The Fairytale about the Great Land called Creativity

-A study about how to improve creativity in the fashion industry

Authors:  Sara Marklund
          Emma Kässel

Supervisor: Thomas Karlsson, Sune Tjernström
Master Thesis in Media and Communication and Business Economics.
Department of Communication and Design
Spring 2009, University of Kalmar
ABSTRACT

Authors: Emma Kässel and Sara Marklund

Title: Level: Master thesis in Media and communication studies and Business economics

Location: Department of Communication and Design, University of Kalmar

Language: English

Number of pages: Spring 2009/Spring semester 2009/April 2009

The purpose of this thesis was to study how creativity can be improved within creative organizations, and the study was made both in Great Britain and in Sweden. We wanted to learn if creative employees have the possibility to use their creativity within their organization or if rules within the organization only hamper their creativity. We conducted interviews in both Sweden and in Great Britain and the focus on the study were on designers and product developers within the fashion industry. The research was a qualitative study consisting of a total of 7 semi-structured interviews. Designers and product developers feel that their creative ability sometimes gets hampered by their organization. We came to the conclusion that the manager need to be good at structure, trust, set up clear goals, conflict solving and communication and by that, let the organizations creative employees within it have the freedom to work at other places but at the office in order to get inspired by the environment.

Keywords: Creativity, Designers, Communication, organization
# TABLE OF CONTENTS

*Chapter 1* ........................................................................................................................................................................... 1

1. Introduction ........................................................................................................................................................................... 2  
   1.1 A girl’s dream ......................................................................................................................................................................... 2  
   1.2 Background to the Problem discussion ............................................................................................................................ 3  
   1.3 Problem Discussion ............................................................................................................................................................. 4  
   1.3.1 Aim .................................................................................................................................................................................. 4  

*Chapter 2* .............................................................................................................................................................................. 5

2. Method ................................................................................................................................................................................... 6  
   2.1 Research strategy ............................................................................................................................................................... 6  
   2.2 Interpretation .......................................................................................................................................................................... 6  
   2.3 The hermeneutic circle .......................................................................................................................................................... 6  
   2.4 Approach ................................................................................................................................................................................ 7  
   2.5 Collecting the data ............................................................................................................................................................... 7  
   2.5.1 Who is creative? ............................................................................................................................................................... 7  
   2.5.2 People interviewed ......................................................................................................................................................... 8  
   2.5.3 The interviews ............................................................................................................................................................... 11  
   2.6 Qualitative method ............................................................................................................................................................... 12  
   2.6.1 Qualitative interviews .................................................................................................................................................... 13  
   2.7 Criticism to our method ..................................................................................................................................................... 14  
   2.8 Validity and reliability ....................................................................................................................................................... 14  

*Chapter 3* .............................................................................................................................................................................. 16

3. Frames of references ............................................................................................................................................................ 17  
   *Part one* .................................................................................................................................................................................. 17  
   3.1 The history of fashion ....................................................................................................................................................... 17  

*Figure 1.0 The History of Fashion, Source: Own* .................................................................................................................. 18

3.2 The fashion industry today ................................................................................................................................................... 19  
3.3 The designer .......................................................................................................................................................................... 21  

*Part two* .................................................................................................................................................................................. 22
Chapter 4

4. Empirical Data and Analyses ........................................................................................................... 34

Part One .................................................................................................................................................. 34

4.1 Understanding of the creative employees ..................................................................................... 34

Part Two ................................................................................................................................................ 36

4.2 The fashionable industry .................................................................................................................. 36

4.2.1 Too fast, too fast for creativity? .................................................................................................... 36

4.2.2 The driving force ......................................................................................................................... 36

4.2.3 A homogenized industry ............................................................................................................. 37

4.3 What is creativity for the designer? .................................................................................................. 38

Part three ............................................................................................................................................... 39

4.4 The great leader ................................................................................................................................. 39

4.4.1 The involved leader with communication skills ........................................................................... 39

4.4.2 Faith, Trust and believe ............................................................................................................... 40

4.4.3 Pressure or no pressure .............................................................................................................. 41
Chapter 1

If you are one of those who thinks that essays mostly are difficult to read and hard to understand you can instead choose to follow our fairytale that is placed in the beginning of every chapter, and thereby get a stocktaking of this essay.

Two girls and creativity

Once upon a time there were two girls who sat down at a café in the small town Kalmar and chewed about a problem. They had run into a huge problem. They were at odds about what the meaning of the word creativity was. Both of them believed that creativity was something good but one of the girls said that creativity certainly was something personal, while the other girl thought that creativity was something one learns at school. The girls could in no way come to terms with the problem and hurried to The Castle of Created Truths. They read that an author named Janmåle (1996) wrote that creativity was an unsolved problem that some people thought were dependent on the quality of the response from observers. The mysteriousness grew dense. The girls could not find a good answer to the question so they went to see the wisest man they could think of. The wise man told the girls that some people are creative when working, but this did not help the girls. They speculated of which kind of work the wise man meant. They said to each other that they surely want to have a creative work when they had grown up. But how does something get creative? They decided to look into it further. Story continues......
1. INTRODUCTION

1.1 A GIRL’S DREAM

A girl’s dream is often lilac or sometimes maybe black. A girl’s dream has these fancy little details that make it special. They are almost always expensive, or at least very hard to get. Maybe you have seen them in a catalogue, or perhaps in a delightfully decorated shop-window. They have accurate seams but most important of all, they have high heels.

We are very fascinated with both shoes and clothes. These special kinds of satisfaction you can get from a pair of fashion shoes sometimes overcome everything else. Nowadays it is not just about the necessary warmth that the clothes give you. It is about creating your identity, and who you are. It is about making a statement that this is me. Kawamura (2007) assumes that fashion is a social construction that includes more than just clothes. She suggests that people are not wearing clothes, they are wearing fashion. Two simple pairs of jeans can be made of the same material, made in the same fabric but still be extremely different. That little piece of fabric where the brand’s name is written makes the difference. The brand includes and implies a sort of value of great importance.

When you walk in the street a regular Wednesday and you have a look around, there are people everywhere trying their best to prove to you who they are by their clothes. The color of their shoes or the perfectly tied knot of tie makes you speculate about what job they have, if they have a family, hobbies etc. Maybe these are just speculations and nothing certain, but over and over again these speculations seem to be in agreement with the reality. Because the choice of clothes are often in some way well thought-out and therefore describes the way you are almost in perfection.

