, please contact The Research Foundation of SUNY/Office of Sponsored Programs by phone, (716) 878-6700 or by e-mail at gameg@rf.buffalostate.edu or in person at Bishop Hall, Room 17, 1300 Elmwood Avenue, Buffalo, NY 14222.

**VOLUNTARY PARTICIPATION STATEMENT**
Participation in this study is voluntary. You may refuse to answer any question or discontinue your involvement at any time without penalty or loss of benefits to which you might otherwise be entitled. Your decision will not affect your future relationship with Buffalo State. Your signature below indicates that you have read the information in this consent form and have had a chance to ask any questions that you have about the study.
SIGNATURE LINES

Subject Signature

______________________________________

Date

Legally Authorized Representative/Guardian

______________________________________

Date

Legally Authorized Representative/Guardian

______________________________________

Date

Researcher Signature

______________________________________

Date

Witness Signature

______________________________________

Date
Appendix H: CITI Training Completion Report
CITI Collaborative Institutional Training Initiative

Human Research Curriculum Completion Report
Printed on Thursday, September 20, 2007

Learner: Karl Johan Markus Redvall (username: plasticbulb)
Institution: SUNY - Buffalo State
Contact Information: Department: International Center for Studies in Creativity
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Group 2: Social / Behavioral Investigators and Key Personnel

Stage 1. Basic Course Passed on 09/20/07 (Ref # 1266978)

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<th>Required Modules</th>
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<td>09/11/07</td>
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<td>History and Ethical Principles - SBR</td>
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For this Completion Report to be valid, the learner listed above must be affiliated with a CITI participating institution. Falsified information and unauthorized use of the CITI course site is unethical, and may be considered scientific misconduct by your institution.

Paul Braunschweiger Ph.D.
Professor, University of Miami
Director Office of Research Education
CITI Course Coordinator