

**An ethnographic interpretation of the work environment
within a creative culture in the advertising sector**

Christine Band

A thesis submitted in partial fulfilment of the requirements of
Edinburgh Napier University, for the award of Doctor of
Business Administration

Submitted March, 2014

Abstract

Purpose and rationale

The purpose of the exploratory research is to provide a deeper understanding of how the work environment enhances or constrains organisational creativity (creativity and innovation) within the context of the advertising sector. The argument for the proposed research is that the contemporary literature is dominated by quantitative research instruments to measure the climate and work environment across many different sectors. The most influential theory within the extant literature is the componential theory of organisational creativity and innovation and is used as an analytical guide (Amabile, 1997; cf. Figure 8) to conduct an ethnographic study within a creative advertising agency based in Scotland. The theory suggests that creative people (skills, expertise and task motivation) are influenced by the work environment in which they operate. This includes challenging work (+), work group supports (+), supervisory encouragement (+), freedom (+), sufficient resources (+), workload pressures (+ or -), organisational encouragement (+) and organisational impediments (-) which is argued enhances (+) or constrains (-) both creativity and innovation. An interpretive research design is conducted to confirm, challenge or extend the componential theory of organisational creativity and innovation (Amabile, 1997; cf. Figure 8) and contribute to knowledge as well as practice.

Design/methodology/approach

The scholarly activity conducted within the context of the creative industries and advertising sector is in its infancy and research from the alternative paradigm using qualitative methods is limited which may provide new guidelines for this industry sector. As such, an ethnographic case study research design is a suitable methodology to provide a deeper understanding of the subject area and is consistent with a constructivist ontology and an interpretive epistemology. This ontological position is conducive to the researcher's axiology and values in that meaning is not discovered as an objective truth but socially constructed from multiple realities from social actors. As such, ethnography is the study of people in

naturally occurring settings and the creative advertising agency involved in the research is an appropriate purposive sample within an industry that is renowned for its creativity and innovation. Qualitative methods such as participant observation (field notes, meetings, rituals, social events and tracking a client brief), material artefacts (documents, websites, annual reports, emails, scrapbooks and photographic evidence) and focused interviews (informal and formal conversations, six taped and transcribed interviews and use of Survey Monkey) are used to provide a written account of the agency's work environment. The analytical process of interpreting the ethnographic text is supported by thematic analysis (selective, axial and open coding) through the use of manual analysis and NVivo9 software.

Findings

The findings highlight a complex interaction between the people within the agency and the enhancers and constraints of the work environment in which they operate. This involves the creative work environment (Amabile, 1997; cf. Figure 8) as well as the physical work environment (Cain, 2012; Dul and Ceylan, 2011; Dul et al. 2011) and that of social control and power (Foucault, 1977; Gahan et al. 2007; Knights and Willmott, 2007). As such, the overarching themes to emerge from the data on how the work environment enhances or constrains organisational creativity include creative people (skills, expertise and task motivation), creative process (creative work environment and physical work environment) and creative power (working hours, value of creativity, self-fulfilment and surveillance). Therefore, the findings confirm that creative people interact and are influenced by aspects of the creative work environment outlined by Amabile (1997; cf. Figure 8). However, the results also challenge and extend the theory to include that of the physical work environment and creative power.

Originality/value/implications

Methodologically, there is no other interpretive research that uses an ethnographic case study approach within the context of the advertising sector to explore and provide a deeper understanding of the subject area. As such, the contribution to knowledge in the form of a new interpretive framework (cf. Figure 16) challenges and extends the existing body of knowledge (Amabile, 1997; cf. Figure 8).

Moreover, the contribution to practice includes a flexible set of industry guidelines (cf. Appendix 13) that may be transferrable to other organisational settings.

Keywords: Organisational creativity, creative work environment, enhancers and constraints, ethnographic case study research design and the advertising sector.

Table of Contents

Abstract.....	I
Table of Contents.....	IV
List of Appendices.....	VIII
List of Figures, Tables and Photographs	IX
Acknowledgements.....	XI
Chapter One: Introduction.....	- 1 -
1.1. Purpose and rationale of the research.....	- 1 -
1.2. Aim and objectives.....	- 3 -
1.2.1 Aim	- 3 -
1.2.2. Objectives.....	- 3 -
1.3. Context	- 3 -
1.4. Research design.....	- 4 -
1.5. Limitations	- 4 -
1.6. Contributions	- 5 -
1.7. Overview of the thesis	- 6 -
1.8. Conclusion.....	- 7 -
Chapter Two: Contemporary Context of the Advertising Sector	- 9 -
2.1. Creativity and innovation within modern day society	- 9 -
2.2. Creative economy.....	- 10 -
2.3. Creative industries	- 11 -
2.4. Advertising sector	- 11 -
2.5. Conclusion.....	- 15 -
Chapter Three: A Critical Review of the Work Environment Theories.....	- 17 -
3.1. Definitions.....	- 17 -
3.2. Individual and organisational creativity	- 19 -
3.2.1. Individual creativity	- 19 -
3.2.2. Organisational creativity	- 21 -

3.3. Work environment theories	22 -
3.3.1. Creative culture	22 -
3.3.2. Creative climate.....	25 -
3.3.3. Creative climate instruments	29 -
3.3.4. Creative work environment.....	30 -
3.3.5. Interactionist model of organisational creativity	31 -
3.3.6. Componential theory of organisational creativity	34 -
3.3.7. Organisational impediments	36 -
3.3.8. Componential theory of organisational creativity and innovation	39 -
3.3.9. Summary of the work environment theories	41 -
3.4. Research conducted within the creative industries	41 -
3.4.1. Comparison of key models	41 -
3.4.2. Qualitative research.....	43 -
3.4.3. Quantitative research	44 -
3.5. Gaps within the organisational creativity literature.....	45 -
3.5.1. Theory	45 -
3.5.2. Context	46 -
3.5.3. Method	47 -
3.5.4. Practice	47 -
3.6. Research questions	48 -
3.7. Conclusion.....	49 -
Chapter Four: Research Philosophy, Methodology, Methods and Analysis.....	52 -
4.1. Ontology	52 -
4.2. Epistemology	54 -
4.3. Axiology	55 -
4.4. Research design.....	56 -
4.4.1. Single case study approach	59 -
4.4.2. Organisational ethnography	60 -

4.5. Qualitative methods	- 61 -
4.6. Pilot study	- 62 -
4.6.1. Pilot aim/objectives	- 62 -
4.6.3. Structure and culture of the agency	- 64 -
4.6.4. Participant observation	- 64 -
4.6.5. Field notes	- 66 -
4.6.6. Corridor conversations	- 67 -
4.6.7. In-depth interviews	- 68 -
4.6.8. Reflection and changes	- 69 -
4.7. Full-scale research	- 70 -
4.7.1. Material artefacts	- 70 -
4.8. Data Analysis	- 72 -
4.8.1. Thematic analysis and coding	- 73 -
4.8.2. NVivo9	- 74 -
4.8.3. Manual analysis	- 75 -
4.8.4. Critical reflection	- 76 -
4.9. Evaluation	- 78 -
4.10. Values, reflexivity and ethics	- 79 -
4.11. Conclusion and philosophical framework	- 81 -
Chapter Five: Analysis, Findings and Discussion	- 85 -
5.1. Critical reflection of 'the self'	- 85 -
5.2. Themes and coding	- 86 -
5.3. Creative people	- 88 -
5.3.1. Skills	- 90 -
5.3.2. Expertise	- 91 -
5.3.3. Task motivation	- 93 -
5.4. Creative process	- 96 -
Creative work environment	- 96 -

5.4.1. Management practices	- 97 -
5.4.1.1. Challenging work	- 97 -
5.4.1.2. Supervisory encouragement.....	- 99 -
5.4.1.3. Work group supports	- 104 -
5.4.1.4. Freedom	- 108 -
5.4.2. Resources	- 112 -
5.4.2.1. Sufficient resources	- 112 -
5.4.2.2. Workload pressures.....	- 117 -
5.4.3. Organisational motivation	- 121 -
5.4.3.1. Organisational encouragement	- 122 -
5.4.3.2. Organisational impediments	- 129 -
Physical work environment	- 133 -
5.4.4. Ideal physical space	- 134 -
5.5. Creative power.....	- 140 -
5.5.1. Working hours	- 142 -
5.5.2. Value of creativity	- 144 -
5.5.3. Self-fulfilment.....	- 145 -
5.5.4. Surveillance.....	- 147 -
5.6. Conclusion.....	- 149 -
Chapter Six: Conclusion and Recommendations.....	- 151 -
6.1. Research argument	- 151 -
6.2. Aim and objectives.....	- 153 -
6.3. Contributions	- 156 -
6.3.1. Knowledge.....	- 156 -
6.3.2. Practice	- 158 -
6.4. Future research	- 161 -
6.5. Conclusion.....	- 161 -
References.....	- 162 -

List of Appendices

Appendix 1: Organogram	- 173 -
Appendix 2: Observer roles	- 174 -
Appendix 3: Reflection of the pilot study	- 175 -
Appendix 4: Node structure	- 177 -
Appendix 5: Checklist of questions	- 179 -
Appendix 6: Gatekeeper consent form.....	- 181 -
Appendix 7: Employee information	- 183 -
Appendix 8: Critical reflection of the 'self'	- 184 -
Appendix 9: Head of Traffic and Workflow	- 191 -
Appendix 10: Hot desk copy test.....	- 194 -
Appendix 11: Refurbishment.....	- 195 -
Appendix 12: Survey Monkey - Power and control	- 197 -
Appendix 13: Industry guidelines	- 199 -

List of Figures, Tables and Photographs

List of Figures

Figure 1: UNCTAD classification of the creative industries	- 12 -
Figure 2: Advertising agencies in the UK	- 14 -
Figure 3: Componential theory of individual creativity	- 20 -
Figure 4: Influence of organisational culture on creativity and innovation	- 23 -
Figure 5: Climates that stimulate/hamper creativity and innovation	- 27 -
Figure 6: Interactionist perspective	- 32 -
Figure 7: Assessment of perceptions of the work environment for creativity	- 35 -
Figure 8: Componential theory of organisational creativity and innovation	- 40 -
Figure 9: Sociological paradigms and organisational creativity	- 57 -
Figure 10: The funnel approach	- 63 -
Figure 11: Full-scale research.....	- 69 -
Figure 12: Critical reflection on the self, theory and practice	- 77 -
Figure 13: Philosophy, methodology, methods and analysis	- 82 -
Figure 14: Vertical versus horizontal structures	- 100 -
Figure 15: The 'panopticon'	- 141 -
Figure 16: Creative people, process and power: Enhancers (+) and constraints (-) on organisational creativity in the advertising sector.....	- 157 -
Figure 17: Theory and practice	- 190 -

List of Tables

Table 1: Ten dimensions of the organisational climate	- 28 -
Table 2: Comparison of themes	- 42 -
Table 3: Specific research questions	- 49 -
Table 4: Differences between deductive and inductive approaches	- 58 -
Table 5: Themes and coding	- 89 -
Table 6: Research results	- 152 -

List of Photographs

Photograph 1: Rage against the machine	XII
Photograph 2: Industry advice	- 8 -
Photograph 3: The Creative department's rules.....	- 16 -
Photograph 4: The Universe	- 51 -
Photograph 5: Our best weapon	- 84 -
Photograph 6: Team work.....	- 105 -
Photograph 7: Beer brand.....	- 108 -
Photograph 8: Don Draper.....	- 111 -
Photograph 9: Edinburgh hub	- 115 -
Photograph 10: The red sofas.....	- 115 -
Photograph 11: Shared vision.....	- 122 -
Photograph 12: Marketing Star Awards	- 128 -
Photograph 13: Collage	- 134 -
Photograph 14: Physical work environment – refurbishment	- 139 -
Photograph 15: Everest is climbed	- 150 -

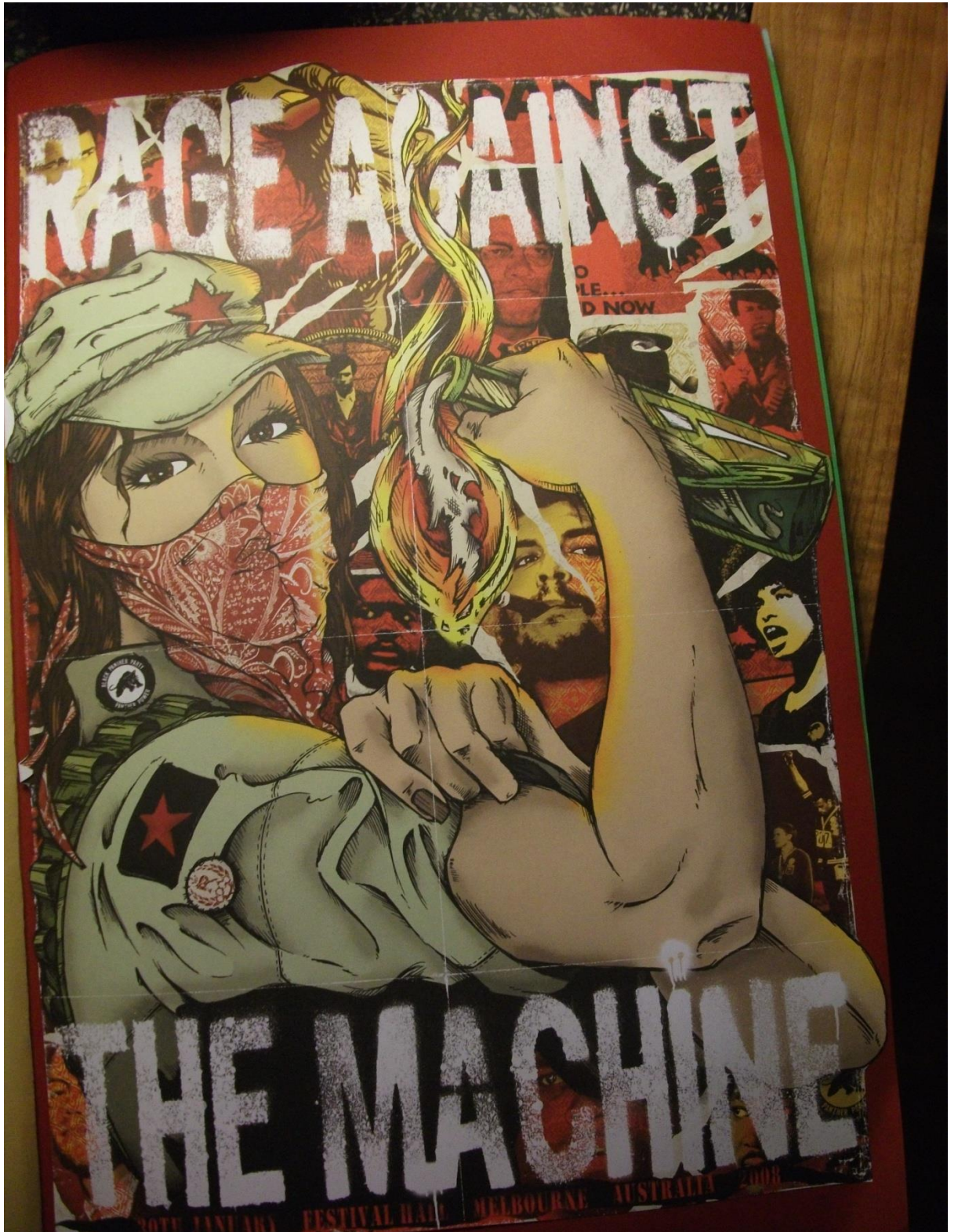
Acknowledgements

First I would like to thank my supervisors who are Professor John Ensor and Dr Anna Leask - the advice, encouragement and support received from them both throughout the doctoral journey has been invaluable. Not only that, both supervisors have helped to keep me focused and made sure that my argument and justification is outlined accordingly in relation to the current literature on organisational creativity. I would also like to thank Audrey Wilson who became my 'partner in crime' and 'research buddy' for all her support, endless hours of reflection and for her emotional as well as academic and practitioner advice. Also, to all of the members of academic staff at Edinburgh Napier University who listened to my academic dilemmas and offered clarification on issues such as the research process (Dr Lois Farquharson, Dr Janice MacMillan and Professor Anne Munro), referencing and formatting (Dr Shuna Marr) and research philosophy (Dr Paul Barron and Dr Vaughan Ellis). I would like to say a special thank you to my gatekeepers (Group Managing Partner and Creative Partner) from the advertising agency involved in the ethnographic research. They both gave me the confidence to develop my skills as an ethnographer and for the support, encouragement and open access to the agency.

Moreover, I would like to say thank you to all of the employees who participated in the research despite the busy nature of the agency. I would also like to thank my teaching colleagues Jenny Reid and Patrick Harte for their advice and editing skills and my children's father Graham Hyslop who has been extremely patient and supportive throughout my academic journey and who has listened attentively to my tales of woe especially with the literature review, research philosophy and ethnographic field work. Finally, I would like to thank my three children; Nathan Hyslop, Adam Hyslop and Jamie Hyslop for putting up with endless hours of neglect at times. This thesis is therefore dedicated to my three lovely children.

Dedicated to Nathan, Adam and Jamie Hyslop

Photograph 1: Rage against the machine



“We are an agency that deals in challenger brands”

(Scrapbook: Respondent 38)

Chapter One: Introduction

“Creativity is not the finding of a thing, but the making something out of it after it is found”

(James Russell Lowell)

The focus of this chapter is to outline the purpose and rationale of the research and confirm the aim and objectives. First, there is a discussion on the area of interest for the proposed research specifically related to the aspects of the work environment that enhance or constrain organisational creativity. Then, the main theory within the extant literature is outlined and it is argued that in order to confirm, challenge or extend the theory an ethnographic case study approach allows a deeper understanding of this phenomenon to emerge within the contemporary context of the advertising sector. Following from this, the limitations of the research as well as the contribution to knowledge and practice are highlighted. Finally, an overview of the structure of the thesis is established and the chapter is concluded.

1.1. Purpose and rationale of the research

Due to the competitive nature of modern day business several authors suggest that creativity and innovation has become valued as a way to increase competitive advantage (Levitt, 2002; Shalley and Gilson, 2004), shareholder value (Gahan et al. 2007; Levitt, 2002) and is even a means for survival especially for knowledge-based organisations within the creative industries (Fletcher, 1990). In its simplest form Woodman et al. (1993) state that organisational creativity includes both aspects of creativity and innovation. These authors assert that creativity is the generation of ideas and innovation is the production of these ideas to include a new product, service, process or procedure within an organisational setting. Serrat (2010) claims that organisations need to create work environments that encourage and inspire creativity and innovation especially within the knowledge-based economy as it is imperative to organisational success and performance. He posits that generating and producing ideas is not exclusive to an individual activity but allied to a social context. Indeed, one area of research within the literature focuses on how the work environment facilitates creativity and innovation within organisations. However, very few theories and models concentrate on both the

enhancers and constraints of the work environment and is the focus of the proposed research.

Several academics recommend theoretical models (Amabile, 1997; Amabile et al. 1996; Ekvall, 1996; Martins and Terblanche, 2003) as well as instruments and questionnaires (Amabile 1995; Anderson and West, 1998; Ekvall, 1996; Isaksen et al. 2000-2001; Siegel and Kaemmerer, 1978) to measure perceptions related to the work environment across many different industry sectors. Mathisen and Einarsen (2004) and Moultrie and Young (2009) point out that one of the most recognised theories within the contemporary literature that considers both the enhancers and constraints of the creative work environment is the componential theory of organisational creativity and innovation (Amabile, 1997; Amabile et al. 1996) which also underpins a commercial questionnaire offered by these authors and is known as KEYS: Assessing the Climate for Creativity (Amabile, 1995). Verbeke et al. (2008) utilise the questionnaire within the advertising sector and suggest that the KEYS scales used to measure the creative climate of advertising agencies may not be credible. Verbeke et al. (2008: 128) state that the “validity of the scale is not satisfactory as the exploratory analysis did not reveal the expected dimensions”. Therefore, these authors suggest that “new parameters” may be needed for this industry sector and confirm that future research needs to be done in this area.

Verbeke et al. (2008: 121) also note that much of the literature focuses on developing organisational creativity within “substandard” organisations and that advertising agencies are often neglected because they reach the “upper spectrum” of creativity. To date, only three other studies focus on this subject area within the context of the creative industries (Ensor et al. 2001; Ensor et al. 2006; Moultrie and Young, 2009). Moultrie and Young (2009: 299) compare both the theoretical frameworks proposed by Amabile (1997) and Ekvall (1996) and questionnaire design (Amabile, 1995; Ekvall, 1996) within organisations from the creative industries and the results indicate that the models are “complementary” but may not be “fully applicable”. Ensor et al. (2001) also use the conceptual framework outlined by Amabile et al. (1996) to explore the aspects of the creative work environment that enhance or constrain organisational creativity but from a senior management viewpoint within the advertising sector. These authors suggest that future researchers should consider “both the employee and managerial

perspective” and point out that a qualitative investigation would provide a more “holistic view to be established” (Ensor et al. 2001: 154).

1.2. Aim and objectives

1.2.1 Aim

The aim of the research is to provide a deeper understanding of organisational creativity related to the enhancers (+) and constraints (-) of the work environment within the advertising sector with a view to contributing to knowledge as well as practice.

1.2.2. Objectives

O1: To understand how the work environment supports or hinders organisational creativity.

O2: To provide a deeper understanding of the work environment by conducting an ethnographic study within an advertising agency based in Scotland.

O3: To confirm, challenge or extend the componential theory of organisational creativity and innovation (Amabile, 1997; cf. Figure 8).

O4: To develop a flexible set of guidelines on the enhancers and constraints of the work environment for the advertising industry and organisations across other industry sectors.

1.3. Context

Several authors suggest that purposive sampling is an approach to determine the most appropriate sample to answer the aim and objectives of the research (Hayfield, 2007; Saunders et al. 2009). As such, the second objective is concerned with the research design and outlines the use of ethnography within a creative advertising agency based in Scotland which mainly deals in challenger brands. Levitt (2002: 144) confirms that industry sector is an important aspect with regards to understanding organisational creativity and states that “certainly it is easier to convert creativity into innovation in the advertising business than it is in an operating company with elaborate production processes, long channels of distribution and a complex administrative distribution”. He points out that creativity can be a “millstone rather than a milestone” within modern day institutions and

states that large, bureaucratic organisations are not able to support the implementation of creative ideas and provide a work environment that is conducive to supporting creativity and innovation. As such, it is an ideal industry sector in which to explore the subject area.

1.4. Research design

The research design is unique to the subject area. As such, there is no other research that uses an ethnographic case study approach to provide a deeper understanding of the work environment and how this promotes or inhibits organisational creativity within a contemporary work-based setting that is renowned for its creativity and innovation (Fletcher, 1990; Verbeke et al. 2008). Furthermore, Yin (2009: 47) states that a single case study approach with a single unit of analysis is appropriate and can “confirm, challenge or extend the theory” which is conducive to the third objective. Moreover, Moultrie and Young (2009: 299) reinforce that there are very few empirical studies that explore organisational creativity within the advertising sector and state that “there is much to be learned from this sector on encouraging and managing creativity”. As such, the inductive research findings from the advertising agency may also provide guidelines for organisations across other industry sectors and is consistent with objective four.

1.5. Limitations

An ethnographic case study research design lends itself to a constructivist ontology and an interpretive epistemology and the use of qualitative data methods (Bryman and Bell, 2011; Crotty, 1998; Denzin and Lincoln, 1988; Watt, 2010a). Many scholars purport that qualitative research is subjective, value-laden and lacks scientific rigour (Bryman and Bell, 2011; Collins, 2010; Hammersley and Atkinson, 2007). However, to reduce this subjectivity as much as possible, Watt (2010b) argues that the researcher needs to decentre oneself and allow the respondents voice to take precedence. This is achieved by the researcher’s reflective and reflexive journey (Bryman and Bell, 2011; Hammersley and Atkinson, 2007; Watt, 2010b) through the use of field notes and a research diary (Nadin and Cassell, 2006) as well as the triangulation of data methods (Bryman and Bell, 2011; Guba and Lincoln, 1998; Lincoln and Guba, 1985; Silverman, 2005; Yin, 2009). This includes methods such as participant observation, field notes, interviews, formal and informal conversations, emails, documents, material

artefacts, scrapbooks, photographs and Survey Monkey to add credibility to the research findings (Lincoln and Guba, 1985).

Furthermore, as a single case study approach within an advertising agency is the preferred research design to collect the data, the findings are not generalisable and representative of all advertising agencies in Scotland. Indeed, it is not the intention of the research to claim that the findings are representative of the population but to provide a rich, thick description and deeper understanding of the subject area (Geertz, 1973; Visconti, 2009). As such, ethnographic research focuses on natural settings, sense making and meaning within a given cultural context (Hammersley and Atkinson, 2007) and the findings may be transferable to similar organisational settings (Bryman and Bell, 2011; Lincoln and Guba, 1985). Finally, Bryman and Bell (2011) suggest that there is a lack of transparency with qualitative data in terms of the analytical process and the proposed research clearly outlines this process in terms of a critical reflection of ‘the self’ as well as a critical reflection of theory and practice (Collins, 2010: 11) and the use of NVivo9 (QSR, 2010a; QSR, 2010b) to add credibility to the inductive data analysis.

1.6. Contributions

Collins (2010: 194) points out that managing and understanding the creative process is a “perennial research question” within the contemporary literature. Therefore, how to manage the creative process facilitated by the work environment is a central concern for the proposed research not only to make recommendations for practice but to also contribute to knowledge and extend the existing theory (Amabile, 1997; cf. Figure 8). Therefore, the following contributions are an important outcome of the research:

Knowledge: To confirm, challenge or extend the componential theory of organisational creativity and innovation (Amabile, 1997; cf. Figure 8).

Practice: To provide a flexible set of guidelines for the advertising industry and organisations across other industry sectors.

1.7. Overview of the thesis

Chapter Two: Contemporary Context of the Advertising Sector

The discussion focuses on the importance of creativity and innovation within the creative industries and newly emerging creative economy. The advertising sector is part of the creative service industries and relies on the 'creative class' to generate ideas which is supported by other departments such as Account Management, Planning, Creative Services and TV and Studio Production to produce a new innovation or media campaign in the form of television, cinema, radio, digital or print media. The chapter also identifies the creative advertising agency involved in the research and notes that it is one of the leading agencies based in Scotland.

Chapter Three: A Critical Review of the Work Environment Theories

The chapter critically examines the theory and models in relation to the culture, climate and work environment within an organisational setting. The most influential theory within the contemporary literature that considers both the enhancers and constraints of the creative work environment is the componential theory of organisational creativity and innovation (Amabile, 1997; cf. Figure 8) and is used as an analytical guide to conduct the field research. The gaps identified within the current literature highlights that there is a limited amount of research conducted within the creative industries and advertising sector especially from a qualitative perspective. As such, an ethnographic case study approach is the preferred research design to provide a deeper understanding of the subject area.

Chapter Four: Philosophy, Methodology, Methods and Analysis

The focus of the chapter is to reinforce the ontological and epistemological position of reality and how knowledge is constructed in terms of an ethnographic case study research design. Ethnography is conducive to a constructivist ontology and an interpretive epistemology and relies on an inductive research design and the use of qualitative methods to interpret knowledge, meaning and reality from the respondents involved in the research. Triangulation of the data includes participant observation, material artefacts and focused interviews. Thematic analysis is used as a stand-alone analytical method as well as manual analysis and NVivo9 software to code and identify the overarching themes from the data.

Chapter Five: Analysis, Findings and Discussion

The findings reveal a complex interaction between the people within the agency and the enhancers and constraints of the work environment in which they operate to include the creative work environment as well as the physical work environment and that of social control and power. Therefore, the overarching themes to emerge from the analysis of the data is that of creative people, process and power and is discussed in relation to main theory as well as the wider literature. As such, the findings confirm but also challenge and extend the componential theory of organisational creativity and innovation (Amabile, 1997; cf. Figure 8).

Chapter Six: Conclusions and Recommendations

The final chapter concludes and summarises the research and highlights that the aim and objectives of the research are accomplished. Based on the findings of the research, the contributions to knowledge and practice are outlined in the form of a new interpretive framework (cf. Figure 16) and a flexible set of guidelines for the industry (cf. Appendix 13). Recommendations are also given with regards to future research and it is suggested that a longitudinal comparative study is appropriate to provide a deeper understanding of the work environment to compare and contrast the research findings with the new interpretive framework outlined within the proposed research.

1.8. Conclusion

The previous discussion highlights the area of interest for the proposed research. It is suggested that the componential theory of organisational creativity may not be valid or fully applicable within advertising sector and that more qualitative research needs to be accomplished to take into consideration the views of individuals across all levels of the hierarchy. The gaps within the literature are acknowledged and it is argued that an ethnographic case study approach allows a deeper understanding of the subject area within the contemporary context of the advertising sector with a view to contributing to knowledge as well as practice. The following chapter outlines the importance of the advertising sector to the creative economy as well as the creative industries and highlights the work environment and departments within advertising agencies.

Photograph 2: Industry advice



“Keep pushing the envelope but keep it simple”

(Scrapbook: Respondent 38)

Chapter Two: Contemporary Context of the Advertising Sector

“The day you sign a client is the day you start losing them”

(Don Draper)

First, the chapter reinforces the importance of creativity and innovation in contemporary society regarding consumer-led organisations as well as knowledge-based organisations from the creative industries who contribute significantly to the recently emerging creative economy. Then, the creative economy is discussed and the sector is defined to include both the cultural and creative industries. Next, the advertising sector is highlighted and the relevance of peer-reviewed awards within this industry is acknowledged. The number of advertising agencies within the United Kingdom (UK) is identified with a focus on the industry sector in Scotland and the importance of the work environment to facilitate both creativity and innovation. Finally, a brief discussion on the advertising agency involved in the research is outlined and the chapter is concluded.

2.1. Creativity and innovation within modern day society

Fletcher (1990: 1) asserts that modern society appears to have an almost “insatiable demand” for creativity and innovation, so much so that Scanlon (2005) recommends that if creativity were a plant “it would be tagged a weed and marked for immediate eradication’. Moreover, Levitt (2002) confirms that this insatiable demand for creativity and innovation is reinforced by the use of these words which he suggests is institutionally legitimised through professional writers, consultants, professors and the media. He also states that that many large, industrial and consumer-led organisations are “hypnotically following each other in a deadly conformist march into economic oblivion” and think that their “salvation lies so easily in creativity and from this will automatically flow profit-building innovation” (Levitt, 2002: 140). Indeed, according to Forbes Magazine (2012), the world’s top consumer-led companies include businesses such as Amazon, Google, Procter & Gamble and Apple and are extremely successful organisations based on their creative and innovative capability. Creativity and innovation are also important considerations for knowledge-based organisations within the creative industries which mainly deal in business-to-business transactions and contribute significantly to the knowledge-based economy (Ensor et al. 2001).

Organisations within the advertising sector rely upon the efforts of creative individuals to generate ideas (creativity) to produce tangible outputs and offer creative services and media solutions (innovation) for its business clients (Moultrie and Young, 2009). Therefore, creativity and innovation is seen as an important aspect not only within consumer-led organisations (Forbes Magazine, 2012; Levitt, 2002) but also knowledge-based organisations within the creative industries (Ensor et al. 2001; Moultrie and Young, 2009). In addition, the *Creative Economy Report* established by the United Nations outlines that the creative industries contribute significantly to the knowledge economy, more specifically, the newly emerging 'creative economy' and is the focus of the following discussion (UNCTAD, 2008; UNCTAD, 2010).

2.2. Creative economy

The *Creative Economy Report* points out that the creative industries within the European Union (EU) is estimated to be 654 billion Euros in 2003 which is growing significantly faster than the overall economy within the EU and employs over 5.6 million people (UNCTAD, 2008). The Department for Culture, Media and Sport (DCMS) also indicates that the creative industries are important to the creative economy within the United Kingdom (UK) and estimates that it has one of the largest creative sectors within the EU (DCMS, 2007). The DCMS recently released new figures which suggest that the creative industries represent 5% of the UK's employment accounting for with 1.5 million people with an estimated 106,700 businesses (DCMS, 2011). In addition, the *Creative Economy Report* highlights the fact that the creative industries rely upon intellectual capital as a "primary input" and comprise of "knowledge-based activities that produce tangible goods and intangible intellectual or artistic services" (UNCTAD, 2008: 4). Therefore, the sector relies on intellectual capital and the 'creative class' to generate ideas to produce new creative content as well as functional products and services (Florida, 2002; UNCTAD, 2008). Florida (2002: 69) outlines the concept of the creative class and what he refers to as the "Super Creative Core". This creative core includes individuals within science, engineering, architecture and design, education, arts, music and entertainment and the media who engage fully with the creative process to generate products and services within both the cultural and creative industries (Florida, 2002; UNCTAD, 2008; UNCTAD, 2010).

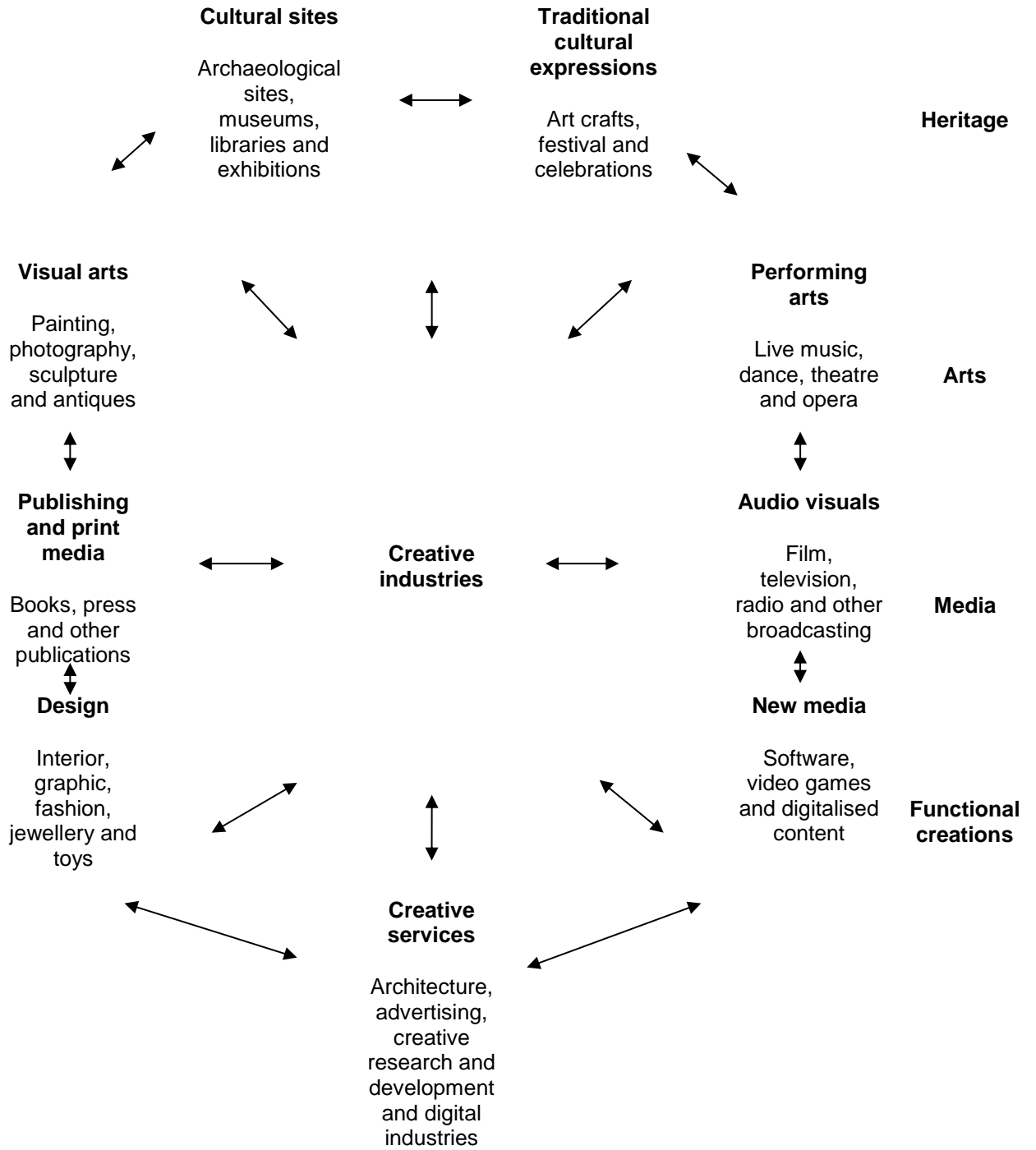
2.3. Creative industries

White (2009) ascertains that the term 'creative industries' is a newly emerging phenomenon within contemporary society and is a recent but developing industry (UNCTAD, 2010). The Creative Industries Task Force for the DCMS proposes that the creative industries within the UK comprise of thirteen different categories (DCMS, 2001). This consists of advertising; architecture; art and antiques market; computer and video games; crafts; design; designer fashion; film and video; music; performing arts; publishing; software and television and radio. Therefore, the creative industries involve a wide array of different sectors that include individual creative artists to small service-based enterprises to some of the largest technological organisations within film, television, radio and software industries (UNCTAD, 2008). However, White (2009) concedes that the DCMS classification does not recognise the differences between the cultural and creative industries. In contrast, the *Creative Economy Report* clearly distinguishes between upstream industries such as the performing and visual arts within the cultural sector and downstream creative service organisations within the creative industries (UNCTAD, 2010). This classification is outlined in Figure 1 and is based upon the United Nations Conference on Trade and Development held in 2004 (UNCTAD, 2010). The diagram is explicit and highlights the differences between the cultural industries such as heritage and the arts and also outlines the service-based organisations within the creative industries such as architecture, digital industries and advertising. Therefore, according to this report, the advertising sector is a creative service industry dealing with functional creations for its business clients.

2.4. Advertising sector

The most recent mapping document by the DCMS (2001) suggests that the UK advertising sector is the fourth largest in the world behind the United States, Japan and Germany. The Institute of Practitioners in Advertising (IPA, 2012a) which is a professional body and spokesperson for the advertising, media and communications sector estimates that it is worth £16.7 billion to the UK economy. The DCMS (2001) also point out that 85% of the UK's advertising agencies subscribe to the IPA and has in the region of two hundred and fifty members across the UK (IPA, 2012a).

Figure 1: UNCTAD classification of the creative industries



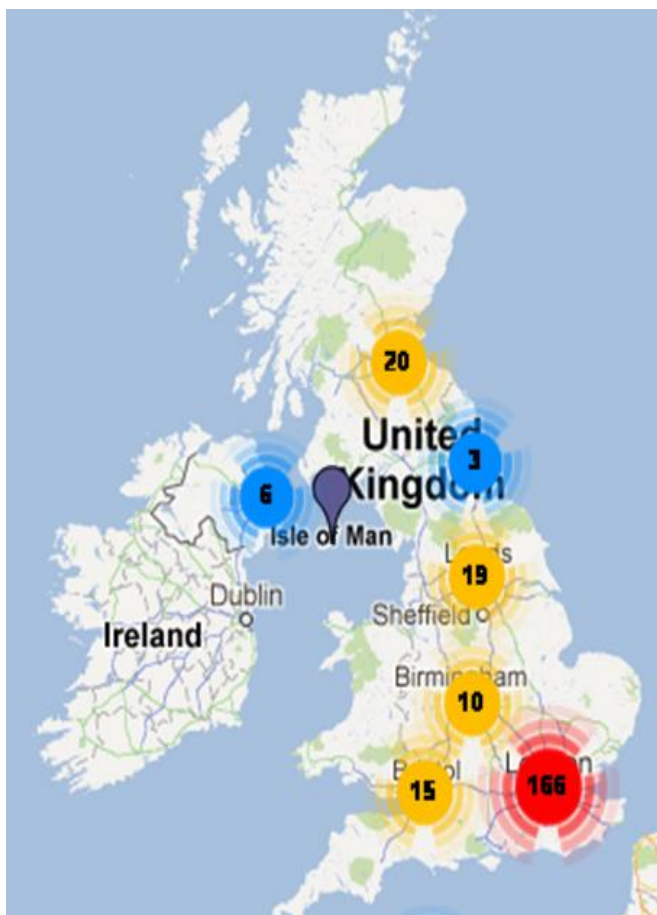
(Source: UNCTAD, 2010: 8)

The IPA offers services to its members and advice on agency management, legal matters, pitching guidance, and access to media research as well as training programmes to its corporate members (IPA, 2012a). It also has what is seen as the “world’s most prestigious award” which measures the cost-effectiveness of advertising campaigns provided by creative agencies for its business clients (Fletcher, 2010; IPA, 2012a). In addition, the Marketing Society which is a non-profit making organisation owned by its 2,600 members also has the Marketing Society for Excellence Awards that includes Marketing of Year Award and the Marketing Star Awards (Marketing Society, 2012). Moreover, *The Drum* also organises the Roses Creativity Awards for media agencies within the UK with an emphasis on the Scottish market on an agency’s creative content and innovative capability (The Drum, 2012). It is also suggested that these peer-reviewed awards can enhance an agency’s reputation and corporate brand which results in repeat business and organic growth (Andriopoulos and Gotsi, 2000) as well as a client’s selection of an agency (Verbeke et al. 2008). Therefore, generating and producing creative ideas is crucial to this industry sector because of the emphasis from peer, client and industry recognition on an agency’s creative input (creativity) and output (innovation). The IPA also acts as an intermediary between advertising agencies and its business clients and produces a list of the member agencies on its website (IPA, 2012b). These members include advertising agencies from all major cities within the UK.

Many of the most influential advertising agencies such as Saatchi and Saatchi, Leo Burnett Ltd and Bartle, Bogle and Hegarty are based in and around London and accounts for one hundred and sixty six IPA members (IPA, 2012b). As the research is to be conducted within a small creative advertising based in Scotland, the map (Figure 2) highlights that there are only twenty agencies in Scotland that are a member of the IPA. There are four in Glasgow and sixteen in Edinburgh. The selection process for the advertising agency involved in the research is discussed in Chapter Four but it is seen as *the* best creative advertising agency in Scotland and one of the best agencies outside London (The Drum, 2012). According to the Annual Report, the agency is owned by a reputable Media Group and the ownership of different agencies is structured around a network of ‘hubs’ in Edinburgh, Cheltenham, London, Manhattan and San Francisco.

The Media Group is organised into two divisions which includes the Research and Consulting Division and the Communications Division. The agency is part of the Communications Division and belongs to the Edinburgh 'hub'. The Edinburgh hub consists of the creative advertising agency involved in the research as well as five other 'sister organisations' based in the Edinburgh area who deal in direct marketing, sales promotion, digital and print media and public relations.

Figure 2: Advertising agencies in the UK



Furthermore, Design Intellect (2013) state that the advertising agency involved in the research is in the Top 50 advertising agencies in the UK. Therefore, the agency is appropriate to provide a deeper understanding of how the work environment promotes or inhibits creativity and innovation. The DCMS (2001) mapping document outlines the work environment and departments within advertising agencies and the largest distribution of employees are within Account Management (28.8%) who is the client-facing aspect of an agency (Fletcher, 2010).

(Source: IPA, 2012b)

This is followed closely by Art Directors (9%) and Copywriters (5.8%) who are responsible for generating creative ideas with regards to images and language and work in pairs on all client briefs (Fletcher, 2010). Creative Services and Planning (8.5%) as well as TV and Studio Production (4.5%) also play a key role within advertising agencies and bring the creative ideas to fruition in the form of the new innovation through medium such as television, cinema, radio, digital or print media (DCMS, 2001; Fletcher, 2010; IPA, 2011a).

As such, creative advertising agencies are suppliers of new campaigns for its business clients won through the competitive pitching process within a highly competitive marketplace (IPA, 2011b) where the generation of ideas is crucial to business success. However, Fletcher (2010) notes a shift in power within modern day advertising agencies from the Creative Department to Account Management because of client budgets, accountability and cost-effective advertising frameworks such as DAGMAR (Defining Advertising Goals for Measured Advertising Results). The challenge is therefore to produce creative output that is restricted by tight budgets, client involvement and is now a more process driven activity than the creative endeavour it was in the prosperous, economic times of the 80s and 90s (Fletcher, 2010).

2.5. Conclusion

The previous discussion highlights the industry context in which the research is to be conducted and concludes that the advertising sector is part of the creative industries, more specifically the creative service industry which provides functional creations for its business clients. It is ascertained that the creative industries rely upon intellectual property and the creative class to produce creative content and new products and services for its business clients. It is noted that most of the advertising agencies within the UK are based in London with only twenty agencies based in Scotland that are members of the IPA. The work environment and departments within advertising agencies are identified and Account Management represents the largest percentage of employees within creative advertising agencies followed closely by Art Directors and Copywriters who are responsible for generating ideas and TV and Studio Production for editing, printing and production of creative ideas. The following chapter provides a critical review of the culture, climate and work environment theories that enhance or constrain both creativity and innovation – more commonly defined as organisational creativity within the academic literature.

Photograph 3: The Creative department's rules



“We make our own rules”

(Scrapbook: Respondent 38)

Chapter Three: A Critical Review of the Work Environment Theories

“Creativity has the power to transform a corporate culture from the inside out”

(Gerry Farrell)

The purpose of the chapter is to define the terminology and provide a comprehensive review of the organisational creativity literature and outline the significance of the culture, climate and work environment within an organisational setting. All are seen as a facilitating process that is argued enhances or constrains creativity and innovation. Then, the theoretical and methodological gaps are identified within the current literature and it is ascertained that there is a limited amount of research conducted within the creative industries and advertising sector especially from a qualitative perspective. Next, the analytical guide and research questions are proposed to take the study forward to the field research. Before the main theories are discussed, it is necessary to outline the definitions and terminology used within the context of the following commentary as ‘innovation’ is not commonly used to describe the output that is produced within service-based organisations within the creative industries or advertising sector.

3.1. Definitions

It is imperative to define the terms ‘individual creativity’, ‘organisational creativity’, ‘innovation’, ‘creative output’ and the ‘work environment’ within the context of the following discussion. Many academics state that individual creativity is the generation of novel ideas (Amabile, 1988; Eyton 1996; Oldham and Cummings, 1996; Zaltman et al. 1973) by individuals or small groups of individuals working closely together (Amabile, 1988). This is quite a simplistic definition and fails to address that creativity is a human process which leads to a result that is novel, new and can be produced (Bourdieu, 1993; Kao, 1991). Amabile (1988) suggests that the generation of novel ideas is inextricably linked to the implementation of these ideas to produce a new ‘innovation’ and several authors’ state that this can be a new product, service, idea, procedure or process (Amabile, 1988; Amabile et al. 1996; Woodman et al. 1993).

As such, a new definition of organisational creativity is offered to include the creation and production of new ideas and emphasises the importance of individuals working closely together within an organisation setting:

“Organisational creativity is the creation of a valuable, useful new product, service, idea, procedure, or process by individuals working closely together in a complex social system” (Woodman et al. 1993: 293).

The definition by Woodman et al. (1993) is appropriate for the proposed research as it encompasses both aspects of creativity (input) and innovation (output) and is the focus of much of the following discussion in relation to how the work environment enhances or constrains organisational creativity. Having said that, many of the key writers in the field (Amabile, 1983; Amabile, 1988; Amabile, 1995; Amabile, 1998; Amabile et al. 1996; Amabile and Gryskiewicz, 1987; Burnside, 1990; Cummings, 1965; Gahan et al. 2007; Levitt, 2002) define, discuss and link the theory and its applicability to creativity and innovation within large industrial or consumer-led industries that produce new ‘tangible’ products.

In contrast, the advertising sector is a service-based industry and what they produce and sell *is* creativity (Ensor et al. 2006; Fletcher, 1990; Pierson, 1983; Verbeke et al. 2008). Therefore, the idea, product or service created and produced by organisations within the advertising sector is not referred to or discussed in terms of ‘innovation’ but as the ‘creative output’ (Andriopoulos and Gotsi, 2000; Ensor et al. 2006; Gundry et al. 1994; Philip, 2009; Powell, 2008; Tan, 1998). As such, the creative output can be in the form of media solutions for its business clients and in this sense is still novel, new and can be produced (Amabile, 1988; Amabile, 1998; Amabile et al. 1996; Kao, 1991; Woodman et al. 1993). Finally, several authors have suggested that the creative climate or work environment is seen as an intervening creative process (Amabile et al. 1996; Dul et al. 2011; Ekvall, 1996; Verbeke et al. 2008) that facilitates the generation of ideas in order to produce a new product, service, idea, procedure or process. With the definitions and terminology confirmed, the following discussion outlines the importance of individual creativity as well as the theory and models related to the culture, climate and work environment within organisations and focuses on the key seminal writers in the field.