The challenge for fashion organizations is to create unique well-made products that satisfy a specific target audience. The designers and other people behind the brands work every day with creating and maintaining that special value of their brand. Everybody wants to buy clothes from the successful ones, those who manage to create that special significance for their brand. Hauge (2007) describes that to create value is an important part of the process in fashion industry. Because of the huge competition, the companies must constantly find new ways to succeed. Clothing industry is today one of the fastest growing industries. It is also a quickly changing industry and consequently the fashion organizations have to be changeable and respond fast to the varying environment. How can they manage to survive in this competition? And which elements are important to be able to do so?
1.2 BACKGROUND TO THE PROBLEM DISCUSSION

Earlier clothes had mainly a practical function. People were wearing clothes in order to keep their warmth. Fashion was something exclusively for the rich people. Nowadays fashion is a well-known phenomenon although it is hard to define. Clothes are today connected to the word fashion and fashion is available for the everyday people in the western countries. Kawamura (2007) thinks that nowadays democratization has made fashion available for most people. She writes that today’s designers create fashion clothes to small groups on global markets which are called subcultures. She suggests that fashion because of that, is spread from many sources to different groups of customers.

Fashion industry is as we have mentioned a huge industry. Day after day there are new competitors who challenge the market. Giant low-prices multiple stores are everyday expanding to new cities and new markets. Small boutiques who are specialized try to satisfy the needs of a specific target. Nowadays you can stay in your home and buy and sell fashion clothes over the internet. This is a huge market that includes uncountable performers.

Even though fashion industry is a great industry, it has not been much studied. Even though it is an industry with a lot of money, many researchers have discussed the low status when it comes to fashion as a subject for study. As an example the car industry with its principle of line production has been studied several times, but the creative business has low status in the world of science. One reason to this is that fashion is difficult to study though it is almost impossible to scale the results. It is also strongly connected to women and looks and therefore meaningless for researchers to study. Fashion is also irrational, though it is constantly changing and there is no room for intellectual theories. Some post-modern researchers support the study of fashion since they think of fashion as a feminine way of focus on beauty and therefore it is a source of power which is ruined by the women themselves (Kawamura 2007).

We are strongly questioning the fact that the fashion industry has not been studied that much for a large number of reasons. The fashion industry has existed for a long period of time; it has survived several crises and even though the environment is changing, it seems to be quite stable. Because of that, the fashion industry has existed for a long time and includes a large knowledge base which especially consists of how to survive in a changing environment. Many players also have a great knowledge in predicting the future because this is necessary in this business. This is something that a lot of industries have to deal with in their daily work. Hauge (2007) describes two reasons why researchers should study the fashion industry. He finds it important to study because it is a growing industry and the results are applicable on other industries as well. Comparable with what fashion industry has been handling for a long time, we think that generally all organizations today have to handle a growing competition and have to compete in a changing environment where the competition is a never ending process. How can they do so?
1.3 **Problem Discussion**

There are numerous of aspects that can make an organization successful these days. Although one of the aspects that has attracted attention at the moment is how organizations can be creative and innovative. Michanek (2004) describes that the market is full of ideas, and that organizations compete with each other because they want to come up with the best ideas first. He also describes innovation, creativity and ideas as the most important factors for an organization to survive.

“For the past decade at least, the holy grail for companies has been innovation”

(Sutton 2001/2004:267)

Creativity seems to be a modern word and a modern thought and essential for a successful organization. But one problem lies in how organizations can improve their creativity and innovation. We will try to find out that by doing interviews with designers who use their creativity every day at work.

Fashion industry is a creative business and has been so for a long time. The people within it are creative people with the task to be the first to constantly deliver new products and new innovations to the market. Fashion industry has since its beginning been dependent to creativity and has because of that a lot of knowledge in how to handle creativity. This is why we have chosen to study the fashion industry, and to do interviews in both Sweden and Great Britain though we spend time in both these countries when writing the essay. By choosing the fashion industry we assume that our result will be more evident than if we had studied a business where the creative aspect was less obvious. These organizations are also shaped to improve creativity. The leaders in the fashion industry have for a long time managed the creative people and handled all the problems and possibilities it may cause.

Zollitsch (2003) states that one great problem in organizations is that creators and managers often have difficulties in understanding each other. We believe that it is difficult for a leader to understand creative people without asking them for their point of view. They are working creative every day and for that reason they are the experts and the only ones to know how they can perform their work best. The organization’s creativity depends on how creative the people within it are and for that reason they should be noted and respected. Because of that we believe that the answer to creative success for an organization is to be found in their creative employees.

1.3.1 **Aim**

The aim of the present study is to contribute to our understanding of what organizational aspects that creative people in the fashion industry think improve their creativity.
...The girls continued to think about their problem, how could they look into it further? They already knew that it was not an easy problem to solve. They decided that they needed to collect tons of knowledge in different ways. First they decided that they needed to open many of the golden books that contained other peoples thoughts about this mystery, and they searched for all the golden books they could ever find at The Castle of Created Truths.

They also determined that they needed to talk to people that maybe knew, someone that was even wiser than the wise man. Therefore they began talking to people, people that had a meeting with creativity all the time, day in and day out. The two girls had lots of questions... what is creativity? In what way are you creative? Is pressure good in order for you to be creative? As you can see there were a lot that the girls did not know, but wanted to know. They collected a lot of information knowledge in two little boxes and the boxes grew bigger and bigger. When the boxes were so heavy that they could not carry them any longer, they decided to open the boxes to see what was inside.

Story continues......
2. **Method**

2.1 **Research Strategy**

When doing our study, our aim was to come up with new solutions to a specific problem and not giving a general point of view. Still we believe that anyone who works with creativity may be helped from our results. But we are aware of that the reader might have other opinions and we encourage the reader to question and reflect the text. This is exactly how Ödman (1979) describes the hermeneutic approach which is about to present an understanding of a problem without make a general idea of how to solve it. He also writes that within the hermeneutic approach, the text should speak to the reader so that he or she reflects over the text.

2.2 **Interpretation**

Within the hermeneutic approach, interpretation is an important part and Engdahl et al. (1977) suggests that the best way to describe hermeneutics is the learning of interpretation. Ricoeur (1981) also explains the importance of interpretation within hermeneutic research and writes that when doing an interview, there is a concrete exchange of messages between the interviewer and the subject and also an activity of discernment. Furthermore he writes that the discernment part of the activity is called interpretation. Ödman (1979) writes that hermeneutic means to interpret and to understand and also that we can never disregard our earlier knowledge before we begin the research. He points out that we can and should read a lot and take part of other peoples knowledge, material and data to get to know more about a subject, but that our interpretation of texts always will be different from one person to another because of our historical background. The hermeneutic researcher believes that you always have pre knowledge about a situation; otherwise we cannot understand the situation. We can never be totally objective about a situation because we have our own memories and experiences and that is why we interpret what we hear and read (Allwood 2004).

We believe that it is important to have in mind that what we have read and the interviews about the subject will be interpreted by our knowledge and historical background. The interpretation part made us reflect about what we had read from the theories and heard from the interviews and therefore it has affected the result of this essay.

2.3 **The Hermeneutic Circle**

Alvesson and Sköldberg (2008) describe the hermeneutic circle as when the meaning of one part only can be understood when related to an entirety. They also mean that the entirety only can be understood when related to its parts. Patel and Davidson (2003) also describe the hermeneutic circle and point out that a researcher read interviews and tries to understand the whole entirety. They point out that the researcher then read parts of the interview to be able to get pre knowledge about these parts. Furthermore they write that the researcher then can relate knowledge from the entire interview with parts of the interview. The hermeneutic spiral is almost the same as the hermeneutic
circle, only that the spiral never ends. Interpretations, knowledge, new interpretations and new knowledge are parts of an entirety that develops and continues to grow all the time; the spiral is the model of a never ending process (Alvesson and Sköldberg 2008).

During the process of this essay, we wrote down the interviews and read parts of them and related them with the entirety. With the entirety we mean the interview persons, our interpretations, the theories and every part that might affect the result of the essay. When we did that, we always got new and important knowledge.

2.4 Approach

Holme and Solvang (1997) write that in an inductive approach the theoretical references are a base for the research and also a process which will develop in cooperation with collecting the empirical material. Darmer and Freytag (1995) describe that when using an inductive approach, theories is used as a frame to already existing hypothesis and that the researcher uses empirical results to test these hypotheses. Further on they write that in an inductive approach, the data collection can be there only to develop already existing theories.

The deductive approach on the other hand is when researchers begins to search for some theories, and then tries to connect these theories and the empirical material to see if their descriptions are similar (Darmer and Freytag 1995).

We used a combination of these two approaches which Patel and Davidson (2003) refers to as an abductive approach. Further on they mean that in the beginning of the abductive approach, researchers search for inductive strategies and through these strategies come hypothesis and theories which is the deductive part in the abductive approach. According to Patel and Davidson (2003), these two parts complete each other to an even more complete research. We believe that the interaction between these two approaches is an appropriate procedure to work with when writing this essay because we had to read literature to get information about creativity and the fashion industry before and during the time of the interviews. This helped us in creating better interviews.

2.5 Collecting the data

2.5.1 Who is creative?

We have chosen to interview designers and product developers within the fashion industry. We believe that they have a job that involves creativity and that they therefore are creative people. Designers use their creative ability, especially in the beginning of making a collection when they trace new garments. But they are not only creative when doing that. We believe they have got a creative job though they need to get inspiration from everything like buildings, people in the streets, different
shapes and so on, and all of this is something that can inspire them to make new and innovative clothes. They also need to understand what will be a trend in the future, and they need to be first with the last. When designing a collection, they begin with their work about one year before the collection is in the store. This is also a part of the process where creativity is important. The fashion industry also changes fast, one day it is a trend to use dark colored jeans, and the other day everyone wants to have light blue jeans. Therefore designers and product developers need to be changeable and innovative.

This is one way of how we think that people can be creative within their jobs. We had to limit our study to one industry though the subject otherwise would be too wide. But we do not believe that the fashion industry is the only business where creativity exists. In fact, we think that creativity more or less is a part of every business. For example there is a need for creativity within the car industry where they continually need to come up with new innovations and new technology. They also use creativity when designing new models of the cars. Although we believe that the fashion industry is more changeable than other industries, because they create new collections two times a year. This makes the innovative and creative work very important and it is being used all the time.

The summary of why we believe that people within the fashion industry are creative is because they need to be innovative, design clothes, look into the future, get inspiration from other things than clothes and they work within an industry that works in a changing environment. We believe that when they are doing all of that, designers and product developer uses their creative ability.

2.5.2 People interviewed

Five of our interviewed people have done sketches to describe themselves within their organization. There is also a description of when and where the interview took place. Two of our interviews are only presented with a description.

---

Amélie Marciasini

She works as an assistant designer at Lindex in Sweden.

The interview with Amélie Marciasini was the first interview we did and it was by phone on the 26th of January. Amélie got the task from us to do a sketch of herself within the organization. Unfortunately we never got the sketch.
Gunilla Kjellnäs-Dannemann

She works as a designer at Björn Borg in Sweden.

The interview with Gunilla Kjellnäs-Dannemann was made at a Café outside her office on the 29th of January. In her work and during her creative process she use a lot of colours which is an important part to make her creative.

Karin Granstrand

She works as a designer at Cheap Monday in Sweden.

The interview with Karin Granstrand was made at her office on the 29th of January. During her creative process, she needs to go out to find inspiration through things around her. In order for her to be creative she therefore need to come out from her office.

Anna Lindström

She works as a product developer at J.Lindeberg in Sweden.

The interview with Anna Lindström was made at a Café on the 29th of January. During her creative process everything is blue because she works as a product developer at the denim part of J.Lindeberg. The sketch shows what she works with and how she experience her work.
Matilda Maroti

She works as a designer at MQ in Sweden. The interview with Matilda Maroti was made by phone. It was the last interview we did in Sweden and it was made on the 5th of February.

The picture shows Matilda at work and it is chaotic and a lot of work going on at the same time.

Olivia West

She works as a textile designer at Strella in Great Britain.