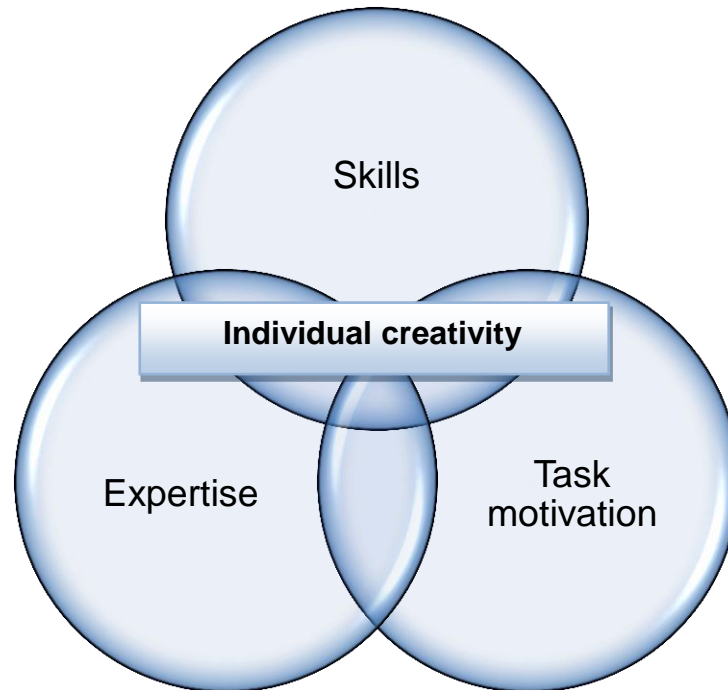
3.2. Individual and organisational creativity

Shalley and Zhou (2008) point out that the theory related to the culture, climate or work environment within a work-based context is a recently emerging body of knowledge and mainly discipline focused to that of psychology, social psychology and organisational behaviour with an emphasis on laboratory studies and field surveys (Andriopoulos, 2001). Furthermore, Shalley and Zhou (2008) suggest that historically, creativity theory focuses on different levels of analysis to include the individual, team and organisational level (West and Richter, 2008). Shalley and Gilson (2004: 33) confirm that research within formal organisations is influenced by the development of individual creativity and these authors note that “individual creativity provides the foundation for organisational creativity and innovation” and can be seen as closely interlocked systems (Amabile, 1988). It is therefore imperative to briefly highlight the importance of research related to individual creativity to take the discussion forward to the organisational culture, climate and work environment theories and models as this is the focus of the following review. It is an extensive body of knowledge that has developed over the last fifty years (Shalley and Zhou, 2008).

3.2.1. Individual creativity

Research on individual creativity is an important aspect of creativity theory (West, and Richter, 2008) and the earliest research concentrates on the creative genius (Ellis, 1904) and personality traits of individuals (Barron, 1955; MacKinnon, 1962; MacKinnon, 1965; Scott, 1965), creative problem solving techniques (McFadzean, 1998) and that of intrinsic motivation (Amabile, 1983; Amabile, 1988; Amabile, 1997; Amabile et al. 1996; Cummings, 1965; Woodman et al. 1993). The componential theory of individual creativity (Amabile, 1983; Amabile, 1998; Amabile, 1997) suggests that three components are necessary for an individual to generate and produce creative ideas. These are domain relevant skills and expertise, creativity relevant skills and task motivation (cf. Figure 3). The 3-component model of creativity relies on individuals to possess skills, knowledge, talent, expertise as well as intrinsic motivation which results in a passion and drive to the task domain in a specific area of work (Amabile, 2012).

Figure 3: Componential theory of individual creativity



(Developed from Amabile, 1983)

Amabile (1983) argues that the creative individual must have a basic liking of the task and be intrinsically motivated to the task domain rather than extrinsically motivated through external rewards such as bonuses and promotion in order to generate and produce creative ideas. Indeed, Amabile (1997:39) argues that individuals are less motivated to produce creative ideas when there are extrinsic criteria in place such as “expected evaluation, surveillance, competition with peers, dictates and the promise of rewards”. Although intrinsic motivation is an important aspect of individual creativity within formal organisations, several academics note that extrinsic rewards within the creative industries and advertising sector are evident in the form of peer recognition and industry awards (Andriopoulos and Gotsi, 2000; Powell, 2007). As such, the creative output that is produced and the awards that are won through professional bodies such as the Marketing Society, IPA and Roses Awards are seen as a badge of honour for this industry sector (Powell, 2007). However, the concept of intrinsic motivation is supported by many other scholars in the field (Amabile, 1988; Amabile, 1998; Amabile, 1997; Cummings, 1965; Fletcher, 1990; Philip, 2009; Powell, 2007; Powell, 2008; Woodman et al. 1993).

Therefore, creativity at the individual level focuses on the personality traits and behaviour of creative people and does not fully engage with how the generation and production of creative ideas is encouraged and supported within an organisational context. As such, Shalley and Zhou (2008) note the difference between individual and organisational creativity and state that:

“What distinguishes the study of creativity in these two fields is organisational creativity’s exclusive focus on variables that have direct implications for the workplace and creativity in a work or organisational context”.

As such, although many scholars purport that intrinsic motivation is part of an individual’s personality, it is suggested that the work environment can also have a significant impact on the levels of intrinsic motivation, creativity and therefore innovation (Amabile, 1997; Amabile et al. 1996). Amabile (1988) highlights the importance of the workplace, more specifically the creative work environment in supporting or inhibiting intrinsically motivated individuals as well as team-based work groups (Paulus, 2008; Woodman, 2008; Woodman et al. 1993). As such, this approach acknowledges creativity as a multi-level construct to include organisational characteristics of the work environment that supports both creativity and innovation at the individual and team level (Amabile et al. 1996; Woodman, 2008; Woodman et al. 1993).

3.2.2. Organisational creativity

In order to identify the characteristics of the work environment that promote or inhibit organisational creativity a review of the extant literature identifies the following areas. This includes the creative culture (Martins and Terblanche, 2003; Schein, 2010; Stuhlfaut, 2011), creative climate (Amabile, 1995; Cummings, 1965; Ekvall, 1996; Isaksen et al. 1999; Isaksen et al. 2000-2001; Mathisen and Einarsen, 2004) and the organisational creativity literature to include the social work environment (Amabile, 1983; Amabile, 1988) which is later referred to as the creative work environment (Amabile, 1995; Amabile, 1997; Amabile, 2012; Amabile et al. 1996; Amabile and Grysiewicz, 1987). Therefore, the following discussion draws upon this body of knowledge and focuses on the seminal writers within the field who include both the enhancers and constraints of the work

environment within their theoretical models as this is conducive to the aim and objectives of the research.

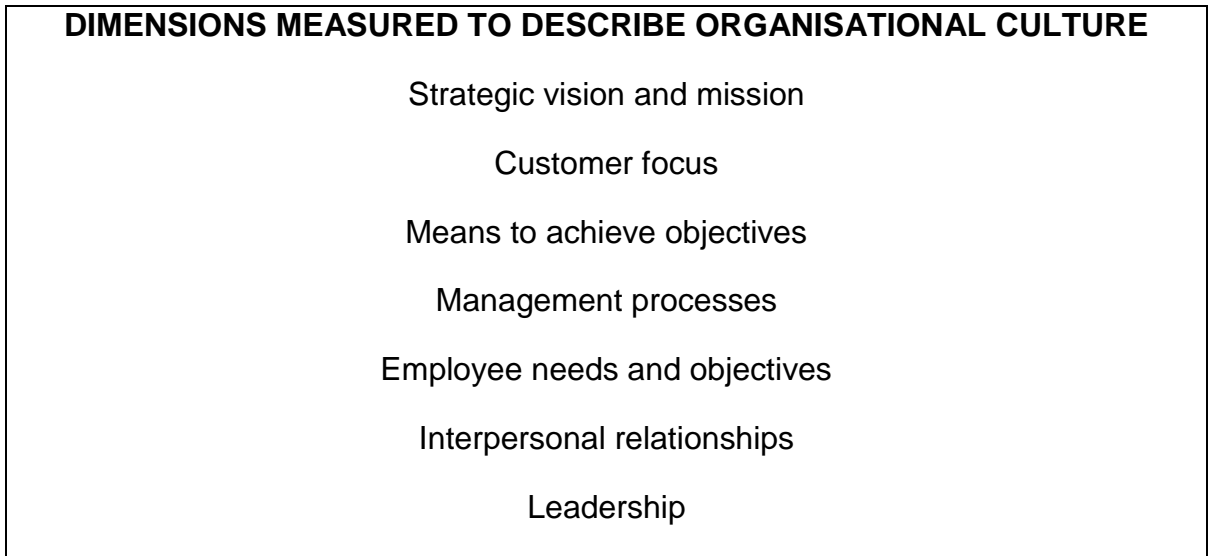
3.3. Work environment theories

3.3.1. Creative culture

Creativity theory at the organisational level is concerned with how the workplace encourages or discourages individuals and teams to deploy their creativity in ways that lead to the development of new products and services either for the market, consumers or other service-based clients (Woodman, 2008). One way that this can be achieved is through the intervening process of the culture, climate or work environment within organisations (West and Richter, 2008). Martins and Terblanche (2003: 64) state that post-industrial organisations within the rapidly changing knowledge-based economy rely on “creativity, innovation, discovery and inventiveness” and as such, practitioners try to create an “institutional framework” where creativity and innovation is embedded and accepted as a cultural norm within organisations. The cultural norm is achieved through the socialisation process and is enacted through the use of language, behaviour and symbols (Stuhlfaut, 2011). Schein (2010) purports that organisational culture is concerned with artefacts, values and rules of learned behaviour as well as shared meanings and assumptions that are deeply embedded within an organisational setting (Martins and Terblanche, 2003; Schein, 2010). Martins and Terblanche (2003) state that this learned behaviour reflects itself in the strategy, structure, management practices and policies of organisations where there is encouragement to support continuous change to generate creative solutions and produce new innovations.

As such, Martins and Terblanche (2003) offer an organisational cultural model (Figure 4) based on the issues that influence organisational creativity. The model highlights the importance of the vision and mission of the organisation, objectives, customers, employees and leadership as well as the complex interaction between the subsystems of the organisation that support both creativity and innovation. This includes strategy, structure, support mechanisms, behaviour that encourages innovation and open communication.

Figure 4: Influence of organisational culture on creativity and innovation



Determinants of organisational culture that influence creativity and innovation

Strategy	Structure	Support mechanisms	Behaviour that encourages innovation	Communication
Vision and mission Purposefulness	Flexibility Freedom Autonomy Empowerment Decision making	Reward and recognition Availability of resources Time Information technology Creative people	Mistake handling Idea generating Continuous learning culture Risk-taking Competitiveness Support for change Conflict handling	Open communication



Creativity and innovation

(Source: Martins and Terblanche, 2003: 70)

This is an example of a “systems” approach to organisational creativity (Burrell and Morgan, 1979: 58) where the notion of “holism” or “interaction” are central concerns of the system and subsystems within the organisation. Burrell and Morgan (1979) state that the systems approach is attributed to Ludwig von Bertalanffy who argues that open systems are based on a continual interaction with the environment and are in a state of continuous change:

“Open systems are quite different in that they are characterised by an exchange with their environment. They engage with their environment, ‘importing’ and ‘exporting’ and changing themselves in the process. A living organism provides a good example of an open system, since it maintains itself through a process of exchange with its environment, during the course of which there is a building up and breaking down of component parts” (Burrell and Morgan, 1979: 59).

Several academics explore how organisations support organisational creativity from a systems approach with similar subsystems to the cultural framework outlined in Figure 4. Tan (1998) proposes that organisational creativity is supported through the interaction of people, culture, technology, and management from a “total systems” approach (Tan, 1998: 25). Rasulzada (2007) also outlines that individuals are supported by the organisational culture, climate and leadership within organisations and reinforces the open systems nature of organisational life in terms of individuals and how they interact with their immediate social environment (Amabile, 1988). Moreover, Rasulzada (2007) acknowledges that organisations are affected by the wider environment such as markets, customers and globalisation and is pertinent to the influence of the recent economic climate and global recession which is described as “the UK’s longest, deepest post-war recession” (Allen, 2010).

Moreover, the cultural framework (cf. Figure 4) focuses predominately on how organisations support organisational creativity and the influences that inhibit creativity and innovation are not specifically acknowledged within the cultural model. In contrast, several theories and frameworks highlight both the enhancers and constraints of the work environment and the complex person-to-situation interaction of the climate and work environment and how this supports or hinders creative individuals to generate and produce creative ideas (Amabile, 1983; Amabile, 1988; Amabile, 1997; Amabile et al. 1996; Ekvall, 1996).

Ekvall (1996: 105) points out that the organisational climate is not to be confused with organisational culture and states that it should be regarded as a “manifestation of culture”. Indeed, West and Richter (2008: 213) distinguish between the terminology used within the recent literature and note that the work environment is often referred to as the “creative climate” and is the focus of the forthcoming discussion. Although the theory and models within the following body of knowledge are similar in content to the cultural model on creativity and innovation provided by Martins and Terblanche (2003), the organisational climate and organisational creativity literature offer a more comprehensive view of the enhancers and constraints of the work environment which is conducive to the aim and objectives of the research.

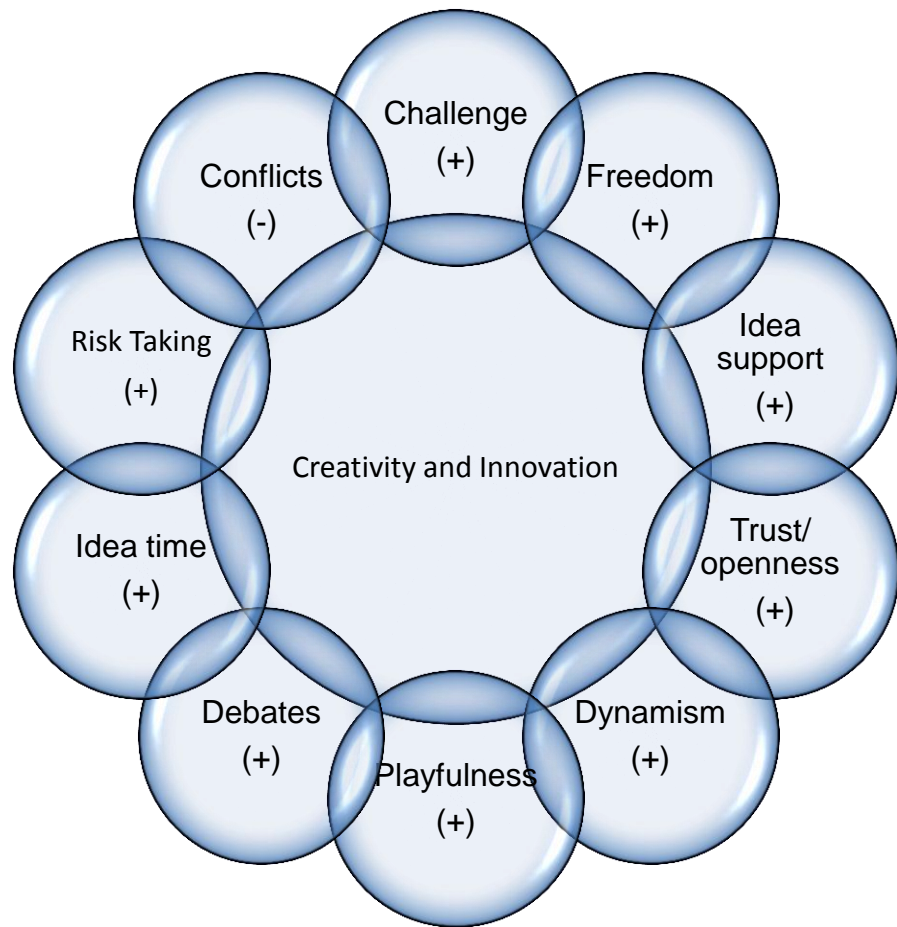
3.3.2. Creative climate

Cummings (1965) offers a theoretical debate on how the organisational climate supports individuals to generate and produce creative ideas. He purports that bureaucratic structures are not able to support organisational creativity due to hierarchical structures and management by direction and control. As such, Cummings (1965) suggests that organisations need to provide a flexible power-authority-influence structure as this is more conducive to supporting and encouraging employee creativity (Levitt, 2002; Philip, 2009; Powell, 2008). Indeed, Powell (2009) confirms that social control needs to be lowered within creative organisations as these organisations are not conducive to normative and prescriptive management practices due to conditions such as intrinsic motivation (Amabile, 1983; Amabile, 1988; Amabile, 1998; Cummings, 1965; Fletcher, 1990; Philip, 2009; Powell, 2007; Powell, 2008; Woodman et al. 1993), risk-taking (Amabile, 1988; Amabile et al. 1996; Cummings, 1965), feedback and recognition of creative ideas (Amabile, 1988; Amabile et al. 1996) and the acknowledgement of failure (Andriopoulos and Gotsi, 2000; Ekvall, 1996; Groth and Peters, 1999). As such, Cummings (1965) suggests that organisations need to have an organisational philosophy that encourages employees to generate creative ideas (Andriopoulos, 2001; Ensor et al. 2001) and that flat organisational structures rather than hierarchical, bureaucratic structures are more appropriate to support organisational creativity (Ensor et al. 2001).

Cummings (1965) also suggests that in order to support organisational creativity, there needs to be a climate that supports, nurtures and encourages creative individuals to share information to encourage the cross-fertilisation and criticism of ideas within an organisational setting (Ekvall, 1990; Ekvall, 1996; Kanter, 1983). To conclude, he also points out that intrinsic motivation to the task domain is necessary for employees to generate and produce creative ideas (Amabile, 1983; Amabile, 1988; Amabile, 1998; Fletcher, 1990; Philip, 2009; Powell, 2007; Powell, 2008; Woodman et al. 1993) where there is enough freedom and autonomy for creative people to carry out tasks (Amabile et al. 1996; Andriopoulos, 2001; Ekvall, 1996; Martins and Terblanche, 2003) in an environment where risk-taking is encouraged (Amabile, 1988; Amabile et al. 1996; Andriopoulos, 2001; Delbecq and Mills, 1985; Ekvall, 1996; Kanter, 1983). In addition, several authors also comment upon the importance of the organisational climate in supporting both creativity and innovation and are the focus of the following discussion (Ekvall, 1983; Ekvall, 1996; Isaksen et al. 1999; Isaksen et al. 2000-2001).

Ekvall (1996) offers a theoretical framework based on academic, empirical and consultancy experience during his time as an industrial and organisational psychologist working for Volvo in the 1950s and other large Swedish organisations in the 60s and 70s (Isaksen et al. 2000-2001; Mathisen and Einarsen, 2004). Moreover, much of his international research to establish the aspects of the creative climate that support or inhibit creativity and innovation is conducted in the 1980s by comparing how innovative versus stagnated organisations support organisational creativity (Isaksen et al. 2000-2001). This includes how the creative climate encourages (+) or discourages (-) organisational creativity within innovative organisational settings (Figure 5) and contributes to the previous discussion (Cummings, 1965; Martins and Terblanche, 2003).

Figure 5: Climates that stimulate/hamper creativity and innovation



(Developed from Ekvall, 1996)

It is suggested that all of the above dimensions have a positive impact on organisational creativity except conflicts (Isaksen et al. 2000-2001; Moultrie and Young, 2009). This consists of personal and emotional tensions to include destructive levels of conflict with high levels of gossip and scheming individuals where “plots and traps are usual elements in the life of the organisation” (Ekvall, 1996: 108). The other nine dimensions are outlined in Table 1 which Ekvall (1996) states have a more positive effect on organisational creativity.

Table 1: Ten dimensions of the organisational climate

Dimension	Description
Challenge (+)	People are emotionally engaged and find pleasure, motivation, meaning and commitment to the organisational goals and operations within the organisation.
Freedom (+)	The level of autonomy where people have the freedom to do their work.
Idea support (+)	The degree to which new ideas are received and supported in an attentive and receptive manner.
Trust/openness (+)	The degree of perceived levels of emotional trust and honesty without fear of failure with regards to presenting new ideas.
Dynamism/liveliness (+)	The degree of continuous change where changes are frequently made within a dynamic organisational climate.
Playfulness and humour (+)	The display of humour, jokes and spontaneity in a relaxed atmosphere.
Debates (+)	Expressions and encounters of new ideas viewpoints, differences and similarities from many different voices.
Idea time (+)	The amount of time people can use to generate and produce ideas.
Risk-taking (+)	The levels of tolerance of risk-taking and uncertainty.
Conflicts (-)	Tensions, destructive competition, gossip and slander are evident within the organisational climate.

(Developed from Ekvall, 1996; Isaksen et al. 1999; Isaksen et al. 2000-2001; Mathisen and Einarsen, 2004).

The theory also underpins a commercial questionnaire based on the ten dimensions outlined in Table 1. The Swedish version of the Creative Climate Questionnaire (CCQ) is a 50 item questionnaire and the English version is known as the Situational Outlook Questionnaire (SOQ) and both are validated by other organisational psychologists (Lauer, 1994; Isaksen et al. 1999; Isaksen et al. 2000-2001). However, the quality and validity of the CCQ and SOQ measurements are questioned by Mathisen and Einarsen (2004) who critically evaluate the most prominent climate and work environment instruments within the contemporary literature.

3.3.3. Creative climate instruments

Mathisen and Einarsen (2004: 121) offer a theoretical review of the quality and validity of the main theories and instruments to measure aspects of the work environment that enhance or constrain organisational creativity and state that the criteria used to assess this includes:

- (a) The instrument must assess the social work environment in relation to creativity and/or innovation.
- (b) The instrument must be available for research and commercial use.
- (c) Information on the psychometric measurement must be available.
- (d) The instrument must have been described in an international journal.

The instruments include the Creative Climate Questionnaire (CCQ) questionnaire outlined by Ekvall (1996) and the updated version of this instrument known as the Situational Outlook Questionnaire (SOQ: Isaksen et al. 1999; Isaksen et al. 2000-2001), KEYS: Assessing the Climate for Creativity (KEYS: Amabile, 1995; Amabile et al. 1996), Team Climate Inventory (TCI: Anderson and West, 1998) and the Siegel Scale of Support for Innovation (SSSI: Siegel and Kaemmerer, 1978). Mathisen and Einarsen (2004) note that instruments to measure the work environment with regards to both creativity and innovation includes the CCQ, SOQ questionnaire and KEYS measurement. The TCI instrument is designed to measure the work environment with regards to teams and innovation and the SSSI and is an instrument associated with measuring the work environment and how this supports innovation specifically within high schools. Mathisen and Einarsen

(2004: 119) conclude that only two of the five theories and instruments are of “acceptable scientific quality and are well documented within peer-reviewed literature”. This includes the KEYS instrument (Amabile, 1995; Amabile et al. 1996) and the TCI measure (Anderson and West, 1998). The authors note that although there is not a substantial amount of knowledge of the CCQ and SOQ (Ekvall, 1996; Isaksen et al. 1999) instruments within the current literature in terms of the psychometric properties, the ten dimensions of the organisational climate that support or inhibit creativity and innovation (cf. Table 1) are clearly outlined within the extant literature (Ekvall, 1996; Isaksen et al. 1999). To conclude, despite the pioneering papers proposed by seminal writers such as Cummings (1965) and Ekvall (1996) on the enhancers and constraints of the creative climate within organisations, research on organisational creativity related to the social-creative work environment rather than the creative climate does not fully develop until extensive research is conducted by key authors mainly within the field of social psychology and organisational studies (Amabile, 1983; Amabile, 1988; Amabile, 1995; Amabile et al. 1996; Amabile and Gryskiewicz, 1987; Woodman et al. 1993).

3.3.4. Creative work environment

Out with the theory development on the creative climate, a separate but related body of knowledge emerges from the field of social psychology and organisational studies literature (Moultrie and Young, 2009). In order to develop the componential theory of organisational creativity (Amabile, 1988; Amabile et al. 1996), the previous discussion suggests that skills, expertise and task motivation (cf. Figure 3) are necessary for an individual to produce creative ideas (Amabile, 1983; Amabile, 1988). However, Amabile (1988) also suggests that individuals are influenced by the work environment in which they operate and argues that the creative work environment is an important contextual consideration to support intrinsically motivated individuals and teams to create and produce new ideas (Amabile, 1997; Amabile et al. 1996; Woodman et al. 1993).

Therefore, Amabile (1988: 159) concurs that “the componential model of organisational creativity includes a detailed consideration of the entire process of individual creativity, as well as the organisational factors that influence it”. The research concludes (Amabile, 1988) the areas of the creative work environment that promote organisational creativity includes freedom; good project management, sufficient resources, organisational encouragement, recognition of ideas, sufficient time to accomplish tasks, challenging work and a limited amount of workload pressure. Amabile (1988) also notes that the quality of environments that inhibit creativity and innovation includes inappropriate reward systems; lack of freedom, poor project management, inappropriate feedback systems, insufficient resources, time pressure, overemphasis on the status quo and destructive internal competition (Amabile, 1988). Woodman et al. (1993: 294) acknowledge the contribution to the previous research in this area (Amabile 1983; Amabile, 1988; Amabile et al. 1990) and state that the research conducted by these authors “documents the value of examining the creativity of individuals and groups within their relevant social settings” and offer the interactionist model of organisational creativity.

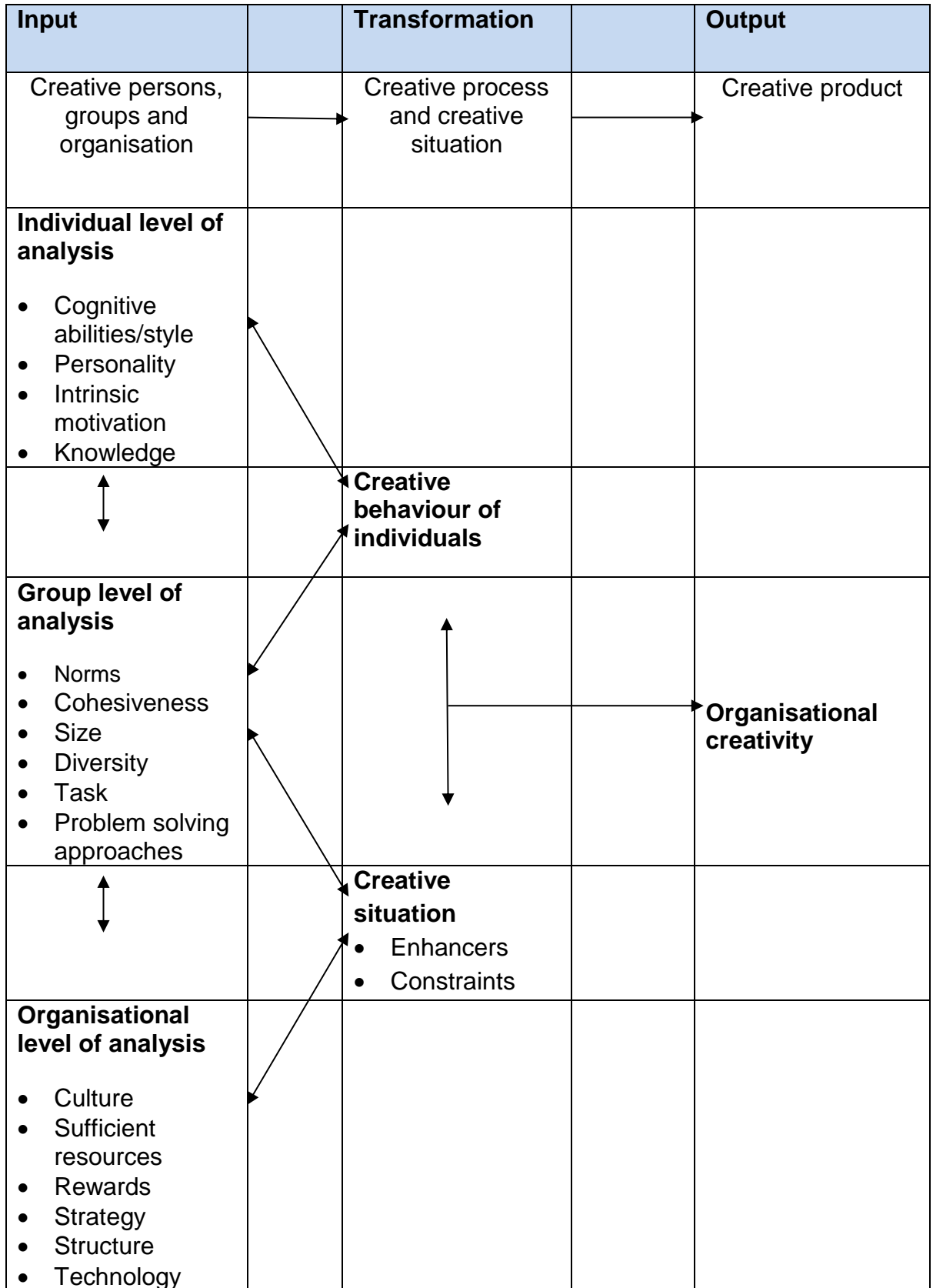
3.3.5. Interactionist model of organisational creativity

Woodman et al. (1993) propose that a multi-level or ‘interactionist perspective’ is necessary to understand organisational creativity where the creative behaviour of individuals is influenced by a complex person-situation interaction and the work environment in which they operate (Woodman et al. 1993; West and Richter, 2008). Amabile and Mueller (2008: 53) support this argument and state that:

“Within organisations, several levels of analysis must be considered: events involve individuals, individuals generally work in teams or groups, teams are embedded within companies, and companies are embedded within industries”.

Indeed, Woodman et al. (1993) and Woodman (2008) argue that in order to fully understand organisational creativity it needs to involve multiple levels of analysis. Woodman et al. (1993) identifies the individual, group and organisational level of analysis where the creative behaviour of individuals is supported or inhibited by the ‘creative situation’ in order to produce the creative output. The model is outlined in Figure 6.

Figure 6: Interactionist perspective



(Source: Woodman et al. 1993: 60)

This multi-level approach includes the recognition of the personality traits, skills and intrinsic motivation of creative people at the individual level (Amabile, 1983; Amabile, 1988; Barron, 1955; MacKinnon, 1962; MacKinnon, 1965; McFadzean, 1998; Scott, 1965), team-based work groups (Paulus, 2008; Woodman, 2008) as well as the culture, strategy, structure and technology at the organisational level which is also acknowledged within the cultural model (cf. Figure 4) offered by Martins and Terblanche (2003). At the group level, the model highlights that team-based work groups include members from different fields with different expertise who are able to form a resolute bond, share ideas and brainstorm effectively to solve problems on a challenging task. The main contribution of this model is that it suggests that work groups have an important role as well as the individual and organisational levels which provide a more holistic approach to understanding the subject area (Woodman, 2008). Although, the enhancers (positive) and constraints (negative) of the creative situation are not specifically highlighted in this model, it is discussed at length through the conceptual, inductive and deductive research of many academics (Amabile, 1988; Amabile, 1995; Amabile et al. 1996; Amabile and Gryskiewicz, 1987; Burnside, 1990; Cummings 1965; Ensor et al. 2001; Ensor et al. 2006; Philip, 2009; Verbeke et al. 2008).

As such, the following section critically evaluates the research, models and instruments by the leading authors in the field with regards to the 'creative situation' where the work environment is seen as a facilitating process that enhances or constrains organisational creativity (Woodman, 2008; Woodman et al. 1993). Mathisen and Einarsen (2004) and Moultrie and Young (2009) confirm that the most influential and cited theory within the extant literature is the componential theory of organisational creativity (Amabile, 1995; Amabile et al. 1996) and these authors now offer a more refined version of the theory (Amabile, 1997) which is referred to as the componential theory of organisational creativity and innovation. Amabile (2012) acknowledges that the componential theory of organisational creativity/innovation as a multi-level construct (Woodman et al. 1993) that supports both individuals and work groups facilitated by the work environment at the organisational level (Amabile, 1997; Amabile et al. 1996).

3.3.6. Componential theory of organisational creativity

The componential theory of organisational creativity (Amabile et al. 1996) states that organisational creativity is enhanced or constrained by the creative work environment (cf. Figure 7). In order to develop the theory, Amabile and Grysiewicz (1987) conduct research which involves the use of critical incident techniques with one hundred and twenty research and development scientists in twenty corporations, sixteen marketing and development employees within a bank and twenty five marketing and sales employees of a railroad. Employees are asked to explain how the work environment influences and relates to their own creative experiences within the workplace. Amabile et al. (1996) confirm that the content and factor analysis of the responses indicates that the scales for assessing the perceptions of the work environment either enhance (+) or constrain (-) organisational creativity. Each of the 'components' are discussed in turn.

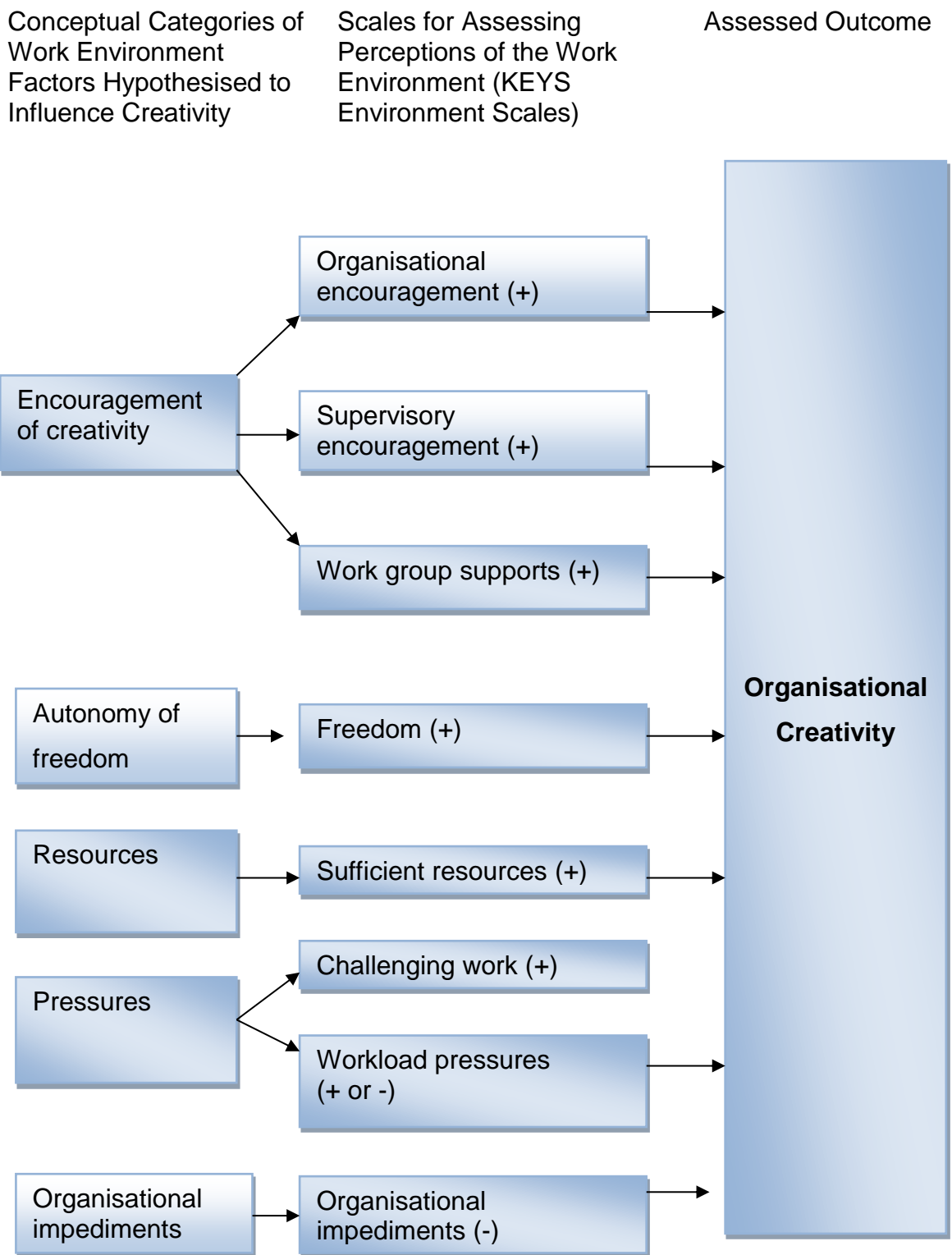
Organisational encouragement (+): Organisational encouragement includes a shared vision, risk taking, support, evaluation and elaboration of ideas and reward and recognition of creative work (Amabile, 1988; Cummings, 1965; Ekvall, 1996; Martins and Terblanche, 2003).

Supervisory encouragement (+): This includes a supervisor who serves as a good role model, sets goals appropriately, supports the work group, values individual contributions and shows confidence in the work group (Amabile, 1988; Oldham and Cummings, 1996).

Work group supports (+): The work group should consist of people who are diversely skilled, communicate well, are open to new ideas, are constructive criticisers, trust and help each other and have a shared commitment to work (Amabile, 1988; Woodman, 2008; Woodman et al. 1993).

Freedom (+): This includes allowing individuals to have a relatively high autonomy over their workload, control over their work and choice on how to accomplish tasks (Amabile, 1988; Cummings, 1965; Ekvall, 1996; Martins and Terblanche, 2003).

Figure 7: Assessment of perceptions of the work environment for creativity



(Source: Amabile et al. 1996: 1116)

Sufficient resources (+): This includes sufficient resources and adequate resource allocation in relation to funds, materials, facilities and information (Amabile, 1988; Martins and Terblanche, 2003).

Challenging work (+): Assignment of challenging work has a positive effect on creativity and mundane work can have a negative effect on creativity (Amabile, 1988; Ekvall, 1996).

Workload pressures (+ or -): Some degree of pressure has a positive influence on creativity but extreme pressure undermines creativity (Amabile, 1988; Amabile, 1997).

Organisational impediments (-): Organisational impediments include internal political problems, destructive internal competition, conservatism, rigid formal structures, an avoidance of risk and an overemphasis on the status quo (Cummings, 1965; Ekvall, 1996; Philip, 2009; Powell, 2008).

This framework not only shows the positive factors that enhance organisational creativity, it also highlights the negative factors that constrain creativity and innovation which are also acknowledged in the previous discussion (Amabile, 1988; Ekvall, 1996). These are workload pressures, internal political problems, destructive internal competition, conservatism, rigid formal structures, an avoidance of risk and an over emphasis on the status quo. The organisational impediments highlighted by Amabile et al. (1996) are comprehensive but it is not conclusive.

3.3.7. Organisational impediments

A study by Groth and Peters (1999) highlight a variety of factors that inhibit employees in their willingness to use their creative talents. The longitudinal study over a ten year period involves face-to-face interviews with one thousand seven hundred managers. The results indicate a comprehensive list that includes personal as well as work-based constraints. These authors note that fear of failure is the most common response which supports the previous discussion (Ekvall, 1996; cf. Figure 5) where it is suggested that trust/openness in presenting new ideas without fear of failure has a positive impact on organisational creativity.

Andriopoulos and Gotsi (2000) also agree that proving a safety net is necessary to assure employees that failure is not penalised and is an important aspect of the work environment within service-based organisations in the creative industries. Moreover, Choi et al (2008: 349) explicitly explore the contextual inhibitors of organisational creativity related to the work environment and the relationship between these constraints on individual creative performance. The authors point out that:

“Most studies of organisational creativity have focused on factors that facilitate creativity rather than inhibit it. However, attending to inhibiting factors is necessary as well, because knowing what not to do may be as important as what to do in efforts to foster creativity in organisations” (Choi et al. 2008: 349).

Choi et al. (2008) draw upon key authors in the field (Amabile et al. 1996; Choi, 2007; Shalley et al. 2004) and state that the hypothesised constraints of organisational creativity include task characteristics such as routinisation and standardisation, unsupportive creative climate, aversive leadership, coercive power and close monitoring as well as dysfunctional social contexts such as lack of trust and incompetent colleagues. The research results confirm that aversive leadership, coercive power and an unsupportive climate are negatively correlated to employee creativity but surprisingly close monitoring and surveillance is positively associated with individual creativity and creative performance. Choi et al. (2008) state that much of the leadership literature highlights that close monitoring by leaders has a negative effect on creativity and innovation (Oldham and Cummings, 1996; Shalley and Gilson, 2004; Shalley et al. 2004). However, the results of the research indicate that close monitoring may have a positive effect on organisational creativity. This is consistent with Foucault’s view on social control and power (Foucault, 1977). Foucault (1977: 194) overwhelmingly argues that power is a ubiquitous form of social discipline and should not necessarily be seen as a negative, coercive force:

“We must cease once and for all to describe the effects of power in negative terms: it ‘excludes’, it ‘represses’, it ‘censors’, it ‘abstracts’, it ‘masks’, it ‘conceals’. In fact power produces; it produces reality; it produces domains of objects and rituals of truth”.

In contrast, Gahan et al. (2007: 46) observe that organisational creativity is viewed as a “discursive formation” or “discursive regime” (Foucault, 1972) and point out that the rhetoric, language and discourse related to creativity and innovation is attractive to organisations to achieve business success:

“The mantra (rhetoric) of creativity provides nothing more than a means to control individuals and provide them with a false hope that contributing to the success of business will provide a means to self-fulfilment” (Gahan et al. 2007: 41).

Gahan et al. (2007: 46) believe that social control and power within organisations is used as a “device to enhance productivity and assert control over both individuals and groups” and “mask the increasing emphasis on long hours and pay-for-performance”. As such, these authors confirm that creativity is actually undermined within organisations in order to maximise business imperatives such as efficiency, productivity and shareholder value (Amabile, 1998; Gahan et al. 2007; Levitt, 2002):

“Creativity has been refashioned and we would argue ‘hollowed out’ and devalued by the imperatives of creativity to suit the structures of organisation as institution and its goals are to deliver shareholder value and competitive advantage” (Gahan et al. 2007: 42).

Therefore, these authors note that creativity from the individual’s point of view is therefore structured and channelled which leads to a work environment where freedom is actually constrained. As such, the whole issue of close monitoring (Choi et al. 2008) and social control and power is not recognised as a positive (Foucault, 1977) or negative (Gahan et al. 2007) aspect of the work environment within the most prominent theories of organisational creativity and innovation (Amabile, 1988; Amabile, 1997; Amabile et al. 1996; Ekvall, 1996; Martins and Terblanche, 2003; Woodman et al. 1993). As such, it is an area of concern for the proposed research on how social control and power influences the work environment in which creative individuals operate. Indeed, Amabile (1997) reinforces the importance of individuals and teams and how they are supported by the work environment to generate and produce ideas as both are a central consideration on how the work environment enhances or constrains organisational creativity. As such, the following discussion focuses on the refinement of the

theory which encompasses both the individual and organisational level of analysis in one theoretical framework (Amabile, 1997).

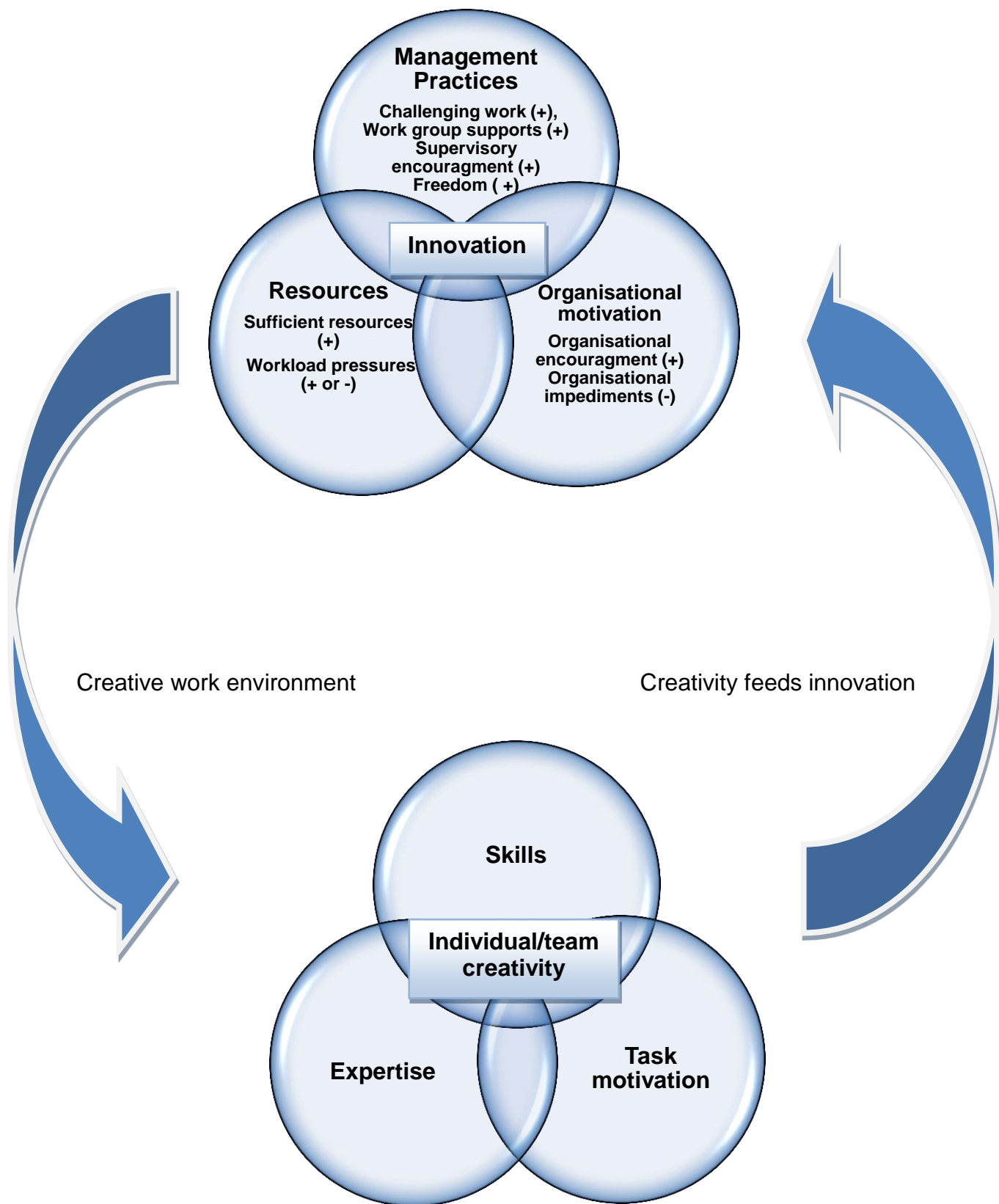
3.3.8. Componential theory of organisational creativity and innovation

Despite the causal implications of the previous theoretical framework (Amabile et al. 1996; cf. Figure 7), Amabile (1997: 52) offers a “simplified schematic diagram” depicting the major elements of the componential theory of individual creativity (Amabile, 1983; Amabile, 1988) and the componential theory of organisational creativity (Amabile et al. 1996). The theoretical model (Amabile, 1997; cf. Figure 8) reinforces all of the previous research by these authors (Amabile, 1983; Amabile, 1988; Amabile, 1995; Amabile et al. 1996) and highlights how the creative work environment impacts upon individual and group creativity which in turn fuels innovation. The work environment scales are the same as the components outlined in Figure 7 but rearranged under different headings (management practices, resources and organisational motivation). Therefore, aspects of the creative work environment that enhance or constrain organisational creativity include (1) management practices which consists of challenging work (+), work group supports (+), supervisory encouragement (+) and freedom (+); (2) resources which includes sufficient resources (+) and workload pressures (+ or -) and (3) organisational motivation which involves organisational encouragement (+) and organisational impediments (-). Furthermore, Amabile (1997; cf. Figure 8) acknowledges that out with the creative work environment, expertise and skills are an important component of individual creativity and emphasises the crucial component of the Intrinsic Motivation Principle of Creativity. She states that:

“Although the two skill components (skills and expertise) determine what a person is capable of doing, it is the task motivation component that determines what that person actually will do. Motivation can either be intrinsic (driven by deep involvement in the work, by curiosity, enjoyment or a personal sense of challenge’ or extrinsic)... intrinsic motivation will be more conducive to creativity than extrinsic motivation” (Amabile, 1997: 44).

This reinforces the previous discussion that intrinsic motivation is important aspect within the contemporary literature at the individual/team level supported by the creative work environment which encourages both creativity and innovation at the organisational level (Woodman, 2008; Woodman et al. 1993).

Figure 8: Componential theory of organisational creativity and innovation



(Adapted from Amabile, 1997: 53)

3.3.9. Summary of the work environment theories

The previous discussion highlights the theory and models related to the contextual aspects of the work environment with regards to creative culture (Martins and Terblanche, 2003); creative climate (Amabile 1995; Cummings, 1965; Ekvall, 1996) and organisational creativity literature on the social-creative work environment (Amabile, 1988; Amabile, 1997; Amabile et al. 1996) and how this enhances or constrains creativity and innovation. Mathisen and Einarsen (2004) argue that one of the most recognised bodies of knowledge within the contemporary literature is the componential theory of organisational creativity (Amabile et al. 1996). This theory specifically highlights both the enhancers and constraints of the creative work environment and is therefore a suitable theoretical guide (Amabile, 1997; cf. Figure 8) for the proposed research.