The interview was made on the 5th of Mars at her home. Her sketch is a description of how her office looks like and where she is supposed to be creative everyday. She has specifically written down that her room has no windows because she believes that her office hampers her creativity.

Sophie Stockham

She works as a textile designer at Ted Baker in Great Britain.

The interview with Sophie Stockham was made by e-mail on the 12th of Mars. Sophie never got the task to do a sketch of herself within her organization because there was no time for it. This because the interview was made in a late time during the process of the essay.
2.5.3 The interviews

Before every interview, we read about the current company in order for us to get an insight of how the organization works, what they do and if there had been any new organizational changes that may have affected the organization and its employees.

Since we used an abductive approach we read literature to get information about creativity and the fashion industry before and during the time of the interviews. Before we did the interviews, the literature that we read made us prepared and more secure about the subject so that we could ask more specific questions and get as much important information as possible.

We did set a time of forty-five minutes each for every interview. Every interview took about that long which was great though we never felt stressed when asking our questions. After conducting five of the interviews we felt that some answers that were aiming towards the same direction, but some opinions were separated from each other. Therefore we wanted to do more interviews in England to receive more information about the subject. When arriving to England we did one face to face interview and one interview through e-mail. After all seven interviews, we felt satisfied and therefore our collection of the empirical material was done.

Patel and Davidsson (2003) consider that it is important to formulate an aim with the interviews. Because of that, we sent an e-mail to our respondents before we did our interviews that included an explanation of why we wanted to do the interview and explained the aim with the essay. We also did that to give them time to prepare themselves and so that they could understand what information we wanted to receive from the interviews.

Before we did our face to face interviews we had the opportunity to do an interview by phone. Though we felt that we would not have time to change our interview guide during the face to face interviews because three of them were on the same day, the phone interview was a preferable preparation. When we had done our interview by phone, we discussed if there were any questions that we wanted to add or remove from the interview guide. This prepared us for the upcoming interviews.

Home and Solvang (1997) write that when researchers use qualitative methods, they have more knowledge about the subject in the end of the process than in the beginning. They explain that it therefore can be hard to compare the interviews that were made at the beginning and those that were made in the end of the process. We did three interviews in Sweden on the same day, with only a few hours interval. We noticed that the respondents gladly talked about inspiration sources and creativity, and talked less about organizational elements that could affect their creativity. After the phone interview we had time to change some of the questions, but even so we had to reconstruct the interview guide again because we wanted to collect more information from the interviews. Because of the lack of time, it was not possible for us to discuss the added and reconstructed questions that much. If we would have had more time to do that, we believe that we would have thought of more developed questions about organizational elements and less questions about inspiration.
After each interview we asked them to draw a sketch of how they see themselves as creative employees within their organization. We asked them to do that because we believe that it is easier to see who they are and how they work when we were able to see their sketches. Therefore we show these pictures in the empirical material when we present all designers that we have interviewed. We told them not to put a lot of effort in their sketches, and only do it in 5 minutes. When trying to view themselves in their organization, we wanted them to draw the first thing they could think of. We also told them that they could do it within the next few weeks, whenever they had time and then send it to us. After three weeks we still had not got any of the sketches and we felt a bit stressed about it. Therefore we had to put pressure on them, which we assume was an interesting part of our method. Even though the task only took them 5 minutes to complete, we understood that they had to feel pressure in order for them to complete the task that they were given.

2.6 Qualitative Method

When trying to get information to this essay, we used a qualitative method. Holme and Solvang (1997) write that a qualitative method does not concentrate upon if the information has a general validity or not. They suggest that what the researcher present is not a general idea, it is more of a suggestion to how something can be solved, and people can also questioning it. Holme and Solvang (1997) describe that when using qualitative interviews, you only interview a few persons about their experiences, which may not be the same experiences as ten others in the very same situation. They point out that this consequently can make it difficult to formulate the result as universal. Therefore they imply that the data collected only are useful for a few people, and less useful for everyone. Because our aim was to get a deep understanding and not a universal result, we used a qualitative method. Therefore the qualitative method is suitable to our hermeneutic approach. Backman (2008) writes that qualitative methods use verbal formulations and those words are of importance in contrast to quantitative methods that uses numbers and measurements. Bryman and Bell (2008) describe that a qualitative method focuses on how individuals understand and read their social reality, rather than collecting quantified data.

The aim of the qualitative method is according to Holme and Solvang (1997) that the researcher will get as close to an authentic reproduction of structures and action patterns from the interviewed people as possible. According to Kvale and Brinkmann (2009) the qualitative interview research wants to unfold the meaning of the subject’s experiences and uncover their lived world prior to scientific explanations. They explain that knowledge is constructed in the interaction between the subject and the interviewer. The interaction made us know how the creative employees understand their environment and how they believed the environment could improve their creativity, something that we could not receive from numbers and measurements. Because of that, we chose to use a qualitative method instead of a quantitative. We also felt that the best way to get an answer to our questions was to carry out interviews and ask our respondents about the subject and thereby we got a deeper understanding.
We believe that creativity is something abstract, that you are not able to see. Because of that, it is difficult to see how it can be improved by looking at situations that includes creativity. Allwood (2004) suggests that the researcher needs abstract and structural facts that cannot be observed just by looking at them, and thereafter use the qualitative method in order to discuss them as objective as possible.

### 2.6.1 Qualitative Interviews

Kvale and Brinkmann (2009) describe the interviewer with metaphors and suggest that the interviewer can be either a miner or a traveler. In a miner metaphor the miner searches for valuable knowledge that is buried metal in the subjects mind. They explain that the miner searches for facts to be uncovered and nuggets of knowledge from a subject, by asking questions. Furthermore they explain the traveler metaphor as when the interviewer travels around, searching for facts that can guide him or her through unknown terrain. They point out that the interviewer bumps into people and gets into conversations. Furthermore they explain that the journey may not lead to new knowledge, but it may lead the traveler to new ways of self-understanding. Although we had defined the interviews fairly well before we met the respondents, and chosen our respondents, we observe ourselves as travelers. We also observed the interviews as guidelines that we interpreted and it helped us get new and valuable information to our essay. In order for us to understand how creativity can be improved within organizations, we interviewed people with great experience within the area.