Indeed, the following discussion highlights that much of the quantitative and qualitative research within organisations from the knowledge-based economy and creative industries is influenced by the componential theory of organisational creativity (Amabile, 1995; Amabile et al. 1996). However, several research studies question the validity of the conceptual frameworks (Amabile et al. 1996; cf. Figure 7; Amabile, 1997; cf. Figure 8) that underpins the KEYS measurement (Amabile, 1995) within the contemporary context of the creative industries (Moultrie and Young) and advertising sector (Ensor et al. 2001; Ensor et al. 2006; Verbeke et al. 2008). Previously known as the Work Environment Inventory (Amabile and Gryskiewicz, 1989) the scale is now a commercial questionnaire known as KEYS: Assessing the Climate for Creativity (Amabile, 1995).

3.4. Research conducted within the creative industries

3.4.1. Comparison of key models

Out with the previous discussion on the comparison of measurements and instruments on the work environment related to creativity and innovation (CCQ and SOQ; KEYS, TCI and SSCI) conducted by Mathisen and Einarsen (2004) there is only one other comparative study of the main theories and models conducted specifically within organisations from the creative industries (Moultrie and Young, 2009). Both the theoretical models outlined by Amabile (1997; cf. Figure 8) and Ekvall (1996; cf. Figure 5) are used as a foundation to design an

evaluation tool to compare both the theories and scales on the enhancers and constraints of the work environment. The research involves ten organisations from the creative industries (branding, architecture and design) The themes to emerge from the comparison of both theories are outlined in Table 2 and include time, risks, conflict, rewards, challenge, debate and freedom.

Table 2: Comparison of themes

Theme	Amabile's model (1997; Figure 8)	Ekvall's model (1996; Figure 5)
Time	Sufficient time to produce novel work.	The amounts of time people have for elaborating on new ideas.
Risks	Orientation towards risks versus maintaining the status quo.	Tolerance of uncertainty.
Conflicts	Absence of political problems and turf battles.	Personal and emotional tensions.
Rewards	Reward and recognition for creative work.	Ideas and suggestions which are received in an attentive and supportive way.
Challenge	Individuals are committed to the work they are doing.	People who are experiencing joy and meaningfulness in their job.
Debate	Individuals challenge each other's ideas in a constructive way.	Encounters and clashes between viewpoints and ideas.
Freedom	Allowing procedural autonomy.	Independence in behaviour exerted by the people in the organisation.

(Source: Moultrie and Young, 2009: 301)

Moultrie and Young (2009: 299) point out that the work environment themes from both models are “complementary” but may not be “fully applicable” for organisations within the creative industries. The authors confirm that the results provide some insight from practitioners into the creative climate and work environment within creative organisations. Follow-up interviews are conducted with senior managers to discuss any discrepancies with the results of the evaluation measurement and the findings indicate that the themes outlined by Ekvall (1996) are more refined and all are of equal importance but deemed to be

“too broad” to completely capture how the work environment enhances or constrains organisational creativity (Moultrie and Young, 2009: 306). In contrast, the scales and model by Amabile (1997) are more detailed and specific than that of its rival but some of the themes are deemed to be more important than others. For example, Moultrie and Young (2009) suggest that organisational encouragement (+) and work group supports (+) are more significant than funding, resources and training (+). In addition, out with the research conducted by Moultrie and Young (2009), several authors apply the theory (Amabile et al. 1996) and the KEYS measurement (Amabile, 1995) within the context of the advertising sector from both a quantitative (Ensor et al. 2006; Verbeke et al. 2008) and qualitative perspective (Ensor et al. 2001).

3.4.2. Qualitative research

Ensor et al. (2001) use the contemporary context of the advertising sector to explore how the work environment enhances or constrains organisational creativity and conduct a qualitative investigation within six London-based advertising agencies. The main method of data collection is through the use of in-depth interviews and the sample includes one member of the senior management team within each agency. The conceptual model by Amabile et al. (1996) is used as a theoretical guide (cf. Figure 7) to determine aspects of the work environment that enhance or constrain organisational creativity. The results reveal that the six advertising agencies conform to the scales outlined within the conceptual model by Amabile et al. (1996). However, the findings also suggest that flat organisational structures, constant structuring and restructuring of team-based work groups, recruitment, mentoring and a young-age-profile are crucial factors in enhancing organisational creativity.

Although the primary research conducted by Ensor et al. (2001) reveals additional information; there are limitations to this study. Similar to the method and sampling techniques conducted by Moultrie and Young (2009), one member of the senior management team is used from each of the six agencies. This is one perspective to represent the views of the whole organisation and is a favourable one as the results indicate that organisational impediments are distinctly lacking within these organisations (Ensor et al. 2001). However, these authors acknowledge the limitations and suggest that more qualitative and quantitative research needs to

include employees from different positions throughout the organisation. As such, Ensor et al. (2006) conduct a quantitative investigation within advertising agencies based in the UK across all levels of the hierarchy.

3.4.3. Quantitative research

Ensor et al. (2006) utilise the KEYS instrument in the form of the commercial questionnaire (Amabile, 1995) to assess the creative climate across all levels of the hierarchy within the advertising sector. A stratified sampling approach is adopted with senior managers, directors, managers and front-line employees within two London-based advertising agencies. Out of a total population of four hundred and twenty nine employees, one hundred and twenty nine complete the questionnaire with a high percentage from each hierarchical level. The results are compared to the KEYS database which Ensor et al. (2006: 260) point out is based on “surveys of 78 groups across 50 organisations predominately based in North America which is used to construct a database of the results and a set of norms” (Amabile et al. 1999). One would expect the results to be significantly higher than the KEYS raw mean scores as advertising agencies are well known for their creativity (Fletcher, 1990; Verbeke et al. 2008). Indeed, the results show that on all but one scale (challenging work) the mean scores are higher than the KEYS raw mean. Therefore, Ensor et al. (2006) question the scale in relation to challenging work and workload pressures. The findings indicate that the sample do not perceive the work to be challenging in an environment where there are relatively low work pressures. Indeed, key researchers in the field (Amabile, 1983; Amabile, 1998; Amabile, et al. 1996) acknowledge that workload pressures can either enhance or constrain organisational creativity and if these workload pressures are not enough then the task is not seen as intellectually challenging (Amabile, 1983).

Verbeke et al. (2008) adapt and also utilise the KEYS questionnaire (Amabile, 1995) to investigate the work environment and creative climate of advertising agencies in relation to winning industry awards over time. The sample involves a total of 68 Dutch advertising agencies with a total of one thousand four hundred and fifty clients. Each agency is assessed not only on individuals’ perceptions of the work environment but on its client base in relation to the creative output produced and the industry awards obtained. The findings reveal that the agencies

who win awards over a sustained period of time have a creative climate that is high in both organisational encouragement (+) and workload pressures (-) but low in both work group supports (+) and sufficient resources (+) which contradicts the scales of the KEYS instrument (Amabile, 1988; Amabile, 1995; Amabile et al. 1996; Amabile and Gyskiewicz, 1987). Amabile et al. (1996) suggest that work group supports and sufficient resources enhance organisational creativity but Verbeke et al. (2008) state that this is not the case in relation to winning awards as a result of the creative output that the agencies produce. Moreover, Moultrie and Young (2009) confirm that sufficient resources (+) are deemed less important than organisational encouragement (+) which confirms the research results by Verbeke et al. (2008).

In conclusion, Verbeke et al. (2008: 121) make a credible assumption that the KEYS dimensions used to assess the creative climate of the Dutch advertising agencies might not be valid and state that “new parameters” may be needed for this industry sector. Taking into consideration the initial research to corroborate the KEYS instrument (predominately research and development scientists within innovative organisations) and the database norms to compare the results (predominately North American organisations) the validity of the instrument is questioned by these authors (Ensor et al. 2006; Verbeke et al. 2008) who use the context of the creative industries as a backdrop within Dutch (Verbeke et al. 2008) and UK advertising agencies (Ensor et al. 2006). As such, both sets of authors determine that additional research needs to be conducted within the advertising sector.

3.5. Gaps within the organisational creativity literature

3.5.1. Theory

The previous discussion highlights that the work environment literature is dominated by quantitative measurements and instruments (Amabile 1995; Anderson and West, 1998; Ekvall, 1996; Isaksen et al. 1999; Siegel and Kaemmerer, 1978) which have been developed mainly within the field of social psychology and organisational studies (Andriopoulos, 2001; Shalley and Zhou, 2008). The most prominent theory within the literature is the componential theory of organisational creativity (Amabile, 1983; Amabile, 1988; Amabile, 1997; Amabile, 2012; Amabile et al. 1996) which specifically outlines the enhancers and

constraints related to the creative work environment in supporting intrinsically motivated individuals to generate ideas and produce new innovations. As such, it is used as an analytical guide to conduct the field research (Amabile, 1997; cf. Figure 8). Moreover, several research studies compare (Moultrie and Young, 2009), explore (Ensor et al. 2001) and apply (Ensor et al. 2006; Verbeke et al. 2008) the theory (Amabile, 1997; Amabile et al. 1996) and questionnaire (Amabile, 1995) within the context of the creative industries and advertising sector with mixed results. All of these authors recommend that further research needs to be accomplished to provide a deeper understanding of the subject area.

3.5.2. Context

With the exception of several authors (Andriopoulos and Gotsi, 2000; Ensor et al. 2001; Ensor et al. 2006; Moultrie and Young, 2009; Verbeke et al. 2008) who use organisations from the creative industries as an industry context, much of the research carried out by key authors within the field (Amabile 1988; Amabile, 1989; Amabile, 1998; Amabile, 1995; Amabile, et al. 1996; Amabile and Gyskiewicz, 1987; Burnside, 1990; Delbecq and Mills, 1985; Payne, 1993) is conducted within high technology firms and research and development teams where organisational creativity is inextricably linked to tangible innovations rather than the 'creative output' associated with the advertising sector (Andriopoulos and Gotsi, 2000; Ensor et al. 2006; Gundry et al. 1994; Philip, 2009; Powell, 2008; Tan, 1998; Woodman et al. 1993). In addition, Moultrie and Young (2009: 299) state that the organisational creativity theories outlined by Amabile (1997) and Ekvall (1996) may not be "fully applicable" to organisations within the creative industries and Verbeke et al. (2008: 128) argue that "new parameters" may be needed for the advertising sector. Finally, Ensor et al. (2001) state that more qualitative research needs to be accomplished within the advertising sector to provide a deeper, more holistic understanding of the enhancers and constraints of the work environment across all levels of the hierarchy. Ensor et al. (2001) and Moultrie and Young (2009) restrict their field research to that of a senior manager perspective. Therefore, an ethnographic case study approach is the preferred research design for the proposed research to provide a more holistic understanding of the subject area. Indeed, Amabile and Mueller (2008: 52/53) state that case studies can be "a useful starting point" to understand the area of organisational creativity and these

authors acknowledge the “power of the rich and detailed (if messy) information” that can be achieved from qualitative research to understand this subject area.

3.5.3. Method

The previous discussion identifies that there are very few qualitative research studies conducted specifically within the advertising sector (Ensor et al. 2001). As such, there would appear to be not only a gap in the methodological approaches to explore how the work environment enhances or constrains organisational creativity using qualitative research methods there is also a distinct lack of evidence where organisations within the advertising sector are used as an industry context (Ensor et al. 2001; Ensor et al. 2006; Verbeke et al. 2008). As such, it is an appropriate industry to explore the concept of organisational creativity to provide new insights into this subject area and provide a deeper understanding of the enhancers and constraints of the work environment within a contemporary, organisational setting. To date, there are no other ‘interpretive’ methodologies used within the context of the advertising sector.

3.5.4. Practice

Exploring the concept of organisational creativity related to the enhancers and constraints of the work environment within the advertising sector may provide industry guidelines for organisations within the advertising sector, creative industries and other service-based organisations within the knowledge economy (Ensor et al. 2001). Verbeke et al. (2008: 121) also observe that advertising agencies reach the “upper spectrum” of creativity and is a sector that is often neglected as an industry context within the extant literature. As such, Moultrie and Young (2009: 299) state that “much can be learned from this industry sector on encouraging and managing creativity”. Therefore to conclude, the gaps identified within the previous discussion highlights that much of the contemporary literature is dominated by quantitative research instruments and there is a limited amount of research conducted within the creative industries and advertising sector especially from a qualitative perspective. As such, an ethnographic case study approach is the preferred research design to provide a deeper, more holistic understanding of the subject area across all levels of the hierarchy.

3.6. Research questions

It is not the intention of the research to measure the behavioural traits of creative individuals or to measure the perceptions of the enhancers and constraints of the creative work environment but to provide a deeper understanding of the subject area. Therefore, the previous discussion states that individuals and teams interact and are influenced by the enhancers and constraints of the work environment to produce new ideas and innovations. As such, Amabile et al. (1996) acknowledges and argues that the creative situation (Woodman et al. 1993) is dependent on providing a work environment that is conducive to the encouragement or discouragement of creativity and innovation and is viewed as a facilitating process to support employees in their creative endeavours (Amabile et al. 1996; Dul et al. 2011; Ekvall, 1996; Verbeke et al. 2008). Moultrie and Young (2009) state that the most credible work environment theory within the contemporary literature is the componential theory of organisational creativity and innovation (Amabile 1997; cf. Figure 8) and is used as an analytical guide within the advertising agency based in Scotland.

The theory (Amabile, 1997; cf. Figure 8) takes into consideration the concept of skills, expertise and task motivation of individuals and the work environment in which they operate. Moreover, it outlines aspects of the creative work environment that enhance or constrain organisational creativity. This includes management practices such as challenging work (+), work group supports (+), supervisory encouragement (+) and freedom (+) as well as resources to include sufficient resources (+) and work load pressures (+ or -) and organisational motivation which consists of organisational encouragement (+) and organisational impediments (-). As such, the theoretical framework (Amabile, 1997; cf. Figure 8) is used as an analytical guide to provide a deeper understanding of the subject area in order to confirm, challenge or extend the theory which is consistent with the aim and objectives of the research. Moreover, the issues of close monitoring (Choi et al. 2008) and social control and power (Foucault, 1977; Gahan et al. 2007) and whether this enhances (+) or constrains (-) organisational creativity are explored within the context of the proposed research. Therefore, the specific research questions are outlined in Table 3.

Table 3: Specific research questions

Subject area	Research question	Authors
Creative people Skills Expertise Task motivation	RQ1: Do creative individuals within the advertising agency have skills and expertise and are intrinsically motivated to the task domain and work environment in which they operate?	(Amabile, 1983, Amabile, 1988; Amabile, 1997; Amabile et al. 1996; Cummings, 1965; Fletcher, 1990; Philip, 2009; Powell, 2007; Powell, 2008; Woodman et al. 1993).
Creative work environment Management practices Resources Organisational motivation	RQ2: How does the creative work environment enhance or constrain organisational creativity within the advertising agency? <ul style="list-style-type: none"> ▪ Challenging work (+) ▪ Supervisory encouragement (+) ▪ Work group supports (+) ▪ Freedom (+) ▪ Sufficient resources (+) ▪ Workload pressures (+ or -) ▪ Organisational encouragement (+) ▪ Organisational impediments (-) 	(Amabile, 1997; Amabile et al. 1996).
Organisational impediments	RQ3: How is the issue of close monitoring and social control and power perceived within the agency?	(Choi, et al. 2008, Foucault, 1977; Gahan et al. 2007).

3.7. Conclusion

The previous discussion provides a critical evaluation of the key theories and models related to the culture, climate and creative work environment within a work-based context. It is ascertained that the most influential theory within the contemporary literature is the componential theory of organisational creativity and innovation (Amabile, 1997). However, several research studies question the validity of the scales within the context of the advertising sector (Ensor et al. 2006; Verbeke et al. 2008). As such, the theoretical framework (Amabile, 1997; cf. Figure 8) is used as an analytical guide and influences the research questions for the full-scale research (cf. Table 3). Moreover, an ethnographic case study

research design within an advertising based in Scotland is suggested as an industry context to confirm, challenge or extend the componential theory of organisational creativity and innovation (Amabile, 1997; cf. Figure 8). The following chapter outlines the methodology and argues that a constructive ontology and an interpretive epistemology is an appropriate world view to conduct the field research. Qualitative methods such as participant observation, material artefacts and focused interviews are recommended to provide a deeper understanding of how the work environment enhances or constrains organisational creativity within the contemporary context of the advertising sector.

Photograph 4: The Universe



“Are you a drain or a radiator? Are you an Eyore or a Tigger?

Do you drain all the positive energy out of a room?

Or do you fill it with good vibes?

Is your Universe blue or pink?”

(Scrapbook: Respondent 38)

Chapter Four: Research Philosophy, Methodology, Methods and Analysis

“Different ways of viewing the world shape different ways of researching the world”

(Michael Crotty)

The purpose of the following chapter is to highlight the most appropriate philosophy, research design, methods and analysis for the proposed research. First, as the preferred methodology is an ethnographic case study approach, it is noted that this is conducive to a constructivist ontology and an interpretive epistemology. The researcher's axiology is also confirmed which is consistent with the philosophical approach. Next, the research design is outlined and qualitative methods such as participant observation, corridor conversations and in-depth interviews are proposed and 'tested' in a week long pilot study and changes are made for the full-scale research. Finally, the use of thematic analysis and NVivo9 is proposed to analyse the ethnographic data and the evaluation criteria such as credibility, transferability, dependability and confirmability is discussed as well as the reflection, reflexivity and ethics of the research. The chapter is concluded and outlines the 'research string' and philosophical framework for the proposed research.

4.1. Ontology

When talking about ontological issues in research it is suggested that many key authors do not state their philosophical assumptions in the realms of research but from a purely philosophical standpoint with regards to the “science or study of being” (Blaikie, 1993: 6). Blaikie (1993: 6) brings together both of these issues (ontology and research) and defines ontology in this context as “the claims or assumptions that a particular approach to social enquiry makes about the nature of social reality”. The two main ontological and epistemological views in which the meaning of social reality is viewed from are a realist/positivist or a relativist/interpretive perspective (Bryman and Bell, 2011). The ontology and epistemology of positivism is concerned with an objective reality (Benton and Craib, 2001; Bryman and Bell, 2011; Crotty, 1998; Grix, 2004; Walliman, 2001). Crotty (1998:6) states that that this is where the researcher is detached from the process as the belief is that reality exists independently of conscious thought or meaning and has truth “residing in them as objects”.

This ontological position is achieved through measurement, observation, cause and effect and statistical analysis rooted within the positivist paradigm (Grix, 2004). Positivism is therefore objective and seeks abstract explanation (*Erklaren*) rather than understanding of everyday life (*Verstehen*) within the social sciences (Bryman and Bell, 2011; Crotty, 1998; Guba and Lincoln, 1998; Watt, 2010a). In contrast, a constructivist ontology with an interpretive epistemology seeks understanding (*Verstehen*) and the belief is that the researcher is not a detached observer but acknowledges that he/she is part of the research process within a particular social context (Bryman and Bell, 2011; Guba and Lincoln, 1998; Ybema et al. 2009). Therefore, meaning is not discovered as an objective truth but socially constructed from multiple realities from social actors (Bryman and Bell, 2011) through interaction between themselves and the environment in which they operate (Collins, 2010).

Benton and Craib (2001: 185) confirm that research that is influenced by a constructivist ontology acknowledges a relativist position and the belief is “that all points of view are context-dependent and of equal worth” which are localised and specific constructions of reality (Lincoln et al. 2011). As such, it is the researcher’s remit to interpret this subjective meaning of reality. From an ethnographic perspective, a relativist understanding is achieved from the subjective point of view of the social actors involved in the research. As such, social reality is embedded within the historical and cultural context of the social situation and is referred to as cultural relativism (Crotty, 1998; Geertz, 1973). Hammersley and Atkinson (2007) state that meaning and sense making can be derived from an ‘emic’ approach which is culturally relative to an insider or native’s perspective (Bryman and Bell, 2011). Goulding (2005: 300) reinforces this point and asserts that “the emic perspective is at the heart of ethnography” but also confirm that it is also ‘etic’ in its approach where “the etic perspective is the researcher’s abstractions of reality”. Goulding (2005: 300) notes that the comprehension of the data analysis is thought to be complete “when the researcher can describe the emic or natives’ interpretations of events, incidents and exceptions from an etic perspective”. Moreover, as the field research adopts an ethnographic research design, it is argued that this is methodologically grounded in the interpretive paradigm (Guba and Lincoln, 1998; Ybema et al. 2009) where knowledge is socially constructed rather than discovered (Lincoln et al. 2011).

4.2. Epistemology

Epistemology is concerned with the nature of knowledge and includes both aspects of positivism and interpretivism (Burrell and Morgan, 1979). Burrell and Morgan (1979: 5) state that positivism seeks to explain the social world “by searching for regularities and causal relationships between its constituent elements”. These authors also outline the term ‘anti-positivism’ to describe the alternative epistemology of interpretivism and confirm that:

“The epistemology of anti-positivism may take various forms but is firmly set against the utility of a search for laws or underlying regularities in the world of social affairs. For the anti-positivist, the social world is essentially relativistic and can only be understood from the point of view of the individuals who are directly involved in the activities which are to be studied” (Burrell and Morgan, 1979: 5)

Geertz (1973) supports the anti-positivist concept of interpretive anthropology and opposes structuralism and logical empiricism’s search for one truth, explanation and reductionistic causal links with regards to ethnography and cultural analysis. Geertz (1973: 5) claims that “culture is not a power, something to which social events, behaviours, institutions, or processes can be causally attributed; it is a context, something that can be thickly described”. Therefore, he reinforces that reality and therefore meaning and knowledge are constructed by the researcher who conveys the social agents’ subjective experiences through the double hermeneutic (Geertz, 1973; Smith, 2008; Watt, 2010a). Smith (2008: 53) describes the double hermeneutic as “the participants are trying to make sense of their world and the researcher is trying to make sense of the participants trying to make sense of their world”. Furthermore, Schwandt (1998) states that historically, interpretivism is layered with hermeneutical influences and is also concerned with the “study of the phenomenon as a whole” (Watt, 2010a: 47). Watt (2010a) suggests that a holistic view of a subject area can be achieved from an interpretive anthropological viewpoint by immersing oneself in the culture through the use of ethnography (Geertz, 1973; Watt, 2010a). As such, both a case study approach and ethnography are adopted for the proposed research to provide a deeper understanding of the enhancers and constraints of the work environment which is argued is firmly rooted within the culture of an organisation (Ekvall, 1996). Before the research design is discussed in more detail, it is necessary to outline the

researcher's axiology as this also has an influence in the way one's research is conducted (Saunders et al. 2007; Saunders et al. 2009).

4.3. Axiology

As well as the aim and objectives of the research and the academic and methodological gaps highlighted within the literature, it is suggested that axiology plays a key role in the way in which research is conducted (Sanders et al. 2009). Although it is given very little attention within the extant literature, according to Saunders et al. (2009: 116) axiology can be defined as "a branch of philosophy that studies judgements about value" and how these values permeate the type and way in which one's research is conducted. Blaikie (2000) notes that the researcher needs to consider the philosophical and methodological options of the research to complement the researcher's axiology and if the researcher's values are compromised then it may result in an incompatible research design which can undermine the end result through lack of cohesion and coherence. The researcher's own values are highlighted through a one-to-one coaching session (Aeona, 2010) to determine one's core values. The researcher's top ten core values include family, peace of mind, achievement, motivation, personal development, recognition, self-respect, support, trust and open and honest relationships. The researcher values open and honest opinions and seeks understanding of a personal or social situation rather than explanation or an objective truth. Therefore, subjectivism and different opinions are important to the researcher's life experiences as well as regulation and order (Burrell and Morgan, 1979).

Furthermore, as an academic teaching in the field of marketing, much of the theory, depending on the subject area, draws upon the alternative paradigm (Kuhn, 1970) to challenge the dominant positivist paradigm (Hirschman, 1986). Drazin et al. (2008: 265) observe that much of the organisational creativity literature is dominated by the structural-functionalist paradigm:

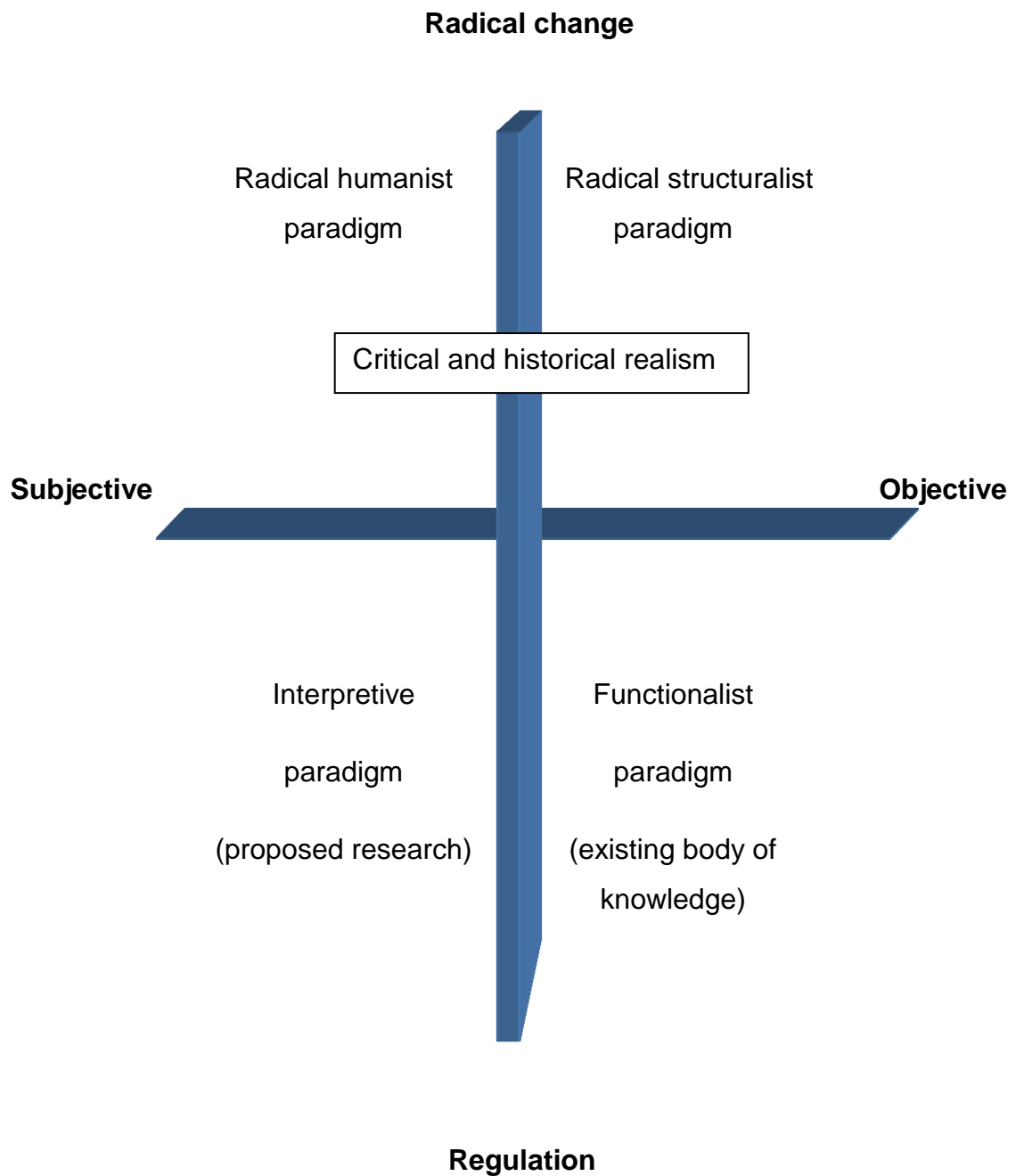
"Underlying assumptions of the structural-functionalist perspective are so deeply ingrained that they often function as unquestioned axioms, guiding research in this area, in an uncritical manner".

Indeed, key authors within the field of psychology and social psychology purport a functionalist, positivist (Ekvall, 1996) or post positivist epistemology (Amabile, 1998; Amabile et al. 1996; Woodman et al. 1993) with an objectivist ontology which seeks to measure the work environment within organisational settings (Amabile 1995; Anderson and West, 1998; Ekvall, 1996; Isaksen et al. 1999; Siegel and Kaemmerer, 1978). This body of literature is not conducive to the researcher's axiology, personal values or academic discipline. As such, the proposed research challenges the existing body of knowledge not just from the interpretive paradigm but brings the subject area into the realms of marketing practice by using the advertising sector as an industry context. Therefore, the proposed research adopts an interpretive epistemology in contrast to the social psychology literature which has a history of a functionalist, objective and regulatory nature (Drazin et al. 2008; Shalley and Zhou, 2009; Watt, 2010). The intention is still to pursue regulation and order but from the subjectivist, interpretive paradigm. Moreover, critical and historical realism lends itself to radical change and an emancipatory outcome (Horkheimer, 1982) where there is "human interest in clearing away misunderstandings and systematic distortions in our knowledge of the world and our relations with each other" (Benton and Craib, 2001: 180). However, the research does not seek an emancipatory outcome or radical change - it seeks to understand work-based practices in relation to organisational creativity, the work environment and culture with a regulatory outcome (Figure 9).

4.4. Research design

Burrell and Morgan (1979) also highlight the link between ontology and epistemology and state that this has implications for the research design and how knowledge is investigated, interpreted and conveyed with regards to the social world. Moreover, Ekvall (1996) asserts that the creative climate and work environment within an organisational setting is a manifestation of culture and as such, an ethnographic case study approach is recommended as ethnography is about the cultural understanding of the everyday lives of everyday people (Ybema et al. 2009). This is consistent with qualitative research methods (Guba and Lincoln, 1988) as well as an inductive research design (Collins, 2010).

Figure 9: Sociological paradigms and organisational creativity



(Developed from Burrell and Morgan, 1979: 22)

Visconti (2009) states that exploring contemporary business environments may benefit from interpretive methods to provide thicker descriptions of organisational reality from the viewpoint of individuals' lived experiences. Therefore, sense making and meaning can be interpreted by combining both organisational ethnography and case study research in business settings (Visconti, 2009). As such, both organisational ethnography and case study research is deployed within the proposed research and is consistent with an inductive research design. Collins (2010: 43) reinforces the differences between a deductive and inductive approach (Table 4).

Table 4: Differences between deductive and inductive approaches

Deductive	Inductive
More scientific principles.	Gives an understanding of the meanings people attach to various contexts.
Move from theory to data.	Gives an understanding of the research context.
Emphasis on quantitative data.	Emphasis on qualitative data.
A structured approach.	A flexible approach that allows a change in emphasis as the research continues.
The researcher is separate from the research process.	The researcher is part of rather than separate from the research process.
Need to generalise results by selecting samples of a sufficient size.	Less need to generalise results.
The need to explain causal relationships between variables.	

(Source: Collins, 2010: 43)

This highlights that an inductive approach focuses on sense making and meaning, understanding, context and qualitative data. The researcher is also as part of the research process where the findings do not emphasise cause and effect relationships of a generalisable nature. Indeed, this is not the intention of the research. Instead, it is to provide a thick description (Geertz, 1973; Visconti, 2009)

of the subject area through the use of a single case study approach within a creative advertising agency based in Scotland.

4.4.1. Single case study approach

The proposed research adopts a single case with a single unit of analysis as it is not concerned with a comparative analysis of multiple organisations. Yin (2009: 47) ascertains that a single case study approach with a single unit of analysis is appropriate when it represents a critical case in ‘testing’ a well-informed theory. If the single case meets all of the criteria then the research can “confirm, challenge or extend the theory”. As such, this is an adequate research design to answer the aim and objectives of the research. The sampling approach adopted is non-probability purposive sampling (Bryman and Bell, 2011; Saunders et al. 2007; Silverman, 2005). Denzin and Lincoln (1994: 202) state that “many qualitative researchers employ purposive and non-random sampling methods and seek out groups, settings and individuals where the processes being studied are most likely to occur”. As such, an extremely creative advertising agency based in Scotland agrees to be involved in the research. The agency is highly competitive and prides itself on its creative talents, creative output and industry awards (The Drum, 2012).

To gain access to the field, the agency is contacted two years prior to the fieldwork by email and then an informal meeting is arranged to explain the aim and objectives of the research. Two senior partners agree to grant the researcher access to the agency and become what is known in the field as ‘gatekeepers’ (Hammersley and Atkinson, 2007; Punch, 1998). Punch (1998) notes that ethnographic research is extremely political depending on funding, sponsorship and status of the field workers and gatekeepers. However, he describes the present researcher as a “lone wolf who requires no funding, gains easy access and melts away into the field” (Punch, 1998: 164). Moreover, Moeran (2009) argues that gaining access to the research site is the one of the tensest and most difficult parts of the fieldwork and prior connections are crucial to obtain research access. Although the present researcher conducted research within the agency ten years previously, the agency is now owned and managed by different partners but there is very little trouble gaining access to the site. Therefore, the gatekeepers are extremely supportive throughout the entire fieldwork and allow

unlimited access to the agency, albeit in a controlled manner at times, for the ethnographic field research.

4.4.2. Organisational ethnography

As organisational ethnography is the central focus of the research design, it is suggested by several academics that it is a research style used extensively in studies within anthropology, social psychology, sociology and marketing (Denzin and Lincoln, 2008; Hirschman, 1986; Watt and Jones, 2010). In addition, it is viewed from different ontological positions (Ybema et al. 2009). This can be from an objectivist ontology where the ethnographer is positioned as a detached, objective observer to one where the ethnographer believes in the socially constructed nature of reality and plays a key role in the construction of this reality. As such, the latter is appropriate for an ethnographic case study research design (Brewer, 2000; Ybema et al. 2009) and the methods adopted help to understand peoples' social meanings and activities within the context under investigation (Brewer, 2000). Brewer (2000: 10) argues it is necessary when using ethnography to study the phenomena in "naturally occurring settings" in order to provide "close association and familiarity" with that social setting. Therefore, ethnography is defined as:

"The study of people in naturally occurring settings of 'fields' by means of methods which capture their social meanings and ordinary activities, involving the researcher participating directly in the setting, if not also the activities in order to collect data in a systematic manner but without meaning being imposed on them externally" (Brewer, 2000: 10)

Moreover, Watt (2010a) points out that to gain a better understanding of the subject area ethnography is influenced by the poststructuralist/postmodernist movement. Jones (2010: 26) proposes a commitment to the following principles. This includes a relativist stance; a desire to actively provide a thick description of the social world; an intention to seek ways to understand the social world through immersion in that environment; the importance of historical and cultural contextualisation; the intention to present the native's point of view; the stress on ethics, representation, voice, power and inclusion and the awareness of subjectivity as well as the importance of reflexivity. As such, all of these principles are adhered to within the proposed research and the most appropriate method to

achieve this is through participant observation as it is the key method of ethnography (Brewer, 2000; Crotty, 1998; Denzin and Lincoln, 2008; Ybema et al. 2009).

4.5. Qualitative methods

Denzin and Lincoln (1998: 4) argue that qualitative research should be multi-method in its approach and requires a degree of triangulation to “add rigour, breadth and depth” to the area under investigation. Traditionally associated with quantitative methods, data triangulation is now well-established within qualitative research (Bryman and Bell, 2011; Guba and Lincoln, 1995; Silverman, 2005; Yin, 2009). Yin (2009) reinforces the use of data triangulation and asserts that to add depth to a research area the information that is collected from multiple sources of evidence should reinforce the same incident or fact. As such, other qualitative methods that can be used to complement participant observation include material artefacts and in-depth interviews (Hammersley and Atkinson, 2007; Yin, 2009). Indeed, the unstructured data and ethnographic text and field notes, the transcripts from the interviews and the interpretation of material artefacts and documents allows a rich, detailed description to emerge (Geertz, 1973) within the full-scale research.

Moreover, participant observation is categorised into overt and covert observation (Seale, 2005). Overt participation is where the researcher is known to the respondents whereas covert participation is where the researcher usually takes on a role within the field of study and is not known to the participants under investigation (Hammersley and Atkinson, 2007; Seale, 2005). The proposed research utilises overt observation and the position of the researcher can be categorised into four distinct observer roles (Bryman and Bell, 2011; Junker, 1960; Moeran, 2009; Seale, 2005). The observer role adopted for the proposed research includes both participant observation and observer as participant (cf. Appendix 2). The ontological and epistemological position of the research does not lend itself to the role of complete observer as this is suited more to an objective view of reality (Bryman and Bell, 2011). Moreover, Moeran (2009) highlights that to immerse oneself within the culture of an organisation; there should be a subtle shift from participant observation (passive role) to a more active role when the research becomes more focused through observant participation.

He notes that this shift brings about a “qualitative leap” in the depth of understanding to the research area (Moeran, 2009: 140). As such, participant observation as a research method is ‘tested’ within the pilot study and is the main method within the full-scale research with a subtle shift to observant participation once the researcher establishes trust, rapport and involvement with the respondents under investigation.

4.6. Pilot study

With regards to the pilot study, it is appropriate to review the data collection methods within the organisation that is to be used for the full-scale study. Yin (2009: 92) points out that this can be seen as a “dress rehearsal” for the full-scale research. The pilot study is also advantageous in getting to know the structure and culture within the agency as well as introducing oneself to the employees. It is decided that the main methods of data collection to be reviewed is participant observation supported by field notes, corridor conversations and in-depth interviews. The funnel approach (cf. Figure 10) is used as a guide for the pilot study and is linked to the research questions outline in the previous discussion (cf. Table 3) as qualitative data collection methods is highly unstructured in its approach. How much of this funnel approach (Moeran, 2009; Seale, 2005) is achieved in one week is open to debate until the pilot study is complete. The aim and objectives of the pilot study are confirmed to give the pilot study clarity and structure.

4.6.1. Pilot aim/objectives

The aim of the pilot study is to refine and provide a more detailed plan of the data collection methods and procedures for the full-scale research.

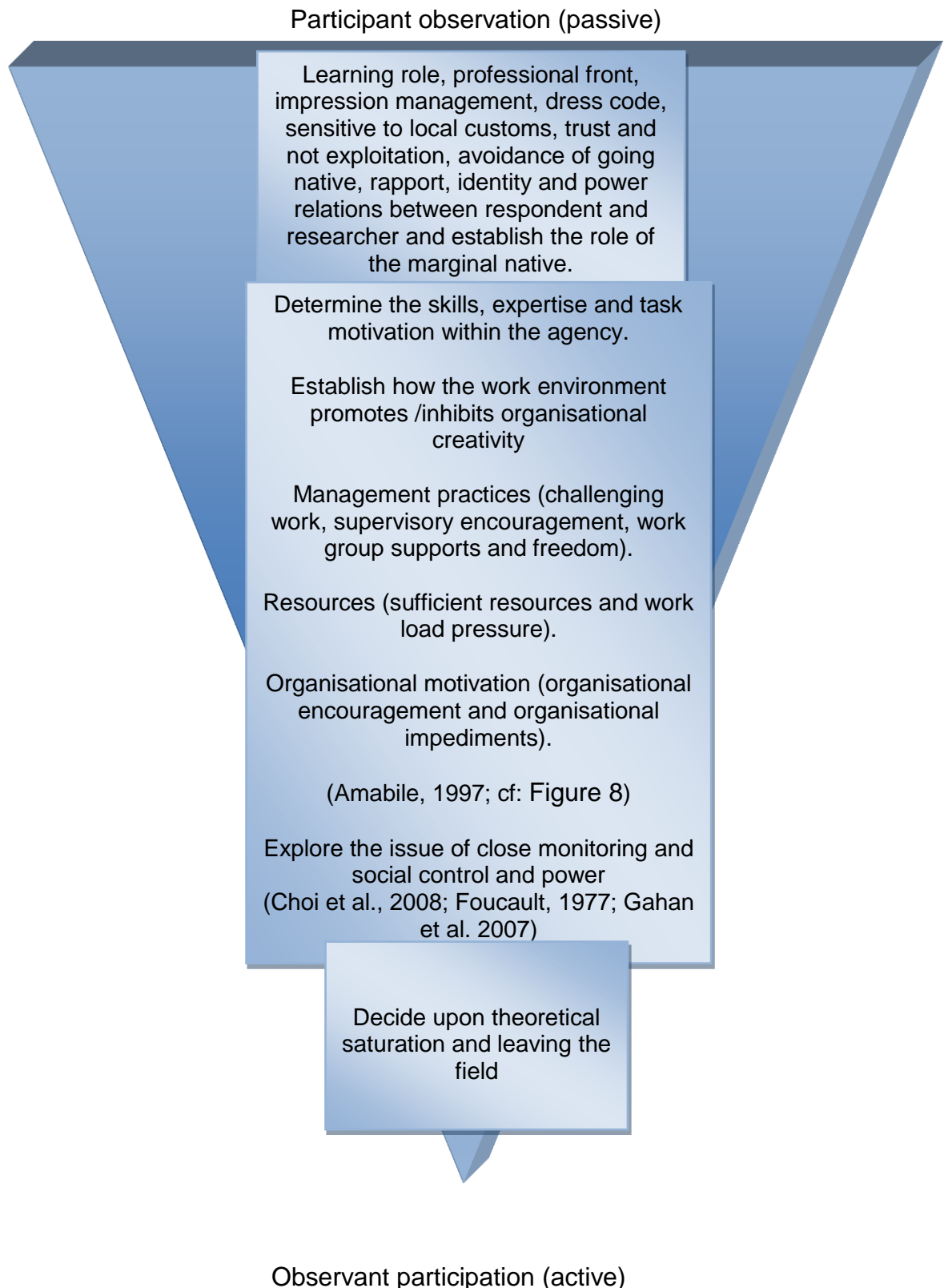
PO1: To observe and note the structure and culture within the agency.

PO2: To establish oneself as an ethnographer, researcher and research instrument within the advertising agency (passive observer).

PO3: To ‘test’ the data collection methods (participant observation, field notes, corridor conversations and in-depth interviews).

PO4: To reflect on the pilot study and refine the data collection methods.

Figure 10: The funnel approach



(Developed from Fine and Schulman, 2009; Moeran, 2009; Seale, 2005)

4.6.3. Structure and culture of the agency

On the first day, the researcher is briefly introduced to the layout of the building and structure of the organisation by the main gatekeeper (Respondent 40). The field notes are invaluable in recording “the lay of the land”. Van der Waal (2009: 31) argues that getting to know the “lay of the land” and “spatial exploration” is a good starting point for ethnographic research to understand the research site within its physical context. To provide an understanding of the spatial arrangement of the agency the researcher conducts informal interviews with the employees, consults websites and takes photographic evidence of the building and the work environment of the employees. The building is tall and lean and is situated over four levels. The fourth floor consists of the Planning department and IT personnel. This is also where the researcher is situated. The third floor accommodates the Studio, the Creative teams are on the second floor and Account Management is on the first floor.

4.6.4. Participant observation

The first four days are spent addressing the first stage of the funnel approach (Moeran, 2009; Seale, 2005). This includes understanding and noting the structure and the culture of the agency, introducing oneself to the employees, establishing trust and rapport, noting codes of conduct and rituals, dress code and impression management. As well as the dress code an interesting ritual to emerge is that of privacy and noise control because of the open plan nature of the building and is highlighted in the following extract from the field notes:

“The dress code is very casual and relaxed despite rank, position and power. Another, code of conduct that I have observed is that if employees do not want to be disturbed and it becomes too noisy then they put on their headphones and listen to music while they work – which I am doing now – it is a ‘do not disturb’ sign. I also realise that when conducting the full-scale research, then it is necessary to email employees and give them prior warning to arrange a time to meet. I had envisaged that ‘corridor conversations’ would be a method in which to collect the data but I have to revise this as it is not that kind of environment. By Friday, before the meeting with the main gatekeeper (Respondent 40), I am going to have a plan of action for when I come back in July. Shadowing certain members of staff is a possibility as well

as prearranged informal/formal conversations” (Observation and Reflection: Field Notes).

The extract also points out the possibility of shadowing individuals and a brief meeting with one of the gatekeepers (Respondent 38) about this issue reinforces the need to reflect on one’s interpersonal skills, confidence and abilities as an ethnographer. The main area of reflection occurs on the second day of the pilot study and centres on the learning process and how the decisions and comments of the gatekeeper affects the role of the ethnographer and the intended methods of data collection for the full-scale research. The critical incident is highlighted in the following excerpt from the field notes:

“I spot one of the gatekeepers within a meeting and once it has finished I capitalise on the opportunity to meet him and get him to sign the consent form to satisfy ethical considerations and to have a general catch up with him. He seems quite irritable, abrupt and a different person to the gatekeeper that I had met on several occasions when planning the research and pilot study. Workload pressures perhaps. I also ask him if it is possible to shadow a ‘team’ for the full scale study as this gives me a more participative role and can help with the data collection in relation to my specific research. His reaction is a surprise as he is not keen on the idea and states that I would start to get on people’s nerves, hanging around and asking questions with clients to consider. I can see his point but there is no time to discuss this further so I leave it at that. It changes my mood considerably and I retreat to the fourth floor to reflect on this. I seem to be oversensitive at the moment but put this down to the insecurities that I feel about my own capabilities as an ethnographer perhaps. I also find this phase of the research quite tiresome and I am keen to get to the heart of my research but know this will take time to establish. So at the moment, I have to accept that this part of the research is just part of the process - a learning process which will then lead to the heart of what I want to find out and to establish myself as a ‘marginal native’ rather than an ‘outsider’ or ‘stranger’. The ‘outsider’ feeling is also reinforced as I sit outside a bar on my own after lunch and several employees from the agency passed me, must recognise me (perhaps they did not see me) and ignore me (paranoid!). Quite amusing really ☺” (Participant Observation: Field Notes).

Van der Waal (2009: 31) suggests at the initial stage of the research it is natural to experience feelings of anxiety “due to the lack of control, the lack of local knowledge and the sense of having to prove oneself”. However, reflecting on this in a constructive way leads the researcher to assess other methods of participant

observation for the full-scale research. As such, a few days later an informal conversation with Respondent 4 leads to a possible solution of tracking a client brief (material artefact) rather than shadowing individuals. An extract from the field notes of the informal conversation with Respondent 4 reinforces this point:

“I have been reflecting on how I might integrate myself into the agency on my return for the full-scale research in July. On speaking to Respondent 4, she felt that it is essential that I get access to the agency’s email, electronic diary system and Synergist which is a management tool that ties all departments together when working on a specific ‘job’. We also discuss the issue of shadowing and came to the conclusion that it is better if I shadow a brief rather than individuals in order to track the brief as it goes through the creative process” (Observation and Reflection: Field Notes).

Tracking a brief seems like an ideal solution as it brings the researcher into contact with employees from all departments within the agency. It provides a focus for the participant observation and allows the researcher to adopt a more active role for the full-scale research without continually interrupting employees. Indeed, Nicolini (2009: 130) reinforces the significance of tracking or shadowing a material artefact as part of the ethnographic study:

“Following artefacts provides another useful starting point. Artefacts both material and symbolic quickly lead to the places where practices are stabilised and work together to produce wider effects, often revealing the political processes behind what appears to be a given or taken for granted way of doing things”.

By the end of the week, this idea is discussed in a focused interview with the main gatekeeper (Respondent 40) who agrees that this is a sensible idea and allows a more focused approach for the full-scale research.

4.6.5. Field notes

With ethnographic fieldwork and participant observation, Van der Waal (2009) states that it is imperative to record the data which requires close attention to detail of the area under investigation and to write field notes of these events on a regular basis, preferably daily, and to interpret and analyse the findings within the field to allow patterns to emerge from the data (Silverman, 2001). Several scholars argue that transcripts of the field notes need to be recorded and

systematically filed in chronological order to determine the time, date and context of the field notes (Seale, 2005; Van der Waal, 2009). Bryman and Bell (2011) suggest that field notes need to be stored in hard paper copy as well as soft electronic copy and encrypted for data protection. Therefore, a diary is kept to note the main events of the day and the plan is to type up the electronic version of the ethnographic text on the same day and stored electronically on encrypted data files. The length of this task is underestimated and the researcher spent most the day observing and collecting data and most of the evening typing this up throughout the week. It is determined that this level of intensity cannot be maintained over a prolonged period of time within the full-scale research. Therefore, as the week progresses, the researcher is therefore more selective with the amount of data written in the field notes and adopts an approach of 'zooming in and zooming out' (Nicolini, 2009) to relieve the pressure of information overload.

4.6.6. Corridor conversations

Within the first few days of the pilot study it is clear that corridor conversations are not a viable method of data collection. The structure of the building and the busy nature of the employees do not lend itself to idle chit chat. An informal conversation with Respondent 4 finds a possible solution to this dilemma in the form of prearranged meetings through the electronic diary system:

“The idea of corridor conversations is not going to work – so prearranged meetings with key individuals are a possible solution through email and the electronic diary system. The use of material artefacts and brief, recorded interviews can also be used. Getting access to the agency’s email system will hopefully be prearranged before my return in July, 2011”
(Observation and Reflection: Field Notes)

The use of the email system and electronic diary as well as prearranged interviews (depending on employee consent) is also confirmed with the main gatekeeper (Respondent 40) at the focused interview on the last day of the pilot study.