Holme and Solvang (1997) consider that information collected through interviews should be as close to an everyday conversation as possible. Furthermore the aim is to create an understanding of the problems that the researcher wants to know more about. We controlled the interview by using what Deacon et al (1999) refers to as semi-structured interviews. They describe this as when the interviewer has the control of the discussion by using an interview guide that sets out the issues to be covered during the exchange. They imagine that this creates an open-ended dialogue and moves away from concerns of standardization.

Kvale and Brinkmann (2009) also define a semi-structured interview as prepared with an interview guide that structures it in one direction. This type of interview includes an outline of topics to be covered, with questions that only are written down as a guideline. We used semi-structured interviews and began with questions about the respondent, then we continued with questions related to creativity and ended the interviews with questions about the fashion industry (Appendix 1). Patel and Davidson (2003) accentuate that the structure of the interview depends on how much the interviewee gets the opportunity to answer the questions. Furthermore they explain that qualitative interviews are often structured with questions that give the respondent the opportunity to answer with his or her own words. We used open questions during our interviews.
2.7 CRITICISM TO OUR METHOD

Two of our interviews were made by phone and one through e-mail. This may have led to shortcomings in our communication though we could not see our respondents’ facial expressions and body language. Because the respondents’ gestures and body language can be an important information source, the researcher should be able to see it (Patel and Davidson 2003). It was also more difficult to build up trustfulness when we were not meeting face to face. Because of the lack of trust, we might have missed valuable information. When doing an interview through e-mail the respondent can be more prepared in what to answer, and we loosed the opportunity to ask spontaneous questions.

Though we recorded the interviews, it might have affected the subject’s answers because of nervousness. This could have made the interview less spontaneous which is important in order to get as honest answers as possible.

2.8 VALIDITY AND RELIABILITY

Bryman and Bell (2007) write that validity is about whether the method is used to measure a concept in a good way or not. Ejvegård (2003) describes validity as if the indicators used are the best ones. He explains that if they are, the research has a good validity. If other indicators should have been chosen, the validity can be challenged. Ejvegård (2003) also writes that if the researcher has clear measures and methods of measurements, the validity is good.

Holme and Solvang (1997) describe that because the researcher can interpret the collected information, it is more difficult to get valid information when using a qualitative method than a quantitative one. They think that the researcher may interpret the information in a wrong way which can affect the validity. Though we used a hermeneutic approach that focuses on interpretation of interviews and theories, other researchers may feel that the validity of this essay is questionable. Although we believe that it interpretation is necessary and therefore the researcher can never exclude his or her historical background when reading interviews and theories. We believe that the interpretation part made us take these texts one step further. We did our interviews with people within the fashion industry, mainly designers but also product developers. We assume that these people have good validity towards our subject because they use their creative ability every day at work.

Kvale and Brinkmann (2009) describe reliability as if the research can be used again, by another researcher who will come up with the same conclusion. They mean that reliability depends of the trustworthiness in a research. Ejvegård (2003) believe that since the researcher construct his or her own measurements, for example an inquiry form about creativity, there is a possibility that the reliability of the measurements is low. Holme and Solvang (1997) write that since the data is collected through the sources of own experiences; the information collected get high reliability.

Though the interpretation is an important element in this essay, we are aware of that if another researcher does the same research, he or she may not come up with the same
result. Although we do not think this research needs to be reliable though we believe that every interpretation is interesting and can only create new valuable knowledge.
... First they started to open the box with all the things they had collected from the books in The Castle of Created Truths. They opened the box and lots of information came out and covered the whole floor, and almost covered the two little girls as well. They spent days and nights looking through every little piece of paper. They learnt a lot and thought that they now knew a little bit more about the problem.

They learned a lot of the creative villages where they create beautiful pink dresses. They read about the villages' history, how they work, and people within it. They learned about how all different kinds of people think of their creativity and they understood how important this was in the industry. They also read about how the kings of the village should act and handle creative people, and the problem with that, but they did not read anything about how creative people in the village wanted it to be.

So they understood that the key to the problem maybe was hidden in their other box. They decided to open the other box as well...

Story continues....
3. Frames of references

We have chosen to divide this section into two parts that we find most important. The first part is an introduction and presentation of fashion industry and includes for example a definition of fashion and in addition historical theories about fashion. The second part is a presentation of the creativity issue and includes for example a definition of creativity and creative individuals as well as a description of creativity in organizations. Before every heading we present our own relation to the thoughts of the authors and motivate why we have chosen the specific frames of references.

Part one

3.1 The history of fashion

Motivation of the theories

With this part of the theory chapter we want to illustrate that the fashion industry has existed for a long time and is constantly growing. We therefore emphasize both Kawamura (2007) and Hauge’s (2007) historical theories and clarifications that fashion industry has been a huge business for centuries. Although we also focus on the fact that fashion industry is not only about clothing production, since for example shows and magazines play a vital role. Since we also want to prove the importance of fashion industry, we show its connection to other central industries like music and sport and also mention McRobbie’s (1998) explanation of the connection between popular culture and fashion, as well as Hauge’s (2007) enlightenment of the link between fashion and sport.

Hines and Bruce (2004) consider that fashion is a selected style and trend during a specific period of time. They think that because of the customer’s fast changing desire, fashion is changeable and needs to be adaptable. Hauge (2007) explains that the customer desire reflects fashion. He further describes that in order to satisfy the Swedish minimalistic trend, Swedish designers make simple clothes with few details in contrast to for example Italy. In the nineteenth century when the production of clothes was made more effective, fashion as a theoretical subject became interesting. This made it possible for fashion to change more rapidly and this quickly changing phenomenon was an interesting subject to study (Kawamura 2007).

Hauge (2007) describes that some researchers believe that fashion begins in the top of social hierarchies and then trickles down. Kawamura (2007) also describes that the classic sociological discourse think it is a process of imitation, where people with lower class imitates the ones higher up in the hierarchy. Subsequently fashion has gone through lots of changes the past centuries. In the 15th century, fashion showed which social standing a person had. In the 18th century, the philosopher
Jean-Jacques Rousseau was critical against the luxury consumption and submitted that it had a negative power on human beings. He thought of fashion as a cover for hiding contingent burden. In the 19th century, fashion was no longer strongly connected to social standing. Because in this period of time people worked more, and therefore became wealthier and could buy and use more comparable clothes, despite social standing. This was further developed in the 20th century when every person, regardless of rank, could dress up in a fashionable way (Kawamura 2007).

A common view of fashion is that it is a female phenomenon which Kawamura (2007) argues that it is not. She motivates this with support by the 19th century writer Honoré de Balzac. He early pointed out the importance of for example how a walking stick should be used or how an ascot should be tied. These details were significant as markers of social rank and were seriously estimated by middle-class customers. This shows that fashion was of huge importance even for men in the 19th century.

In the 19th century the interest for fashion magazines was growing and the first author for a magazine of that kind was Stephane Mallarmé. She became an editor for a fashion magazine named La Dernière Mode. This was the beginning of the fashion industry with fashion magazines and Charles Frederick Worth who introduced fashion parades every season. The fashion industry is strongly connected to industrialism and the mass consumption (Kawamura 2007).

Hauge (2007) asserts that fashion has existed for as long as we have been using clothes. Because of the mass production in the 60’s, the development of fashion was growing faster and became an industry. Therefore brands where developed and the clothes were given a symbolic value. Because of this, fashion got an obvious connection to popular culture and music, models like Twiggy, and fashion photographers where significant for developing fashion. By the year 1970, the connection to popular culture was observable when Vivienne Westwood introduced punk as a way of dressing. Music was then associated with fashion and became a great source of inspiration (Hauge 2007). Since fashion has a lot of approaches, it is hard to define. Even if it in some way is a developed industry where material products are made with all it is problems like keeping low costs, there is also a huge symbolic value in fashion and therefore the brand is important. Moreover fashion is a fast changing phenomenon (Hauge2007).

Punk fashion is a great example of the strict line between fashion production and fashion consumption. The punk culture was a reaction to unemployment and a sign of pessimism of the youth. Ever since these young people used an anarchistic way of dressing to chock the society, this

---

**Figure 1.0 The History of Fashion, Source: Own**

<table>
<thead>
<tr>
<th>15th century</th>
<th>18th century</th>
<th>19th century</th>
<th>20th century</th>
<th>21st century</th>
</tr>
</thead>
<tbody>
<tr>
<td>Showed Social Standing</td>
<td>Criticism against luxury consumption</td>
<td>More healthy, more clothes</td>
<td>Fashion Magazine, La Dernière Mode</td>
<td>Not connected to social standing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1990: Cheaper varities</td>
<td></td>
</tr>
</tbody>
</table>
became a particular part of fashion that gave the youth an identity and had huge influence in the British fashion (Kawamura 2007).

Since punk was introduced to the fashion industry, many designers have been influenced by the popular culture and post-modernism. For example a couple of designers, photographer and stylists, where inspired by the music group Nirvana and created a distinct poor look that was called “grunge”. For the reason that the designers combined second-hand clothes with known brands, it was an outrage for the fashion industry (McRobbie 1998).

In the 80’s brands like Tommy Hilfiger and Marc o Polo made sport fashion massive. In the 90’s cheaper variety of fashion was created that reduced the distinction between fashion clothes and regular clothes. When cheaper European brands were introduced to the Swedish market, the fashion industry increased in the 80’s and Sweden started to outsource the production instead of producing clothes only in Borås. By then, Hennes & Mauritz AB increased their sales noticeably which contributed to a growing interest and awareness among the ordinary people (Hauge 2007).

3.2 The fashion industry today

Motivation of the theories

Since we with the following part want to declare a short explanation of how the industry works today and what elements are of importance, we mention for example Hines and Bruce’s (2004) explanation of design management and Hauge’s (2007) division of fashion companies as well as his description of fashion companies’ strategy. Finally we assess some of the author’s explanations of how fashion industry works in Sweden and Great Britain because of that our study is implemented it those two countries.

Kawamura (2007) regards fashion as an abstract system because it is created when performers cooperate and maintain a belief in fashion. She considers that since the science of fashion deals with social constructions that exist in people’s perception, it is a collectivist creation. By that she means that it is not about the creative design, but the way people in a society adopt it. Hines and Bruce (2004) describe that social and cultural factors affect fashion, which in the other hand is influenced by globalization, where ideas are easily transferred with the new communication technology. Furthermore they suggest that health, wellness and lifestyle prepossess fashion, as well as democratization of fashion, ecology etc. Kawamura (2007) claims that in the system of fashion there are two types of diffusion agents. The first is the designers which every year attends in big fashion shows in London, Paris, Milano and New York. The second one is fashion journalists and editors, advertisers and sellers.

Hines and Bruce (2004) explain how the new collections are created to satisfy a particular need for a special chosen target audience. This is often based on earlier collections or market investigations.
The collections are often inspired by designers, customers and other people, related to the industry. The final product is put together with costs, production and time of delivery. Kawamura (2007) assumes that nowadays, democratization has made fashion available for most people. She describes that today’s designers create fashion clothes to small groups on global markets, which are called subcultures. She suggests that because of that, fashion is spread from many sources to different groups of customers.

Hines and Bruce (2004) describe that the final look is the result of a process that includes many aspects, among them the designer, shows, the material and the customers. Kawamura (2007) thinks that in order to make an outfit established, several people from the business has to contribute to the distribution of the dress. Hines and Bruce (2004) assert that new techniques like new materials have changed the presumption for the designer.

Hauge (2007) thinks that one of the hardest challenges in fashion industry is to find people that prioritize business and also are being creative and artistic. He suggests that the fashion industry need both designers and business people to get a high-quality outcome. Hines and Bruce (2004) think of design management in three different ways, partly the management of the design but also the integration of the design with other parts of the company. The third part is to integrate illusions of the design with the company’s vision and strategy which involves the designer’s thoughts and decision and the company’s strategy.

Fashion companies can be divided depending on what they focus on. One part of the industry prioritizes the creative and aesthetic element of the work which depends on the highly educated people within the industry, who have a great vision to create things. They do not want to compromise with the line of business. The other part of the industry focuses on how the designer can create a symbolic value which is an important part of the process in fashion industry. Because of that, there is a common view of these organizations as innovative, flexible and full of ideas. Typical for the fashion industry is that those who work within it know a lot about each other and have continuous contact and often have similar or the same education (Hauge 2007).