4.6.7. In-depth interviews

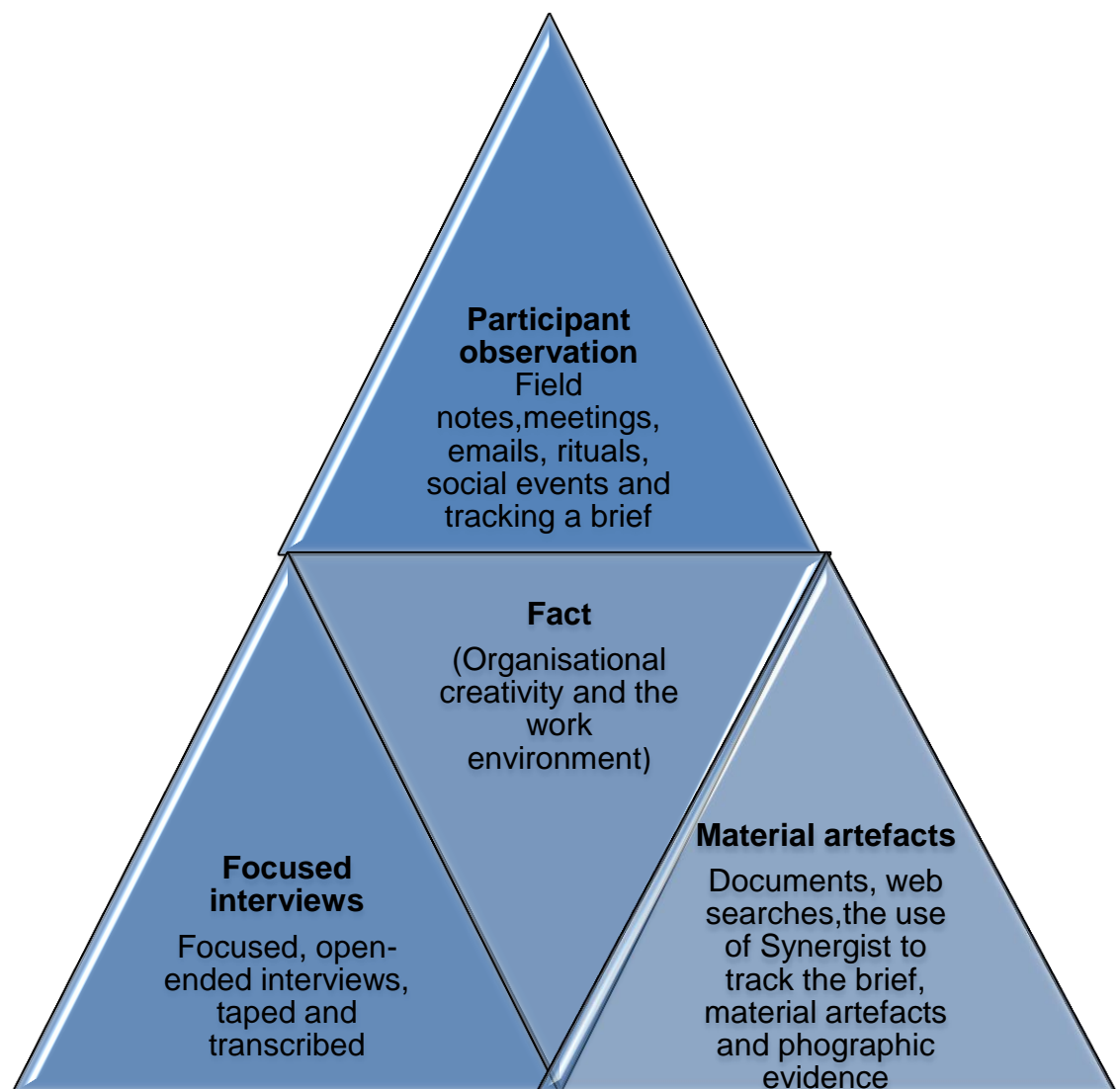
It is always the plan to tape and transcribe an in-depth interview and test the researcher's interview skills and to establish the right technology and software to run the audio file. Fortunately, the IT specialist (Respondent 1) sorts out and downloads the right software to run the audio file and this is encrypted and saved in order to transcribe it at a later date. Due to the amount of data already collected, it is decided to conduct a more 'focused' interview (Yin, 2009) with the main gatekeeper (Interview 1: Field Notes, Respondent 40) to determine a more detailed research plan for the full-scale research. A semi-structured format is used to guide the discussion which lasts a manageable transcribing time of twenty minutes. However, it takes the researcher eight hours to transcribe a twenty minute interview.

The interview discusses and confirms the full-scale research in July, 2011 to include shadowing a client brief rather than individuals from start to finish; consent to tape interviews, the use of documentation and material artefacts, access to the agency's email, electronic diary and Synergist software and to attend social meetings. It is a focused way to end the pilot study and as the day comes to an end the key aim of the funnel approach (cf. Figure 10) from that of an "outsider" and "stranger" to one of a "partial marginal native" through a learning process has slowly come together over the period of the pilot study (Reflection and Reflexivity: Field Notes). Although the pilot study does not engage fully with the second stage of the funnel approach which is related specifically to the subject area, key themes emerge that are to be followed up within the full-scale research. This includes the creative workflow model within the agency (Respondent 23), the Hot Desk (Respondent 36 and 37) and spatial arrangement as the agency plans to move premises early next year to a one-level, open plan office which is to be shared with other divisions within the "Edinburgh hub" (Interview 1: Field Notes, Respondent 40). The reflective information and themes to emerge from the field notes and ethnographic text regarding the researcher's learning journey on the pilot study are also noted in the Appendices (cf. Appendix 3). Moreover, taking into consideration the proposed data collection methods for the pilot study (participant observation, corridor conversations and in-depth interviews), the previous discussion highlights the need to review these data collection methods for the full-scale research.

4.6.8. Reflection and changes

The aim of the pilot study is to refine and provide a more detailed plan of the data collection methods and procedures for the full-scale research and now that the pilot study is complete, a more focused plan emerges and is highlighted in Figure 11.

Figure 11: Full-scale research



(Developed from Hammersley and Atkinson, 2007; Nicolini, 2009; Seale, 2005; Van der Waal, 2009; Yin, 2009)

The participant observation still includes the invaluable use of field notes, attending meetings and social events, rituals as well as tracking a brief. The use of corridor conversations is replaced by material artefacts (Van der Waal, 2009; Yin, 2009) and comprises of the use of documents, Websites and Synergist, artefacts and photographic evidence. Finally, as much as possible, in-depth interviews need to be more focused (Yin, 2009) in order to manage the amount of data collected within the full-scale research.

4.7. Full-scale research

Moeran (2009: 140) notes that “intensive participant observation, holism, context sensitivity, long-term duration and total social immersion” is needed for the ethnographer to understand the socially, constructed nature of reality within an organisational context. As such, the full-scale research is conducted in July, 2011 over a two year period and contributes to a deeper more holistic understanding of the subject area. The agency employs approximately eighty individuals and all personnel from different levels of the hierarchy outlined in the organogram (cf. Appendix 1) have the opportunity to participate in the ethnographic fieldwork. The methods outlined in the pilot study are all utilised within the full-scale research. However, due to the opportunistic nature of the data collection, additional methods not highlighted within the pilot study are suitable to collect the data and “appear to take on a life of their own” (Data Collection: Field Notes). Telephone interviews/conversations are regularly used out of the field to keep up-to-date with agency life. Moreover, material artefacts such as scrapbooks are uncovered to add a deeper dimension to the nature of reality within the agency and the images and text are incorporated throughout the entire thesis.

4.7.1. Material artefacts

Within the pilot study, the use of corridor conversations is replaced by material artefacts and documents such as websites, the use of Synergist to track the client brief as well as photographic evidence. At this stage of the research, there is not an appreciation of the use of material artefacts in ethnographic research. Indeed, Hammersley and Atkinson (2007: 133) state that “ethnographers ...often seem to ignore the role of material artefacts” and give the following advice:

“Our (all too brief) account here is intended merely to remind ethnographers that the ‘fields’ in which they conduct fieldwork are populated not only by social actors but with ‘things’ of many sorts”.

Indeed, as the full-scale research and fieldwork progresses, the relevance of material artefacts is prevalent in the form of scrapbooks compiled by the gatekeeper who is also the agency’s Creative Partner (Respondent 38). An email is sent by the gatekeeper to inform the researcher that he has some scrapbooks that may be of interest to the research area:

“If you ask my colleague within the agency, he will give you two scrapbooks I made about the agency. They cover things like working spaces and creative philosophy - all sorts really and contain loads of pictures and stickers and scraps and cuttings. I spent a good two whole days putting these scrapbooks together. You're very welcome to use anything and everything you find there that would be useful for you” (Email: Field Notes, Respondent 38).

The following abstracts from the field notes highlight the importance of material artefacts such as scrapbooks within ethnographic research:

“I go and get the scrapbooks and proceed to have a look at them. Wow!! What a gem of a find. Words cannot express how exciting a find this is. The scrapbooks are an extremely reflective account of organisational life within the agency. They reinforce much of my own thoughts and interpretation and observations through triangulation of other data collection methods” (Scrapbooks: Field Research).

The researcher feels like an archaeologist who finds that treasured piece of history; a material artefact that is priceless but says so much about the history and culture of the agency. An extract from the field notes highlights that “I am quite elated” and “find it hard to contain my excitement about the whole episode” and proceed to email the gatekeeper my thoughts on his scrapbooks (Observation and Reflection: Field Notes).

“I am not sure what I was expecting but your scrapbooks are an extremely reflective piece of work and covers many of the issues I have observed and interpreted within the agency such as integration of the workspace, gender issues, integration of people, physical layout of the building and alternative breakout areas, attracting 'real' creative young talent and keeping them, rules and risk taking, 'blokey' culture within the creative department and so on. It is reinforcement of my understanding of life

within the agency - through observation, talking to employees and looking at other documents and material artefacts. Your scrapbooks add a depth of understanding to my research area that is priceless!! I hope you do not mind if I quote some of your work in my thesis” (Email: Field Notes, Respondent 38).

As such, images and text from the scrapbooks are incorporated into the agency’s story and provide a deeper understanding of the subject area in conjunction with the other data collection methods highlighted within the pilot study. Moreover, the use of material artefacts such as the collage produced by the Creative Department adds a depth of understanding to the physical space and layout within the agency.

The Creatives compile a collage using words and imagery in relation to the ideal physical space. The images and text are also used within the forthcoming analysis chapter and add depth to the subject area and provide visual stimulation for the reader. The use of the collage as well as the scrapbooks, observation and reflection, emails and informal and formal conversations with employees uncovers aspects of the physical work environment as an emergent theme in its own right as it is not acknowledged within the main theoretical framework (Amabile, 1997; cf. Figure 8) and extends the theory in this area. Finally, Survey Monkey is an appropriate online tool (open-ended questions) to explore the issue of social control and power. This allows anonymity due to the sensitive and confidential nature of the subject area and also extends the theory and provides a deeper understanding of the enhancers and constraints of the work environment.

4.8. Data Analysis

The previous discussion reinforces the qualitative data collection methods for the full-scale research. As such, interpretive researchers produce a written story (field notes) of the cultural understanding of a certain phenomenon which is often referred to as the ‘ethnographic text’ (Hammersley and Atkinson, 2007). The field notes and ethnographic text includes the researcher’s observations, reflections and reflexivity, tracking a client brief, individual and collective email, documentation, material artefacts, photographic evidence, meetings, formal and informal conversations, six taped and transcribed interviews and methods not anticipated such as telephone interviews, scrapbooks, collage and the use of Survey Monkey. Moreover, Hammersley and Atkinson (2007) reinforce that

writing and analysing ethnographic data is not a systematic process due to the complexities of the social world:

“Ethnographic writing can be a frustrating business. One of the major problems is that the social world does not represent itself as a series of separate analytical themes. We have to disentangle the multiple strands of social life in order to make analytic sense of them, before we integrate them into the synthesis of an ethnographic account”.

Indeed, Jones and Watt (2010: 158) point out that ethnographers are constantly and consistently, “consciously or subconsciously”, writing, editing, organising and synthesising data in the field ready for analysis, coding and the identification of emergent themes. Braun and Clarke (2006) argue that thematic analysis should be viewed as an analytical method in its own right and not just linked to other approaches such as grounded theory, discourse analysis or narrative analysis. As such, the following discussion centres on the use of thematic analysis as a stand-alone analytical approach that is used as a basis to theme and code the ethnographic data obtained from the advertising agency.

4.8.1. Thematic analysis and coding

Bryman and Bell (2011:571) state that “there are few well-established and widely accepted rules for the analysis of qualitative data”. Jones and Watt (2010: 157) also observe that the acknowledgment of the process of analysing ethnographic data is in its infancy:

“The process of analysing ethnographic data has until fairly recently been absent from discussion in either completed ethnographies or textbooks on ethnography”.

However, there is agreement within the literature that thematic analysis is an acceptable technique to synthesise, categorise and draw out themes from the data (Bryman and Bell, 2011; Jones and Watt, 2010) which is accomplished through the use of different types of coding such as open, axial and selective codes (Collins, 2010). The difference between open coding and axial coding is captured in the following quote:

“Open coding fractures the data into concepts and categories, axial coding puts those data back together in new ways by making connections

between a category and its sub-categories. Therefore, axial coding refers to the process of developing main categories and their sub categories” (Collins, 2010: 152)

Selective coding on the other hand involves the integration of both open and axial coding to cluster the data into overarching themes to build the theoretical framework (Collins, 2010). In order to assist in the coding of written documents and qualitative data analysis, Bryman and Bell (2011) point out the use of computer-aided software such as NVivo9 and is the focus of the following discussion.

4.8.2. NVivo9

Jones and Watt (2010: 158) reinforce that the use of qualitative software such as NVivo is “still not widespread particularly in relation to ethnographic fieldwork” and state that the majority of ethnographers “still do manual data analysis” to remain loyal to the unsystematic approach to the analysis of ethnographic field research. Writers such as Hammerlsely and Atkinson (2007) argue that a systematic approach to the analysis of ethnographic data is inconsistent with interpretive values of allowing themes to emerge from the data in a true ‘grounded theory’ approach (Glaser and Straus, 1967). However, Jones and Watt (2010: 158) point out that:

“In reality, few ethnographers genuinely turn up at a field setting as a ‘blank slate’ to allow data to emerge *sui generis*; this is a myth akin to constructing ethnography as magician rather than researcher. From the development of a research interest, we are making decisions, asking questions and imposing basic interpretive frames on our work, even before data collection. Thus offering a system for processing and analysing ethnographic data should not be seen as against ‘true’ ethnography”.

Indeed, the proposed research is guided by the aim and objectives, research questions (cf. Table 3) and analytical guide outlined in the literature review (Amabile, 1997; cf. Figure 8). Bryman and Bell (2011) reinforce that the researcher still has to read, reflect, interpret and code the data but what qualitative software packages such as NVivo allows is the laborious physical task of cutting and pasting the text into appropriate themes. QSR (2010a) describes the use of nodes and coding stripes to theme and code qualitative data and is described by

Bryman and Bell (2011: 598) as the “route by which coding is undertaken”. As such, the use of nodes and coding stripes allow the overarching themes to emerge from the data and include that of creative people, creative process and creative power as well as a critical reflection on ‘the self’ (cf. Appendix 4). However, despite the use of NVivo9 to aid in the interpretation of the data collection methods, in reality, there is still a large amount of manual analysis involved with ethnographic research.

4.8.3. Manual analysis

Several scholars suggest that it is necessary to deconstruct the field notes and read and reread the written text in its entirety to become familiar with the data (Hammersley and Atkinson, 2007; Collins, 2010; Jones and Watt, 2010) in order to collate, manage and categorise the data through selective, open and axial coding (Collins, 2010). The ethnographic text and written account of the agency’s and researcher’s story consists of nearly eighty thousand words of field notes and is read and reread in its entirety to get a ‘feel’ for the data analysis (Bryman and Bell, 2011; Hammersley and Atkinson, 2007). As such, at the initial stages of the data process, manual data analysis is used rather than the use of NVivo9 to familiarise oneself with the data by deconstructing the field notes into manageable themes through the use of open coding. This involves not only the agency’s interpretation of reality but also the researcher’s involvement in the research process through reflection and reflective practice.

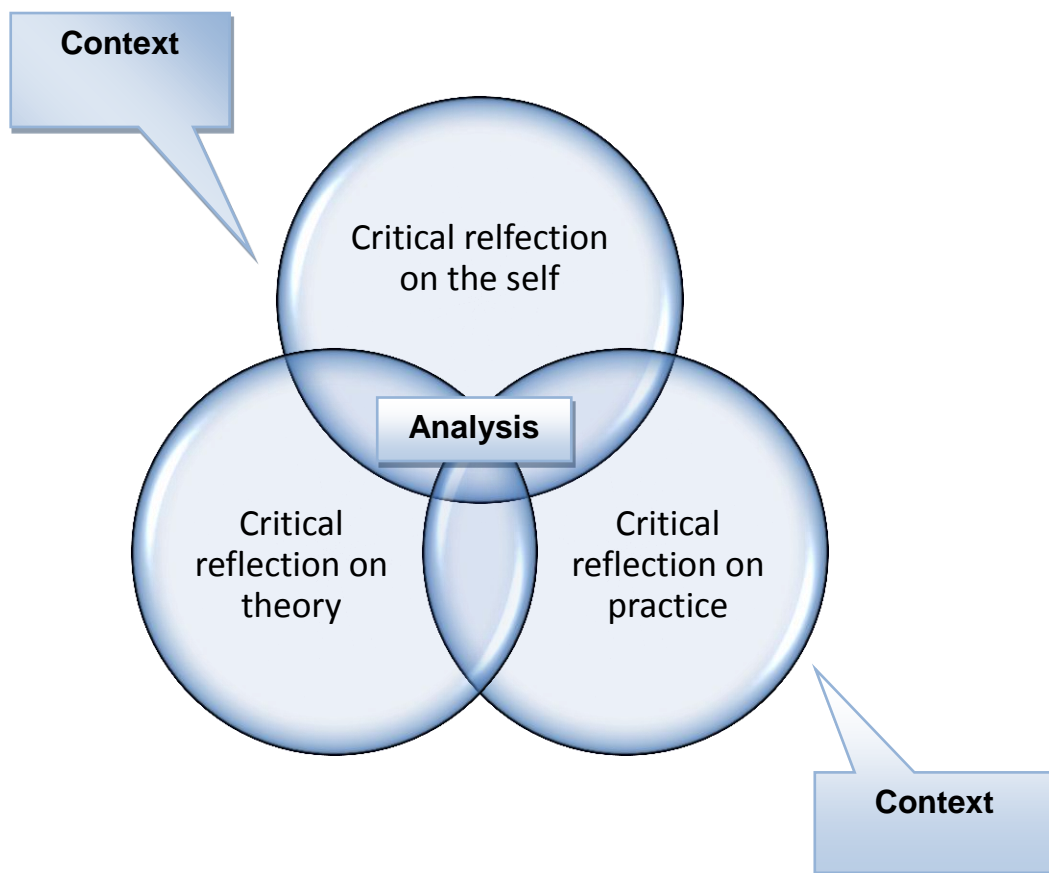
Several academics argue that with an ethnographic research design, the researcher is involved in the construction of reality (Bryman and Bell, 2011; Guba and Lincoln, 1998; Ybema et al. 2009) and is therefore a central consideration in the analysis of qualitative research (Collins, 2010). This is achieved by stripping out the data from the field notes related to the researcher’s ethnographic journey as it is an emergent theme in its own right. Open coding of the researcher’s journey is uploaded into NVivo9 and the main themes to emerge from the data includes impression management and trust, data collection methods, power relations, type of ethnographer, ethnographic workload pressures and the importance of reflection between theory and practice (cf. Appendix 8).

Moreover, irrelevant data is removed from the field notes – mainly reflective information related to the literature review – and the photographs, interviews and Survey Monkey responses are uploaded into NVivo9 and stored in separate folders ready to analyse and theme in relation to the subject area. The text that is left is also uploaded into NVivo9 to code, reread, edit and theme. However, despite the use of NVivo9, the process of categorising the open and axial coding in relation to the literature discussion and emergent themes to materialise purely from the data is fuelled by the manual process of reading and note-taking in the early stages of the data analysis. Therefore, this reinforces the point by Bryman and Bell (2011) who state that the researcher still has to read, reflect, interpret and code the data but what qualitative software packages such as NVivo allows is the laborious physical task of cutting and pasting the text into appropriate themes. Indeed, once the data is uploaded into NVivo9, the software package can be used to determine the themes and the text related to a particular area is highlighted and dragged into the appropriate 'node' or theme. Axial themes can then be grouped into overarching or selective themes (Collins, 2010) with regards to the subject area and the text is printed out in relation to each theme. However, what the package does not do is select the themes for you; nor can it tell the story attributed to each theme. It is up to the researcher to make sense of the data identified within each theme once it is printed out and write a coherent interpretation and description of the agency's story as well as the researcher's reflective journey of 'the self' within the forthcoming data analysis, findings and discussion chapter.

4.8.4. Critical reflection

Collins (2010) highlights the key components of the analytical process of a qualitative, inductive research design and states that critical reflection is necessary on the self, theory and practice as well as the context in which reality and knowledge is constructed (Figure 12). As such, this integrated approach is used as a structure to analyse and discuss the research findings in the following chapter with regards to the reflective and reflexive nature of 'the self' as well as the critical reflection between the findings and theory identified within the literature (Collins, 2010).

Figure 12: Critical reflection on the self, theory and practice



(Source: Collins, 2010: 11)

However, Bryman and Bell (2011), Jones and Watt (2010) and Saunders et al. (2009) state that a further review of the literature may be necessary to deal with emergent themes that do not relate directly to the theory identified in the literature review. Indeed, Bryman and Bell (2011: 573) point out this dilemma for an inductive research design:

“One of the things that we find in dealing with students who are analysing qualitative data is that they find it difficult to know how to deal with the emergence of themes in their data that do not relate to the theories they identified in their literature review. The student is then confused about how to deal with these new themes. Should they include them in their analysis, in which case they need to go off and read a lot more literature, or should they stick to the subject of their literature review, leaving out themes that do not closely relate to it out of the analysis?” (Further Reading: Field Notes).

Therefore, the main themes and literature discussion identified out with the main theory (Amabile, 1997; cf. Figure 8) with regards to the physical work environment (creative process) and the issue of social control and power (creative power) are also incorporated into the analysis, findings and discussion chapter.

4.9. Evaluation

Lincoln and Guba (1985) propose a different set of evaluation criteria based on the reliability and validity of qualitative research to include credibility, transferability, dependability and confirmability (Lincoln and Guba, 1985; Bryman and Bell, 2011). Credibility is concerned with the trustworthiness of subjective multiple realities and the double hermeneutic of the interpreters account of the social situation. Guba and Lincoln (1985) note that it is good practice to present the findings to the respondents under investigation. As such, all information, taped and transcribed interviews and the researcher's field notes related to informal and formal conversations and observations are given to the respondents involved in the research to check the trustworthiness of the text before and after the analysis phase. Lincoln and Guba (1985) also outline the concept of transferability and Bryman and Bell (2011) states that the goal of qualitative research is to provide a thick description (Geertz, 1973). Therefore, Lincoln and Guba (1995) assert that this can provide a depth of analysis that can be transferrable to other situations. As such, the findings may be transferrable to organisations across other industry sectors and is consistent with the aim and objectives of the research.

With regards to dependability, Lincoln and Guba (1985) argue that the researcher should keep an audit trail of the research that can be easily accessed. As such, the use of field notes is apparent to record all of the data, reflections and reflexivity. The extensive field notes (written notes) and ethnographic text (electronic copy) is written up in chronological order and consists of nearly 80,000 words of data. Finally, confirmability is concerned with the neutrality of the research (Lincoln and Guba, 1985). Bryman and Bell (2011: 398) indicate that confirmability is a check that the researcher has not "overtly allowed personal values... to sway the conduct of the research and findings deriving from it". Therefore, values, reflexivity and ethics become an important element of qualitative research (Bryman and Bell, 2011).

4.10. Values, reflexivity and ethics

Not only does axiology and personal values influence the way that research is conducted (Blaikie, 2000; Hammersley and Atkinson, 2007; Saunders et al. 2009) but also the value laden aspect of a constructivist ontology. This ontological position acknowledges the role of the researcher in the construction of reality and the generation of subjective knowledge (Bryman and Bell, 2011). As an academic interpreting and observing the social situation of advertising practitioners, the researcher has to be careful with the type of language used in emails, consent forms, conversations and be objective as much as possible of the hermeneutic interpretation of the natives account of their social world. As such, with ethnographic research, Watt (2010b) states that a certain degree of objectivity can be demonstrated through the researcher's reflective and reflexive practices where the researcher needs to "decentre oneself as a privileged voice within the narrative, instead allowing multiple voices to appear and disrupt each other" (Bryman and Bell, 2011: 701).

Indeed, several scholars note that reflection and reflexivity is an important aspect of ethnographic research (Bryman and Bell, 2011; Hammersley and Atkinson, 2007; Watt, 2010b). However, Watt (2010b: 188) argue that there is a difference between reflection and reflexivity:

"Reflexivity is first about reflection but then relies on us being introspective, that is, looking inward and taking responsibility of our own thoughts, feelings and actions, and asking ourselves probing questions around our own motivation and involvement".

Bryman and Bell (2011: 700) also suggest that introspective reflexivity is not only concerned with the methods that are adopted but also bias, values, and ethics. There is agreement that ethics is a moral set of principles that should be adhered to especially with inductive, qualitative ethnographic research (Christians, 2011; Hammersley and Atkinson, 2007) and a case study research design (Stake, 1998). Edinburgh Napier University's research ethics and governance documents provide a checklist of questions to determine whether or not research warrants ethics approval (ENU, 2012). The checklist of questions (cf. Appendix 5) is approved by the researcher's Director of Studies and it is ascertained that the research does not warrant ethics approval from the University Committee. However, many

authors state that ethical issues need to be clearly outlined to the participants involved in the research (cf. Appendix 7) to include issues such as informed consent, deception, exploitation, privacy, confidentiality, accuracy and implications for future research (Bryman and Bell, 2011; Christians, 2011; Hammersley and Atkinson, 2007; Punch, 1998) as well as data protection management (Bryman and Bell, 2011).

Hammersley and Atkinson (2007) also confirm that informed consent can be problematic with ethnographic research, especially if it is of a covert nature. However, the proposed research adopts an overt observer role (Bryman and Bell, 2011; Junker, 1960; Moeran, 2009; Seale, 2005) and the gatekeepers are informed of the research area two years prior to the pilot study and full-scale research. The gatekeepers are given a consent form to sign (cf. Appendix 6) and all of the employees are emailed by the main gatekeeper (Respondent 40) to announce the researcher's arrival with details of the research area. In addition, within the pilot study and at the start of the full-scale research, the ethnographer takes the time to meet all of the employees in a face-to-face situation to explain the details of the ethnographic research and data collection methods. Although this is extremely time consuming, impression management is extremely important with ethnographic research to build trust and rapport with the social actors within the agency.

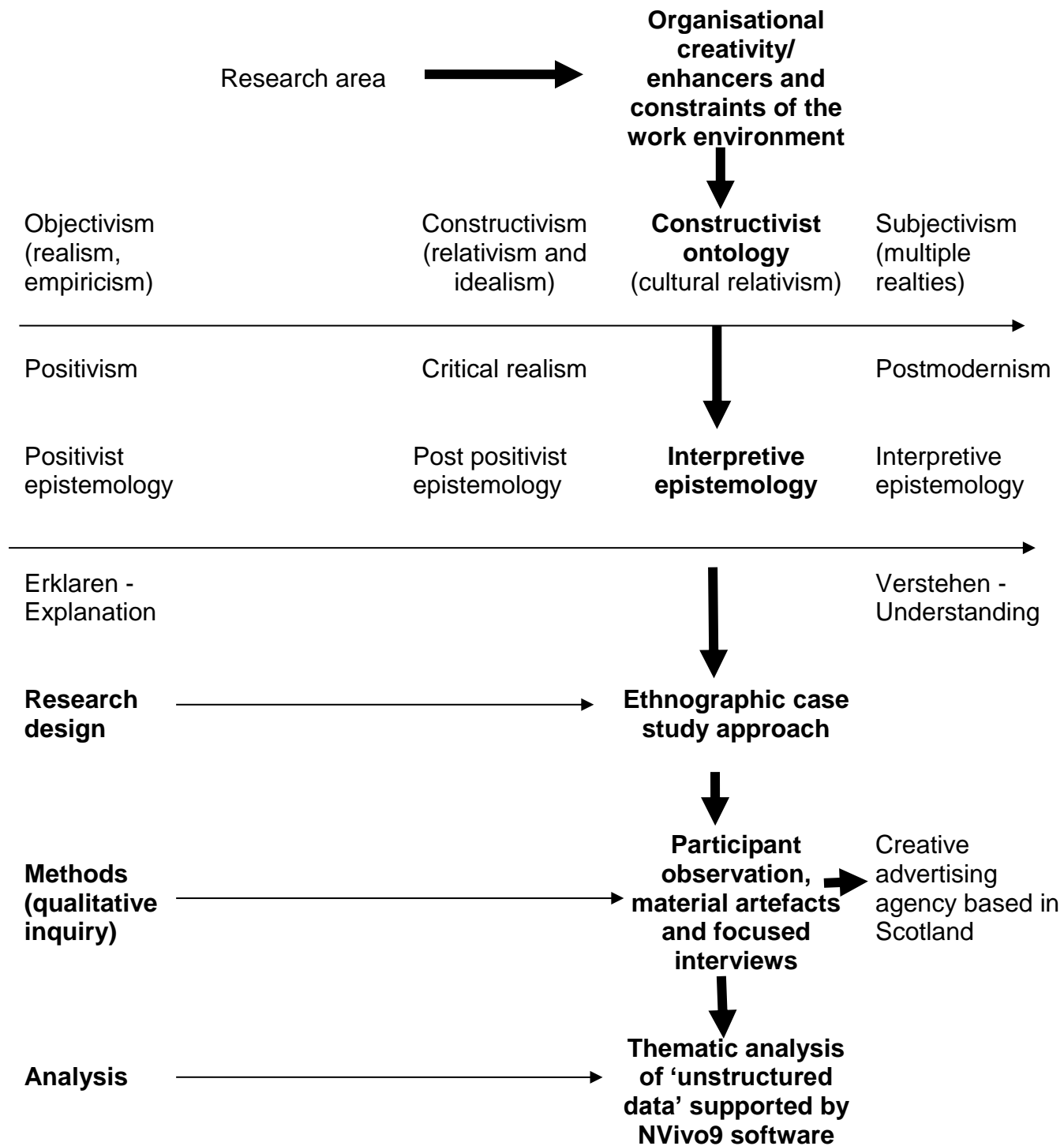
Moreover, the employee information (cf. Appendix 7) includes the right to anonymity, harm, privacy, exploitation and also states that the research is to be presented at conferences and in academic journals (Bryman and Bell, 2011; Christians, 2011; Hammersley and Atkinson, 2007; Punch, 1998). All respondents are given an employee identification number and are only referred to as Respondent 1, 2, 3 with no notable means of identification of personal identity in relation to the respondents' opinions which Bryman and Bell (2011) suggest is consistent with the Data Protection Act (1998). As such, the respondents job title, gender or age are not used in conjunction with the quotes used in the analysis, findings and discussion chapter in order to remain highly anonymous throughout the data analysis.

In addition, the previous discussion highlights that confirmability is an important evaluation criteria with regards to qualitative data (Lincoln and Guba, 1985). Moreover, Stake (1998: 103) claims that “it is important for targeted persons to receive drafts of how they are presented, quoted or interpreted and for the researcher to listen well for cries of concern”. In practice, the ethics of the research regarding confirmability is adhered to in terms of the employees receiving drafts before and after the data analysis to check the researcher’s interpretation of the employees’ interpretation of reality especially in relation to informal and formal conversations which are not transcribed. As a result, some of the ethnographic text is changed to accommodate this when writing up the data analysis chapter. It is also important to point out that out with the gatekeepers consent, the employees within the agency have a choice on whether to partake in the research; especially in relation to informal and formal conversations, focused interviews, emails, hand outs, collage and Survey Monkey questions. Therefore, the ethics of the research is a major consideration in the collection and analysis of the data, as well as impression management, building trust and rapport and obtaining informed consent from the employees within the agency (Fine and Schulman, 2009; Moeran, 2009; Seale, 2005). Moreover, the electronic version of the ethnographic text is encrypted and multiple copies of the text are stored on the researcher’s lap top, external hard drive as well as an encrypted pen drive (Bryman and Bell, 2011). Finally, the following section concludes the previous discussion and reiterates the philosophy, research design, methods and analysis for the proposed research.

4.11. Conclusion and philosophical framework

The previous discussion highlights the link between the ontology, epistemology, research design, methods and analytical considerations for the proposed research. Indeed, many scholars agree that there is a significant relationship between ontology, epistemology, methods and analysis (Benton and Craib, Crotty; 1998; 2001; Grix, 2004; Hayfield, 2007) and can follow a ‘typical string’ (Crotty, 1998). To summarise, the typical string (Figure 13) outlines a constructivist ontology and is the belief that reality is constructed by social actors relative to the social and cultural context.

Figure 13: Philosophy, methodology, methods and analysis



(Developed from Benton and Craib, 2001; Crotty, 1998; Denzin and Lincoln, 1998; Grix 2004; Yin, 2009)

As such, an interpretive epistemology influenced by the double hermeneutic is appropriate to provide a deeper more holistic understanding of the subject area through the use of an ethnographic case study design within a creative culture in the advertising sector. The use of data triangulation and qualitative research methods include participant observation, material artefacts and focused interviews which are thematically coded using manual analysis and NVivo9 software (QSR, 2010a; QSR, 2010b). The following chapter analyses the qualitative data and discusses this in context to the literature through an iterative process between theory and practice.

Photograph 5: Our best weapon



“I think our best weapon is, was and always will be the ability to tell a good idea from a bad one and the fact that we actually give a shit about that”

(Scrapbook: Respondent 38)

Chapter Five: Analysis, Findings and Discussion

“There is nothing like looking, if you want to find something. You certainly usually find something, if you look, but it is not always quite the something you were after”

(J.R.R Tolkien)

The focus of the following chapter is to analyse the ethnographic data which takes place over two years in and out of the field. First, there is a discussion on the critical reflection of ‘the self’ as well as the reflective and reflexive journey of the ethnographer. Next, the critical reflection between theory and practice is outlined and the written ethnographic text which consists of nearly eighty thousand words of the agency’s story is analysed using manual and thematic analysis. This consists of open, axial and selective coding and the use of NVivo9 to analyse the ethnographic text. The overarching themes to emerge from the data are identified with regards to how the work environment enhances or constrains organisational creativity. The themes include creative people, creative process and creative power and are discussed in relation to the key theories within the literature. The findings highlight a complex interaction between the people within the agency and the enhancers and constraints of the work environment in which they operate to include that of the creative work environment as well as the physical work environment and that of social control and power.

5.1. Critical reflection of ‘the self’

Collins (2010) reinforces that with qualitative data analysis, it is not only the reflection between theory and practice that needs to be considered but also a critical reflection of the self (cf. Figure 12). This is consistent with an inductive research design and the need for reflection and reflexivity (Bryman and Bell, 2011; Hammersley and Atkinson, 2007; Watt, 2010b) in terms of “looking inward and taking responsibility of our own thoughts, feelings and actions” (Watt, 2010b: 188). This reflective and reflexive approach is apparent within the pilot study (cf. Appendix 3) and is also an issue for the full-scale research. A detailed referenced narrative in terms of impression management and trust, data collection methods, power relations and ethnographic fieldwork is outlined in the Appendices (cf. Appendix 8) and researcher’s observation and reflection is a recurring theme throughout the forthcoming analysis, findings and discussion.

5.2. Themes and coding

The main purpose of the full-scale research is to address the research questions (cf. Table 3) and engage with the second half of the funnel approach with regards to the subject area (cf. Figure 10). The analytical process involves reading and categorising the field notes and ethnographic text, identifying open and axial themes and organising these themes into selective themes (Collins, 2010). This manual process is aided by NVivo9 software (QSR, 2010a; QSR, 2010b) and the overarching themes to emerge from the data on how the work environment enhances or constrains organisational creativity are that of creative people (skills, expertise and task motivation), creative process (creative work environment and physical work environment) and creative power (working hours, value of creativity, self-fulfilment and surveillance).

Amabile (1997) states that creative people should have skills, expertise and task motivation to generate creative ideas supported or inhibited by the creative work environment. As such, some of the open coding from the ethnographic text can be categorised into the axial themes highlighted within the main theoretical framework. This includes:

- (1) Management practices such as challenging work (+), supervisory encouragement (+), work group supports (+) and freedom (+).
- (2) Resources to include sufficient resources (+) and workload pressures (+ or -) and;
- (3) Organisational motivation which consists of organisational encouragement (+) and organisational impediments (-).

However, completely new themes not mentioned within the previous literature discussion emerge from the data in relation to the physical work environment and ideal physical space within the agency. A further review of the themes in relation to the physical work environment literature highlights that it is an important contextual consideration of the work environment which may enhance or constrain organisational creativity (Amabile et al. 1996; Creativity Syntax, 2012; Dul and Ceylan, 2011; Dul et al. 2011; Shalley and Gilson, 2004; Woodman et al. 1993).

The themes to emerge from the data include issues such as furniture, light, privacy, communal areas, closed space for creative thinking time and noise control due to the open plan nature of the office space. In addition, the area of creative power is an emergent theme in its own right. The previous literature discussion highlights that employees are exploited and inspired by the rhetoric associated with creativity and innovation, self-fulfilment, business success and competitive advantage. As such, Gahan et al. (2007) argue that this leads to a work environment where freedom is actually constrained. However, the findings suggest that within the advertising agency, employees are prepared to work long hours in an industry that values creativity and innovation fuelled by employee motivation to the task domain and a need for self-fulfilment and industry awards. The results also highlight that the use of open plan space is not seen as a form of surveillance or coercive power (Knights and Willmott, 2007) and that close monitoring (Choi et al. 2008) is an accepted norm within the agency through the mentoring process.

It is also important to mention that one of the emergent themes to materialise from the data but not included in the forthcoming commentary is that of gender issues within the Creative Department. Within Planning, Account Management and TV and Studio Production there is a relatively balanced mix of genders (Observation and Reflection: Field Notes). However, the Creative Department is predominantly male orientated. There is one female within the department at the start of the field research and none by the time the research is completed as the female employee leaves the agency. Preliminary reading is undertaken on the subject area (Broyles and Grow, 2008; Windels and Lee, 2012) and data is collected on this emergent theme through observation, informal and formal conversations, attendance at a social evening with guest speakers, emails and a focused interview with a Chinese, female Creative within another advertising agency. Further discussion with the supervisory team reinforces that it is a theme that is out with the remit of the proposed research and one that is deemed too important and needs to be considered as a stand-alone piece of research at the individual level of analysis rather than incorporated into the forthcoming discussion on how the work environment enhances or constrains organisational creativity. As such, it is an area of future research for other academics and practitioners to undertake.

Therefore, the following discussion focuses on the skills, expertise and task motivation of creative people within the agency as well as the creative process with regards to the work environment outlined in within the main theoretical framework (Amabile, 1997; cf. Figure 8). The research also uncovers emergent themes which are not a central concern of the componential theory of organisational creativity and innovation (Amabile, 1997; cf. Figure 8) such as the physical work environment (Cain, 2012; Dul and Ceylan, 2011; Dul et al. 2011) and that of social control and power (Gahan et al. 2007; Foucault, 1972; Knights and Willmott, 2007). Therefore, Table 5 highlights the key themes/findings to emerge from the field notes and ethnographic text in terms of selective, axial and open coding (Collins, 2010) in relation to creative people, creative process and creative power issues within the agency and whether this enhances (+) or constrains (-) organisational creativity. As such, the research findings are discussed in more detail throughout the forthcoming commentary.

5.3. Creative people

The literature discussion clearly highlights that within an organisational setting, creative thinkers need to be intrinsically motivated to the task domain to generate new ideas (Amabile, 1988; Amabile, 1998; Amabile, 1997; Cummings, 1965; Fletcher, 1990; Philip, 2009; Powell, 2007; Powell, 2008; Woodman et al. 1993) rather than extrinsically motivated through external rewards such as bonuses and promotion (Amabile, 1983; Amabile, 1988; Amabile, 1997). Moreover, the componential theory of organisational creativity and innovation (Amabile, 1997; cf. Figure 8) highlights that skills and expertise are also an important asset with regards to individual creativity as well as the creative work environment as both are seen as closely interlocked systems (Amabile, 1988). Therefore, the following commentary addresses the first research question highlighted in Table 3:

RQ1: Do creative individuals within the advertising agency have skills and expertise and are intrinsically motivated to the task domain and work environment in which they operate?

Table 5: Themes and coding

Selective coding (Overarching themes)	Axial coding (Themes to determine selective coding)	Open coding (Quotes to complement axial coding)
Creative people	<ul style="list-style-type: none"> ▪ Skills (+) ▪ Expertise (+) ▪ Task motivation (+) 	Integration, skills, traffic flow, expertise, hot desk, cold desk, virtual hot desk, intrinsic motivation and extrinsic rewards.
Creative process		
Creative work environment	Management practices <ul style="list-style-type: none"> ▪ Challenging work (+) ▪ Supervisory encouragement (+) ▪ Work group supports (+) ▪ Freedom (+) 	Pitches, mentoring, formal training, teams, workflow and project management, freedom and autonomy, fun play and humour and flexible working hours.
	Resources <ul style="list-style-type: none"> ▪ Insufficient resources (-) ▪ High workload pressures (+) 	Funding, facilities, materials and information. Macro pressures, industry norms and challenging work.
	Organisational motivation <ul style="list-style-type: none"> ▪ Organisational encouragement (+) ▪ Organisational impediments (-) 	Mission, vision, values, risk-taking, internal recognition and external recognition. Time and people, internal political problems, feedback, software, training and the status quo.
Physical work environment	Ideal physical space (-) <ul style="list-style-type: none"> ▪ Inadequate furniture (-) ▪ Insufficient light (-) ▪ Lack of communal areas (-) ▪ Lack of privacy and closed space for creative thinking time (-) ▪ High noise levels due to open plan offices (-) 	Noise control, creative thinking time, furniture, light, privacy, communal areas and open plan space.
Creative power	Social control (+) <ul style="list-style-type: none"> ▪ Long working hours (+) ▪ Value of creativity (+) ▪ Low levels of exploitation in the name of creativity and self-fulfilment (+) ▪ Low levels of surveillance (+) 	Working hours, value of creativity, industry expectations, corporate goals, reward and recognition, space, integration and workflow and noise and interruption.

5.3.1. Skills

To understand the skills base, it is necessary to outline the integrated way in which the generation of creative ideas (creativity) is supported by the work environment and subcultures within the agency to produce new media campaigns or provide creative service solutions (innovation) for its business clients. DCMS (2001) and Fletcher (2010) point out the main departments within advertising agencies include Account Management, Planning, Creatives, Creative Services and TV and Studio Production.

In practice, the process of turning creative ideas into tangible outputs is an extremely integrated process. Through observation, tracking the client brief and an explanation by various employees within the agency (Respondent 23 and 59) as well as a taped and transcribed interview with the main gatekeeper (Respondent 40), the process is clearly described in the following extract from the field notes:

“Gatekeeper: Draws away. That would be Planning. That would be Creative. That would be Production, but then you have got Account Management. So, if a job goes through the agency like that. Account Management are working with Planning, Planning then hand the mantel over to Creative but are still working together, because Planning have got to help Creatives get the best job out of it. When we get something approved, Creative then work with Production and Planning have no involvement at that stage. So, Creatives work with Production. But the one consistency is that Account Management work with Planning, work with Creative and work with Production and work with the client throughout the whole process. So by tracking a brief through you would be kind of basing yourself around someone in Account Management anyway (scrunches up the drawing to throw it away – laughs as I intercept his action).

Researcher: Laughs – Don’t throw it away! I like it. I like your drawings. You explain it really simply.

Gatekeeper: Do I? Right.. Laughs”.

(Interview 1: Field Notes, Respondent 40)

This outlines the integrated, iterative process that involves different people, skills and expertise within and between the subcultures where Account Management is a driving force within the agency (Fletcher, 2010) in bringing subcultures together to generate creative ideas to produce new media campaigns. Moreover, this process is reinforced and monitored through the expertise of the “traffic manager” (Formal Conversation: Field Notes, Respondent 59) who has a “responsibility” to the Creatives as well as Account Management with regards to the “workflow” within the agency (Formal Conversation: Field Notes, Respondent 39).

5.3.2. Expertise

Amabile (1997; cf. Figure 8) notes that as well as the work environment, expertise is a necessary component to support and enhance both creativity and innovation (Amabile, 1983; Amabile, 1988). In the agency, the expertise is very much linked to the skills base and recruitment of appropriate personnel within the agency. A key theme to emerge from the data from the pilot study is that of traffic flow throughout the agency (Respondent 23). Unfortunately, the employee left the agency not long into the full-scale research but an informal conversation with a senior member of staff highlights a new advertisement for Head of Traffic and Workflow (cf. Appendix 9). A formal interview with the main gatekeeper (Interview 3: Field Notes, Respondent 40) reinforces that “we have just recruited a new Head of Traffic and Workflow who starts in three weeks and the job is to practically manage all the work that goes through the agencies”. He also comments that “it was a relatively junior person who used to do it before and we actually decided it is a kind of bigger job that needs more investment”. This is also reinforced by Respondent 60 and is captured in the following quote:

“The appointment is to get the agency ready for the physical move the new offices next year as the new appointment has to create a new workflow model for the integrated move. Therefore, this is about ‘forward-thinking and forward-planning’. He also felt that a new workflow model is essential as there are ‘bottlenecks’ within the agency – usually within the Creative department” (Formal Conversation: Field Notes, Respondent 60).

As the text emerges and the themes are identified in relation to the creative work environment, the importance of the Head of Traffic and Workflow is apparent in the form of project management, time management and the need to reduce 'bottlenecks' within the agency (Respondent 60). Moreover, the skills and expertise, intrinsic motivation and commitment of certain employees reinforce how certain creative people also interact and influence their own work environment in the form of the Hot Desk:

"Another interesting point to emerge from the Creative Department is the Hot Desk. This is to encourage creative, young talent into the agency and I am keen to speak to the Creatives who came up with this original idea. I email both the employees to meet up over the next week to discuss this" (Observation and Reflection: Field Notes).

A formal conversation with the employees who designed the concept of the Hot Desk (Respondents 36 and 37) indicates that it is "unique to the agency" and is a 'formalisation of the placement system' and an 'exercise in recruitment'. The Hot Desk is open to young talent preferably with academic or industry experience and is a paid position of approximately £250 per week. It is on a "rolling system" of two to four weeks and employees can be hired for a "six month job trial" if successful. If not, the Creatives involved in mentoring the young recruits recommend the Hot Deskers to other agencies in Scotland to continue with their "work experience". It is extremely successful and there has been more than fifty copy tests (cf. Appendix 10) completed by potential employees applying for the Hot Desk but there appears to be a resource issue with managing the young recruits:

"The respondents state that more employees within the Creative Department need to get involved to help run and manage the Hot Desk. In addition to the Hot Desk the respondents have set up the 'Cold Desk'. This is specifically for advertising juniors with little or no academic or industry experience and is a voluntary role" (Formal Conversation: Field Notes, Respondents 36 and 37).

Moreover, both respondents confirm that there is a possibility of a "Virtual Hot Desk" (Respondent 59) where young Creatives outside the agency can pitch to work on a live brief. This has been tried out in practice but both employees found this extremely difficult to manage in terms of workload:

“A ‘notice board’ of live briefs is being considered for the website but needs to be resourced properly” (Formal Conversation: Field Notes, Respondent 36 and 37).

Therefore, the skills, expertise and the intrinsically motivated nature of individuals to influence their own work environment is apparent within the agency but is constrained by the lack of available resources.

5.3.3. Task motivation

The concept of intrinsic motivation is widely accepted in the literature (Amabile, 1988; Amabile, 1998; Amabile, 1997; Cummings, 1965; Fletcher, 1990; Philip, 2009; Powell, 2007; Powell, 2008; Woodman et al. 1993) with regards to enhancing organisational creativity. Indeed, Amabile (1997: 144) states that creative people are “driven by deep involvement in the work, by curiosity, enjoyment or a personal sense of challenge” to the task domain rather than extrinsic rewards such as financial rewards, bonuses and promotion (Amabile, 1983). To explore this concept further a collective email is sent to all employees within the agency:

“Can you describe what motivates you to do what you do in your job?” (Collective Email: Field Notes).

The responses highlight a wide variety of intrinsic motivators such as gaining experience/excitement, people, problem solving and pride which appears to be more important than extrinsic motivation such as financial rewards and bonuses and supports the academic discussion in this area (Amabile, 1988; Amabile, 1998; Amabile, 1997; Cummings, 1965; Fletcher, 1990; Philip, 2009; Powell, 2007; Powell, 2008; Woodman et al. 1993).

Intrinsic motivators

Experience and excitement

“I am motivated by making beautiful things (!) by designing really I suppose. Also by the chance to go experience shoots. Exciting new things. And also I’m motivated by gaining more and more experience” (Email: Field Notes, Respondent 62).

“It is still exciting to see my thoughts translate into live campaigns designed to change attitudes or behaviour or to capture attention in creative ways. Sometimes, but not always, it feels like we are doing a little good in the world” (Email: Field Notes, Respondent 10).

People

“The people I work with mainly. I love the buzz and variety. It’s a great job and I’m lucky to have it’ (Email: Field Notes, Respondent 66).

“I enjoy working in this industry and with the kind of people it attracts - I enjoy the buzz and the personalities” (Email: Field Notes, Respondent 62).

“Like-minded work colleagues. When we’re all working hard, it keeps the momentum going” (Email: Field Notes, Respondent 45).

“Having been at the agency almost nine years I do feel a loyalty to and responsibility for the fortunes of the organisation and the people who work here. I also have the feeling that agency has been good to me over the years. e.g. allowing me to work part-time, allowing me some flexibility over my working hours and supporting me through an illness. So I think I give plenty of effort in return” (Email: Field Notes, Respondent 10).

“A general respect by the management for the people - I think we treat people well” (Email: Field Notes, Respondent 60).

“Working with a great team also helps keep my motivation levels up and my colleagues are good people” (Email: Field Notes, Respondent 5).

Problem solving

“I love problem solving and the majority of what we do involves solving our client’s problems and issues. I like the challenge of testing myself and get real satisfaction from developing and implementing a successful solution/strategy” (Email: Field Notes, Respondent 67).

“Fundamentally it’s interesting and stimulating (chunky problem solving and good smart people involved” (Email: Field Notes, Respondent 10).

“I’m very creatively driven and enjoy the opportunities that are presented to me to bring this into my role” (Email: Field Notes, Respondent 67).

Pride

“I'm proud to be the biggest and the best in Scotland” (Email: Field Notes, Respondent 59)

“Having a sense of pride in the agency and its long heritage of award winning work” (Email: Field Notes, Respondent 60).

Extrinsic motivators

Promotion and bonuses

“This industry is well paid (although promotions and bonuses don't really compel me funnily enough). I'd like to think that I work at the level I do, to do the best job I can and not because there's a chance of a few extra quid in it. I would, of course, never say no to any financial incentives offered though” (Email: Field Notes, Respondent 67).

“I have two children and a mortgage so the financial reward is about doing the best for my family - but I don't feel this drives why I work in the role I do” (Email: Field Notes, Respondent 10).

“Bonuses of course. And even small things like people saying thanks and acknowledging when you're doing a good job” (Email: Field Notes, Respondent 45).

“Being part of the management team and being rewarded as such with a good salary and bonuses as a reward for hard work” (Email: Field Notes, Respondent 60).

“I'm not particularly money motivated (should probably be more but just not me), for me it's more important that I believe in my work, have a supportive and fun team to work with. Happy to work hard as long as feel respected/appreciated and supported which I generally do here at the agency” (Email: Field Notes, Respondent 5).

The responses point to the intrinsically motivated nature of individuals over the issue of extrinsic financial rewards and bonuses (although this is still important) which is argued is a necessary component in providing a supportive work environment to encourage organisational creativity (Amabile, 1997; cf. Figure 8). Moreover, with regards to RQ1, the previous discussion outlines the skills, expertise and commitment of individuals to the task domain and the work

environment in which they operate has a positive influence on organisational creativity and is reinforced throughout the forthcoming commentary. Therefore, the following discussion explores how the creative work environment supports or hinders the intrinsically motivated individuals in order to generate and produce creative ideas for the agency's business clients.

5.4. Creative process

Creative work environment

It is highlighted within the literature discussion that knowledge-based organisations rely upon creativity and innovation as a means to business success (Levitt, 2002; Shalley and Gilson, 2004) and therefore strive to accept the encouragement of organisational creativity as a cultural norm within modern day institutions (Martins and Terblanche, 2003; Schein, 2010). Stuhlfaut (2011) states that this is achieved through a process of socialisation, shared meanings and rules of behaviour and is deeply embedded in the organisational culture (Schein, 2010). Ekvall (1996: 105) also reinforces that the creative climate and work environment is a “manifestation of culture” and is a facilitating creative process that can support or hinder organisational creativity (Amabile et al. 1996; Dul et al. 2011; Ekvall, 1996; Verbeke et al. 2008). Therefore, the following commentary addresses the second research question outlined in Table 3:

RQ2: How does the creative work environment (Amabile, 1997; cf. Figure 8) enhance or constrain organisational creativity within the advertising agency?

As such the following discussion focuses on how the creative work environment enhances or constrains organisational creativity within the advertising agency in the form of management practices (challenging work, supervisory encouragement, work group supports and freedom); resources (sufficient resources and workload pressures) and organisational motivation (organisational encouragement and organisational impediments). The following discussion is guided by the theoretical framework outlined in the literature review (Amabile, 1997; cf. Figure 8) in order to confirm, challenge or extend the theory.

5.4.1. Management practices

Amabile (1997; cf. Figure 8) suggests that management practices include aspects of the creative work environment such as challenging work (Amabile, 1988; Ekvall, 1996), supervisory encouragement (Amabile, 1988; Oldham and Cummings, 1996), work group supports (Amabile, 1988; Paulus, 2008; Woodman, 2008; Woodman et al. 1993) and freedom (Amabile, 1988; Cummings, 1965; Ekvall, 1996; Martins and Terblanche, 2003) which is argued all have a positive effect on supporting intrinsically motivated individuals to generate new ideas and produce new innovations (Amabile, 1997).

5.4.1.1. Challenging work

Within the main theoretical model, Amabile (1997; cf. Figure 8) purports that the assignment of challenging work has a positive effect against the backdrop of more routine work (Amabile, 1988; Amabile et al. 1996; Ekvall, 1996). Within the agency, there is a mixture of both. On tracking the client brief, the team involved in the brief are routinely updating the online, radio and print media campaign for an existing client in the public sector. On the other hand, the agency is renowned for “taking underdog brands and helping them punch about their weight” (Interview 2: Field Notes, Respondent 8) and several teams are working on a new campaign for its “flagship brand” in the soft drinks sector which allows the agency a certain degree of “freedom” to be “extremely creative” (Telephone Interview: Field Notes, Respondent 40). As such, previous campaigns for this client have won many industry awards including an award at the Cannes Film Festival (Website: Field Notes). It is argued that external recognition can enhance an agency’s reputation and corporate brand which results in repeat business and organic growth (Andriopoulos and Gotsi, 2000) as well as a client’s selection of an agency (Verbeke et al. 2008). Challenging work also comes in the form of preparing for pitches to compete in a highly competitive marketplace and win new clients (IPA, 2011).

Pitches

On observing the culture in the agency in preparing the pitch for a major Scottish brand, it is noted that it has a lighter-hearted-feel to the work environment than observed previously:

“The atmosphere within the agency has changed today (Wednesday, 20th July, 2011) and there is more energy and a ‘buzz’ as the employees prepare to pitch for new business. A few days later, I hear the good news that the agency has won the pitch. The mood within the agency is completely different from the previous weeks. There is an air of enthusiasm, less serious and light-hearted feel to the agency. It is almost tangible” (Observation: Field Notes).

An interview with one of the employees involved in the pitch reinforces that there has to be a strong belief in the work. He states that “we massively, massively believed in it which is why we probably won it” (Interview 2: Field Notes, Respondent 8). Therefore, the pitching process is a form of challenging work in its own right and produces the ‘energy and buzz’ which has a knock on effect within the agency:

“Researcher: Do you think it is given the agency a bit of a lift? A bit of a boost?”

Respondent: Oh yes totally because my colleague came in running about on Thursday when we found out, like jumping about and clapping and giving me a hug and everyone was kind of giving the thumbs up and congratulating us and that has not happened for ages where people cared that much and everybody knew how much we wanted this one”

(Interview 3: Field Notes, Respondent 8)

Challenging work is therefore apparent within the agency and naturally some work is more mundane than others but the employees also have to deal with the added pressure of the pitching process to win new clients and maintain existing ones. This appears to have a positive impact on organisational creativity as well as a morale booster when the agency wins a pitch. However, securing new clients and working on pitches increases workload pressures which are outlined in the forthcoming commentary. First, the issue of supervisory encouragement is the focus of the following discussion.

5.4.1.2. Supervisory encouragement

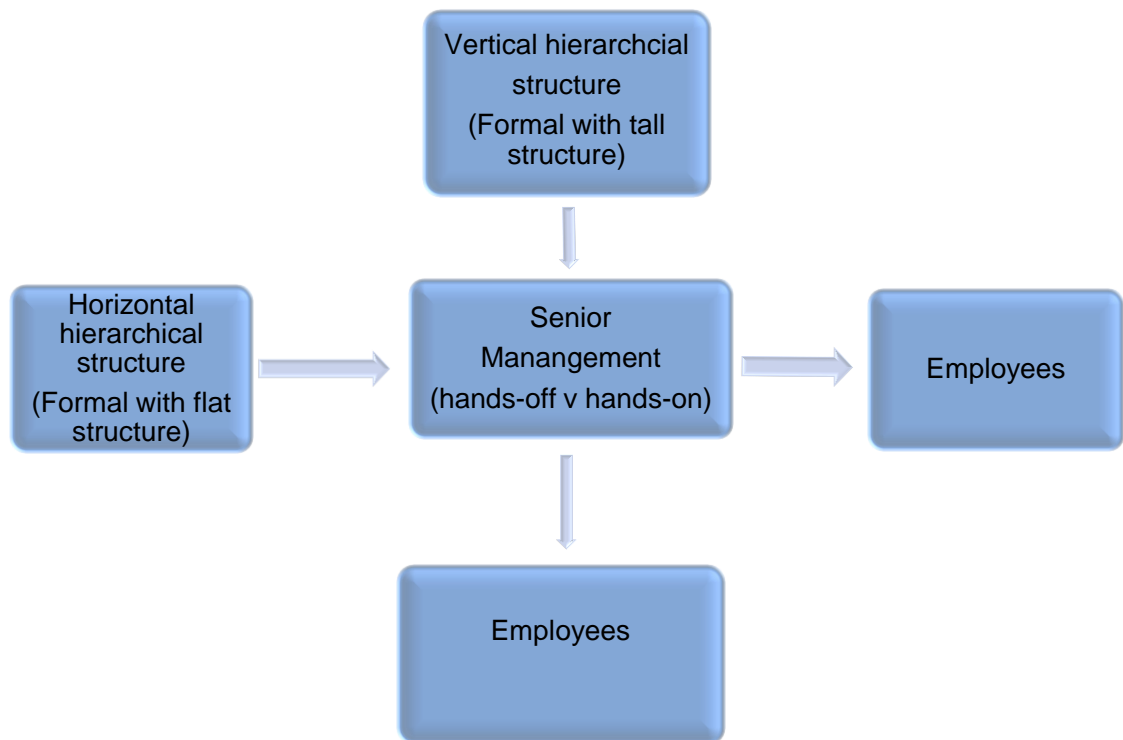
Several academics highlight that supervisory encouragement has a positive impact on organisational creativity (Amabile, 1988; Amabile, 1997; Amabile et al. 1996; Oldham and Cummings, 1996) and includes issues such as supervisors who value individual contributions and act as a good role model (Amabile et al. 1996). Through observation of the structure of the agency (Figure 14), the organogram (cf. Appendix 1) and speaking to several employees (Respondents 6, 12, 38, 40, 45 and 71) within the agency, the issue of mentoring is apparent as a form of training and supervisory encouragement.

Cummings (1965) suggests traditional, hierarchical structures within organisations are not able to support organisational creativity and need to have a flexible power-authority-influence (Levitt, 2002; Philip, 2009; Powell, 2008). Indeed, Figure 14 highlights the flexible power-authority-structure and “hands-on” approach (Respondent 12, 38, 40, 41 and 62) of senior personnel which encourages the mentoring system within the agency.

“The senior staff are ‘very hands-on’ and are ‘not removed from the hierarchical structure as in traditional organisations’ and even share their office which is a system of ‘hot-spacing’ between offices for meetings” (Informal Conversation: Field Notes, Respondent 41).

Through observation and reflection, each floor is overseen by a Planning Partner, Creative Partner and Group Managing Partner for Account Management as well as Head of Broadcast Production and Head of Print Production for TV and Studio.

Figure 14: Vertical versus horizontal structures



(Observation and Reflection: Field Notes)

The Partners within the agency encourage the “hands-on” approach as well as other senior employees (Observation and Reflection: Field Notes). On speaking to the main gatekeeper (Respondent 40) and reviewing the organogram (cf. Appendix 1) there are clearer hierarchical reporting lines within Account Management than any other department. Having said that, mentoring is a common practice throughout all departments within the agency. As such, this type of structure promotes a system of mentoring as a form of supervisory encouragement and reinforces that close monitoring has a positive influence on organisational creativity (Choi et al. 2008) and that flatter organisational structures enhance creativity and innovation (Andriopoulos, 2001; Cummings, 1965; Ensor et al. 2001).

Mentoring

Through conversations with several employees within the agency (Respondent 6, 45 62 and 71) as well as three taped and transcribed interviews with senior members of staff (Respondent 12, 38 and 40), the issue of supervisory encouragement through the mentoring system is clearly a 'cultural norm' within the agency (Schein, 2010). However, this raises issues with more formal methods of training. An interview with the main gatekeeper (Respondent 40) highlights the structure and mentoring system within the agency:

"People come in on the hierarchy so you have Account Directors, Account Managers and Account Executives, and quite often we'll have quite junior Account Executives who'll come in, coming straight in out of university or with very limited experience. But they would be allocated into a team, so they would usually be reporting in to an Account Manager or Account Director. So it'll be part of the job description for Account Manager, Account Director, to train the Account Executive and to mentor them. Within the Creative Department where it hasn't been so hierarchical you've just had a lot of teams reporting into the Creative Partner. The more senior creative teams have now been given a title of Creative Managers and they have again more responsibility for more junior teams. Planning is probably one that is slightly vaguer but somebody will always take responsibility for that person and make sure that they're being trained as they go along" (Interview 4: Field Notes, Respondent 40).

He also confirms that the mentoring system within the agency is an "organic process" rather than a more formal method of training:

"Researcher: I take it you don't have any kind of written-down training manual, you know, like some organisations do. So it's more on the onus of individuals to part with their knowledge and their experience and... would that...

Gatekeeper: Yea, we've kind of..., we have looked at a more formalised way of doing it and..., usually when somebody comes in..., its semi, semi-formal. We have looked at going even more formalised than that. We have looked at documents and things like that but to be honest they're out of date before we've even finished them. So it's easier just to have it as a fairly organic process".

(Interview 4: Field Notes, Respondent 40)

Moreover, several respondents clarify that the mentoring system within the agency provides honest feedback but the onus is also on the employees to take the “initiative” to find out information:

“Senior members of staff provide a good ‘mentoring system’ within the agency” (Formal Conversation: Field Notes, Respondent 62).

“Senior members of staff ‘say it when they mean it’ and it is a ‘real reaction rather than contrived’ so when something is not good they say” (Formal Conversation: Field Notes, Respondent 71).

“Senior management are very approachable but you have to be assertive and take the initiative to find out more information” (Formal Conversation: Field Notes, Respondent 71).

“I seek out advice from certain members of senior staff from other departments as well as mentors outside the agency. My direct mentor is very supportive and gives feedback on a continual basis but I also seek out support from colleagues, external mentors and clients as well” (Formal Conversation: Field Notes, Respondent 6).

“I feel very satisfied with the mentoring system and to formalise it ‘might put a label’ on it” (Formal Conversation: Field Notes, Respondent 71).

“The training process is one of ‘learn as you go along’ and the Account Management department would benefit from a more formal induction process” (Formal Conversation: Field Notes, Respondent 45).

Formal training

To explore this further, a taped and transcribed interview with one of the partners within the agency highlights the possibility of a more formal system of mentoring:

“Respondent: Mentoring is observing best practice from more senior members of staff but equally in any organisation there can be negative mentoring can’t there?”

Researcher: In what way?

Respondent: Learning bad practice from more senior members of staff, without senior staff, realising they do it as well. So it puts emphasis on senior staff to make sure that their influence can be positive but it can

equally be negative when there are no structures in place for different more functional training if you like.

Researcher: So do you think there should be more formalised functional training in here?

Respondent: Yeah, I think we should. I think training should be catalytic in the same sense that people should come in, get a view of what's happening, and then in an ideal world go out and have a training course somewhere else. In an ideal world you get a mix of both".

(Interview 5: Field Notes, Respondent 12)

Moreover, an email conversation with the main gatekeeper (Respondent 40) reinforces the possibility of a more formal method of supervisory encouragement through training and mentoring:

"What are your thoughts on a formal induction process for new employees within the agency?

I think it could be improved. We're not a rigid, overly-bureaucratic company and I wouldn't want anything that is too formal and not a good reflection of our culture. In saying that, at the moment too much is down to the individual effort of the line manager to get it organised and the quality of the induction would be dependent on how much effort they put into it".

(Email: Field Notes, Respondent 40)

The previous discussion highlights that supervisory encouragement is supported by the mentoring system within the agency and appears to enhance organisational creativity by an "organic process" of learning but the issue of a more formal method of training is a concern within the agency. The following discussion concentrates on work group supports as it is argued that this can also support and enhance organisational creativity (Amabile, 1988; Amabile, 1997; Paulus, 2008; Woodman, 2008; Woodman et al. 1993).

5.4.1.3. Work group supports

The findings indicate that individuals with different skills sets from different departments within the agency come together and work in teams. Indeed, Woodman et al. (1993) point out that team-based work groups are cross-functional, share knowledge and ideas, form a cohesive bond and have a shared commitment to challenging work (Amabile, 1988; Amabile, 1997; Paulus, 2008; Woodman, 2008; Woodman et al. 1993). Furthermore, Amabile (1997; cf. Figure 8) states that work group supports have a positive effect on organisational creativity. Due to the nature of the industry, team-based work groups are common within advertising agencies as different skills sets come together to plan (Planning) the client brief (Account Management), generate ideas (Planning and Creatives) and bring the ideas to fruition in the form a media campaign through broadcast or print media (Creatives, Studio and TV). So therefore turning the creative ideas into a new tangible output is an extremely integrated process led by Account Management:

“In tracking the client brief, the team consists of 1 x Online Creative, 1 x Creative and 2 x Account Management. The power is evident within the informal meetings of the brief. The Account Handler is a senior member of staff and is very much in control and leads the meetings to assess the creative work. The Account Handler is experienced and knowledgeable and is a reality check on what is possible and what is not and continually reinforces the client’s needs and budget as well as the creative ideas involved” (Observation and Reflection: Field Notes).

Furthermore, several employees highlight the benefits of working in teams which encourages individuals to form a cohesive bond and a shared commitment to the task domain (Amabile, 1997; Woodman et al. 1993):

“Working with a great team also helps keep my motivation levels up and my colleagues are good people!” (Email: Field Notes, Respondent 5).

“I like to look after people and help them develop - I feel very protective of both my immediate team(s) and wider colleagues” (Email: Field Notes, Respondent 67).

Creatives also work closely together in teams and consist of an Art Director and Copywriter to generate creative ideas and “compete” with other Creative teams to win a client brief (Formal Conversation: Field Notes, Respondent 62).

Photograph 6: Team work



“The culture within the creative department is one where there is a lot of ‘male banter’ and ‘male egos’ as well as an ‘alpha male rather than a beta male environment’ with a lot of ‘competitive banter’. However, it is generally a healthy competitive environment especially on important briefs where as many as five teams can be competing against each other to ‘win’ the creative work”

(Formal Conversation: Field Notes, Respondent 62).

(Scrapbook: Respondent 38)

Moreover, through participant observation in a brain storming session with the agency’s “flagship” brand the competitive nature of three Creative teams is apparent and the meeting is fuelled by lots of fun, humour and play (Ekvall, 1996):

“The meeting consists of the Planning Partner and Junior, Senior Account Manager and three Creative teams, the client and ethnographer. The atmosphere is relaxed, fun with lots of banter and laughter. The group dynamics and social interactions are interesting to observe – especially the attitude of a young, junior Creative. The discussion starts with a Senior Planner’s ideas and I notice the young, junior Creative shake one’s head in disagreement. The Account Handler seems a bit put out but refocuses and continues. On speaking to several employees (Respondent 24 and 62) they state that there is a lot of ‘male egos’ to deal with and competitive rivalry as each team wants to see their own ideas in the finished media campaign” (Participant Observation: Field Notes).

However, despite the integrated nature of team-based work groups there are tensions within the group due to the timescales involved:

“Creatives feel that they need more time to work on ideas, Account Handlers are under pressure to meet the needs of their clients with budgets and timescales involved. It is a balancing act of time, money, resources and ideas but somehow the agency seems to pull it off despite the lack of co-ordination at times due to tight deadlines” (Formal Conversation: Field Notes, Respondent 45).

The previous discussion also highlights the need for a new Head of Traffic and Work flow as a work group support to reduce “bottlenecks” with the agency (Formal Conversation: Field Notes, Respondent 60). A formal conversation with an employee within Creative Services (Respondent 39) highlights some of the problems with workflow and project management (Amabile, 1988).

Workflow and project management

As the interview starts, the respondent clarifies that the role of Creative Services is to “get the Account Managers and Creatives to come together and support each other as there needs to be more integration between the two departments and more integration through the use of Synergist”. It is noted that inexperienced Account Handlers are “not using the system properly and that more training is needed on the use of this package” which allows people to work together more efficiently. The use of Synergist is quite difficult but it is a powerful tool in “getting everything working properly the way it should be” but lack of understanding and training is a problem in using the software correctly. In relation to work group supports and the workflow within the agency, the respondent states that “personally I find it madness” and describes the agency as “too fragmented” and that “people appear to not understand what other people have to do”. It is also suggested that employees need to prioritise and “stop and think about prioritising” and that this needs to be brought to the attention of Account Management – especially project management skills. As such, the role of Creative Services is to “manage the process and workflow” but also to raise awareness of basic project management skills to Account Handlers. It is noted that “the longer you work on things the more it costs, budgets increase or profits decrease as good project planning and management, prioritising, time considerations weighted to particular projects based on cost-related issues lead to increases in profitability” (Respondent 39).

Indeed, earlier research outlined by Amabile (1988) states that project management can enhance or constrain organisational creativity and is reinforced in the previous commentary (Formal Conversation: Field Notes, Respondent 39). However, there is a danger within the agency that idea generation then becomes like a “factory”:

“We've turned the creative department into a factory. Producing idea after idea after idea. We're in early and home late. And sit at our desks for hours on end. Frequently working through lunch. Sometimes not even taking our quota of holidays”. (Informal Conversation: Field Notes, Respondent 24).

The formal conversation with Respondent 39 also confirms that the Creative department has become an “ideas factory” and employees need more time to generate ideas but acknowledges time constraints and client budgets. The reality is that the workflow needs to operate like a “factory” because of the hard economic times and that the employees need more training on an “agency-wide basis” especially in terms of project management skills. So, the overall consensus is that employees may not understand the importance of work group issues such as work flow and prioritising as this needs to be “more integrated into the workflow around the agency” but not at the expense of the culture:

“The biggest challenge to the new workflow model is to ‘implement the change but not lose the culture’ taking into consideration the busy times, lack of human resources and the economic climate that ‘there is only so much’ you can ask from people” (Formal Conversation: Field Notes, Respondent 39).

Therefore, work group supports through team-based activities are apparent within the agency and appear to enhance organisational creativity (Amabile, 1988; Amabile, 1997; Woodman et al. 1993) but it does come with its constraints in terms of timescales, workflow and project management. The following discussion focuses on the levels of freedom and autonomy within the agency as it is argued that this also has a positive effect on organisational creativity (Amabile, 1988; Amabile, 1997; Amabile et al. 1996; Cummings, 1965; Ekvall, 1996; Martins and Terblanche, 2003).

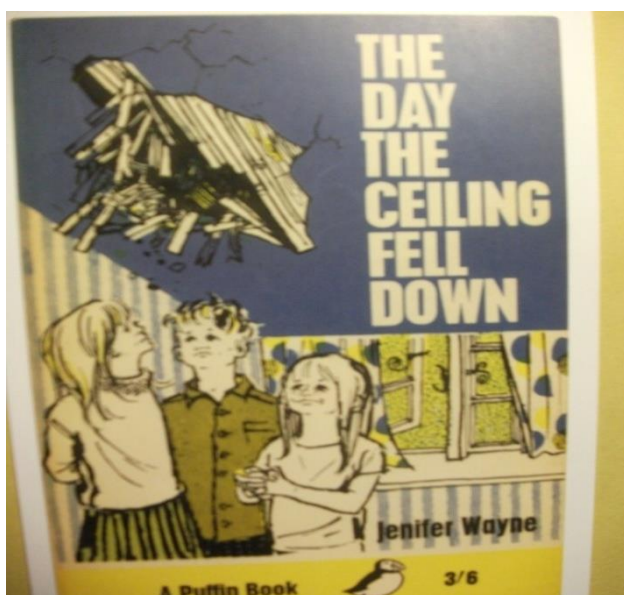
5.4.1.4. Freedom

Several academics suggest that freedom, autonomy, empowerment and a choice on how to accomplish tasks enhances organisational creativity (Amabile, 1988; Amabile, 1997; Amabile et al. 1996; Cummings, 1965; Ekvall, 1996; Martins and Terblanche, 2003) as well as fun, humour and play (Ekvall, 1996). However, the industry is restricted by client dictates and the need to produce effective results (Fletcher, 2010) which is a recurring theme throughout the ethnographic text and data analysis. Nevertheless, there is certain amount of freedom and autonomy within the agency with regards to challenging work, fun, play and humour and flexible working hours.

Freedom and autonomy

Out with the routine client work within the agency, employees are encouraged to use their skills, expertise and intrinsic motivation (Amabile, 1988; Amabile, 1997) in an extremely creative and innovative way. Due to contractual obligations and losing a leading beer brand from its portfolio, the agency is without a beer client for the first time in many years and is depicted in the gatekeeper's scrapbook (Respondent 38) as "the day the ceiling fell down".

Photograph 7: Beer brand



“Bad things happen at work. It’s how we react to bad news that matters. When our beer brand fired us, I made no secret of my delight. They were a nightmare beer client. Now we can go out and find a great beer client”

(Scrapbook: Respondent 38)

However, a few years on and the agency has still to find a beer client but the employees are given the freedom, autonomy and empowerment to create, design and produce the agency's own beer brand and sell it locally to raise money for a good cause. On reviewing and reflecting on the agencies efforts on designing and producing the beer brand (Website: Field Notes) as well as email correspondence with the main gatekeeper (Respondent 40) with regards to the new concept, the following extract highlights the researchers reflection on this:

“This, without any client restrictions in my humble opinion, is what agency is all about - unadulterated creativity! It is a fun, quirky brand that ties in the agency to its geographical location and is a great public relations exercise as it is stocked in local bars, is a fantastic use of cause related marketing, gains free publicity and sends a positive message to clients about creativity and innovation within the agency” (Observation and Reflection: Field Notes).

There is also the freedom to bring some fun, humour and play into an industry where there are high levels of intrinsic motivation and loyalty and high workload pressures where employees also “socialise together” out with normal working hours (Interview 3: Field Notes, Respondent 8).

Fun, play and humour

Ekvall (1997) states that fun play and humour has a positive effect on organisational creativity. On observing the team meetings within the agency and “the more time spent in the field the more transparent it is throughout the agency” (Observation and Reflection: Field Notes). Moreover, through an interview with Respondent 8 employees within the agency socialise together on a regular basis:

“Respondent: It is a work hard, play hard industry.

Researcher: So how do you play hard then?

Respondent: Like drinking and partying and free, free work nights and all that kind of thing, and a good social life.

Researcher: What with people in the agency?

Respondent: Yes, people in the agency like free Film House stuff and just.., it is a kind of.., it is a very sociable kind of people type of industry.

Respondent: There will be a lot of client night outs that get paid for and there will be somebody putting their card behind the bar for drinks if there has been a big pitch on or if it has been recognised that everybody has been really busy for a period”.

(Interview 3: Field Notes, Respondent 8).

Moreover, one particular social incident is extremely amusing from the viewpoint of an observer and is highlighted in an extract from the field notes:

“I know something has gone on the night before within the agency as there are lots of empty wine bottles on the table next to the couches on the fourth floor. As I am talking to the Planning Partner, we are interrupted by the main gatekeeper in a panic trying to find the Creative Partner as there are cookbook clients waiting for advice about their product and no one can find him. The gatekeeper keeps saying cookbook clients this, cookbook clients that, cookbook clients this and no Creative Partner. It is quite funny to observe as the Creative Partner is a law unto himself and it is noted that he may be asleep on the ‘red sofas’ as they were all out the night before after a staff meeting. The gatekeeper finds his mobile phone but no Creative Partner! Cookbook clients, stressed out gatekeeper, hangovers, going AWOL – you cannot make it up! It is one of the funniest scenes that I have observed within the agency. I also see the Creative Partner and ask him how he is and replies ‘at least I can eat now’ - and having to talk about cook books as well at the height of his hangover – no luck!!” (Observation and Reflection: Field Notes).

Therefore, employees have the freedom to socialise after office hours within the agency and the observation is sent to the main gatekeeper to brighten up his day and his reply:

“Very amusing reading it through! *Mad Men* may have more glamour, but they have nothing on us!” (Email: Field Notes, Respondent 40).

Photograph 8: Don Draper



“Set in 1960s New York, the sexy, stylized and provocative AMC drama *Mad Men* follows the lives of the ruthlessly competitive men and women of Madison Avenue advertising, an ego-driven world where key players make an art of the sell at Sterling Cooper Draper Pryce Advertising Agency. Welcome to a Mad New World”

AMCTV (2011)

Flexible working hours

Several employees also suggest that employees have freedom within the agency in terms of flexible working hours:

“We're given quite a lot of flexibility in work in the sense that we can come in late on occasions and leave early if we really need to. We're trusted to make up the time. And this system works really” (Email: Field Notes, Respondent 5).

“It is very flexible within the agency but also due to the noise levels, Creatives either block time off and leave the agency or leave the building and go to the pub or any public place where brainstorming sessions can take place” (Formal Conversation: Field Notes, Respondent 62).

However, the forthcoming discussion on creative power reveals the long working hours the employees endure especially due to the intrinsically motivated nature of individuals, industry expectations, challenging work and winning new pitches. First, there is a discussion on the resources available to employees and whether this enhances or constrains organisational creativity.

5.4.2. Resources

5.4.2.1. Sufficient resources

Amabile (1997: cf. Figure 8) states that sufficient resources (funding, materials, facilities and information) have a positive influence on organisational creativity. However, previous research in this area (Verbeke et al. 2008) highlights that advertising agencies that win awards over a long period of time have a creative climate that is high in both organisational encouragement (+) and workload pressures (-) but low in both work group supports (+) and sufficient resources (+) which contradicts many scholars within this field of study (Amabile, 1988; Amabile, 1995; Amabile et al. 1996; Amabile and Gryskiewicz, 1987). Moreover, Moultrie and Young (2009) confirm that sufficient resources (+) are deemed less important than organisational encouragement (+) which supports the research results by Verbeke et al. (2008). Indeed, much of the information related to sufficient resources within the agency is due to the lack of resources available to the employees such as software, training and people due to client budgets, redundancies and the lack of funding available in general due to the global economic crisis and commitment to shareholder value (Gahan et al. 2007) and profit margins as the agency is part of a wider Media Group.

Funding

The agency is operating in a global recession and the main gatekeeper (Respondent 40) views this not as a way to cut costs but also as a restructuring exercise with regards to redundancies:

“Yes, I mean it’s less than 5% of the total workforce of what we are currently doing and it is probably often an overused word but it is just as much about restructuring as it is just cutting costs because as I said we are actually recruiting people in different areas” (Interview 3: Field Notes, Respondent 40).

Throughout the duration in the field, the observation is that the “agency is in a constant state of flux” which Ekvall (1996) suggests has a positive impact on organisational creativity where changes are frequently made within a dynamic organisational climate (Observation and Reflection: Field Notes). However, redundancies are a serious consideration for the agency and in total ten

employees are made redundant over the duration in the field. One respondent states that “there is nothing that I can do about it and I have to go through the redundancy consultation process over the next three weeks” (Informal Conversation: Field Notes, Respondent 4). Furthermore, redundancy impacts upon the remaining employees in terms of human resource levels and low morale and is outlined in a formal conversation with a relatively senior member of staff:

“The environment within the department at the moment is one of high workload and there seems to be less time for recognition. More senior members of staff within the department ‘are not around much lately’ to give the department a much needed morale boost after losing two members of staff to redundancy. I understand that the restructuring needs to be done but there needs to be more support from the more senior members of staff. ‘There is no sense of presence’ from the two main senior members of staff due to holiday entitlement and at the moment there is ‘no sense of camaraderie’ (Formal Conversation: Field Notes, Respondent 45).

Moreover, as the agency is part of a wider Media Group, the resources and funding available to the agency has to balance out in relation to profit levels and margins due to shareholder returns (Gahan et al. 2007):

“I think it’s important to keep it in context, I mean we’re still making over a million pound profit. I don’t think there are any of our competitors up here, I think most of them are losing money or breaking even. I mean what we look at a lot is our operating margins, percentage of our profit to our cost basically. Now we’ve always aimed for a 15% margin, I think at the moment we’re on about 13%. I saw a study that came out from the IPA yesterday actually, which is the Institute of Practitioner Advertising, which is a corporate body. They did a summary of all members, which is over 50 agencies and actually the average margin for a business of our size is actually 7%. So we are, we are out-performing our peers, if you like, in the market. But I guess one of the issues we have is that they kind of compare us to where we have been, I mean 2009 which was, which was a really odd year for us, it was just one of those perfect storm years when we just got some huge windfall projects, we made about 1.9 million. We’ll never make it again and it came a bit out of nowhere, there were a couple of projects that came in, huge big one off projects where we made a fortune. I think if we keep around the 12% – 13%, which is what I’m aiming for and, you know, a sign of a good, healthy business” (Interview 3: Field Notes, Respondent 40).

To maintain a healthy business, the main gatekeeper (Interview 3: Field Notes, Respondent 40) confirms that the agency is investing more in digital growth and less on more traditional forms of media such as television and direct marketing. This is due to “changes in the industry” and ‘changing consumer trends” such as the use of social media (Informal Conversation: Field Notes, Respondent 24) as well as the fragmented nature of “smaller accounts” with less emphasis on “large accounts” due to decreases in client budgets (Interview 5: Field Notes, Respondent 12).

Facilities

The resources and facilities within the agency are limited with regards to that of physical space, communication and information sharing which “are at fault with the building” (Interview 1: Field Notes, Respondent 40). During the pilot study the plan is to move to a new building and provide more facilities and integrated workflow between the five sister organisations and reinforce the Edinburgh hub (cf. Photograph 9) and an interview with the main gatekeeper outlines the plans for the new building:

Gatekeeper: A lot of those observations are at fault with this building which is why I am so desperate to sort of move into something that is open plan, big and open (goes off and looks for the plan of the new building). This is where we are wanting to move to which is quite corporate.

Researcher: Mmmmmmmm (as in nice).

Gatekeeper: What we want to do is take the whole ground floor which is glass, you know.

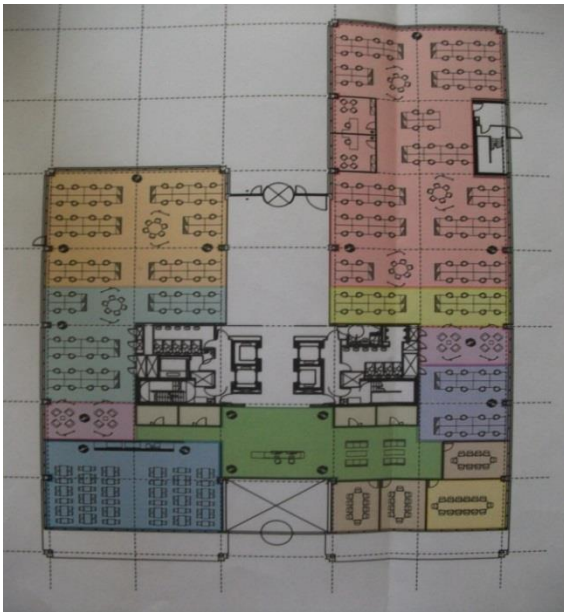
Researcher: One level.

Gatekeeper: Yeah. Yeah basically, this is what we are looking to do. So, you would come into it here. So this is a shared area and reception here, this would be a café and kitchen area, and then you have got all the departments, so this is all one big floor like that so everything will just seamlessly go round with break-out areas. That is where I want to get to (laughs). So if we are on all on one big floor then we area all talking to each other.

Gatekeeper: It is not a 100% certain yet. It does not mean how we fit it out can't be done really nicely. I just want space and brightness".

(Interview 1: Field Notes, Respondent 40)

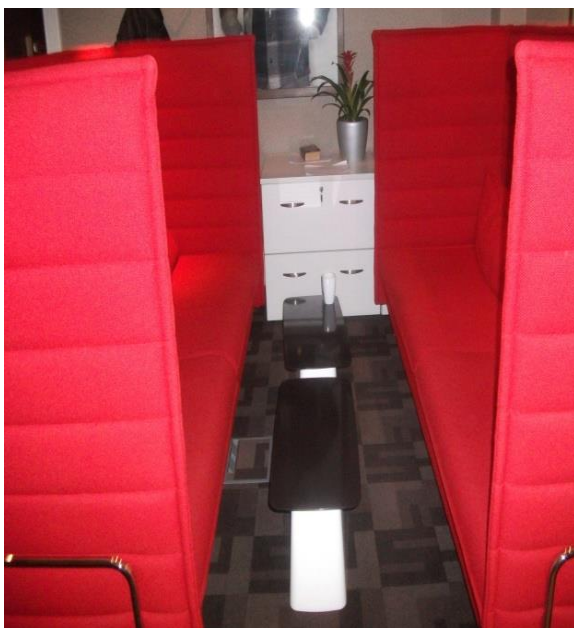
Photograph 9: Edinburgh hub



Unfortunately, the move to the new building for the Edinburgh hub has not transpired by the beginning of 2013. Through observation and speaking informally to several employees within the agency (Respondents 15 and 38) confirm that the building which accommodates the advertising agency is now shared with two of the sister companies and another two sister agencies have moved into the area. Moreover, the main gatekeeper (Respondent 40) reinforces that a move

is "not for the next two years at least as another two sister companies have now moved in down the road so we're all within easy walking distance" (Email: Field Notes, Respondent 40).

Photograph 10: The red sofas



Moreover, to make the most of the physical space and provide better facilities such as meeting areas, the agency has reorganised its space and the Planning Department have moved from the fourth floor to the first floor and share with Account Management and Finance have moved from the first floor to the fourth floor and this now accommodates all of the meeting areas within the agency (Observation and Reflection: Field Notes)

Materials

Several employees (Respondents 11 and 19) raise concerns about the resources and materials in the form of software and training within the agency due to the busy nature of individuals.

Software

“Find some of our technology quite out of date e.g. software like PowerPoint and Word can be really old – don’t think we keep up with this given we are a Communications agency” (Informal Conversation: Field Notes, Respondent 11).

“The company seems reluctant to spend the money on upgrading the programme software to keep the agency at the forefront of the business. This results in the department being supplied with the latest files that only one person can operate because only that person has the correct program and everyone else is still running the out-of-date software” (Hand Out: Field Notes, Respondent 19).

“Personnel within our department are busy. All of them. All day. Therefore there is no time to train people on programs and techniques to help us do our jobs better” (Hand Out: Field Notes, Respondent 19).

The issue of formal training is also a consistent theme to emerge in the previous commentary with regards to the mentoring process and is an important concern within the agency in the form of resources and information sharing within the agency.

Information

Through observation and reflection, the main form of information sharing is by email, face-to-face interaction through teamwork, the use of Synergist to track client briefs, integration with the sister organisations and quarterly staff meetings (Observation and Reflection: Field Notes). However, several employees note that further training is required to understand the use of Synergist (Formal Conversation: Field Notes, Respondent 39) and that investment needs to be made in the availability of new software (Respondent 11 and 19) and training to enhance organisational creativity and innovation:

“You can’t train a miner to use a jackhammer when he’s constantly at the coalface using a pick” (Hand Out: Field Notes, Respondent 19)

Therefore, this reinforces the need for a more formalised training programme as outlined in the previous discussion especially in relation to technology and software. This corroborates the research in this area that sufficient resources are relatively low within organisations within the creative industries (Moultrie and Young, 2009; Verbeke et al. 2008). However, the agency do seem to try and make the most of the limited physical space, are moving towards an integrated ‘hub’ to encourage information flow and communication between all of the sister organisations and make the best of the available space by moving all of the meeting areas to the fourth floor. The following discussion focuses on workload pressures and outlines that these can be extremely high within the agency.

5.4.2.2. Workload pressures

Within the main theoretical model, it is argued that the concept of workload pressures has a positive impact on organisational creativity but too much pressure has a negative one (Amabile, 1997; cf. Figure 8). General observations are that “workload pressures are quite high” within the agency and increase due to “holidays, redundancies, employees leaving and the need to meet financial targets and deadlines” (Observation and Reflection: Field Notes). To explore this further a collective email is sent to all of the employees within the agency but with very little response (Respondents 31, 49 and 64) and very little insight into the subject area:

“Can you describe the workload pressures within the agency? Positive and or/negative?” (Collective Email: Field Notes).

The responses indicate that the workload pressures are negative due to new business proposals and challenging work:

“Negative – there are a lot of late nights and at home working. Largely new business proposals that cause that, rather than actual on-going projects” (Email: Field Notes, Respondent 49).

“Unfortunately, pretty negative at present” (Email: Field Notes, Respondent 31).

“I find I have massive workload pressures in my position and too much workload” (Email: Field Notes: Respondent 64).

Further investigation mainly through face-to-face interactions and informal and formal conversations explain the workload pressures within the agency include issues such as the macro environment, industry norms and challenging work. This reinforces the ‘open systems’ approach to organisational creativity (Rasulzada, 2007; Tan, 1998) where the wider external environment (markets, customers and globalisation) influences organisational creativity and innovation as well as the immediate social-creative work environment (Amabile, 1988; Amabile, 1998; Amabile, 1997; Amabile et al. 1996; Cummings, 1965; Ekvall, 1996; Martins and Terblanche, 2003).

Macro pressures

Several conversations with senior members of staff suggest that there are “massive pressures” on employees which are partly due to the “macro influences” as the agency is operating in the “the UK’s longest, deepest post-war recession” (Allen, 2010):

“There are massive pressures on employees and the ‘time pressures’ as well as the macro influences on the industry in general has an impact on the seriousness of employees” (Formal Conversation: Field Notes, Respondent 59).

“The macro pressures at the moment and the fact that the agency is a public company mean that there is also an expectation for growth and performance. Therefore, the top line is that employees, and specifically senior members of staff, work above and beyond the call of duty and that this is *the* top line” (Formal Conversation: Field Notes, Respondent 49).

Industry norm

However, several employees note that it is the “norm” for the industry sector and that it is vital for “team success” driven by intrinsic motivation to the task domain, long working hours and high workload pressures:

“It is the norm to work in this way within the industry” (Formal Conversation: Field Notes, Respondent 5).

“That is what you expect if you work in this industry that is what you buy into” (Interview 3: Field Notes, Respondent 8).

“There is an unwritten expectation with senior members of staff as it is important to maintain team success. As such, there is a lot of the workload pressure which is a self-created workload driven by individual and personal goals to the detriment of the work/life balance” (Formal Conversation: Field Notes, Respondent, 49).

An interview with a relatively junior member of staff also reinforces that senior members of staff take on a lot of responsibility:

“The workload pressures within the agency are partly because of the lack of resources in terms of people because of the redundancies and staff leaving. Planning are three full-time members of staff down and the workload pressures are more intense for the senior members of staff who seem ‘to take on a lot of the workload’” (Formal Conversation: Field Notes, Respondent 6).

Despite the high level of workload pressures within the agency, a formal conversation with Respondent 5 reinforces the point that “workload pressures balance itself out over a longer period of time”. This is also confirmed through an informal conversation with Respondent 41 who states that there are “peaks and troughs to the workload pressures within the agency”. However, it is clear that employees “work at home” after leaving the agency and even more so when there is challenging work and new business to win (Respondent 5, 8, 41, 49).

Challenging work

A formal conversation with Respondent 49 indicates that many hours are spent after hours working at home or in the office especially when there are “new proposals to write and new business and pitches to consider”. It is reinforced that high workload pressures are due to “industry expectations” as well as the “agency’s expectations”. The agency’s expectations are one of a successful company and have a good reputation to maintain. Respondent 49 reinforces that the agency is seen as the “best Scottish agency outside London” with prestigious clients in an extremely competitive environment. He also indicates that the employees are very “proud’ about what they achieve and that this is one of the core values within the agency”. On reflection, this is a reoccurring theme to

emerge from the data – one where the employees have an ‘intrinsic sense of “pride” in what they do as noted in the previous discussion on challenging work (Formal Conversation: Field Notes, Respondent, 49).

Moreover, a formal taped and transcribed interview with Respondent 8 also outlines the need to work extra hours either at home or in the office especially related to challenging work:

“Respondent: I only take work home when I am busy but yes, it is either take work home or sit in the office until 11 o’clock at night, so I’d prefer to take it home (laughs).

Researcher: Okay, that is quite long day is it not?

Respondent: That is not all the time but recent, the last few weeks there have been a lot of pitches.

Respondent: There has been a lot of that. Like two weeks ago I did half one in the morning on a Monday night, and then at night and then 11 o’clock in the office the next night, and then a pitch the next day, and then the following week I did similar, and then this week I did midnight on Wednesday and a pitch on Thursday, getting up at five and stuff. So in recent weeks it has been pretty full on, and I worked the weekend before that. I worked nearly all weekend, Saturday and Sunday afternoons doing stuff. So it just depends, that is part and parcel of what we do and most people will accept that”.

(Interview 3: Field Notes, Respondent 8)

The main gatekeeper acknowledges the workload pressures that employees are under within the agency:

“I mean everyone works hard here and long hours but sometimes you work ridiculous hours and, you know, it puts a lot of pressure on peoples’ relationships, we know that because people are quite open about it and just say like if you’re never home it does cause problems. So, you know, we try and do other things, but not enough. I always feel there’s a case to do more in terms of recognition and reward” (Interview 4: Field Notes, Respondent, 40).

The previous discussion highlights that workload pressures within the agency are extremely high at times but is viewed as the industry norm fuelled by the intrinsically motivated nature of individuals and does not appear to constrain organisational creativity. Amabile (1997) states that high workload pressure (-) has a detrimental effect on organisational creativity but this appears to be an industry norm within the advertising agency with regards to challenging work and the pitching process. Having said that, there is an acknowledgement there is a degree of self-sacrifice to the detriment of one's life/work balance. Therefore, taking into consideration the high level of workload pressures, the following discussion explores how the agency motivates and supports employees in the form of organisational encouragement and recognition which is argued has a positive influence on organisational creativity (Amabile, 1988; Cummings, 1965; Ekvall, 1996; Martins and Terblanche, 2003).

5.4.3. Organisational motivation

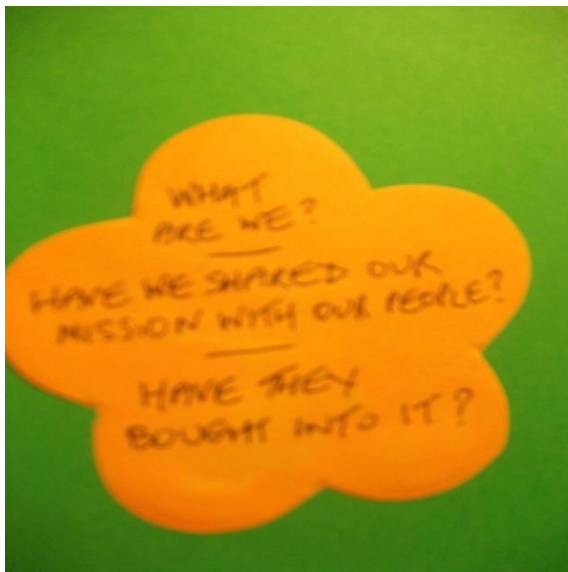
Within the main analytical framework (Amabile, 1997; cf. Figure 8), it is noted that organisational motivation includes both aspects of organisational encouragement (+) and organisational impediments (-). Indeed, several scholars suggest that organisational encouragement enhances both creativity and innovation (Amabile, 1988; Cummings, 1965; Ekvall, 1996; Martins and Terblanche, 2003). This includes aspects of the work environment such as a shared vision, risk-taking, support and evaluation of ideas and recognition of creative work (Amabile, 1997; Amabile et al. 1996). In contrast, it is argued that conflicts (Ekvall, 1996) and organisational impediments (Amabile, 1997) constrain organisational creativity and include issues such as internal political problems, destructive internal competition, conservatism, rigid formal structures, an avoidance of risk and an overemphasis on the status quo (Cummings, 1965; Ekvall, 1996; Philip, 2009; Powell, 2008). As such the following discussion focuses on both the enhancers (organisational encouragement) and constraints (organisational impediments) to provide a deeper understanding of how the work environment supports or hinders organisational creativity within the agency.