The main strategy for fashion companies is to find different approaches to branding. In order to create clothes with a symbolic value, the successful ones can handle a balance between material and immaterial production. Since fashion companies combine a business concept with creativity cooperation and networking can usually occur (Hauge 2007).

In order to make customers come back, the most significant for fashion organizations right now is to create and maintain loyalty. This can be done by creating attractive products many times in a row. Since the competition is growing, organizations have to be more accurate when specifying their target audience and making segmentations in order to be able to satisfy their needs and create loyalty (Hines and Bruce 2004).

Fashion industry has an important connection to geographical places and for example brands name is often associated with a city or a country like “Tiger of Sweden”. In Sweden the fashion industry is also clustered together in some specific geographical areas, for example Stockholm, Gothenburg and Borås. Some areas and towns have a symbolic value and are strongly connected to fashion. If a brand then is related to the town, the symbolic value of the brand is strengthened (Hauge 2007). According
to Hines and Bruce (2004) there are some geographical places and towns that counts as a source of inspiration for design. Hauge (2007) considers Sweden not being a leading country in the fashion industry, however he thinks it is a country that quickly responds to changes.

Until the year of 1995 the textile industry was one of Great Britain’s biggest industries when outsourcing became a huge problem. Because of the competition from countries in for example Asia that has been able to keep low production costs, their production has declined (Hines & Bruce 2004).

3.3 The Designer

Motivation of the theories

In this part, we want to clarify what function the designer has in the process. In order to be able to interpret the following interviews that we have made with designers, it is important to create an understanding of the designer’s work. We think that the designer has a crucial role in the developing process in fashion industry and our thesis is based on their knowledge.

Fashion is often seen as a cultural symbol, where culture is not only a product that has been created, distributed and consumed. Fashion designers today try to recreate and reproduce their image, and the image that is projected through the clothes retroact the designer’s personal image. The fashion industry is therefore concerning image. Coco Chanel (1883-1971) is an example of this, often seen as a provocative woman with status as a star. But it is not only the creative designer that decides what fashion is, it is others credit that makes the products successful (Kawamura 2007).

According to a survey, communication is the most important and crucial instrument for a designers work. Communication in the sense of understanding the environment by recognizing trends, communication through signing and to draw, and communication in order to build relationships, and to get feedback. The commitment to the job is important since the designer’s job is rather a constant adaption than a nine to five job. Common for every designer is that they have a great interest in fashion and clothing and they feel a certain time pressure and always have a deadline to their work (Hines and Bruce 2004).

The production of fashion is a collective activity and there is a clear breakdown between the ones who produce clothing. The designer works in the middle of a network of individuals and these persons’ effort is a settlement for the result. The designer is the key person within the production although many persons are involved in the production process. Even though fashion is a collective process, there is only one person with exceptional aptitude for design that creates it (Kawamura 2007).

This is confirmed by Hauge (2007) who criticizes the view of designers being gods with an exceptional creative gene. Furthermore he explains that the reality is different and there is often teamwork
behind the creations and the designer. He believes that how much of the work that actually is created by the designer is not examined although she is needed as a symbolic front character.

Kawamura (2007) describes that the fashion system is to be compared with Weber’s theory of authority. She believes that the designer as a part of the system of fashion subordinates herself to the rules and regulations. She also explains that on the other hand, the system allows a charismatic authority and status for the designer which is not possible to compare with Weber’s rationalized authority he presented in 1947.

Part two

3.4 Definition of Creativity

Motivation of the theories

At first we display an overview of different kind of attempts to define what creativity is. We think this is a central discussion regarding creativity though the separated point of views shows that creativity is hard to define. For example we refer to Renander’s (2005) approach where creativity is to solve a problem. We also describe that many authors for example Ekvall (1988) and Zollitsch (2003) explain that creativity is often to be seen as a process. Sveiby (1992) describes that what is creative or not lies in the value of a product. In contrast to that, Ford and Dennis (1995) refer to creativity as something collective. With this introducing part of the section about creativity we want to demonstrate that it is almost impossible to create a common definition of what creativity is because it is an abstract phenomenon that is used in diverted situations and in many different ways. Although in this essay we focus on creativity as a sort of character strongly connected to the process of innovation and similar to many other characters it is possible to improve creativity in different ways. We are aware that this is not the only correct way to define creativity, but it is the definition we use in order to delimit the thesis.

Boden (2004) means that creativity is a mystery, because there is something paradoxical about it, something that makes it hard to see how it is even possible. Amabile (1996) describes that the definition of creativity has long been an unsolved problem, widely discussed. Furthermore she describes that some suggest that creativity has to do with people’s thoughts when others mean that it depends on the quality of response from the observer. Amabile implies that the different definitions are useful in different ways to solve the problem and a precise answer is not crucial. Since she believe creativity is hard to define she considers that most researches have been too rapid to objectify creativity.
Hines and Bruce (2004) think of creativity as the process of thoughts which is the raw material of innovations that help the organization to do things better and cheaper. They mean that the aim is that creativity creates skills, new production and a value in the product. When trying to understand the word creativity, there are three alignments. The popular belief is influenced by the paradoxical nature of understanding the concept; they are pessimistic towards science ability to explain the word. The inspirational perspective sees creativity as something mysterious and supernatural. The romantic perspective way of thinking about creativity is less extreme and they believe that creativity is exceptional. This perspective sees creative artists as people who have a specific talent which cannot be learned by others who are not creative (Boden 2004).

Bach (1971) writes that there is no specific definition of what creativity is, however she means that creativity includes four different variables which are person, process, product and pressure. Further on she means that creativity can be defined as an individual’s capacity of coming up with new and original products and ideas. Sveiby (1992) writes that creativity is the opposite of logic and claims that the society and organizations are edified after logical guidelines and creativity is ported outside this standard. He also means that new research shows that exercise promotes creativity. Amabile (1996) claims that in the attempt of defining creativity, the observers response is an important stage. She thinks that something cannot be defined as creative if the observer does not find it creative and that self-judgment does not always agree with the judgment of the observer. Sutton (2002) believes that creativity is in the eye of the beholder, so it is up to the creator to convince people what is creative.