5.4.3.1. Organisational encouragement

Mission

In reviewing the data, images and text from the gatekeeper's scrapbook (Respondent 38) he poses the following questions in relation to the mission which includes the vision and values within the agency.

Photograph 11: Shared vision



"What are we?

Have we shared our mission with our people?

Have they bought into it?"

(Scrapbook: Respondent 38)

Further evidence reinforces that there is not a written-down mission statement to include the vision and values of the agency. The following extract from the field notes with a formal conversation with a senior member of staff reinforces this point:

"We do not have a written-down mission statement as this is quite restrictive, boxy and corporate. Our vision is to become a creative force in Scotland and the values include 'honesty, decency, respectful, caring, spontaneous, unpredictable and pursuit of excellence'" (Formal Conversation: Field Notes, Respondent 59).

Therefore, to determine and reinforce the vision and values within the agency, the following questions are collectively emailed to all employees in the first few weeks of the full-scale research:

“What vision do you have for the agency within the next five years? What do you think are the key values within the agency?” (Collective Email: Field Notes)

The email responses indicate the need to maintain the leading position in the Scottish industry with an emphasis on obtaining more national clients and better integration throughout the agency.

Vision

“To continue to be the leading agency in Scotland and recognised across the UK” (Email: Field Notes, Respondent 60).

‘Scotland’s No.1 advertising agency with more national UK wide major clients’ (Email: Field Notes, Respondent 49).

“Further establishment as a fully multi-specialist agency, both internally and in eyes of clients and industry where we have the right people in all teams (planning, account and creative) to deliver on briefs for all disciplines” (Email: Field Notes, Respondent 49).

“Better integration with other departments and other companies within the group. The nature of the group enables us to provide our clients a full service agency which should mean that for all existing clients we are able to meet all their marketing needs” (Email: Field Notes, Respondent 61).

“I think the agency’s vision is to make more money, but it should be known as a creator of big creative ideas that solve client problems and engage people” (Email: Field Notes, Respondent 8).

The employees are clear about the values within the agency and include terms such as “proactivity”, “trailblazing”, “confident”, “proud”, “highly creative” “insightful”, “integrity” and “challenging”.

Values

“Don’t actually know the official values but I would say – creativity, innovation, proactivity, trailblazing, real and open” (Email: Field Notes, Respondent 5).

“Planning/insight led communications. Consistently high quality work that delivers. These are less values and more our proposition. In terms of simple values, probably sum up as insightful, quality, effective, integrity” (Email: Field Notes, Respondent 49).

“To deliver the best possible job to our clients and ensure a happy workforce” (Email: Field Notes, Respondent 61).

“Relaxed, highly creative, confident and proud – a well-run business” (Email: Field Notes, Respondent 60).

“Challenging in a positive way, creative solutions to problems, making a difference, creativity at our heart (I think this has massively fallen by the wayside over recent times)” (Email: Field Notes, Respondent 8).

Despite the fact there is not a “written-down mission statement” (Informal Conversation, Respondent 59) and the question of whether the people “have bought into” the vision and values of the agency (Scrapbook: Respondent 38) the responses indicate the values are extremely positive. As such, this aspect of organisational encouragement appears to have a positive impact on organisational creativity with an emphasis on quality, pride, integrity and challenging work but there is a question over whether the agency is more concerned with making money rather than supporting creativity. In response to this, an email is sent to the main gatekeeper (Respondent 40) for his views and opinions on this matter:

“Do you think that creativity within the agency has been compromised of late over financial targets? It has been mentioned that creativity is one of the key values of the agency but has 'massively fallen by the wayside' and the focus is now more on financial targets. Taking into consideration the economic climate what are your views on this. I would appreciate your comments” (Email: Field Notes, Respondent 40).

The response is as follows:

“I would say that it's still absolutely at the core of what we do. Yet we are also a business and we're here to make a profit. The Creatives have a slightly romantic vision of things and believe we should be investing more in the creative department in terms of numbers and seniority. The reality is clients aren't willing to pay enough these days to justify that additional cost.....As this week's events demonstrate i.e. the redundancies!”

But absolutely creativity is still at the core of what we do”.

My note: It is not a Creative who made this comment it is a Planner!!

(Email: Field Notes, Respondent 40)

Risk-taking

Several authors suggest that risk-taking encourages creativity and innovation (Amabile, 1988; Amabile, 1997; Amabile et al. 1996; Cummings, 1965; Ekvall, 1996; Martins and Terblanche, 2003) and is a form of organisational encouragement in its own right. However, this is offset against personal reasons such as fear of failure (Andriopoulos and Gotsi, 2000; Ekvall, 1996; Groth and Peters, 1999). Taking into consideration client restrictions, budgets and the macro pressures within the industry, risk-taking is constrained within the agency:

“Due to the current climate, I think everyone is a bit nervous at taking risks at the moment” (Interview 2: Field Notes, Respondent 8).

“Risk and fear: The agency is afraid of losing clients. The employees because they're afraid of losing their jobs. And clients because they're under pressure to make their budgets work as hard as possible” (Email: Field Notes, Respondent 24).

However, due to the competitive nature of the pitching process “failure” appears to be an alien word to employees and is highlighted in the following extracts from the field notes:

“I ask a few employees (Respondents 8, 24 and 49) about working hard on a pitch only for it to “fail”. One member of staff (Respondent 49) looks at me in a puzzling way and repeats the word ‘failure’ as if it is not even something that is considered and states that ‘you pick yourself up and

dust yourself down and move on” (Informal Conversation: Field Notes, Respondent 49).

“It is the nature of this industry to be judged, accepted, rejected, slapped down but you need to bounce back and continue with your art” (Formal Conversation: Field Notes, Respondent 28).

It is therefore part of agency life, where ideas come and go and are not always successful and whether ideas are successful or not, the recognition of creative work is questionable within the agency:

“Senior members of staff do sometimes recognise when you're doing a good job. But not enough” (Email: Field Notes, Respondent 5).

“We feel that the Hot Desk and Cold Desk is recognised by senior management as we have put a lot of our own time, energy and effort to get this up and running within the agency” (Formal Conversation: Field Notes, Respondent 36 and 37).

Internal recognition

To explore the issue of organisational encouragement with regards to internal recognition, an interview with the main gatekeeper (Respondent 40) explores and reinforces that there needs to be more recognition of creative work within the agency:

“Researcher: Internally do you think employees are recognised enough for the contribution they make to the agency because they're all quite dedicated and, you know, they have this intrinsic motivation to do their job regardless of extrinsic rewards such as bonuses. So is work and ideas recognised internally, enough?”

Gatekeeper: The short answer's probably no. Because of the current economic climate we're not giving pay increases and we haven't paid a bonus since 2009. I think we've tried to give benefits in kind, I mean we've given people more holidays over the years. We close between Christmas and New Year which we didn't do before, we've given people their birthdays off. So actually I think the holiday entitlement's got a lot more generous, kind of almost in recognition, if you like, of the fact that we're not giving sort of money, tangible, money in that sense.

Researcher: So is there verbal recognition? Thank you. Good job. Well done. Does that happen?

Gatekeeper: Does that happen? It does happen but again whether it happens enough, probably not, I think, I think, you know, I don't think there's ever too many thank yous are there really.

Researcher: No, I don't think so".

(Interview 4: Field Notes, Respondent 40).

Moreover, the main gatekeeper (Respondent 40) reinforces that the agency also indulges in one-off tokenistic gestures to boost morale in especially in light of the recent redundancies:

"We also discuss the recent redundancies and as a one-off tokenistic gesture some members of staff receive a small pay increase based on the 'value' of the employee and a meritocracy based on performance-related results. It is a one-off, ad hoc pay increase and the gatekeeper thinks that it is a 'proactive approach' in light of the redundancies" (Informal Conversation: Field Notes, Respondent 40).

External recognition

External recognition in the form of industry awards is also a form of organisational encouragement. The main awards consist of the Marketing Society for Excellence Awards that includes Marketing of Year Award and the Marketing Star Awards (Marketing Society, 2012). Moreover, *The Drum* also organises the Roses Creativity Awards for media agencies within the UK with an emphasis on the Scottish market (The Drum, 2012). The agency proudly displays the awards it has won in the main reception area of the agency (Photograph 12). Moreover, the Planning and Insight -led part of the business offers an additional consultancy service that is driven by the Planners. It is the strategy, research and design consultancy of the business and offers clients solutions in the areas of "insight gathering, new product development process, audience segmentation, brand architecture, brand identity or a marketing strategy" to help clients achieve their goals (Website: Field Notes).

Photograph 12: Marketing Star Awards



One respondent (Respondent 5) indicates that there is plenty of external recognition for the communications side of the business but not the Planning side of the business:

“For Planning to gain more recognition for great insight, well known as leaders in communications research and for using innovative methodologies to help clients with informed decision making – winner of AQR award for excellence perhaps, speaking at national UK conferences about planning and insight” (Formal Interview: Field Notes, Respondent 5).

The previous discussion highlights the way in which organisational creativity is encouraged within the agency. Despite the absence of a written-down mission statement, the employees are consistent and clear with regards to the vision and values of the agency. Moreover, it is noted that risk-taking within the agency is restricted by client dictates and more internal recognition is needed despite the external rewards received from industry bodies such as the Marketing Star Awards. The following section focuses on the organisational impediments within the agency which is argued constrains organisational creativity (Amabile, 1997; Ekvall, 1996).

5.4.3.2. Organisational impediments

Amabile (1997; cf. Figure 8) states that internal political problems, destructive internal competition, conservatism, rigid formal structures, an avoidance of risk and an overemphasis on the status quo all constrain both creativity and innovation. To explore the subject area, the question is given to all employees within the agency in the form of a hand out with an option to fill it in or email the response with a view to follow up key issues to emerge from the commentary through informal conversations:

“What aspects of the work environment do you think constrains organisational creativity?”

The responses highlight the areas of concern and include time and people, internal political problems, feedback and an overemphasis on the status quo and are highlighted in the following excerpts from the field notes.

Time and people

The issues outlined in the responses include the need for project management in terms of time, people and fee-based issues, bottlenecks and unrealistic deadlines by Account Handlers and clients:

“Time management. Juggling different clients constantly and ensuring that we are dedicating an appropriate amount of time based on the fee” (Hand Out: Field Notes, Respondent 6).

“Lack of time. Clients not allowing enough time to do a job well creatively” (Informal Conversation: Field Notes, Respondent 11).

“By far the biggest constraint within Studio is time. Increasingly we aren’t given the time to craft/amend artwork or retouch photography with the aesthetics of the job in mind. It’s often a case of get it in and out to the client as quick as possible” (Email: Field Notes, Respondent 18).

“Not having enough people can cause log jams and artificially cause deadlines to become shorter. The reverse of that is that having too many people reduces the energy in the Creative department” (Email: Filed Notes, Respondent 28).

“Time is probably the most persistent. This is partly an internal resource issue mixed with unrealistic deadlines by Account Handlers and clients” (Email: Field Notes, Respondent 31).

“That’s pretty easy. Agencies are by nature inclined to be creative and given enough opportunity, the dominant constraint is resources. In other words, too little time and not enough people” (Email: Field Notes, Respondent 68).

Internal political problems

Internal political problems within the agency include tensions between the subcultures within the agency and favouritism but it is also suggested that competitive rivalry within the agency is not necessarily viewed as destructive:

“Planning and Creative if there are ulterior motives in a creative brief on what the different departments want to get out of a campaign (Hand Out: Field Notes, Respondent 6).

People are quite competitive but not destructively so. I think a wee bit of competition is a good thing” (Hand Out: Field Notes, Respondent 11).

“Departmental relationship legacies. Simply put, favourites for certain jobs based on long-term relationships. Every Creative Department has them but they can stifle creative opportunities” (Email: Field Notes, Respondent 28).

Feedback

The responses outline that feedback is important to employees within the agency and one employee even suggests that lack of feedback and recognition of creative work is “cancerous” and innocuous” which is a strong use of negative, emotive words to describe the situation:

“Lack of feedback: Putting a hell of a lot of yourself into a job then not getting feedback following a presentation. This is cancerous and feels innocuous but in the long-term undermines moral and therefore impacts on the work produced” (Email: Field Notes, Respondent 28).

“What enhances my performance is definitely getting more responsibility but also the mentoring that goes along with this and (preferably) positive feedback, or supportive/progressive feedback” (Email: Field Notes, Respondent 69).

However, on returning to the field in January 2013, the ‘cancerous’ employee no longer works at the agency and perhaps is partly due to the perceived reality of the given situation by this particular respondent who also highlights “favouritism” within the Creative department due to “recent promotions”:

“I feel there is favouritism which is not necessarily a reflection upon this person’s ability and experience. I think there is a form of protectionism within the hierarchy with regards to promotion and succession planning rather than on merit” (Formal Conversation: Field Notes, Respondent 28).

However, the previous discussion also highlights that that the agency operates on a “meritocracy” (Respondents 45 and 49) and “favouritism” is therefore not the consensus of all employees within the agency.

Status quo

With regards to organisational impediments and the status quo, several employees state that this is mainly due to client involvement, compliance and client restrictions:

“Clients – tend to change artwork to such a degree that it incorporates little of the creative integrity of the original concept” (Email: Field Notes, Respondent 18).

“Clients often put constraints on doing good work. Too often we present work that we know is original and interesting – only for the client to change everything (often too scared to push the boundaries)” (Email: Field Notes, Respondent 31).

“As employees we've become more compliant than ever. We accept tight deadlines. We understand that clients want to see a number of options. And we appreciate that budgets are tiny. We don't want to rock the boat, because we all need to work.” (Informal Conversation: Field Notes, Respondent 24).

“All in all, this has led our work to being fairly conservative. We're no longer confrontational. We like to say yes. We're too nice. Because we're all feeling constrained by the market conditions” (Informal Conversation: Field Notes: Respondent 24).

On speaking to several employees within the agency (Respondents 12, 23, 24, 40 and 68) the following extract sums up the notion of conservatism and maintaining the status quo is mainly client focused rather part of the creative culture:

“Agencies are being creative ‘to order’ for our clients, not ourselves. So if clients are looking for conservative solutions then there is little point us producing highly creative ones as they will stop using us. Clients vary a lot in this respect – some want to give us free reign to go for it whilst others are not looking for highly creative solutions but just want workmanlike output that follows pre-set brand/communication guidelines Those are the clients who give us very little time to turnaround work” (Email: Field Notes, Respondent 68).

Therefore, the organisational impediments that constrain creativity and innovation are consistent with the issues outlined in the main theoretical framework (Amabile, 1997; cf. Figure 8) but much of this is due to client restrictions rather than destructive internal competition.

To summarise, the previous discussion outlines the skills, expertise and task motivation of creative individuals and the creative work environment in which they operate. The results highlight that skills (+), expertise (+) and task motivation (+) all have a positive influence on organisational creativity. Moreover, the data analysis confirms but also challenges the componential theory of organisational creativity and innovation (Amabile, 1997). The responses reveal that aspects of the creative work environment outlined within the main theoretical framework (Amabile, 1997; cf. Figure 8) all have a positive influence on organisational creativity and include challenging work (+), supervisory encouragement (+), work group supports (+), freedom (+) and organisational encouragement (+). Even although workload pressures are high (-) within the agency, which Amabile (1997) argues constrains organisational creativity, it does not appear to have detrimental effect on organisational creativity and challenges the theory in this area. Moreover, it is argued that sufficient resources (+) have a positive influence on organisational creativity (Amabile, 1997; cf. Figure 8). However, resources are distinctly lacking within the agency (-) but still functions adequately. In addition, the creative work produced by the advertising agency is recognised by industry peers and awards despite the lack of resources (Verbeke et al. 2008).

Therefore, both high workload pressures and insufficient resources challenge the scales outlined in the main theory (Amabile, 1997). Indeed, Moultrie and Young (2009) confirm that sufficient resources (+) within organisations in the creative industries are deemed less important than other positive influences within the theoretical framework (Amabile, 1997) such as organisational encouragement (+). Moreover, the issues related to organisational impediments that constrain organisational creativity within the agency is mainly due to client restrictions and confirms the theory in this area. Therefore, the previous commentary outlines how the work environment enhances or constrains organisational creativity in relation to the main theoretical framework and is relevant to RQ2. The following discussion focuses on the physical work environment as it is an emergent theme in its own right as it is not recognised as an important aspect of the work environment within the main theoretical model. As such, the following commentary on the physical work environment extends the componential theory of organisational creativity and innovation (Amabile, 1997; cf. Figure 8).

Physical work environment

One of the emergent themes to materialise from the data is that of the physical work environment and is the focus of the following discussion: Further reading on this subject area highlights that several academics – mainly scholars that support the componential theory of organisational creativity – point out the importance of the physical work environment in supporting creative individuals to generate and produce creative ideas (Amabile et al. 1996; Creativity Syntax, 2012; Shalley and Gilson, 2004; Woodman et al. 1993). Alison Williams is an academic and practitioner in the field of organisational creativity and has devoted fifteen years of research on how the physical work environment supports and stimulates creativity and innovation (Creativity Syntax, 2012). She reinforces that creativity theories “shy away” from linking the physical environment to organisational creativity within the contemporary workplace (Creativity Syntax, 2012).

Indeed, Amabile et al. (1996) and Amabile (1997) do not include the physical work environment within the main theoretical models outlined in the literature review (cf. Figure 7 and cf. Figure 8) but these authors acknowledge that “physical environments that are engineered to be cognitively and perceptually stimulating can enhance organisational creativity” (Amabile et al. 1996: 249). However,

several scholars suggest there are very few academic field studies that actually link the physical work environment to employee creativity and innovation (Dul and Ceylan, 2011; Dul et al. 2011). As such, Dul et al. (2011) explore to what extent the creative personality of individuals as well as the creative work environment and physical work environment (furniture, plants, colours, privacy, window view, light, indoor climate, sound and smell) have on organisational creativity. These authors conclude that the physical work environment may contribute to employee creativity and performance (Dul and Ceylan, 2011; Dul et al. 2011).

5.4.4. Ideal physical space

To explore the whole issue of the physical work environment a hand out is given to the employees within the Creative Department:

“I am keen to explore the concept of physical and creative space (time to think) in relation to the work environment. I would appreciate your time to consider the following question:

Can you describe what your ideal working space would be like – both physical and creative thinking space?”

(Hand Out: Field Notes).

Photograph 13: Collage



Moreover, the employees within the Creative department put together a collage (Photograph 13) to add images to their descriptions of the ideal physical space in an ideal office and some of the images are incorporate into the following extracts from the field notes in terms of furniture, light, privacy, communal areas and open plan space.

(Collage produced by the Creative Department)

As such, the data covers many aspects of the physical work environment highlighted in the previous discussion (Dul et al. 2011; Dul and Ceylan, 2011) such as furniture, colours, light, privacy and sound as well as communal areas and open plan space (Cain, 2012).

Furniture

“I'd have plenty of different meeting/work areas - such as stools with benches, a lounging area, coffee table and picnic style benches” (Email: Field Notes, Respondent 24)



“Have garden sheds, beach huts or even a VW Campavan that could be used for teams to work in. At the moment teams have to go out to work because they are aware of making too much noise and disturbing others” (Email: Field Notes, Respondent 24).

“It doesn't have to be a traditional glass box or office either; it could be a large shed or a big military tent or teepee at the end of the department, something a bit more lively, fun. A place that puts a smile on people's faces a space that makes clients go WOW. An area that makes the creative department look CREATIVE. I just want a space that is fun, creative and exciting. It doesn't need to cost a fortune. It just needs a bit of thought and enthusiasm” (Email: Field Notes, Respondent 30).

Light



“My ideal space would be somewhere light and inspiring. Ideally a decent sized room for myself and my creative partner (art director) to work in that is filled with natural light” (Hand Out: Field Notes, Respondent 31).

“It would be a space that has a more contemporary and interesting design than the drab call centre which we currently work in. Perhaps a room with large windows looking outside and thick frosted glass walls. This room would be joined on to a communal 'creative space' where all of the department could get together and meet/chat/have a coffee/watch show reels” (Hand Out: Field Notes, Respondent 31).

“Lots of natural light and high ceilings” (Email: Field Notes, Respondent 69)

Privacy

“A few private rooms for complete privacy would be good, but well-lit, comfy and welcoming” (Email: Field Notes, Respondent 24).

“I'd also have a set of rules for everyone on our floor such as no music through speakers. Or if you're going to have a long phone call, pop into a room. No meetings at desks or long winded conversations about life in general. People wander down from other floors and just start talking, sometimes right across you, oblivious to the fact that we're trying to think/work” (Email: Field Notes, Respondent 24).

“The private areas are needed, going out around to bars, cafes etc just isn't practical. Small pods with bean bags or cushions on the ground would be enough. They could all be themed too, countryside, seaside etc. Just a thought” (Email: Field Notes, Respondent 30).

“Enough quiet time to think without being disturbed” (Email: Field Notes, Respondent 68).

Communal areas



“A place where we could lunch together” (Email: Field Notes, Respondent 24).

“A café with great coffee and whack packs – which are cards with written words on that could stimulate and divert your train of thought” (Email: Field Notes, Respondent 28).

“Communal space for eating is good – open plan kitchen with seating” (Email: Field Notes, Respondent 69).

“It would be a light but colourful open plan space, with a large communal area and small offices or pods that could be used when coming up with ideas. The communal area could also house a library. Something that's seriously missing” (Email: Field Notes, Respondent 30).

Open plan space

Further reading on open plan space highlights that Cain (2012) argues that organisations need to reconsider open plan offices as what she calls “introverts” or creative artists within formal organisations prefer to work alone to generate ideas. She claims that open plan offices are chaotic, noisy and a distraction to idea generation. This is reinforced through the following quotes from the field notes:

“Open plan, but with much more space around us, with different types of partitions to offer privacy and better sound proofing. I'd put desks at different angles, so we're not all lined up like a call centre” (Email: Field Notes, Respondent 24).



“For me the space should be a mixture of old and new furniture. A lot of new furniture in a space can look dry and soulless. I don't work in a call centre, so I don't want to work in a space that feels like it. The desks would have plenty of space around them (it's all a bit too close at the moment)” (Email: Field Notes, Respondent 30).

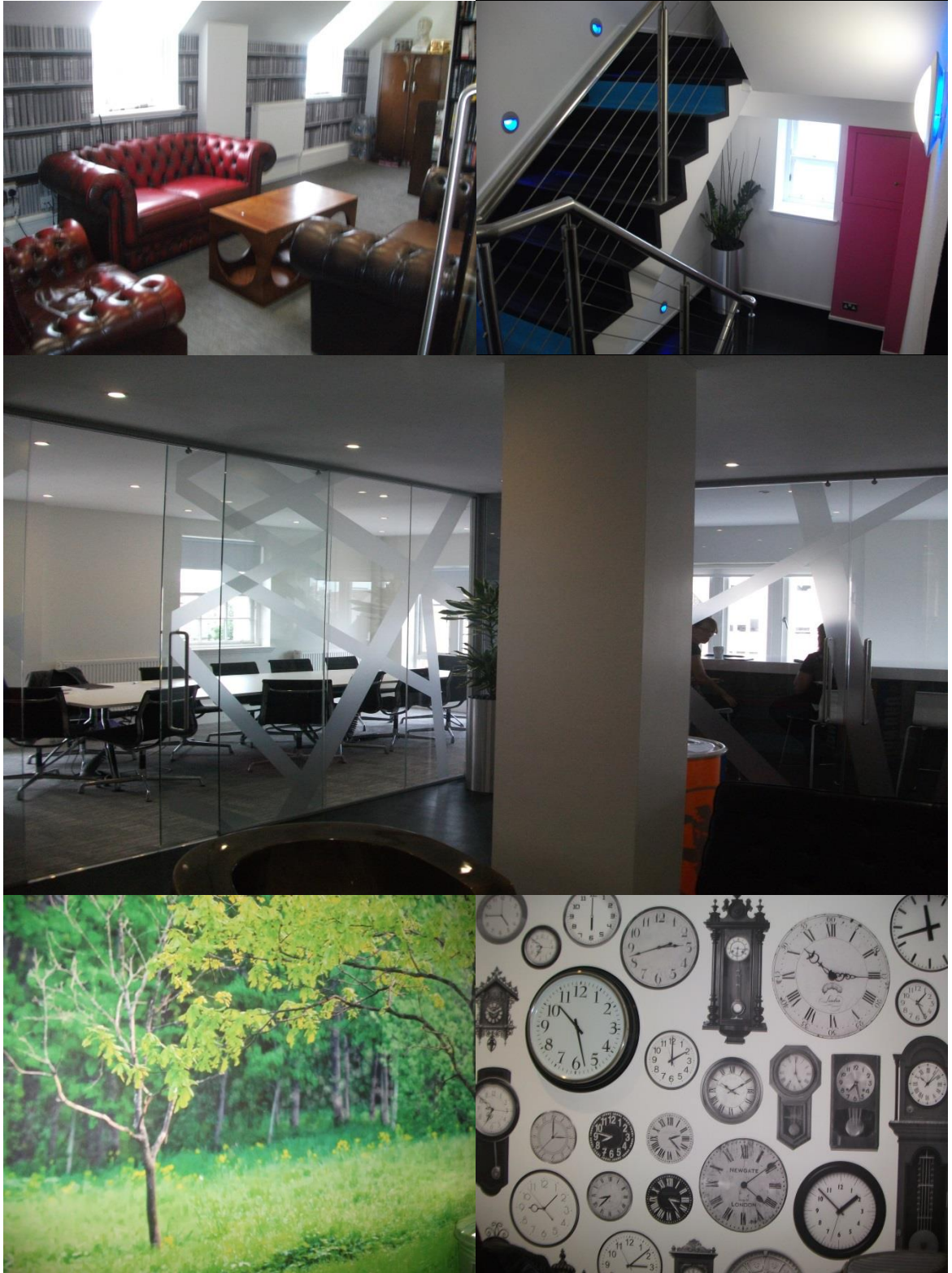
“Open plan is fine but increasingly Creatives need to pull down the shutters and work undisturbed. At the moment we leave the office to do that, ideally we wouldn't have to” (Hand Out: Field Notes, Respondent 33).

Through observation and reflection on the previous discussion and talking to several employees within the agency (Respondents 22, 24, 32, 33, 37 and 40), the consensus is that the ideal physical space can enhance organisational creativity and that the open plan space is adequate but the need for closed space is necessary to enhance and stimulate creative thinking time:

“Yes the ideal physical space would enhance creativity. We all draw inspiration from our experiences in life and visual material we absorb ourselves in. Physical space is a big one and can influence us subliminally as well as consciously” (Email: Field Notes, Respondent 22).

Therefore, the consensus is that the physical work environment (-) within the agency constrains organisational creativity especially within the Creative Department. Indeed, on returning to the agency in January, 2013, the agency is considering a refurbishment plan (cf. Appendix 11) to consider “how do we put some sparkle and personality into the building without spending a fortune”. The main gatekeeper confirms that “we have a small budget to refurbish the building in April, 2013” (Email: Field Notes, Respondent 40). As a result, by August 2013, the agency has undergone a physical change that takes into consideration the research results highlighted within the previous commentary. The refurbishment is captured in the following images in terms of furniture, light, privacy, communal space and closed space for teamwork and creative thinking time.

Photograph 14: Physical work environment – refurbishment



(Observation: Field Notes)

In addition to the physical layout of the work environment, several authors highlight the concept of social control and power in relation to open plan offices (Gahan et al. 2007; Knights and Wilmott, 2007) which is an emergent theme throughout the ethnographic text.

5.5. Creative power

The following commentary focuses on the last of the research questions outlined in Table 3:

RQ3: How is the issue of close monitoring and social control and power perceived within the agency?

The previous discussion highlights that supervisory encouragement (Amabile, 1997) through close monitoring (Choi et al. 2008) with regards to the mentoring system has a positive influence on organisational creativity within the agency rather than a form of social control and power (Oldham and Cummings, 1996; Shalley and Gilson, 2004; Shalley et al. 2004). Furthermore, the issue of social control and power is apparent within the previous literature discussion (Foucault, 1972; Foucault, 1977; Gahan et al. 2007) and is an emergent theme in its own right within the field research:

“I have a quick five minute meeting with the gatekeeper and I decide to talk to him about the issue of power and he agrees that it would be interesting to explore this theme within the agency. We talk about the flat, hierarchical nature of the agency structure and what this means in terms of power and control and he agrees that the ‘hands-on’ approach of the senior management results in quite a ‘highly-controlled environment’. However, he does note the high levels of employee empowerment within the agency regardless of these power structures. He seems genuinely interested in this aspect of the research to uncover the power structures within the agency” (Informal Conversation: Field Notes, Respondent 40).

As such, the previous literature discussion reveals that that Foucault (1977) views power as a ubiquitous form of social control and states that “it produces reality” and is not necessarily a form of coercive power. In contrast, Gahan et al. (2007) argue that the discourse related to creativity and innovation is a negative form of social discipline to disguise the emphasis on long working hours in the name of creativity and self-fulfilment, productivity and shareholder value. Therefore, these authors suggest that this leads to a work environment where freedom is actually

constrained. Moreover, further reading on this area in the field suggests that open plan offices are also used as a form of social control and power through surveillance (Knights and Willmott, 2007).

Figure 15: The 'panopticon'



Knights and Willmott (2007) discuss and compare modern day open plan offices to that of “panopticism” which is modelled on an open plan prison system with a central tower (panopticon) observing and monitoring the prisoners (Foucault, 1977). Knights and Willmott (2007) outline Foucault’s concept of “hierarchical observation” between the observer (management) and the observed (workers) within modern day institutions and argue that the very thought of being observed normalises the self-disciplining behaviour of individuals and those who deviate from the norm are punished and those who respect the norm are rewarded.

However, Foucault (1977) argues that this regulated behaviour is a form of power and self-discipline that is acceptable within many social contexts within modern day institutions. To explore the area of social control and power within the field and after much reflection and speaking to both the gatekeepers (Respondent 38 and 40) as well several members of staff (Respondents 28 and 42), the use of Survey Monkey is suggested as a form of data collection due to the sensitive nature of the subject area (Respondent 42). As such, the issues highlighted within the existing literature are used as a basis for the Survey Monkey questions (cf. Appendix 12) and several employees within the agency help with the editing of the open-ended questions and construction of the questionnaire (Respondents 5, 28, 38, 40 and 42). The themes to emerge from the twenty three anonymous responses include working hours, value of creativity, self-fulfilment and surveillance.

5.5.1. Working hours

Question: How many hours a week do you work? You might want to think of this in terms of minimum and maximum working hours and how much you work at the agency and at home (Survey Monkey: Field Notes).

Working hours

On average, the responses indicate that the employees work a minimum of forty and a maximum of seventy hours per week. Although one respondent (Anonymous 6) points out that “one hundred hours is the weekly maximum” the rest average out to between forty and seventy hours per week:

“Maximum fifty – this is where I draw the line” (Anonymous 8).

“Minimum probably forty, maximum probably sixty (probably sixty five is the longest week I’ve ever had) and on average, probably somewhere in between. It goes up and down. Most of this is at the office (I prefer to stay late than take work home). I work away from the office as well (late evenings doing research). It is part of my job. I’ve always done it even before working here” (Anonymous 19).

“Four days a week but I arrive at the agency at 9.30 a.m. and leave at 5 pm due to the school run so I often make up for this by working at home in the evening. When things are very busy (e.g. big pitch or presentation it wouldn’t be unusual to work into the wee small hours” (Anonymous 20).

Question: Do you feel the hours you work are wholly motivated by your desire to produce the best work or demanded of you by the agency/industry? (Survey Monkey: Field Notes).

Furthermore, only four of the responses indicate that the amount of working hours is solely demanded by the industry and the majority outline that the hours worked within the agency and at home is a combination of task motivation to produce the best work but is also demanded by the industry:

“In order to complete the workload and ensure we do a good job for our clients which is demanded by the agency/industry rather than a direct ‘you must work late’” (Anonymous 15).

“There is no choice but to get through my workload efficiently” (Anonymous 9).

“One motivation is to do great work. The other is to win new business in competitive pitches and the third is to make ourselves famous and successful” (Anonymous 3).

“A bit of both. I always try and do the best work I can produce but similarly, in these times, it is important to make sure the company you work for does well” (Anonymous 6).

“There’s usually a fine balance. Extra hours on top are often motivated by the desire to produce better work” (Anonymous 10).

“It comes with the territory and I think we actually work a lot less hours than our counterparts in London” (Anonymous 21).

One respondent also highlights the nature of the economic climate in terms of working long hours and the need for strong Account Management due to the demands of client and industry deadlines:

“Partly by our desire to do good work especially in tough economic times. We have nothing to fall back on except our people and ideas – so you are quite exposed... I think there used to be an assumption that if you are working on a big pitch you would be here all night – especially when I worked in an agency in London. That seems to have changed now and people are generally more organised – often thanks to strong Account Management leaders... All the examples where we work through the night recently are due to client deadlines” (Anonymous 20).

The previous discussion highlights that the people within the agency are intrinsically motivated to the task domain (Amabile, 1988; Amabile, 1998; Amabile, 1997; Cummings, 1965; Fletcher, 1990; Philip, 2009; Powell, 2007; Powell, 2008; Woodman et al. 1993) and is reinforced through the Survey Monkey responses and previous data discussion. However, there is also a consensus that long working hours is demanded by the industry especially when competing for new pitches. Therefore, the following discussion explores whether the employees in the agency think that the agency values creativity and whether the agency/industry takes advantage of the intrinsic nature of motivated individuals in the name of creativity and self-fulfilment (Gahan et al. 2007)

5.5.2. Value of creativity

Question: How highly do you think the agency values creativity? (Survey Monkey: Field Notes).

Overwhelmingly, the majority of the responses indicate that the agency values creativity (twenty of the twenty three responses) which questions the fact stated previously that “creativity has massively fallen by the wayside” (Respondent 8) but is supported to an extent by several responses on this subject area.

Value of creativity

“In the current economic climate, I understand that money/profit is important. But I think this is sometimes viewed as more important than judging things from a purely creative point of view. I don’t think we are creatively driven as years ago” (Anonymous 10).

“It’s a fundamental part of our offer, but how highly it is valued is debateable... If it was truly valued, Creatives would be involved more at the start of the process and in presenting their work” (Anonymous 11).

“Almost more than anything else – to the detriment of work that delivers profit but with less creativity” (Anonymous 15).

Indeed, the following reply sums up the reality of the given situation which is reinforced previously by the main gatekeeper (Interview 3: Field Notes, Respondent 40) as well as the discussion within the literature that creativity is restricted by tight budgets, client involvement and is now a more process driven activity than the creative endeavour it was in the prosperous, economic times of the 80s and 90s (Fletcher, 2010):

“Hmmm. Undoubtedly it does – and we would all love to do really creative work. However, I think there has been a cultural shift. When I worked in advertising in London in the 1990s agencies would always bang on about creativity being at the heart, and that Creatives were revered (at Saatchi and Saatchi it was notable that they spent a fortune - really stunning floor for the Creatives while the rest of the building was really shoddy!) and there was enormous emphasis on winning creative awards (sometimes to the detriment of client relationships). Over time, many agencies have evolved to talk about Planning and Account Management at the heart of the agency – as if this feels more sensible and credible to clients. Personally I don’t feel we are a ‘creative hot shop’. I think this is due to a

number of things: the type of clients we work on (it's not always appropriate/beneficial to do edgy stuff), the emphasis on long-term relationships – which means we don't take them into uncomfortable places quite so much" (Anonymous 20).

This corroborates that there has been a cultural shift (Fletcher, 2010) and that Account Management and Planning are an important driving force to build client relationships over and above edgy, creative work which is also partly due to the financial pressures during harder economic times (Interview 3: Field Notes, Respondent). A response from the Survey Monkey questionnaire also states that:

"I think it is a driving force at the agency and our reputation is built on it but I would never separate it from effectiveness and work wins awards but for us if it does nothing to solve our clients' business problems, we have failed" (Anonymous 3).

5.5.3. Self-fulfilment

Question: Do you think the agency takes advantage of your personal need for self-fulfilment at work? For example, you might want to think of this in terms of long working hours, drive to exceed expectations or the pressure to meet corporate goals (Survey Monkey: Field Notes).

The responses show that thirteen replies indicate there is not a degree of exploitation in the name of creativity and self-fulfilment (Gahan et al. 2007) and nine replies outline there is but this is due to other issues such as industry expectations, corporate goals and reward and recognition.

Industry expectations

"No. I do not think we are exploited but think it is the nature of the job rather than pressure from the agency" (Anonymous 1).

"No it goes with the territory" (Anonymous 5).

"No. The whole industry is based on that, otherwise we would work in a bank. But beyond self-fulfilment, if you don't work the hours you struggle to do the necessary work" (Anonymous 15).

"No. I think advertising is one of those funny jobs where you only like it and stick about it if part of you gets off on going that extra mile... Sorry to

go on about London, but it's my only way of working out how this agency is different but at Saatchi and Saatchi we had to walk over a big stone at the doorway engraved with the words 'Nothing Is Impossible' and this was hammered into us" (Anonymous 20).

Therefore, the previous discussion highlights that it is the industry norm to work long hours and the majority of the responses perceive of there is not a degree of exploitation in the name of creativity and self-fulfilment (Gahan et al. 2007). This is also reinforced within the previous discussion in that there are high levels of intrinsic motivation, self-created workloads as well as loyalty and pride to be the best agency in Scotland and reward and recognition.

Reward and recognition

"In this industry taking pride in your work is often a stronger driving force than the hours it takes to complete it... Recognition of effort is far more important and hopefully an individual's pride in their work and effort does not go unnoticed or unrewarded" (Anonymous 2).

"I think the agency is a meritocracy.. It's not the number of hours you work that counts, it's the quality of your output. If you work every weekend and don't crack the brief, then you won't be here long. If you keep cracking the briefs you become indispensable and if you are indispensable, the agency rewards you commensurately" (Anonymous 3).

However, several responses indicate that there is a degree of exploitation to meet corporate goals and shareholder value (Gahan et al. 2007).

Corporate goals

"Yes sometimes. Sometimes our creative ideas are pulled back or not produced to their full potential to meet corporate goals and hit targets (Anonymous 10).

"Yes. All agencies do whether deliberately or inadvertently" (Anonymous 13).

"Yes I think it does. With the reduction in staff numbers, remaining people are having to take on more and more work to meet corporate goals without reward or praise. This impacts significantly on life outside of work. People should work to live, not live to work!" (Anonymous 18).

The previous discussion highlights that the employees within the agency are intrinsically motivated to the task domain and comment it is an industry expectation to work extra hours in the name of creativity and self-fulfilment. Furthermore, the final question tackles the concept of social control and power in terms of open plan offices and surveillance through hierarchical observation between the observer (management) and the observed (workers) within the agency (Foucault 1977; Knights and Willmott, 2007).

5.5.4. Surveillance

Question: Do you feel that the open plan space you work in is a more integrated way of working or does the lack of privacy mean you feel you are constantly being observed and judged?

Overwhelmingly, nineteen of the twenty three responses indicate that open plan offices are not a form of surveillance, two comments outline that it is and two highlight that it is both. Some of the reasons are outlined below and include space, integration and workflow, noise and interruption and reinforces many aspects of the physical work environment in the previous discussion.

Space

“It’s open plan in its loosest term – it’s a terrible environment, crap furniture and seating making it very inadequate creative space. I never feel like I am being judged, the agency is not like that. However, the environment has been badly thought out and planned” (Anonymous 11).

“Don’t feel like we’re being observed. Prefer the more open space” (Anonymous 23).

The responses also indicate that open plan space also helps with integration and workflow as well as a team culture but can feel like a battery farm at times.

Integration and workflow

“I was initially opposed to open plan but now I have no preference. I feel it is more conducive to easier workflow and I don’t feel open plan hinders my desk privacy at all” (Anonymous 7).

“It’s both. It has helped with integration although there is sometimes a feeling of being observed” (Anonymous 18).

“I think it is good for working in a more integrated way. There probably are times that you feel a bit exposed, but overall I prefer being in close proximity to my colleagues. It helps create a ‘team’ culture... There are also places you can go to work alone if you need complete privacy (including home) and this is generally supported by management” (Anonymous 19).

“Open plan gives the illusion of integration but makes people in a creative environment more guarded. It is a more integrated use of space but then again, so are battery farms” (Anonymous 13).

Therefore, the responses outline that open plan offices are an integral part of the workflow within the agency but the following commentary highlights the distraction, noise and interruption of open plan offices rather than a form of surveillance (Knights and Willmott, 2007).

Noise and interruption

“It can be hard to concentrate. I’m not too worried about being observed or judged, it’s the general office noise that is distracting” (Anonymous 5).

“Constantly interrupted rather than being observed or judged” (Anonymous 9).

“I think the open plan space constantly hampers the creative process due to the interference from other people’s loud conversations. I’d prefer the privacy of an office” (Anonymous 10).

“It also makes for a noisy environment which isn’t conducive to concentration” (Anonymous 18).

“It’s just a bit noisy” (Anonymous 21).

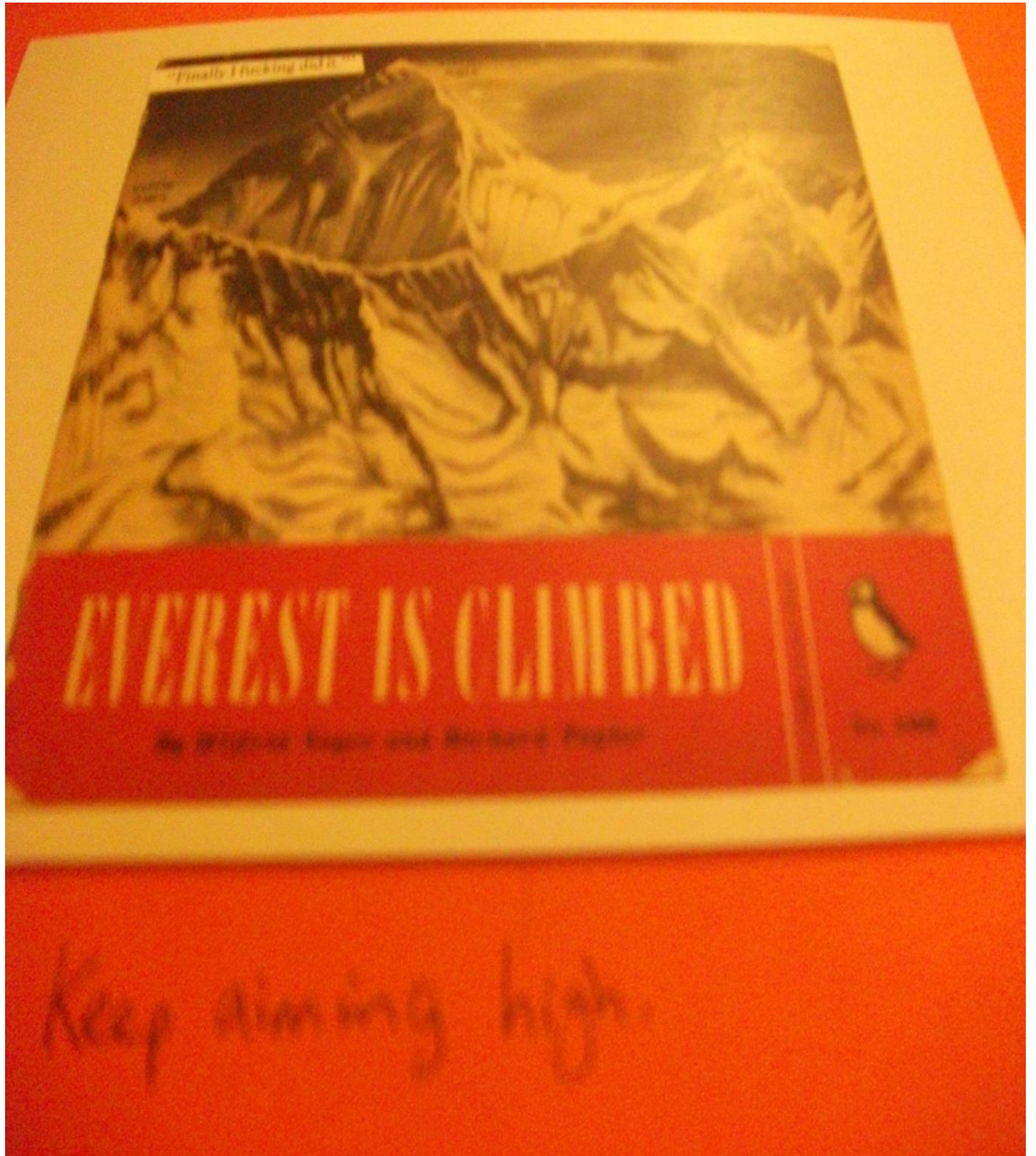
Therefore, to conclude the issues on creative power, the commentary highlights the intrinsic nature of the employees as well as long working hours, industry expectations, corporate goals and the need for integration, workflow and noise reduction with regards to open plan offices. Therefore, social control appears to be more a ubiquitous form of power (Foucault, 1977: Knights and Willmott, 1977) that produces and shapes reality rather than a form of coercive power that

constrains individuals and the work environment in which they operate (Gahan et al. 2007). Therefore, RQ3 on how the employees perceive close monitoring and social control and power within the agency is addressed in the previous discussion.

5.6. Conclusion

The data analysis highlights the complex interaction of the people within the agency and the work environment in which they operate. This includes the skills (+), expertise (+) and task motivation (+) of creative people and how individuals interact and are supported or inhibited by the creative work environment as well as the physical work environment and social control and power. The creative process includes aspects of the creative work environment outlined in the main theoretical framework (Amabile, 1997; cf. Figure 8). The findings reveal that challenging work (+), supervisory encouragement (+), work group supports (+), freedom (+) and organisational encouragement (+) all have a positive influence on organisational creativity. In contrast, insufficient resources (-), high workload pressures (+) and organisational impediments (-) are a concern within the agency but high workload pressures (+) are deemed the industry norm to the detriment of the work-to-life balance (-) rather than constraining organisational creativity. The physical work environment (-) is also part of the creative process and constrains organisational creativity. The consensus is that a stimulating work environment would enhance creativity and innovation within the agency. Finally, the issue of creative power (+) is not perceived as negative, coercive force or a form of surveillance (-) but produces reality of organisational life. The following chapter concludes and summarises the research and offers a comprehensive summary of the findings (cf. Table 6) and outlines the contributions to knowledge (cf. Figure 16) and practice (cf. Appendix 13) as well as future areas of academic research on the subject area.

Photograph 15: Everest is climbed



"Keep aiming high"
(Scrapbook: Respondent 38)

Chapter Six: Conclusion and Recommendations

“Society and economy is changing, driven by the rise of human creativity, which becomes a key source of competitive advantage”

(Richard Florida)

The final and concluding chapter outlines the argument and provides a summary of the research results which are discussed in relation to the aim and objectives of the research. The ethnographic case study approach allows a deeper understanding of the phenomenon to emerge in order to confirm, challenge or extend the existing theory (Amabile, 1997; Figure 8) with a view to contributing to knowledge as well as practice. The contribution to knowledge in the form of a new interpretive framework is provided which is guided by the overarching themes to emerge from the data analysis (creative people, creative process and creative power). Then, the industry guidelines for organisations in the knowledge-based economy, creative industries and advertising sector is outlined with suggestions for future areas of research and the chapter is concluded.

6.1. Research argument

The research set out to explore how the work environment enhances or constrains organisational creativity within the context of the advertising sector. The argument for the proposed research is that the literature discussion highlights the dominance of the objectivist and positivist approaches to the subject area to measure the enhancers and constraints of the work environment across many different industry sectors (Amabile 1995; Anderson and West, 1998; Ekvall, 1996; Isaksen et al. 1999; Siegel and Kaemmerer, 1978). Moreover, there are very few field studies conducted within the context of the creative industries and advertising sector (Ensor et al. 2001; Ensor et al. 2006; Moultrie and Young, 2009; Verbeke et al. 2008) with only one that uses a qualitative research design (Ensor et al. 2001). The most prominent theory (Moultrie and Young, 2009) within the extant literature is used as an analytical guide (Amabile, 1997; cf. Figure 8) to conduct the ethnographic research within a creative advertising agency based in Scotland. The results are summarised in Table 6 but not without its limitations in terms of the creative people, process and power issues within the agency. This is then discussed in relation to the aim and objectives of the research and how the results aid in the contribution to knowledge and practice.

Table 6: Research results

Theme	Enhancers (+) or constraints (-) on organisational creativity	Limitations
Creative people	<ul style="list-style-type: none"> ▪ Skills (+) ▪ Expertise (+) ▪ Task motivation (+) 	There are extremely high levels of task motivation but the skills base is vulnerable due to restructuring and redundancy issues.
Creative process		
Creative work environment	Management practices <ul style="list-style-type: none"> ▪ Challenging work (+) ▪ Supervisory encouragement (+) ▪ Work group supports (+) ▪ Freedom (+) 	Limitations include long working hours due to pitches and challenging work and lack of project management skills and formal training. Freedom is restricted by client dictates.
	Resources <ul style="list-style-type: none"> ▪ Insufficient resources (-) ▪ High workload pressures (+) 	A main limitation is investment and money to increase resources such as facilities, software and training. Workload pressures are high (-) but enhance organisational creativity (+) perhaps to the detriment of the work-to-life balance (-).
	Organisational motivation <ul style="list-style-type: none"> ▪ Organisational encouragement (+) ▪ Organisational impediments (-) 	More internal recognition is needed. Risk-taking and an emphasis on the status quo are mainly due to client restrictions.
Physical work environment	Ideal physical space (-) <ul style="list-style-type: none"> ▪ Inadequate furniture (-) ▪ Insufficient light (-) ▪ Lack of communal areas (-) ▪ Lack of privacy and closed space for creative thinking time (-) ▪ High noise levels due to open plan offices (-) 	Physical space, funding and budgets are the main limitation in providing a stimulating physical work environment.
Creative power	Social control (+) <ul style="list-style-type: none"> ▪ Long working hours (+) ▪ Value of creativity (+) ▪ Low levels of exploitation in the name of creativity and self-fulfilment (+) ▪ Low levels of surveillance (+) 	Employees work long working hours due to pitches, challenging work and intrinsic motivation. Open plan offices are not perceived as a form of surveillance but increase communication, encourage work flow but add to noise pollution and general distractions.

6.2. Aim and objectives

The aim of the research is to provide a deeper understanding of organisational creativity related to the enhancers and constraints of the work environment within the advertising sector with a view to contributing to knowledge as well as practice. In order to achieve the aim, the objectives are outlined below and a short discussion on how the aim and objectives are met is described within the context of the previous discussion and the research results highlighted in Table 6.

O1: To understand how the work environment supports or hinders organisational creativity.

This is achieved by conducting an extensive review of the theory, models and field research with regards to the enhancers and constraints of the work environment which highlights the analytical framework (Amabile, 1997; cf. Figure 8) and research questions (cf. Table 3) to guide the ethnographic field research. Within the main theoretical framework it is argued that creative individuals should have the skills, expertise and task motivation to generate ideas. This is supported by aspects of the work environment that enhance or constrain organisational creativity and include challenging work (+), supervisory encouragement (+), work group supports (+), freedom (+), sufficient resources (+), workload pressures (+ or -), organisational encouragement (+) and organisational impediments (-). Moreover, out with the main theoretical framework, leading authors in field highlight close monitoring (Choi et al. 2008) and social control and power (Foucault, 1977; Gahan et al. 2007; Knights and Willmott, 2007) may also enhance (+) or constrain (-) creativity and innovation. As such, it is also incorporated into the research questions for the proposed study:

RQ1: Do creative individuals within the advertising agency have skills and expertise and intrinsically motivated to the task domain and work environment in which they operate?

RQ2: How does the creative work environment (Amabile, 1997; cf. Figure 8) enhance or constrain organisational creativity within the advertising agency?

RQ3: How is the issue of close monitoring and social control and power perceived within the agency?

O2: To provide a deeper understanding of the work environment by conducting an ethnographic study within an advertising agency based in Scotland.

In order to answer the research questions, an ethnographic case study approach allows a holistic, deeper understanding of the phenomenon to emerge in an industry sector that is renowned for its creativity and innovation (Fletcher, 1990; Verbeke et al. 2008). Moreover, a single case study approach is an ideal research design to confirm, challenge or extend the existing theory (Yin, 2009). The ethnographic case study approach as well as the triangulation of data collection methods (participant observation, material artefacts and focused interviews) highlights the complex interaction of the people (creative people) within the agency and work environment in which they operate. This includes not only aspects of the creative work environment outlined within the main theory (Amabile, 1997; cf. Figure 8) but also the physical work environment (creative process) and that of creative power. As such, the findings confirm but challenge and also extend the existing theory.

O3: To confirm, challenge or extend the componential theory of organisational creativity and innovation (Amabile, 1997; cf. Figure 8)

The research questions (RQ1 – RQ3) guide the data analysis and contribute to the research results outlined in Table 6 in order to confirm, challenge or extend the theory. The findings reveal that the people within the agency are generally intrinsically motivated (+) to the task domain (Amabile, 1988; Amabile, 1998; Amabile, 1997; Cummings, 1965; Fletcher, 1990; Philip, 2009; Powell, 2007; Powell, 2008; Woodman et al. 1993) and have the skills (+) and expertise (+) to enhance organisational creativity (Amabile, 1997; cf. Figure 8). This confirms the research in this area. Moreover, aspects of the creative work environment that have a positive influence on organisational creativity include challenging work (+), supervisory encouragement (+), work group supports (+), freedom and organisational encouragement (+). The main challenge to the theory is that workload pressures are relatively high within the agency (-) which is argued constrains creativity and innovation (Amabile, 1997; cf. Figure 8).

However the research results highlight that high workload pressures have a positive influence on organisational creativity (+) especially in relation to challenging work (Ensor et al. 2006) and preparing for new pitches to the detriment of the work-to-life balance (-). Moreover, sufficient resources (-) are limited in the agency with regards to funding due to shareholder returns, physical space, software and training and therefore constrain organisational creativity. Having said that, Moultrie and Young (2009) indicate that sufficient resources are deemed less important within organisations from the creative industries and the agency still manages to achieve industry recognition through external awards. This point is also confirmed in the research conducted by Verbeke et al. (2008) who conclude that advertising agencies who win awards over time are high in both organisational encouragement (+) and workload pressures (-) and low in sufficient resources (-) and supports the research results found within this study.

Out with the creative work environment, the physical work environment (-) is an emergent theme to materialise from the data in terms of open plan offices and ideal physical space. The findings outline that open plan offices are acceptable in terms of communication and workflow but the use of closed space for creative thinking time is the ideal physical environment especially within the Creative department. As such, there is a consensus within the agency that a stimulating physical environment (furniture, light, privacy, communal areas and open and closed space) can enhance organisational creativity (Dul and Ceylan, 2011; Dul et al. 2011). As the physical environment is not a central concern within the main theoretical model, this aspect of the work environment contributes and extends the componential theory of organisational creativity and innovation (Amabile, 1997; cf. Figure 8).

Moreover, the issue of creative power (+) which is an emergent theme in its own right also extends the theory (Amabile, 1997; cf. Figure 8). Close monitoring is linked to supervisory encouragement (+) and the mentoring system and is not perceived as a coercive form of power that constrains organisational creativity. Moreover, social control and power appears to be a more ubiquitous form of creative power (+) that shapes organisational life within the agency (Foucault, 1977). As such, the issue of creative power extends the existing theory (Amabile, 1997; Figure 8) and contributes to providing a deeper understanding of the subject area.

O4: To develop a flexible set of guidelines on the enhancers and constraints of the work environment for the advertising industry and organisations across other industry sectors.

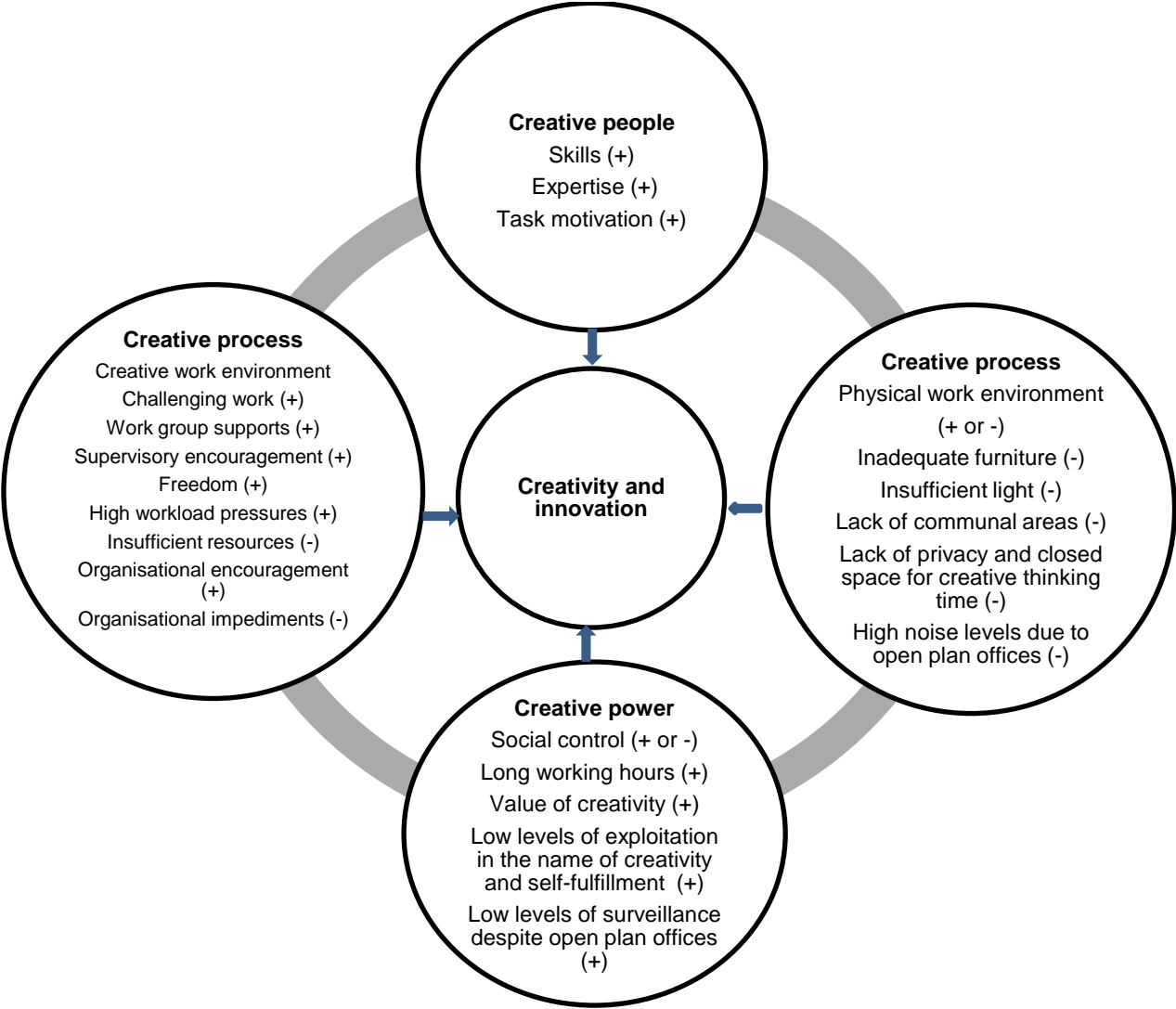
The results also help to develop a flexible set of guidelines for the advertising sector which may be transferrable to other organisational settings and is the focus of the following discussion (cf. Appendix 13). First, the contribution to knowledge is outlined in the form of a new theoretical framework based on the extensive data analysis outlined in the previous discussion.

6.3. Contributions

6.3.1. Knowledge

A new interpretive framework and general model (Figure 16) is proposed for the advertising sector and is guided by the overarching themes (creative people, creative process and creative power) outlined in the data analysis and research results highlighted in Table 6. In comparison to the componential theory of organisational creativity and innovation (Amabile, 1997; cf. Figure 8), the new model reinforces that within the advertising sector, creative people (skills, expertise and task motivation) all enhance organisational creativity (+) and are still a central concern in the generation of ideas supported by the creative work environment in order to produce a new innovation. The creative process specifically highlights aspects of the creative work environment that enhance or constrain organisational creativity outlined in the main theoretical model (Amabile, 1997; cf. Figure 8). This includes challenging work (+), supervisory encouragement (+), work groups supports (+), freedom (+), insufficient resources (-), high workload pressures (+), organisational encouragement (+) and organisational impediments (-). The physical work environment is also seen as a facilitating creative process that can enhance (+) or constrain (-) organisational creativity such as furniture, light, privacy, communal areas and open and closed space. Likewise, the issue of creative power can also promote (+) or inhibit (-) organisational creativity and includes issues such as long working hours, value of creativity, self-fulfilment and surveillance and is also a central concern within the new interpretive framework. The framework is applicable to the advertising sector but may also be transferrable to organisations within the knowledge-based economy and creative industries.

Figure 16: Creative people, process and power: Enhancers (+) and constraints (-) on organisational creativity in the advertising sector.



Therefore, the framework highlights how the work environment enhances or constrains organisational creativity. This is a complex interaction between the creative people (skills, expertise and task motivation), creative process (creative work environment and physical work environment) and creative power issues (working hours, value of creativity, self-fulfilment and surveillance). Creativity and innovation are grouped together within the model as both are seen as closely interlocked systems within an industry that is consistently generating and producing new ideas on a continual basis. As such, organisations within the knowledge-based economy and creative industries need to take into consideration the issues of the people, process and power issues and whether this enhances or constrains organisational creativity within the contemporary workplace in order to manage, nurture and encourage creativity and innovation as part of the organisational culture. Therefore, the following commentary provides recommendations to the industry and contributes to practice in the form of a flexible set of guidelines.

6.3.2. Practice

The flexible set of industry guidelines (cf. Appendix 13) are derived from the field research and interpretive framework outlined in Figure 16 and are summarised in the forthcoming discussion. The recommendations are concerned with how organisations can enhance organisational creativity within the context of the advertising sector and may also be transferrable to other organisational settings within the creative industries and knowledge-based economy. Indeed, Collins (2010: 18) points out that although the creative industries are diverse there are a lot of commonalities involved. This includes the importance of intellectual property where businesses rely on creative ideas “in terms of both product and service development and business practice”. She also notes that organisations within the creative industries “work within complex supply chains to provide products and services on which other sectors depend” (Collins, 2010: 18). Indeed, the advertising sector is a creative service industry dealing with functional creations for its business clients (UNCTAD, 2010) in the form of new media campaigns (Fletcher, 2010). Therefore, the research results are significant to organisations within the advertising industry and may be transferrable to organisations within the

knowledge based economy that relies upon the 'creative class' to generate ideas and produce new innovations (Florida, 2002).

6.3.2.1. Creative people

The previous discussion outlines the significance of creative people in the form of skills, expertise and task motivation. As the process of turning creative ideas into a new innovation is an extremely integrated and iterative process, it is therefore necessary to recruit appropriate personnel across all departments. These individuals are proud, loyal, committed people who love what they do and do what they love (Amabile, 1997) and are intrinsically motivated to the task domain (Amabile, 1983, Amabile, 1988; Amabile, 1997; Amabile et al. 1996; Cummings, 1965; Fletcher, 1990; Philip, 2009; Powell, 2007; Powell, 2008; Woodman et al. 1993). Moreover, the research results highlight the importance of the creative work environment in supporting or constraining individuals in their creative endeavours. As such, management need to provide a work environment that is conducive to supporting intrinsically motivated individuals to generate new ideas and produce new products and services.

6.3.2.2. Creative process

Management must ensure that the creative work environment supports intellectually challenging work (+) and provides individuals with freedom and autonomy (+) to accomplish creative tasks. However, it should be noted that due to the business-to-business nature of organisations within the advertising sector as well as the economic recession and budget constraints, clients have a more powerful role and can restrict the freedom of individuals to produce creative ideas. Supervisory encouragement (+) can be achieved by providing a flexible power-authority-structure with a 'hands-on approach' of senior members of staff supported by an organic process of learning as well as more formal methods of training especially in relation to the induction process. With regards to work group supports (+), this can also influence organisational creativity and management need to ensure that the appropriate skills and expertise are available within cross-functional teams who have a shared commitment to the task domain. As the generation and production of creative ideas is an integrated effort between the subcultures within advertising agencies, managers need to reinforce to employees

the importance of an integrated workflow around the organisation. Indeed, prioritisation and project management skills are crucial to efficient workflow due to bottlenecks, client demands, budgets and timescales. Providing adequate resources (+) in the form of training, facilities, software and up-to-date technology can also enhance creativity and innovation.

Furthermore, workload pressures are high (-) within this industry sector but appear to have a positive influence on organisational creativity (+). As such, management need to ensure that organisational encouragement (+) and tokenistic gestures need to be in place to recognise the pressure involved in generating and producing creative ideas. Also, verbal recognition is necessary due to the pride, loyalty and intrinsic motivation of employees within the advertising sector. Organisational encouragement (+) can also be reinforced through a written-down mission statement to include the vision and values of the organisation. Management also need to be aware of organisational impediments (-) as a constraining factor on organisational creativity. This includes time and people but taking into consideration the nature of the economic climate and clients who maintain the status quo, avoid risk and operate on tight deadlines, time may not be of the essence. Managers also need to discourage internal political problems and favouritism and operate on a meritocracy and be aware that clients can restrict risk-taking within the industry due to maintaining the status quo. Moreover, out with the creative work environment, the physical work environment is an important aspect of the creative process and may be a central consideration in the management of creativity and innovation. A stimulating physical work environment (+) in terms of contemporary furniture, adequate light, privacy, communal areas and closed space for thinking time and privacy as well as open plan space for communication and workflow can all enhance organisational creativity.

6.3.2.3. Creative power

Management also need to be aware of power issues within organisations such as social control in terms of long working hours, valuing creativity over and above financial returns and taking advantage of the intrinsically motivated nature of individuals in the name of creativity, innovation and self-fulfilment. As such, managers need to understand that creative power is not necessarily an area that hinders organisational creativity or is seen as a coercive form of power in terms of

working hours, value of creativity, self-fulfilment and surveillance due to the open plan nature of the office space (Gahan et al. 2007; Knights and Willmott, 2007). Creative power (+) should therefore produce “reality” (Foucault, 1977: 194) of organisational life within this industry sector rather than a form of coercive power (Gahan et al. 2007). Therefore, valuing creativity and employees as an integral part of the creative process is vital in terms of recognition, rewards and feedback and is important within an industry sector that commands long working hours and high levels of commitment to the task domain. However, future research needs to be conducted to reinforce the research findings and recommendations provided within the previous commentary and are the focus of the following discussion.

6.4. Future research

Due to the exploratory nature of the study, future research needs to be accomplished to reinforce or refute the data findings within the agency. As a single case study is the preferred research design, the results are specific to this organisational setting. As such, a longitudinal comparative study within different agency settings may be preferable to compare and contrast the research findings in relation to the new interpretive framework (cf. Figure 16). Naturally, the emergent themes to materialise from the data analysis on the physical work environment (-) and creative power (+) needs further investigation as the literature and data discussion are not fully developed within the context of the proposed research.

6.5. Conclusion

The previous discussion reinforces aspects of the work environment that enhance or constrain organisational creativity within the agency. As such, the findings confirm but also challenge and extend the componential theory of organisational creativity and innovation (Amabile, 1997; cf. Figure 8). Furthermore, it is highlighted that the aim and objectives of the research are met to provide a deeper understanding of the subject area. This is achieved through an extensive review of the work environment theories and an ethnographic case study research design where the data analysis and findings contribute to knowledge and practice. Moreover, due to the exploratory nature of the research, future areas of research include a comparative study within the context of the advertising sector to contrast and compare the data results with the proposed research findings.

References

- Aeona (2012) *One to one coaching* [Online] Available from: <http://www.aeona.co.uk/aeonacoach.htm#one> [Accessed 30th March, 2012].
- Allen, P. (2010) 'The road to recession and recovery', *The Guardian* [Online] Available from: <http://www.guardian.co.uk/business/interactive/2009/jan/22/recession> [accessed 3rd March, 2013].
- Amabile, T. M. (1983) *The Social Psychology of Creativity*. New York: Springer-Verlag.
- Amabile, T. M. (1988) 'A model of creativity and innovation in organisations'. In: Staw, B. M. and Cummings, L. L. (eds) *Research in Organisational Behaviour*, 10, Greenwich, CT: JAI Press, 123-167.
- Amabile, T. (1990) 'With you, without you: The social psychology of creativity and beyond". In: Runco, M. A. and Albert, R. S. (eds) *Theories of Creativity*. Beverly Hills, CA: Sage, 61-91.
- Amabile, T. M. (1995) *KEYS: Assessing the Climate for Creativity*. Instrument published by the Center for Creative Leadership: Greensboro, NC.
- Amabile, T. M. (1997) 'Motivating creativity in organisations: On doing what you love and loving what you do', *Californian Management Review*, 40 (1), 39-58.
- Amabile, T. M. (1998) 'How to kill creativity', *Harvard Business Review*, 76 (5), 77-88.
- Amabile, T. M. (2012) 'Componential theory of creativity', *Working Paper 12-096* [Online] Available from: <http://www.hbs.edu/research/pdf/12-096.pdf> [Accessed 7th December, 2012].
- Amabile, T. M., Burnside, R. M. and Gyskiewicz, S. S. (1999) *User's Manual for KEYS*. Centre for Creative Leadership: Greensboro, NC.
- Amabile, T. M., Conti, R., Coon, H., Lazenby, J. and Herron, M. (1996). 'Assessing the work environment for creativity', *Academy of Management Journal*, 39 (5), 1154-1184.
- Amabile, T. M., Goldfarb, P. and Brackfield, S. (1990) 'Social influences on creativity: evaluation, coactions and surveillance', *Creativity Research Journal*, 3, 6-21.
- Amabile, T. M. and Gyskiewicz, S. S. (1987) *Creativity in the R&D Laboratory*. Technical Report No. 30, Center for Creative Leadership: Greensboro, NC.

- Amabile, T. M. and Gryskiewicz, N. (1989) 'The creative environment scales: The work environment inventory', *Creativity Research Journal*, 2, 231-254.
- Amabile, T. M. and Mueller, J. S. (2008) 'Studying creativity, its processes, and its antecedents: An exploration of the componential theory of creativity'. In: Zhou, J. and Shalley, C. E. (eds) *Handbook of Organisational Creativity*. London: Psychology Press, 33-64.
- AMCTV (2011) *About the show* [Online]: Available from: <http://www.amctv.com/shows/mad-men/about> [Accessed 17th October, 2011].
- Andersen, N. R. and West, M.A. (1996) 'The team climate inventory: Development and validation of the TCI and its applications in teambuilding for innovativeness', *Journal of Organisational Behaviour*, 19, 235-258.
- Andriopoulos, C. and Gotsi, M. (2000) 'Benchmarking brand management in the creative industry', *Benchmarking: An International Journal*, 7 (5), 360-372.
- Andriopoulos, C. (2001) 'Determinants of organisational creativity: A literature review', *Management Decision*, 39 (10), 834-840.
- Barron, F. (1955) 'The disposition toward originality', *Journal of Abnormal and Social Psychology*, 51, 478-485.
- Benton, T. and Craib, I. (2001) *Philosophy of Social Sciences: The Philosophical Foundations of Social Thought*. Hampshire: Palgrave.
- Blaikie, N. (1993) *Approaches to Social Enquiry*. Cambridge: Polity.
- Blaikie, N. (2000), *Designing Social Research*. 1st Edition. Cambridge: Polity Press, Cambridge.
- Bourdieu, P. (1993) *The Field of Cultural Production*. Oxford: Polity Press.
- Braun, V. and Clarke, V. (2006) 'Using thematic analysis in psychology', *Qualitative Research in Psychology*, 3 (2), 77-101.
- Brewer, J.D. (2000) *Ethnography*. Buckingham: Open University Press.
- Broyles, S. J. and Grow, J. M. (2008) 'Creative women in advertising agencies: Why so few "babes in boyland"?', *Journal of Consumer Marketing*, 25 (1), 4-6.
- Bryman, A. and Bell, E. (2011) *Business Research Methods*. 3rd Edition. Oxford: Oxford University Press.
- Burnside, R. M. (1990) 'Improving corporate climates for creativity'. In: West, M. A. and Farr, J. L. (eds), *Innovation and Creativity at Work*, Chichester: Wiley, 265-284.

- Burrell, G. and Morgan, M. (1979) *Sociological Paradigms and Organisational Analysis*. England: Ashgate Publishing Limited.
- Cain, S. (2012) *Quiet: The Power of Introverts in a World that Can't Stop Talking*. London: Penguin.
- Chalmers, A. F. (1982) *What is this Thing Called Science*. 2nd Edition. Milton Keynes: Open University Press.
- Choi, J. N., Anderson, A. and Veillette, A. (2008) 'Contextual inhibitors of employee creativity in organisations: The insulating role of creative ability', *Group and Organisation Management*, 34 (3), 330-357.
- Christians, C. G. (2011) 'Ethics and politics in qualitative research'. In: Denzin, N. K. and Lincoln, Y. S. (eds) *The SAGE Handbook of Qualitative Research*. London: SAGE Publications Ltd, 61-80.
- Collins, H. (2010) *Creative Research: The Theory and Practice of Research for the Creative Industries*. Switzerland: Ava Publishing.
- Crotty, M. (1988) *The Foundations of Social Research: Meaning and Perceptions in the Research Process*. London: Sage.
- Creativity Syntax (2012) [Online] Available from: <http://www.creativitysyntax.com/> [Accessed 30th August, 2012].
- Cummings, L. (1965) 'Organizational climates for creativity', *Journal of the Academy of Management*, 8, 220-227.
- Data Protection Act (1998) *Data protection aspects within the framework of socio-economic research* [Online]. Available from: <http://www.respectproject.org/data/415data.pdf> [Accessed 3rd June, 2012].
- DCMS (2001) *The Creative Industries Mapping Report*. Department of Culture, Media and Sport. London: HMSO.
- DCMS (2007) *Staying ahead: The economic performance of the UK's creative industries Chapter*. Department of Culture, Media and Sport [Online] Available from: http://webarchive.nationalarchives.gov.uk/+http://www.culture.gov.uk/reference_library/publications/3672.aspx [Accessed 9th May, 2012].
- DCMS (2011) *What we do*. Department of Culture, Media and Sport [Online] Available from: http://www.culture.gov.uk/what_we_do/creative_industries/default.aspx#Creative [Accessed 24th April, 2012].

- Delbecq, A. L and Mills, P. K. (1985) 'Managerial practices that enhance innovation', *Organizational Dynamics*, 14 (1) 24-34.
- Denzin, N. K. and Lincoln, Y. S. (1994) *Handbook of Qualitative Research*. Thousand Oaks: CA: Sage.
- Denzin, N. K. and Lincoln, Y. S. (1998) 'Introduction: entering the field of qualitative research'. In: Denzin, N. K. and Lincoln, Y.S. (eds) *Strategies of Qualitative Inquiry*. London: SAGE Publications Ltd, 1-34.
- Design Intellect (2013) *Top 50 advertising agencies in the UK* [Online] Available from: http://www.design-intellect.co.uk/top_50_advertising_marketing_agencies_list.html [Accessed 2nd January, 2013].
- Drazin, R., Kazanjian, R. K. and Tolboom, J. N. (2008) 'Creativity and sense making among professionals'. In: Zhou, J. and Shalley, C. E. (eds) *Handbook of Organisational Creativity*. London: Psychology Press, 263-281
- Dul, J. and Ceylan, C. (2011) 'Work environments for employee creativity', *Ergonomics*, 54 (1), 12-20.
- Dul, J., Ceylan, C. and Jaspers, F. (2011) 'Knowledge workers' creativity and the role of the physical work environment', *Human Resource Management*, 50 (6), 715-734.
- Ekvall, G. (1983) 'Climate, Structure and Innovativeness of Organisations: A Theoretical Framework and Experiment – Report 1'. *The Swedish Council for Management and Organisational Behaviour*, Stockholm.
- Ekvall, G. (1996) 'Organisational climate for creativity and innovation', *European Journal of Work and Organisational Psychology*, 5 (1), 105-123.
- Ellis, H. (1904) *A Study of British Genius*. London: Hurst and Blackett Limited
- Ensor, J., Cottam, A. and Band, C. (2001) 'Fostering knowledge management through the creative work environment: A portable model from the advertising industry', *Journal of Information Science*, 27 (3), 147-155.
- Ensor, J., Pirrie, A. and Band, C. (2006) 'Creativity work environment: Do UK advertising agencies have one'? *European Journal of Innovation Management*, 9 (3), 258-268.
- ENU (2012) *Check list of questions*. Research Ethics and Governance [Online] Available from: <http://staff.napier.ac.uk/faculties/business-school/research-ethicsandgovernance/Pages/ResearchEthicsandGovernance.aspx> [Accessed 2nd June, 2012].

Eyton, R. (1996) 'Making innovation fly', *Ivey Business Quarterly*, 61 (1), Autumn, 59-64

Fletcher, W. (1990) 'The management of creativity', *International Journal of Advertising*, 9 (1), 1-38.

Fletcher, W. (2010) *Advertising: A Very Short Introduction*. Oxford: Oxford University Press.

Florida, R. (2002) *The Rise of the Creative Class*. 4th Edition. New York, NY: Harper Collins.

Forbes Magazine (2012) *The world's most innovative companies* [Online] Available from: <http://www.forbes.com/special-features/innovative-companies.html> [Accessed 20th April, 2012].

Fine, G. A. (1993) 'Ten lies of ethnography; moral dilemmas of field research', *Journal of Contemporary Ethnography*, 22, 267-294.

Fine, G.A. and Shulman, D. (2009) 'Lies from the field: ethical issues in organizational ethnography' In: Ybema, S., Yanow, D., Wels, H. and Kamsteeg, F. (eds) *Organisational Ethnography: Studying the Complexities of Everyday Life*. London: SAGE Publications Ltd, 177-195.

Foucault, M. (1972) *The Archaeology of Knowledge*. London: Routledge.

Foucault, M. (1977) *Discipline and Punish: The Birth of a Prison*. London: Penguin Books Ltd.

Gahan, P., Minahan, S. and Glow, H. (2007) 'A creative twist: management theory and the arts', *Journal of Management and Organization*, 13 (1), 41-50.

Geertz, C. (1973) *The Interpretation of Cultures: Selected Essays*. New York: Basic Books.

Glaser, B. G. and Strauss, A. L. (1967) *The Discovery of Grounded Theory: Strategies for Qualitative Research*. Chicago: Aldine Publishing Company.

Goulding, C. (2005) 'Grounded theory, ethnography and phenomenology: A comparative analysis of three qualitative strategies for marketing research', *European Journal of Marketing*, 39 (3/4), 294-308.

Grix, J. (2004) *The Foundations of Research*. Hampshire: Palgrave MacMillan.

Groth, J. C. and Peters, J. (1999) 'What blocks creativity? A managerial perspective', *Creativity and Innovation Management*, 8 (3), 170-187.

Guba, E. G. and Lincoln, Y. S. (1998) 'Competing paradigms in qualitative research'. In: Denzin, N. K. and Lincoln, Y. S. (eds) *The Landscape of Qualitative Research: Theories and Issues*. London: SAGE Publications.

Gundry, L.K., Kickul, J.R. and Prather, C.W. (1994) 'Building the creative organisation', *Organizational Dynamics*, 22 (4), 22-37.

Hammersley, M. and Atkinson, P. (2007) *Ethnography: Principles in Practice*. London: Routledge.

Hayfield, E. (2007) 'Children's Cultures of Consumption: An Interpretive Study'. *PhD Thesis*. Edinburgh Napier University, Edinburgh.

Hirschman, E. (1986) 'Humanistic inquiry in marketing research: Philosophy, method and criteria', *Journal of Marketing Research*, 23, 237-249.

Horkheimer, M. (1982) *Critical Theory*. New York: Seabury Press.

IPA (2011a) *Agency types* [Online] Available from: www.ipa.co.uk/content/agency-types [Accessed 28th July, 2011].

IPA (2011b) *6 pitch principles - for clients and agencies* [Online] Available from: <http://www.ipa.co.uk/Document/6-Pitch-Principles-for-Clients-and-Agencies> [Accessed 16th February, 2013].

IPA (2012a) *About us* [Online] Available from: <http://www.ipa.co.uk/About> [Accessed 29th April, 2012].

IPA (2012b) *Agency map* [Online] Available from: <http://www.ipa.co.uk/framework/sections/agency/agencies.aspx?display=map&menu=open> [Accessed 28th April, 2012]

Isaksen, S. G., Lauer, K. J. and Ekvall, G. (1999) 'Situational Outlook Questionnaire: A measure of the climate for creativity and change', *Psychological Reports*, 85, 674-674.

Isaksen, S. G., Lauer, K. J., Ekvall, G. and Britz, A. (2000-2001) 'Perceptions of the best and worst climates for creativity: Preliminary validation evidence for the situational outlook questionnaire', *Creativity Research Journal*, 13 (2), 171-184.

Jones, H. (2010a) 'Being really there and really aware'. In: Jones, J. S. and Watt, S. (eds) *Ethnography in Social Science Practice*. London: Routledge, 28-41.

Jones, J. S. (2010b) 'Origins and ancestors: A brief history of ethnography'. In: Jones, J. S. and Watt, S. (eds) *Ethnography in Social Science Practice*. London: Routledge, 13-27.

- Jones, J. S. and Watt, S. (2010) 'Making sense of it all: Analysing ethnographic data'. In: Jones, J. S. and Watt, S. (eds) *Ethnography in Social Science Practice*. London: Routledge, 157-186.
- Junker, B. (1960) *Fieldwork*. Chicago: University of Chicago Press.
- Kao, J. (1991) *Managing Creativity*. Englewood Cliffs: Prentice-Hall.
- Knights, D. and Willmott, H. (2007) *Introducing Organizational Behaviour and Management*. London: Thomson Learning.
- Kanter, R. M. (1983) *The Change Masters*. New York: Simon and Schuster.
- Kuhn, T. S. (1970) *The Structure of Scientific Revolutions*. 2nd Edition. Chicago: The University of Chicago Press.
- Lauer, K. J. (1994) 'The Assessment of Creative Climate: An investigation of the Ekvall Creative Climate Questionnaire'. *A Thesis in Creative Studies*. State University of New York, Buffalo.
- Levitt, T. (2002) 'Creativity is not enough', *Harvard Business Review*, August, 137-145.
- Lincoln, Y. S. and Guba, E. (1985) *Naturalistic Inquiry*. Beverley Hills, CA: Sage.
- Lincoln, Y. S., Lynham, S. A. and Guba, E. G. (2011) 'Paradigmatic controversies, contradictions, and emerging influences, revisited'. In: Denzin, N. K. and Lincoln, Y. S. (eds) *The SAGE Handbook of Qualitative Research*. London: SAGE Publications Ltd, 97-128.
- MacKinnon, D. W. (1962) 'The nature and nurture of creative talent', *American Psychologist*, 7, 484-495.
- MacKinnon, D. W. (1965) 'Personality and the realisation of creative potential', *American Psychology*, 20, 273-281.
- McFadzean, E. (1998) 'Enhancing creative thinking within organisations', *Management Decision*, 36 (5), 309-315.
- Marketing Society (2012) *Marketing society awards for excellence* [Online] Available from: <http://www.marketingsocietyawards.com/> [Accessed 9th May, 2012].
- Mathisen, G. E. and Einarsen, S. (2004) 'A review of instruments assessing creative and innovative environments within organisations', *Creativity Research Journal*, 16 (1), 119-140.

- Martins, E. C. and Terblanche, F. (2003). 'Building organisational culture that stimulates creativity and innovation', *Journal of Innovation Management*, 6 (1), 64-67.
- Moeran, B. (2009) 'From participant observation to observant participant'. In: Ybema, S., Yanow, D., Wels, H. and Kamsteeg, F. (eds) *Organisational Ethnography: Studying the Complexities of Everyday Life*. London: SAGE Publications Ltd, 139-155.
- Moultrie, J. and Young, A. (2009) 'Exploratory study of organisational creativity within creative organisations', *Creativity and Innovation Management*, 18 (4), 299-314.
- Myers, M. (2009) *Qualitative Research in Business and Management*. London: SAGE Publications Ltd.
- Nadin, S. and Cassell, C. (2006) 'The use of a research diary as tool for reflective practice: Some reflections from management research', *Qualitative Research in Accounting and Management*, 3 (3), 208-217.
- Nicolini, D. (2009) 'Zooming in and zooming out: A package of method and theory to study work practices'. In: Ybema, S., Yanow, D., Wels, H. and Kamsteeg, F. (eds) *Organisational Ethnography: Studying the Complexities of Everyday Life*. London: SAGE Publications Ltd, 120-138.
- Oldham, G. R. and Cummings, A. (1996) 'Employee creativity: Personal and contextual factors at work', *The Academy of Management Journal*, 39 (3), 607-634.
- Paulus, P. B. (2008) 'Fostering creativity in groups and teams'. In: Zhou, J. and Shalley, C. E. (eds) *Handbook of Organisational Creativity*. London: Psychology Press, 165-188.
- Philip, M. (2009) 'Managing creativity for organisational performance', *Inventis Journal of Management*, 1 (1), 53-62.
- Pierson, D. A. (1983) 'A technique for managing creative people', *Personnel*, 60, 12-26.
- Powell, S. (2007) 'Organisational marketing, identity and the creative brand', *Journal of Brand Management*, 15, 41-56.
- Powell, S. (2008) 'The management and consumption of organisational creativity', *Journal of Consumer Marketing*, 25 (3), 158-166.
- Punch, M. (1998) 'Politics and ethics in qualitative research'. In: Denzin, N. K. and Lincoln, Y. S. (eds) *The Landscape of Qualitative Research: Theories and Issues*. London: SAGE Publications.

QSR (2010a) *Nivo9: Basics*. QSR International Pty Ltd.

QSR (2010b) *Nivo9: Advanced*. QSR International Pty Ltd.

Rasulzada, F. (2007) 'Organisational Creativity and Psychological Well-Being: Contextual Aspects on Organizational Creativity and Psychological Well-Being from an Open Systems Perspective'. *PhD Thesis*. Department of Psychology: Lund University.

Saunders, M., Lewis, P. and Thornhill, A. (2007) *Research Methods for Business Students*. 4th Edition. England: Pearson Education Limited.

Saunders, M., Lewis, P. and Thornhill, A. (2009) *Research Methods for Business Students*. 5th Edition. England: Pearson Education Limited.

Scanlon, C. (2005) 'The cult of creativity', *The Age*, February 2005 [Online] Available from: <http://www.theage.com.au/news/National/The-cult-of-creativity/2005/02/03/1107409993268.html> [Accessed 9th March, 2012].

Schein, E. H. (2010) *Organisational Culture and Leadership*. 4th Edition. San Francisco, CA: Jossey-Bass.

Schwandt, T. A. (1998) 'Constructivist, interpretivist approaches to human inquiry'. In: Denzin, N. K. and Lincoln, Y. S. (eds) *The Landscape of Qualitative Research: Theories and Issues*. London: SAGE Publications, 221-259.

Scott, W.E. (1965) 'The creative individual', *Academy of Management Journal*, 8 (3), 211-219.

Seale, C. (2005) *Researching Society and Culture*. 2nd Edition. London: SAGE Publications.

Serrat, O. (2010) *Harnessing Creativity and Innovation in the Workplace*. Washington, DC: Asian Development Bank.

Shalley, C. E. and Gilson, L. L. (2004) 'What leaders need to know: A review of social and contextual factors that can foster or hinder creativity', *The Leadership Quarterly*, 15, 33-53.

Shalley, C. E., Zhou, J. and Oldham, G. R. (2004) 'The effects of personal and contextual factors on creativity: Where should we go from here?', *Journal of Management*, 30 (6), 933-958.

Shalley, C. E. and Zhou, J. (2008) 'Organizational creativity research: A historical overview'. In: Zhou, J. and Shalley, C. E. (eds) *Handbook of Organisational Creativity*. London: Psychology Press 3-31.

Siegel, S. M. and Kaemmerer, W. F. (1978) 'Measuring the perceived support for innovation in organisations', *Journal of Applied Psychology*, 63, 553-562.

- Silverman, D. (2001) *Interpreting Qualitative Data: Methods for Analysing Talk, Text and Language*. 3rd Edition. London: Sage.
- Silverman, D. (2005) *Doing Qualitative Research*. 3rd Edition. London: SAGE Publications Ltd.
- Smith, J. A. (2008) *Qualitative Psychology: A Practical Guide to Research Methods*. 2nd Edition. London: Sage.
- Stake, R. E. (1998) 'Case studies'. In: Denzin, N. K. and Lincoln, Y. S. (eds) *Strategies of Qualitative Inquiry*. London: SAGE Publications.
- Storr, A. (1972) *The Dynamics of Creation*. London: Secker and Warburg.
- Stuhlfaut, M. W. (2011) 'The creative code: An organisational influence on the creative process in advertising', *International Journal of Advertising*, 30 (2), 283-304.
- Tan, G. (1998) 'Managing creativity in organisations: A total system approach', *Managing Creativity in Organizations*, 7 (1), 23-31.
- The Drum (2012) *The Drum - New Year's honours* [Online] Available from: <http://www.thedrum.co.uk/news/2012/01/05/drum-%E2%80%93-new-year%E2%80%99s-honours> [Accessed 7th May, 2012].
- UNCTAD (2008) *Creative Economy Report*. United Nations [Online] Available from: http://unctad.org/en/docs/ditc20082cer_en.pdf [Accessed 22nd April, 2012].
- UNCTAD (2010) *Creative Economy Report*. United Nations [Online] Available from: http://unctad.org/en/Docs/ditctab20103_en.pdf [Accessed 29th April, 2012].
- Van der Waal, K. (2009) 'Getting going: organizing ethnographic fieldwork', In: Ybema, S., Yanow, D., Wels, H. and Kamsteeg, F. (eds) *Organisational Ethnography: Studying the Complexities of Everyday Life*. London: SAGE Publications Ltd, 23-39.
- Verbeke, W., Hans Frances, P., le Blanc, A. and van Ruiten, N. (2008) 'Finding the keys to creativity in ad agencies', *Journal of Advertising*, 37 (4), 121-130.
- Visconti, L. M. (2009) 'Ethnographic case study (ECS): Abductive modelling of ethnography and improving the relevance in business and marketing research'. *Industrial Marketing Management*, 39 (1), 25-39.
- Walliman, N. (2001) *Your Research Project*. London: SAGE Publications Ltd.
- Watt, S. (2010a) 'But it's got no tables or graphs in it: A legacy of scientific dominance in psychology'. In: Jones, J. S. and Watt, S. (eds) *Ethnography in Social Science Practice*. London: Routledge, 42-56.

Watt, S. (2010b) 'Leaving the field: a reflexive journey'. In: Jones, J. S. and Watt, S. (eds) *Ethnography in Social Science Practice*. London: Routledge, 187-196.

Watt and Jones, (2010) 'Let's look inside: Doing participant observation'. In: Jones, J. S. and Watt, S. (eds) *Ethnography in Social Science Practice*. London: Routledge, 107-125.

West, M. A. and Richter, A. W. (2008) 'Climates and cultures for innovation and creativity at work'. In: Zhou, J. and Shalley, C. E. (eds) *Handbook of Organisational Creativity*. London: Psychology Press, 211-236.

White, A. (2009) 'A grey literature review of the UK Department for Culture Media and Sport's creative industries economic estimates and creative economy research programme', *Cultural Trends*, 18 (4), 337-343.

Windels, K. and Lee, W. (2012) 'The construction of gender and creativity in advertising creative departments', *Gender in Management: An International Journal*, 27 (8), 502-519.

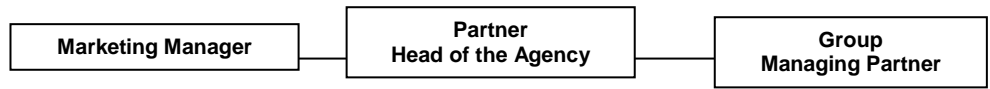
Woodman, R. W., Sawyer, J. E. and Griffin, R. W. (1993) 'Toward a theory of organizational creativity', *Academy of Management Review*, 18 (2), 293-322.

Woodman, R. W. (2008) 'Creativity and organizational change: Linking ideas and extending theory'. In: Zhou, J. and Shalley, C. E. (eds) *Handbook of Organisational Creativity*. London: Psychology Press, 283-300.

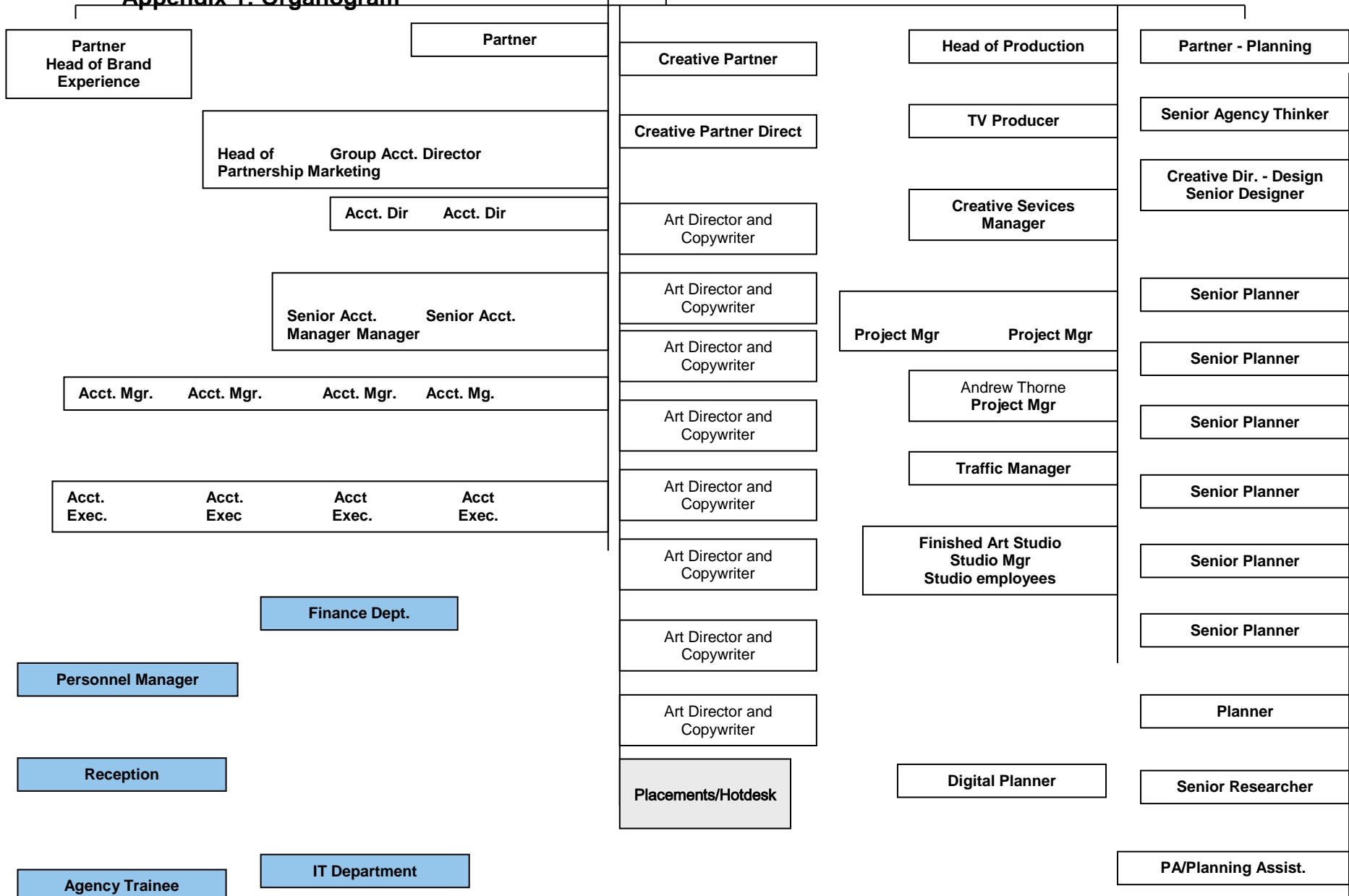
Ybema, S., Yanow, D., Wels, H. and Kamsteeg, F. (2009) *Organisational Ethnography: Studying the Complexities of Everyday Life*. London: SAGE Publications Ltd.

Yin, R. K. (2009) *Case Study Research: Design and Methods*. 4th Edition. London: SAGE Publications Ltd.

Zaltman, G., Duncan, R. and Holbeck, J. (1973) *Innovations and Organisations*, London: Wiley.



Appendix 1: Organogram



Appendix 2: Observer roles

Observer position	Description
Complete participant	Complete covert research. Adopts a role within the context of the research but can easily abandon the position as a researcher in favour of 'going native' (Seale, 2005).
Complete observer	This is observation without participation. There is no social interaction which lends itself to a detached understanding and meaning of the research under investigation (Bryman and Bell, 2011).
Participant observation	This is overt observation but restrictions on the area of research can apply to certain respondents under investigation if necessary. Emphasis is on participation and social interaction to obtain trust. Danger of going native so an element of the 'role of stranger' needs to be determined (Moeran, 2009).
Observer as participant	The emphasis is on observation rather than participation but can be used successfully as part of the 'funnel' approach to shift from a participant observer which is more passive to an observant participation which is a more active role (Seale, 2005; Moeran, 2009)

(Developed from Bryman and Bell, 2011; Junker, 1960; Moeran, 2009; Seale, 2005)

Appendix 3: Reflection of the pilot study

Topic	Reflection
Formative information	Yin (2009: 92) states that the pilot study of a case study approach is more 'formative' and has an important role to play in influencing the full-scale research. Although this formative role is frustrating at times, one can now see it is a crucial element not just in the setting the boundaries (Van der Waal, 2009) of the research but also to inform the changes to be made to the methods of data collection (Yin, 2009).
Anxiety/confidence	The first few days are fraught with anxiety as it is a new cultural experience (Van der Waal, 2009). However, having to reflect on the researcher's confidence levels as an ethnographer determines a more confident and focused approach to the pilot study.
Establishing oneself as the research instrument	This is a difficult element of the pilot study and is obtained by adopting a professional front, impression management, meeting most of the employees and building rapport and trust (Seale, 2005).
Stranger v marginal native	At the beginning of the week the researcher does not want to stay and by the end of the week she does not want to leave. Slowly, throughout the week the role changes from a 'stranger' to one of partial 'marginal native' (Moeran, 2009; Seale, 2005)
Corridor conversations	It is quickly determined that this is not a viable method of data collection within the agency and is replaced by the use of documentation and material artefacts (Hammersley and Atkinson, 2007; Van der Waal, 2009; Yin, 2009).
The importance of documents, websites, artefacts and photographic evidence	Due to the researcher's lack of reading around the subject area on the methods of data collection, material artefacts are not a planned method of data collection for the pilot study. However, this method of data collection is used extensively within the pilot study and is supported by key authors within the literature (Yin, 2009; Van der Waal, 2009).

Topic	Reflection
Sensitivity	The researcher's naivety presumes that the employees have the time to engage in corridor conversations and 'small talk' (Van der Waal, 2009). However, this is not the case and forces the researcher to reflect on other methods of data collection such as documentation/artefacts and prearranged informal meetings.
Integration	The main theme to emerge is to become more of a marginal native (Seale, 2005) and one way that this can be achieved is by tracking a brief and attending social events which is confirmed by the main gatekeeper (Respondent 40) for the full-scale research.
Shadowing	As the critical incident casted doubt on the idea to shadow individuals, it is decided to shadow a material artefact (brief) and this method of data collection is reinforced by Nicolini (2009). However as Respondent 38 points out, sensitivity needs to surround this due to client confidentiality.

Appendix 4: Node structure

Node Structure

Ethnographic Text

05/10/2013 21:45:45

Name	Nickname	Aggregate	User-Assigned Color
Node	(37)		
Nodes			
Creative people		No	None
Skills		No	None
Expertise		No	None
Task motivation		No	None
Creative process		No	None
Creative work environment		No	None
Management practices		No	None
Challenging work		No	None
Supervisory encouragement		No	None
Work group supports		No	None
Freedom		No	None
Resources		No	None
Sufficient resources		No	None
Workload pressures		No	None
Organisational motivation		No	None
Organisational encouragement		No	None
Organisational impediments		No	None
Physical work environment		No	None
Ideal physical space		No	None
Furniture		No	None
Light		No	None
Privacy		No	None
Communal areas		No	None
Closed space		No	None

Creative power	No	None
Social control	No	None
Working hours	No	None

Node Structure

Name	Nickname	Aggregate	User-Assigned Color
Value of creativity		No	None
Self-fulfilment		No	None
Surveillance		No	None
The 'self'		No	None
Impression management and trust		No	None
Data collection methods		No	None
Power relations		No	None
Type of ethnographer		No	None
Ethnographic workload pressures		No	None
Theory and practice		No	None



Appendix 5: Checklist of questions

These questions are meant for guidance only, they are not exhaustive or prescriptive – they are meant to assist in the consideration of research ethics and governance issues.

Does the research involve staff or students of the Faculty / Another Faculty / the whole University?	YES	NO
Does the research involve vulnerable people?	YES	NO
Does the research require external ethics clearance?	YES	NO
If YES to any of the above refer to FREGC		
Does the research involve human participants?	YES	NO
If YES,		
Will sensitive questions be asked of the respondents?	YES	NO
Would you feel uncomfortable in any way if you were asked the questions you are proposing to ask the respondents?	YES	NO
Could the respondents be put at risk in any way by taking part? Socially/ emotionally / economically / physically?	YES	NO
Will the respondents feel constrained in their answer because of any potential risk to their professional advancement or standing, particularly if the researcher is in a managerial position?	YES	NO
Will any covert research method be used?	YES	NO
Are any real names likely to be given in any report/thesis/publication?	YES	NO
Could there be any risk to respondents' anonymity in any report/thesis/ publication from the research, even if real names are not used?	YES	NO
If YES to any of the above, discuss with your REG Advisor.		
Does the research involve the use of secondary data?	YES	NO
If YES,		
Is it from a reliable source?	YES	NO

Are you confident in the rigour and probity with which it was collected?	YES	NO
Are you confident that no one could directly or indirectly (e.g. because of small numbers) be identified from the data?	YES	NO
If NO to any of these questions, discuss with your REG Advisor.		
Is the research method appropriate to the research question(s)?	YES	NO
Have you considered giving respondents the opportunity to agree the transcript of their interview as a correct record?	YES	NO
Will all participants be fully informed about the nature and purpose of the research and asked for their consent?	YES	NO
Have you considered the use of a research participant consent form?	YES	NO
Will data be stored in a safe secure place?	YES	NO
Will the data only be viewed by the researcher(s) and supervisors?	YES	NO
Have you considered whether the researcher could be put at risk in any way by taking part? Socially/ emotionally / economically / physically?	YES	NO
If NO to any of these questions, discuss with your REG Advisor.		

(Source: ENU, 2012)



An ethnographic interpretation of the work environment within a creative culture in the advertising sector

I would like to invite you to participate in a research study within the Doctor of Business Administration programme at Edinburgh Napier University.

The aim of the research is to ascertain whether or not the creative work environment supports or inhibits organisational creativity within the creative industries, more specifically, the advertising sector.

You have been invited to participate in the study because the Department of Culture, Media and Sport (DCMS, 2001) states that advertising agencies are part of the creative industries. As such, it is a suitable setting in which to explore the nature of organisational creativity and the creative work environment as what advertising agencies produce and sell *is* creativity and innovation.

On completion of the research, you will be provided with a summary of the research that covers the key themes of the research in a comprehensible manner as well as a hard copy of the completed thesis.

If you agree to participate in the study, you will be asked to allow the researcher to obtain access to the agency for the pilot study in May, 2011 (one week) as well as the full-scale research in July, 2011 and beyond. The ethnographic study will include data collection methods such as participant observation, field notes, documentation and interviews. The data will be digitally recorded and then transcribed into a hard copy. If requested, you will receive a copy of the transcription and you can provide written comments on this before the data is analysed.

You have the option to decline to take part and are free to withdraw from the study at any stage and you would not have to give a reason. All data will be anonymous as much as possible and names will be replaced with a participant number and it will not be possible for anyone to be identified in any reporting of the data gathered. All data collected will be kept in a secure place (stored on an encrypted remote storage device) to which only the nominated researcher has access.

The results may be published in a journal or presented at a conference.

If you would like to contact an independent person, who knows about this project but is not involved in it, you are welcome to contact Dr Lois Farquharson, Faculty Director of Research Degrees, at Edinburgh Napier University. Contact details: Tel: 0131 455 4345 or e-mail: l.farquharson@napier.ac.uk

If you have read and understood this information sheet and you would like to be a participant in the study, please complete the consent form overleaf.



Consent Form

I have read and understood the Information Sheet and this Consent Form.

I have had an opportunity to ask questions about my participation.

I understand that I am under no obligation to take part in this study.

I understand that I have the right to withdraw from this study at any stage without giving any reason.

I agree to participate in this study.

Name of Participant: _____

Signature of Participant: _____

Date: _____

Researcher Contact Details:

Name of Researcher: Christine Band

Address: The Business School,
Edinburgh Napier University – Craiglockhart Campus
Edinburgh
EH14 1DJ

Email / Telephone: 0131 455 4422 or c.band@napier.ac.uk



An ethnographic interpretation of the work environment within a creative culture in the advertising sector

I am a marketing lecturer and research student undertaking a doctoral thesis at Edinburgh Napier University. I plan to conduct a pilot study within the agency on Monday 11th April to Friday 15th April, 2011 and conduct the full-scale ethnographic research in July, 2011. The research is a single case study approach which only involves The Leith Agency. The research findings are confidential and no one within the agency can be identified. All the information is anonymous within the final thesis of which you will all have access to once it is completed. However, the results may be published in a journal or presented at a conference.

The aim of the research is to provide a deeper understanding of organisational creativity and to ascertain whether or not the creative work environment supports or inhibits organisational creativity within the advertising sector. You have been invited to participate in the study because the Department of Culture, Media and Sport (DCMS, 2001) states that advertising agencies are part of the creative industries. As such, it is a suitable setting in which to explore the nature of organisational creativity and the creative work environment as what advertising agencies produce and sell *is* creativity.

Ethnographic research involves the researcher observing and participating in the day-to-day activities of your work-life, taking field notes, attending meetings, lunches, social events, informal corridor conversations and face-to-face interviews if you wish to participate. It is not the intention to cause harm, invade your privacy or exploit the information in any way. I look forward to meeting you soon.

If you would like to contact an independent person, who knows about this project but is not involved in it, you are welcome to contact Dr Lois Farquharson, Faculty Director of Research Degrees, at Edinburgh Napier University. Contact details: Tel: 0131 455 4345 or e-mail: l.farquharson@napier.ac.uk

Researcher Contact Details:

Name of Researcher: Christine Band

Address: The Business School,
Edinburgh Napier University – Craiglockhart Campus
Edinburgh
EH14 1DJ

Email / Telephone: 0131 455 4422 or c.band@napier.ac.uk

Appendix 8: Critical reflection of the 'self'

Impression management and trust

The field notes highlight that “I arrive at the agency on Monday, 11th July, 2011 feeling more confident than I did in the pilot study”. The pilot study was concerned with testing and refining the data collection methods and addressed some of the first stages of the funnel approach (cf. Figure 10) through impression management and building trust and rapport with the respondents (Fine and Schulman, 2009; Moeran, 2009; Seale, 2005). Moreover, on completion of the pilot study, it is concluded that the researcher had achieved a role of ‘partial marginal native’ rather than a ‘stranger’ or ‘outsider’ but should aim to adopt the role of ‘marginal native’ throughout the full scale research. As such, Moeran (2009) and Seale (2005) state that the emphasis is on participation and social interaction to obtain trust from a passive to an active role to establish oneself as a marginal native. How this trust is achieved in the full scale research with the employees in the agency is captured in the following quote:

“I have been sensitive about interrupting the employees within their day-to-day work and try to be respectful of their time, space and privacy as well as constantly assessing different methods in which to collect the data that will cause minimal disruption to the employees. As well as that, I have tried to reassure the employees that I do not pose a threat through careful impression management within the pilot study and building trust and rapport throughout the research process. Indeed, Fine and Schulman (2009) state that one of the key points in ethnography ‘is to engage in impression management and preserve one’s reputation in local domains” (Reflection: Field Notes).

Trust also develops between the researcher and gatekeepers over the duration of the field research and the terms agreed within the pilot study to gain access to the agency’s email account and diary system transpire at the beginning of the full-scale research but quickly raised some speculation of this type of data collection method.

Data collection methods

The pilot study reveals that the data collection methods to be used for the full-scale research includes participant observation, material artefacts and focused interviews (Hammersley and Atkinson, 2007; Nicolini, 2009; Seale, 2005; Van der Waal, 2009; Yin, 2009). Due to the busy nature of the employees and the more passive role adopted at the start of the full scale research, the use of collective emails were used to obtain information from the employees. One such area that is addressed using this method of data collection is the issue of workload pressures (Amabile, 1988; Amabile, 1997; Amabile et al. 1996): These authors state that a certain degree of workload pressure enhances organisational creativity (+) but extreme workload pressure undermines it (-). As such, all employees within the agency are asked:

“Can you describe the workload pressures within the agency – positive and/or negative?” (Collective Email: Field Notes).

The plan is to receive the emails and then follow up the response through observation and face-to-face interviews to triangulate the methods of data collection to add depth to the area under investigation (Denzin and Lincoln, 1998). However, an intervening email from the main gatekeeper raised some concerns about the use of collective emails as well as the sensitive nature of the subject area:

“Not a big deal, but can you please email me any questions first that you are going to send the whole agency. I know the answer to the question below at a time when everyone is really stretched with holidays and workload - and I don't necessarily want to draw attention to it or get people to stop and think about it” (Email: Respondent 40).

It was like putting a red rag in front of a bull”.

(Interview 3: Field Notes, Respondent 40)

“It did not annoy me, I was just kind of thinking, well we need to be careful. You know, things can be counterproductive very easily. I have found out that collective emails is one of the easiest things to get wrong, you know, if you send something out with the best intention or you don't send something out and it.., it is the first thing people come back.., and that is why I have very open and honest conversations with people, kind

of tell them how we are performing, where we are. I try to communicate very openly but I do not always get it right myself, and any non-internal staff, anyone in the building, I'm slightly wary of, I pay particular attention because a lot can backfire". (Interview 3: Field Notes, Respondent 40)

He also reinforces the point that he is also doing it for my benefit with regards to preserving the researcher's credibility and reputation (Fine and Schulman, 2009):

"I think also though, it is also helping your credibility and reputation as well because if you send out certain emails asking questions that are seen to be about sensitive topics, or something like that, there could be a bit of, you know, who the fuck is this woman, asking these sorts of questions. So I am checking them as much for that as anything else because some people might say, "well it is none of your business". Although you are kind of in here, you are not part of the company, and you have got to strike that balance between what people think and why you are asking that question. So, I can look at what you are asking people with a sort of fresh pair of eyes, if you like, and see whether that's likely to get people's backs up or, or not, so it is a two way thing".(Interview 3: Field Notes, Respondent 40).

On reflection, it does not cross the mind of the researcher about sending collective emails with permission to do so. As such, the response by the gatekeeper is completely understandable and acceptable behaviour. He has the responsibility of the business, his employees and of course the ethnographer. Although the methodology chapter highlights the issue of identity and power relations between respondent and researcher (Fine and Schulman, 2009; Moeran, 2009; Seale, 2005) in the first phase of the funnel approach (cf. Figure 10), very little thought is given to the subject area of power relations. Therefore, further reading and reflection on this subject area is required in the field:

"This incident also made me reflect on the power role between ethnographer and gatekeeper/access. I feel that all the power is in the hands of the gatekeeper and he can ask me to leave at any time. This is an uncomfortable position to be in. It makes me over-sensitive to my own conduct. As long as I run everything by the gatekeeper it should be all right. But it is surely an uncomfortable position to be in" (Reflection: Field Notes).

Power relations

As a result of the collective email incident, there is an agreement that all email questions are to be sent to the gatekeeper as well as weekly updates ('in the loop' emails) and face-to-face meetings on a regular basis:

“Researcher: So what I was thinking about doing then is maybe just updating you on a weekly basis, you know, at the end of the week, probably on a Friday, what I am going to be doing the next week to keep you in the loop and if you have got any problems you could get back to me and we could meet up face to face maybe once every two weeks, just for catch up. Does that sound good?”

Gatekeeper: Yes that is fine, no problem at all”.

(Interview 3: Field Notes, Respondent 40)

However, Fine and Schulman (2009: 178) point out that “idealism must be balanced against a reality that field workers in organisational settings engage in exercises of unvarnished opportunism” and therefore it might not always be possible to get consent beforehand:

“Ethnographers seek to collect a thrilling story; we become manipulative suitors, seducing organizations into sharing information. We potentially harm our organisational hosts by taking time, focus and energy from their pursuits to suit our own purposes. We also flatter to develop a rapport to acquire secrets and whisper sweet nothings to ferret out the truth” (Further Reading: Field Notes).

The response to this is captured in the following quote:

“Oh my! I have consciously made the effort not to do this but as time goes by, several employees have approached me to discuss quite sensitive issues such as redundancy. These employees obviously feel that they can trust me and I have to make sure that I do not take advantage of the situation – as the situation can be easily abused for that ‘thrilling story’. This has made me reflect on the type of ethnographer that I am – and I like to think that I have a sense of morals and ethics. Time will tell as the text proceeds” (Reflection: Field Notes).

Type of ethnographer

On reading in the field, Fine (1993) defines ethnographers into the following stereotypes; the kindly ethnographer, the friendly ethnographer, the honest ethnographer, the precise ethnographer, the observant ethnographer, the unobtrusive ethnographer, the candid ethnographer, the chaste ethnographer, the fair ethnographer and the literary ethnographer. At the start of the full-scale research the following excerpt highlights the reflections on this subject area:

“I have been reflecting on what type of ethnographer I am – and if I were to stereotype myself I would definitely classify myself as the unobtrusive but ‘over sensitive ethnographer’. I need to toughen up my act, get smart and perhaps a little devious to get participation and the information that I want and need. Only two people within the entire agency have replied to my workload pressures email so it is all a case of trial and error” (Reflection: Field Notes).

However, as the confidence of the researcher gains momentum through long-term duration in the field (Moeran, 2009) and the slow transformation from a passive to an active observer and marginal native (Moeran, 2009; Seale, 2005), the researcher goes through a metamorphosis into an ‘ethnographer who likes to flatter to obtain information’ (Reflection: Field Notes).

Ethnographic workload pressures

It is well documented within the literature that it is necessary to write up the field notes on a regular basis (Van der Waal, 2009) as well as interpret and analyse the data within the field so that patterns and themes can emerge from the data (Silverman, 2001). Bryman and Bell (2011) also state that field notes need to be written in a hard copy and stored electronically in a chronological manner. As noted with the pilot study, the process of ethnographic writing is a time consuming process and needs to be adhered to on a daily basis (Van der Vaal, 2009). The pressure of this task is captured in the following extract from the field notes:

“At the end of Week 3, it was determined by the researcher that ALL ethnographic text must be written up as soon as possible after the event. This week I have had problems with the power source to my laptop and lacked the motivation to type up the text as it is such a mentally draining task. Therefore, as a result, I have had problems writing up the field notes in chronological order as one forgets the series of events.

Moreover, I am now under extreme workload pressure myself to type up all of the previous text ready for next week. This I will do over the course of the weekend but it is not a good way to work. I knew that this stage of the research would be time consuming but an avoidance of the task does not make it any easier. Therefore, all writing of the events of next week will be accounted for on a daily basis” (Reflection: Field Notes).

However, this problem persisted throughout the duration in the field but somehow the story of the agency emerges over more than a year in the field and consists of nearly two hundred pages of ethnographic text. However, consciously or not, on reviewing the field notes for the analysis, the data is not as unstructured as first thought as the advice by Jones and Watt (2010) and Silverman (2001) is adhered to in relation to categorising, collating and managing the themes to emerge from the data in comparison to the main writers within the literature. As such it is an iterative process between theory and practice.

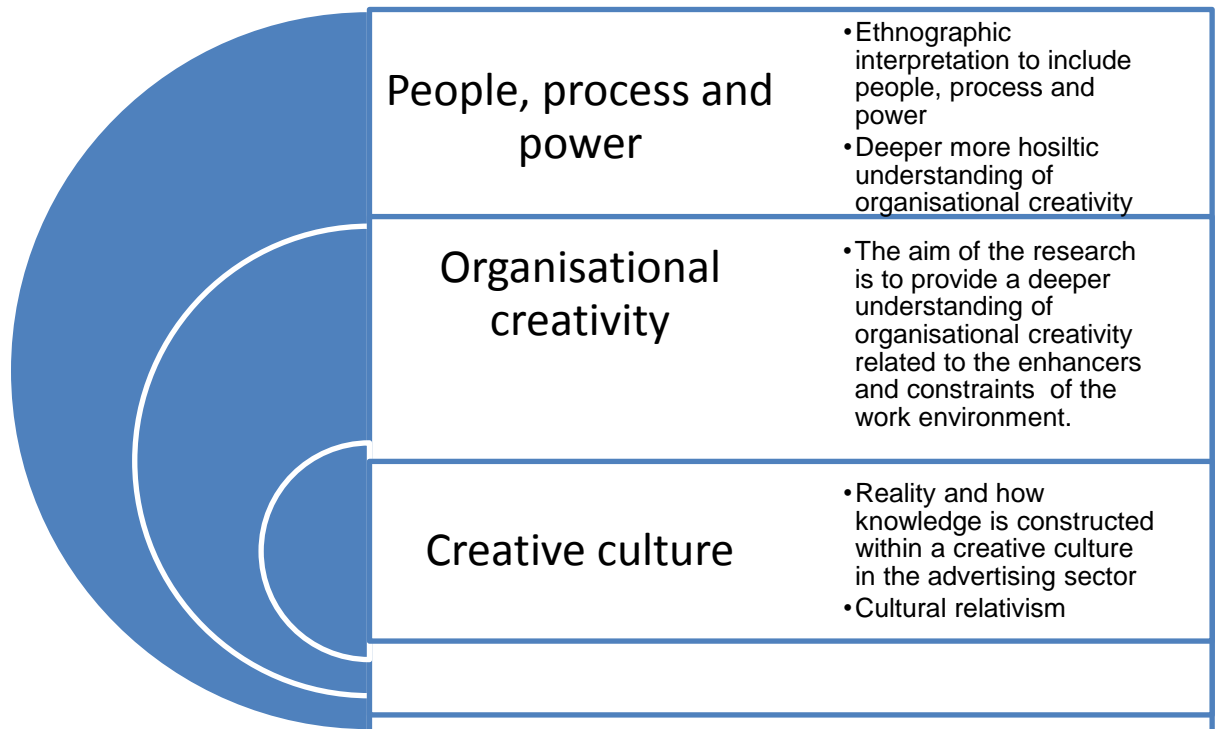
Theory and Practice

Saunders et al. (2009) state that an inductive research design has to take into consideration the appropriate literature and theory which may need to be revised in light of the data themes to emerge from the fieldwork. As such, Jones and Watt (2010) state that theory building is an inherent aspect of inductive research and is seen as an iterative process between the theory and wider literature and the themes to emerge from the data:

‘Alongside data analysis, the ethnographer should be reading related literature, guided by their key themes...I found that a lot of literature that I read before my fieldwork was irrelevant on my return, as my subject focus had changed during my fieldwork, so you should expect to be reading when you return from the field... themes you might not have anticipated prior to fieldwork will become significant and require reading up on when you return. Ethnography without a theoretical framework is just description’ (Jones and Watt: 163)

The theory is constantly compared to the research findings as well as the aim of the research and ontological view of the construction of reality. Figure 17 reinforces the iterative process between theory and practice and the key themes to emerge from the data with a view to providing a more holistic understanding of the subject area in terms of creative people, process and power.

Figure 17: Theory and practice



(Reflection: Field Notes)

Appendix 9: Head of Traffic and Workflow

JOB SPECIFICATION

JOB DETAILS

Title Head of Traffic and Workflow (Edinburgh Hub)

Department Creative Services Department

Job Holder TBC

EXECUTIVE SUMMARY

The agency has been co-existing in a world of outmoded traffic systems and ineffective traffic planning. As part of the on-going integration, we now require a comprehensive appraisal of our current traffic systems and with that a detailed report on how a 21st century agency's traffic department should operate.

The audit must take into account that a year from now our sister companies. We can't underestimate the importance of this new position, the future integration and development of the Edinburgh Hub Companies is at the very heart of this newly created role. The integration is the first stage of this plan.

The Head of Traffic is arguably one the most important roles in the Edinburgh Hub companies over the next twelve months and beyond.

The ongoing success of Edinburgh Hub companies will be directly related to how smoothly and efficiently the successful candidate can plan and implement a new traffic system - initially at the agency and then rolled-out to the wider hub group. (See the timeline for a full explanation) This integration will require months of forward planning and central to this is the Traffic function of the Edinburgh Hub.

THE CANDIDATE

The successful candidate will be of the highest calibre; degree educated and will be able to communicate at board level. A dedicated and hard working individual with a visionary outlook. Someone who shares our desire to make this integration succeed.

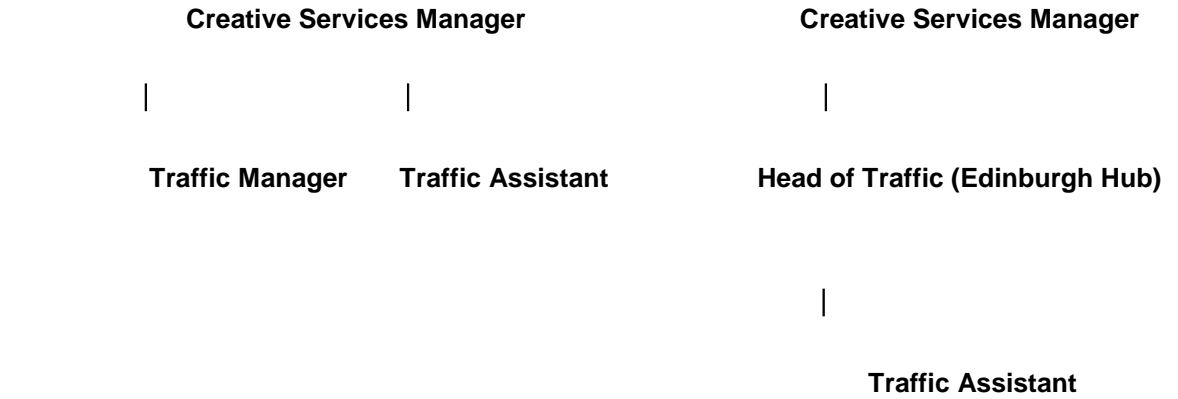
You will have substantial agency experience, ideally in a senior traffic role. Previous Change Management experience would be desirable but not mandatory. A proven track record of leading a team within a larger agency would be a clear advantage.

PROJECT TIMELINE AND AGREED TASKS

The following timeline would apply to the integration, however a similar process would be applicable for the larger task of bringing together the Edinburgh Hub companies.

1. ***Information Gathering*** - A full understanding of each of the agency's requirements and operational needs will be crucial. A thorough consultation period will be essential; the more information we have at the outset will determine how efficient the final system will be.
2. ***Formulate a system*** – using the information collected, design a new traffic system with built-in flexibility to work across the agency.
3. ***Design a workable plan*** – Create a plan for a phased introduction to the new traffic system. Investigate and provide a cost estimate of any suitable software that might be integral to the new traffic system.
4. ***The next stage – Hub integration*** – Further to point 3, you must take into consideration the future flexibility of the plan. The system must be able to work across the other sister companies.
5. ***Present to the board*** - Present the proposed system to the board and fully explain in detail how this plan can be achieved. In addition, explain in detail the phased roll out of the new traffic system. Highlight resource concerns during the planning and implementation phase and suggest solutions to alleviate these concerns. The proposal should include additional resource for the traffic team (possibly on a short term contract). Include a plan for effective communication to the companies, also suggest how to counter any resistance from employees to the change. Include within the plan a strategy for training, this should help overcome any resistance. The training strategy is pivotal to the introduction and success of the system.
6. ***Approval to commence*** - Once the plans are approved, full implementation can proceed. Build your team around you and commence with the first phase of the plan.
7. ***Launch new system*** – Announce a date to implement the new system, introduced on a company-by-company basis.
8. ***On going monitoring and flexibility*** - Continual monitoring of progress and any concerns reported to the board. The plan might require some alterations/changes on the fly.
9. ***The next stage – Hub integration*** – Continual feedback from colleagues and users of the traffic system is important. This feedback can be used to refine and improve the system ready to be applied to the Edinburgh Hub companies for the larger integration.

ORGANISATION CHART – current and future



DAY-TO-DAY DUTIES

As well as the clear objectives outlined in the paragraphs above. The traditional management of a traffic department is key to this role.

PERSONAL QUALITIES

- A strong and confident Leader
- Diplomacy
- An open and flexible approach, with an ability view a problem objectively
- A ability to think and plan on a big scale
- A sense of pride
- An ability to manage ongoing work whilst overseeing implementation of the new traffic system
- You must be able to react quickly and decisively
- A firm but fair manner
- Communication – The ability to establish strong relationships with both the creative and creative services departments

MOST CHALLENGING PART OF THE JOB

The planning and consultation process is key, get this right and the system should work. It's important not to overcomplicate what might be a simple solution.

Continual assessment of the new plan and the ability to adapt and finesse the system cannot be underestimated.

Working on a new plan and system whilst running an important department will be challenging.

Appendix 10: Hot desk copy test



You can either: 1) Print this form out, fill it in with an old fashioned pen and post it back to us.
Or: 2) Fill it in directly on this word doc like a person from the future, save it and email it back.

Just have a go at the questions here and send us the answers. If we like what we see, we'll be in touch; it's as simple as that. There is no right or wrong answers. And don't think of it as a test; just see it as an opportunity to show off your creativity.

Q1.

Who deserves your last Rolo and why?

Q2.

Describe the plot of one of the following films in ten words:

The Godfather / Star Wars / Lord of the Rings - and don't copy it off the internet.

Q3.

Imagine that all booze advertising has been banned (which it might be soon). No radio, posters, tv, cinema, press or online. How would you continue to market your beer brand?

Q4.

Come up with five TV programme titles that would make people want to watch the programme.

Q5.

Post a blog in the first person from Osama Bin Laden that would make people begin to think well of him (or sorry for him).

Q6. Invent a Toy, name it, and draw it here. (or on a separate sheet)

Q7. If the moon was made of cheese, what would you call it and how would you package it?

Q8. What's love got to do with it?

Q9. Write some slogans to go on fridge magnets for investment bankers.

Q10. Create a strategy and campaign to persuade a straight person to be gay. (Or visa-versa)

Whoop Whoop. You're finished. Easy eh? But this test isn't the be all and end all of your entry. You can also send us any ideas, portfolio work, films, photos, or random scribbles that you think will help get you into The Hotdesk. Once you've finished the test, email or post it (and any bumf).

Appendix 11: Refurbishment

- This is a refurbishment not a rebuild.
- Think *Changing Rooms* rather than *Grand Designs*.
- Look at how our sister company (company that share the building with the agency involved in the research) have transformed their area with a very small budget.
- It is impossible to provide a budget at this stage as how we account for it and what it costs will depend on what we do.
- The more convinced I am that what we are doing will have a business benefit (staff morale, productivity, happy clients), the more likely I am to find the cash.
- Can we look at the work between the:
 - Quick wins/essential.
 - The nice-to-haves.
- To me the priority areas are the following:
 - The entrance way
 - The stairwell
 - The Planning Partner's old office
 - The dark room on the Creative floor – just remove it?
 - The fourth floor meeting rooms
- Moving reception up to the fourth floor has been mentioned and could be a good idea. If we did, how would the open plan area on the fourth floor look and how would we make it obvious to clients that they had to head up to the fourth floor?
- What would we do with the current reception area? Could this be an agency café area?

- How do we encourage a proper clean out? I like the idea of beer and pizza provided one evening or on a Sunday or something to encourage people to come in and do a proper clean out.
- Overall, how do we put some sparkle and personality into the building without spending a fortune?

Appendix 12: Survey Monkey - Power and control

You all contribute to the final end product and appear to be intrinsically motivated to do what you do but can work extremely long hours - so is this intrinsic motivation you have about your own self-fulfilment or is it about a business that controls you in the name of creativity and self-fulfilment? The following questions seek to identify your views on this subject area. Please note that your response is completely anonymous and highly confidential.

1. How many hours a week do you work? You might want to think of this in terms of minimum and maximum working hours and how much you work at the agency and at home.

An empty text input field with a light gray border and a white background. It has a small scroll bar on the right side and a small arrow icon on the left side.

2. Do you feel the hours you work are wholly motivated by your desire to produce the best work or demanded of you by the agency/industry?

An empty text input field with a light gray border and a white background. It has a small scroll bar on the right side and a small arrow icon on the left side.

3. How highly do you think the agency values creativity?

An empty text input field with a light gray border and a white background. It has a small scroll bar on the right side and a small arrow icon on the left side.

4. Do you think the agency takes advantage of your personal need for self-fulfilment at work? For example, you might want to think of this in terms of long working hours, drive to exceed expectations or the pressure to meet corporate goals.

An empty text input field with a light gray border and a white background. It has a small scroll bar on the right side and a small arrow icon on the left side.

5. Do you feel that the open plan space you work in is a more integrated way of working or does the lack of privacy mean you feel you are constantly being observed and judged?



Done

Industry guidelines

How the work environment enhances or
constrains organisational creativity

Christine Band

2013

Creative economy

The *Creative Economy Report* points out that the creative industries within the European Union (EU) is estimated to be 654 billion Euros in 2003 which is growing significantly faster than the overall economy within the EU and employs over 5.6 million people (UNCTAD, 2008). The Department for Culture, Media and Sport (DCMS) also indicates that the creative industries are important to the creative economy within the United Kingdom (UK) and estimates that it has one of the largest creative sectors within the EU (DCMS, 2007). The DCMS recently released new figures which suggest that the creative industries represent 5% of the UK's employment accounting for with 1.5 million people with an estimated 106,700 businesses (DCMS, 2011). In addition, the *Creative Economy Report* highlights the fact that the creative industries rely upon intellectual capital as a "primary input" and comprise of "knowledge-based activities that produce tangible goods and intangible intellectual or artistic services" (UNCTAD, 2008: 4). Therefore, the sector relies on intellectual capital and the 'creative class' to generate ideas to produce new creative content as well as functional products and services (Florida, 2002; UNCTAD, 2008).

Creative industries

White (2009) ascertains that the term 'creative industries' is a newly emerging phenomenon within contemporary society and is a recent but developing industry (UNCTAD, 2010). The Creative Industries Task Force for the DCMS proposes that the creative industries within the UK comprise of thirteen different categories (DCMS, 2001). This consists of advertising; architecture; art and antiques market; computer and video games; crafts; design; designer fashion; film and video; music; performing arts; publishing; software and television and radio. Therefore, the creative industries involve a wide array of different sectors that include individual creative artists to small service-based enterprises to some of the largest technological organisations within film, television, radio and software industries (UNCTAD, 2008).

Advertising sector

The most recent mapping document by the DCMS (2001) suggests that the UK advertising sector is the fourth largest in the world behind the United States, Japan and Germany. The Institute of Practitioners in Advertising (IPA, 2012) which is a professional body and spokesperson for the advertising, media and communications sector estimates that it is worth £16.7 billion to the UK economy. The DCMS (2001) also point out that 85% of the UK's advertising agencies subscribe to the IPA and has in the region of two hundred and fifty members across the UK (IPA, 2012). The advertising agency involved in the research is a member of the IPA and Design Intellect (2013) state that the agency is in the Top 50 advertising agencies in the UK. Therefore, the research results on how the work environment enhances or constrains organisational creativity (creativity and innovation) is conducted within *the* best creative advertising agency in Scotland and is seen as one of the best agencies outside London (The Drum, 2012). As such, the findings contribute to the industry guidelines outlined in the forthcoming commentary.

Research design

The methods involved include participant observation (field notes, meetings, rituals, social events and tracking client brief), material artefacts (documents, websites, annual reports, emails, scrapbooks and photographic evidence) and focused interviews (informal and formal conversations, six taped and transcribe interviews and use of Survey Monkey) through an ethnographic case study research design. There is no other research that uses an ethnographic case study approach to provide a deeper understanding of the work environment and how this promotes or inhibits organisational creativity within a contemporary work-based setting that is renowned for its creativity and innovation (Fletcher, 1990; Verbeke et al. 2008). As such, ethnographic research focuses on natural settings, sense making and meaning within a given cultural context (Hammersley and Atkinson, 2007) and the findings may be transferable to similar organisational settings (Lincoln and Guba, 1985; Bryman and Bell, 2011). Indeed, Moultrie and Young (2009: 299) reinforce that there are very few empirical studies that explore organisational creativity within the advertising sector and state that "there is much to be learned from this sector on encouraging and managing creativity". As such,

the inductive research findings from the advertising agency may also provide guidelines for organisations across other industry sectors within the creative industries. Furthermore, as a single case study approach within an advertising agency is the preferred research design to collect the data, the findings are not generalisable and representative of all advertising agencies in Scotland. Indeed, it is not the intention of the research to claim that the findings are representative of the population but to provide a rich, thick description and deeper understanding of the subject area (Geertz, 1973; Visconti, 2009).

Recommendations

The recommendations are concerned with how organisations can enhance organisational creativity within the context of the advertising sector and may also be transferrable to other organisational settings within the creative industries and knowledge based economy. Indeed, Collins (2010: 18) points out that although the creative industries are diverse there are a lot of commonalities involved. This includes the importance of intellectual property where businesses rely on creative ideas “in terms of both product and service development and business practice”. She also notes that organisations within the creative industries “work within complex supply chains to provide products and services on which other sectors depend” (Collins, 2010: 18). Indeed, the advertising sector is a creative service industry dealing with functional creations for its business clients (UNCTAD, 2010) in the form of new media campaigns (Fletcher, 2010). Therefore, the research results are significant to organisations within the advertising industry and may be transferrable to organisations within the knowledge-based economy that relies on the ‘creative class’ to generate and produce new ideas (Florida, 2002).

Research results

The industry guidelines are derived from an extensive review of the extant literature as well as the data analysis and research results of the advertising agency involved in the full-scale research but it is not without its limitations (Table 1). The findings reveal a complex interaction between the people (creative people) within the agency and the enhancers and constraints of the work environment in which they operate to include the creative work environment as

well as the physical work environment (creative process) and that of social control and power (creative power).

Table 1: Research results

Theme	Enhancers (+) or constraints (-) on organisational creativity	Limitations
Creative people	<ul style="list-style-type: none"> ▪ Skills (+) ▪ Expertise (+) ▪ Task motivation (+) 	There are extremely high levels of task motivation but the skills base is vulnerable due to restructuring and redundancy issues.
Creative process		
Creative work environment	Management practices <ul style="list-style-type: none"> ▪ Challenging work (+) ▪ Supervisory encouragement (+) ▪ Work group supports (+) ▪ Freedom (+) 	Limitations include long working hours due to pitches and challenging work and lack of project management skills and formal training. Freedom is restricted by client dictates.
	Resources <ul style="list-style-type: none"> ▪ Insufficient resources (-) ▪ High workload pressures (+) 	A main limitation is investment and money to increase resources such as facilities, software and training. Workload pressures are high (-) but enhance organisational creativity (+) perhaps to the detriment of the work-to-life balance (-).
	Organisational motivation <ul style="list-style-type: none"> ▪ Organisational encouragement (+) ▪ Organisational impediments (-) 	More internal recognition is needed. Risk-taking and an emphasis on the status quo are mainly due to client restrictions.
Physical work environment	Ideal physical space (-) <ul style="list-style-type: none"> ▪ Inadequate furniture (-) ▪ Insufficient light (-) ▪ Lack of communal areas (-) ▪ Lack of privacy and closed space for creative thinking time (-) High noise levels due to open plan offices (-)	Physical space, funding and budgets are the main limitation in providing a stimulating work environment.
Creative power	Social control <ul style="list-style-type: none"> ▪ Long working hours (+) ▪ Value of creativity (+) ▪ Low levels of exploitation in the name of creativity and self-fulfilment (+) ▪ Low levels of surveillance (+) 	Employees work long working hours due to pitches, challenging work and intrinsic motivation. Open plan offices are not perceived as a form of surveillance but increase communication, encourage work flow but add to noise pollution and general distractions.

Table 1 highlights the skills (+), expertise (+) and task motivation (+) of creative people and how individuals interact and are supported or inhibited by the creative work environment as well as the physical work environment and social control and power. The findings reveal that challenging work (+), supervisory encouragement (+), work group supports (+), freedom (+) and organisational encouragement (+) all have a positive influence on organisational creativity. In contrast, insufficient resources (-), high workload pressures (+) and organisational impediments (-) are a concern within the agency but high workload pressures are deemed the industry norm to the detriment of the work-to-life balance rather than constraining organisational creativity. The physical work environment (-) constrains organisational creativity and the consensus is that a stimulating work environment would enhance creativity and innovation. Finally, the issue of social control and power (+) is not perceived as negative, coercive force or a form of surveillance but produces reality of organisational life. As such, the industry guidelines are based upon the research findings outlined in Table 1.

Industry guidelines

The previous discussion outlines the significance of creative people in the form of skills, expertise and task motivation. As the process of turning creative ideas into a new innovation is an extremely integrated and iterative process, it is therefore necessary to recruit appropriate personnel across all departments. These individuals are proud, loyal, committed people who love what they do and do what they love (Amabile, 1997) and are intrinsically motivated to the task domain (Amabile, 1983, Amabile, 1988; Amabile, 1997; Amabile et al. 1996; Cummings, 1965; Fletcher, 1990; Philip, 2009; Powell, 2007; Powell, 2008; Woodman et al. 1993). Moreover, the research results highlight the importance of the creative work environment in supporting or constraining individuals in their creative endeavours. As such, management need to provide a work environment that is conducive to supporting intrinsically motivated individuals to generate new ideas and produce new products and services.

Creative process

Management must ensure that the 'creative work environment' supports intellectually challenging work (+) and provides individuals with freedom and autonomy (+) to accomplish creative tasks. However, it should be noted that due to the business-to-business nature of organisations within the advertising sector as well as the economic recession and budget constraints, clients have a more powerful role and can restrict the freedom of individuals to produce creative ideas. Supervisory encouragement (+) can be achieved by providing a flexible power-authority structure with a 'hands-on approach' of senior members of staff supported by an organic process of learning as well as more formal methods of training especially in relation to the induction process.

With regards to work group supports (+), this can also influence organisational creativity and management need to ensure that the appropriate skills and expertise are available within cross functional teams who have a shared commitment to the task domain. As the generation and production of creative ideas is an integrated effort between the subcultures within advertising agencies, managers need to reinforce to employees the importance of an integrated workflow around the organisation. Indeed, prioritisation and project management skills are crucial to efficient workflow due to bottlenecks, client demands, budgets and timescales. Providing adequate resources (+) in the form of training, facilities, software and up-to-date technology can also enhance creativity and innovation. Furthermore it is noted within the previous discussion that workload pressures are high (-) but appear to have a positive influence on organisational creativity (+). As such, management need to ensure that organisational encouragement (+) and tokenistic gestures need to be in place to recognise the pressure involved in generating and producing creative ideas. Also, verbal recognition is necessary due to the pride, loyalty and intrinsic motivation of employees within the advertising sector. Organisational encouragement (+) can also be reinforced through a written-down mission statement to include the vision and values of the organisation. Management also need to be aware of organisational impediments (-) as a constraining factor on organisational creativity. This includes time and people but taking into consideration the nature of the economic climate and clients who maintain the status quo, avoid risk and operate on tight deadlines, time may

not be of the essence. Managers also need to discourage internal political problems and favouritism and operate on a meritocracy.

Moreover, out with the creative work environment, the physical work environment may be a central consideration in the management of creativity and innovation. A stimulating physical work environment (+) in terms of contemporary furniture, adequate light, privacy, communal areas and closed space for creative thinking time as well as open plan space for communication and workflow can all enhance organisational creativity.

Creative power

Management also need to be aware of power issues within organisations such as social control in terms of long working hours, valuing creativity over and above financial returns and taking advantage of the intrinsically motivated nature of individuals in the name of creativity and self-fulfilment. As such, managers need to understand that creative power is not necessarily an area that hinders organisational creativity or is seen as a coercive form of power in terms of social control, value of creativity, self-fulfilment and surveillance due to the open plan nature of the office space (Gahan et al. 2007; Knights and Willmott, 2007). Creative power (+) should therefore produce “reality” (Foucault, 1977: 194) of organisational life within this industry sector rather than a form of coercive power (Gahan et al. 2007). Therefore, valuing employees as an integral part of the creative process is vital in terms of recognition, rewards and feedback and is important within an industry sector that commands long working hours and high levels of commitment to the task domain.

Conclusion

The industry guidelines are pertinent to organisations within the knowledge-based economy, creative industries and advertising sector. The recommendations are derived from nearly two years in and out of the field within an advertising agency based in Scotland. The ethnographic research design allows the key themes to emerge from the data and includes the importance of creative people, process and power issues to this industry sector. As such, the industry guidelines are concerned with how management can provide a work environment that encourages and supports both the generation and production of creative ideas.

References

- Amabile, T. M. (1983) *The Social Psychology of Creativity*. New York: Springer-Verlag.
- Amabile, T. M. (1988) 'A model of creativity and innovation in organisations'. In: Staw, B. M. and Cummings, L. L. (eds) *Research in Organisational Behaviour*, 10, Greenwich, CT: JAI Press, 123-167.
- Amabile, T. M. (1997) 'Motivating creativity in organisations: On doing what you love and loving what you do', *Californian Management Review*, 40 (1), 39-58.
- Amabile, T. M., Conti, R., Coon, H., Lazenby, J. and Herron, M. (1996). 'Assessing the work environment for creativity', *Academy of Management Journal*, 39 (5), 1154-1184.
- Bryman, A. and Bell, E. (2011) *Business Research Methods*. 3rd Edition. Oxford: Oxford University Press.
- Collins, H. (2010) *Creative Research: The Theory and Practice of Research for the Creative Industries*. Switzerland: Ava Publishing.
- Cummings, L. (1965) 'Organizational climates for creativity', *Journal of the Academy of Management*, 8, 220-227.
- DCMS (2001) *The Creative Industries Mapping Report*. Department of Culture, Media and Sport. London: HMSO.
- DCMS (2007) *Staying ahead: The economic performance of the UK's creative industries Chapter*. Department of Culture, Media and Sport [Online] Available from: http://webarchive.nationalarchives.gov.uk/+http://www.culture.gov.uk/reference_library/publications/3672.aspx [Accessed 9th May, 2012].
- DCMS (2011) *What we do*. Department of Culture, Media and Sport [Online] Available from: http://www.culture.gov.uk/what_we_do/creative_industries/default.aspx#Creative [Accessed 24th April, 2012].
- Design Intellect (2013) *Top 50 advertising agencies in the UK* [Online] Available from: http://www.design-intellect.co.uk/top_50_advertising_marketing_agencies_list.html [Accessed 2nd January, 2013].
- Fletcher, W. (1990) 'The management of creativity', *International Journal of Advertising*, 9 (1), 1-38.

- Fletcher, W. (2010) *Advertising: A Very Short Introduction*. Oxford: Oxford University Press.
- Florida, R. (2002) *The Rise of the Creative Class*. 4th Edition. New York, NY: Harper Collins.
- Foucault, M. (1977) *Discipline and Punish: The Birth of a Prison*. London: Penguin Books Ltd.
- Gahan, P., Minahan, S. and Glow, H. (2007) 'A creative twist: management theory and the arts', *Journal of Management and Organization*, 13 (1), 41-50.
- Geertz, C. (1973) *The Interpretation of Cultures: Selected Essays*. New York: Basic Books.
- Hammersley, M. and Atkinson, P. (2007) *Ethnography: Principles in Practice*. London: Routledge.
- IPA (2012a) *About us* [Online] Available from: <http://www.ipa.co.uk/About> [Accessed 29th April, 2012].
- Knights, D. and Willmott, H. (2007) *Introducing Organizational Behaviour and Management*. London: Thomson Learning.
- Lincoln, Y. S. and Guba, E. (1985) *Naturalistic Inquiry*. Beverley Hills, CA: Sage.
- Moultrie, J. and Young, A. (2009) 'Exploratory study of organisational creativity within creative organisations', *Creativity and Innovation Management*, 18 (4), 299-314.
- Philip, M. (2009) 'Managing creativity for organisational performance', *Inventis Journal of Management*, 1 (1), 53-62.
- Powell, S. (2007) 'Organisational marketing, identity and the creative brand', *Journal of Brand Management*, 15, 41-56.
- Powell, S. (2008) 'The management and consumption of organisational creativity', *Journal of Consumer Marketing*, 25 (3), 158-166.
- The Drum (2012) *The Drum - New Year's honours* [Online] Available from: <http://www.thedrum.co.uk/news/2012/01/05/drum-%E2%80%93-new-year%E2%80%99s-honours> [Accessed 7th May, 2012].
- UNCTAD (2008) *Creative Economy Report*. United Nations [Online] Available from: http://unctad.org/en/docs/ditc20082cer_en.pdf [Accessed 22nd April, 2012].
- UNCTAD (2010) *Creative Economy Report*. United Nations [Online] Available from: http://unctad.org/en/Docs/ditctab20103_en.pdf [Accessed 29th April, 2012].

Verbeke, W., Hans Frances, P., le Blanc, A. and van Ruiten, N. (2008) 'Finding the keys to creativity in ad agencies', *Journal of Advertising*, 37 (4), 121-130.

Visconti, L. M. (2009) 'Ethnographic case study (ECS): Abductive modelling of ethnography and improving the relevance in business and marketing research'. *Industrial Marketing Management*, 39 (1), 25-39.

White, A. (2009) 'A grey literature review of the UK Department for Culture Media and Sport's creative industries economic estimates and creative economy research programme', *Cultural Trends*, 18 (4), 337-343.

Woodman, R. W., Sawyer, J. E. and Griffin, R. W. (1993) 'Toward a theory of organizational creativity', *Academy of Management Review*, 18 (2), 293-322.