3.4.1 Problem Solving

When people are trying to solve a problem and wisdom and experience is not enough, they need creativity. There is a distinct difference between solving a problem in a creative way or not. The idea is the beginning of a creative process and provides a new way of thinking of the untested problem solving. During a creative process there is a big risk of failure because there are many new problems to solve (Renander 2005). Amabile in Ford and Dennis (1995) mean that to a large extent creativity is about daring to take risks because it often aims to solve a problem that no one knows the solution to. She means that this is often made in an illogical and difficult way and it demands risk-taking and also failures.

"In a process there are many words like will, power, motivation, ideas for it to be a creative process. Creativity would not be there without these words". (Renander (1996:85 /authors’ translation/)

Many theories about the creative process define that there is an underlying mental activity and the solution to a problem comes up suddenly and unexpected when the person do not think about the problem. It is not only geniuses who are able to think in a creative way but the level of the creative process is different depending on interests, intelligence and education (Ekvall 1988).

3.4.2 Creativity as a Process

Zollitsch (2003) writes that the creative process is when someone has got an idea and makes it into a creative product. In the publication Business Essentials Harvard (2003) the authors explains that
creativity is the process of developing and expressing new ideas in order to solve problems or satisfy people’s new need. They mean that creativity rather than a capability that only some people have, is more of a goal-oriented process to get new innovations. Ward et. al (1997) means that creativity can be seen as a system where processes work through structures to produce not already existing output. Further on they argue that if existing structures and processes are essential to generate creativity then we have to understand them better to be able to understand creativity at a higher level. Renander (2005) also describes this and declares that all creative processes include an idea and an implementation.

Ekvall (1988) means that when a product still only is a thought it is somewhat creative but when it becomes a process or a product it becomes an innovation. Zollitsch (2003) describes that intuition is the most important thing in the creative process. He describes that the brain is divided into two parts where one part thinks in a logical and critical way while the other part of the brain is intuitive and imaginative. He means that the creative process is about going beyond the logical way of thinking and not criticizing anything. Conger in Ford and Dennis (1995) means that creativity is about creating visions and collecting information about something in new ways and therefore be able to know what will happen in future situations. Sveiby (1992) also describes this and suggests that creativity is a bi-association where one or more facts are composed with other facts and thereby becomes an innovation.

Amabile (1996) also illustrates that creativity has long been studied as an individual process. She also describes another approach of studying creativity that has to do with the quality of the product where creativity appears if the product is unique. Sveiby (1992) thinks that something is creative only if the result and the idea has a certain value to other people. He means that when a product is new, it is creative.

There is a discussion whether the news-value has some importance if something will be creative or not and if something thereby only is creative when it is invented the first time. There is also a discussion whether a product is to be called creative only because it has a good purpose, certain elegance and is aesthetic and that a product with a bad purpose then would not be creative (Ekvall 1988).

3.4.3 Collective
Creativity is often studied on the basis of group dynamics, decision-making and innovation and there is an underlying certainty that creativity is directly related to. Creativity is not formed in our brains but rather something collective that we create through social interaction. There are strong and weak links where strong links occurs between people who often communicate with each other for example near fellow-workers in the same project group. Instead loose links appears when people have little or irregular contact and when this happens, creativity appears (Brass in Ford &Dennis 1995). Sethia in Ford and Dennis (1995) means that the best way to stimulate creativity is through cooperation and that often requires people with different professional skills in order to achieve creative solutions.
3.5 Creative Individuals

Motivation of the theories

In the following part we have chosen to present numerous of theories about how creative individuals operate. We think it is unnecessary and most likely impossible to make a definition of the character traits that are typical for creative people. However, we think it is interesting to consider what kind of personality traits that may improve creativity. We also think the discussion about if everyone can be creative is notable and we believe that everybody can be creative but in different situations and levels.

3.5.1 What is special about creative people

People are being creative because of the need for self-expression. Working in groups is becoming more common where independent people work together. This does not fit creative people that want to work quietly and peacefully without stressing ideas forward. A creative person does not want to compromise and therefore rather works alone than in a team (Ekvall 1988). Also Sutton (2002) indicates that creative people prefer to spend time away from co-workers alone with their own thoughts and ideas. He also writes that they do not like communication and tight coordination and avoid others that are suited for such work.

Bach (1971) writes that it is characteristic for creative individuals to be motivated by the task which is called task-involved compared to the less creative person who is ego-involved. She means that this depends on that ego-involved persons are more interested in the prestige and credit that the solving of the task results in. Sveiby (1992) writes that creative people have good self-confidence and have no other problems that can disturb their creativity. Locke and Kirkpatrick in Ford and Dennis (1995) mean that uncreative people remember facts while creative people connect different facts. They also describe that a non creative person take facts for granted while creative people tries to revalue facts. Furthermore they describe that it is not obvious that a knowledgeable person also is creative although knowledge can be good for the creativity. Bach (1971) writes about Mendelsohn’s and Griswold’s study from 1964 where they came to the conclusion that people who are creative are less prone to exclude irrelevant things from their surroundings than less creative people, who only concentrated on the things they had been told was relevant.

Zollitsch (2003) describes a creative person as difficult for the leader to understand. Further on he writes that creative employees need safety and freedom and need to be seen and respected. Amabile (1996) describes that there are individual differences in whether limitations can undermine these individual’s creativity or not. Some individuals seem to be immune from limits and therefore it does not affect their work.
Zollitsch (2003) describes a few prejudices about creative people.

1. Creative talent is something you have or do not have. He means that you can be creative by exercising on different tasks.
2. Creativity will only work if you get hit by the inspiration. He means that you can make yourself available for the inspiration.
3. It is hard to understand creators. Zollitsch means that you can learn a creative persons language and by doing that also know what they mean.

(Zollitsch 2003:17)

Though a person who is creative is driven by goals, she is not driven by frustrations; the person is also active, motivated and strongly committed to her tasks. Studies show that people see creative persons as having unconventional thoughts and behavior and that they try to change strongly established viewpoints (Ekvall 1988).

3.5.2 HOW TO IMPROVE INDIVIDUAL CREATIVITY

There is a three step model in order to encourage creativity that includes motivation-expression-acceptance. Motivation is what makes a person motivated to what she creates and to be able to create something that has not existed. Stage number two includes that you have to be able to express your feelings and put it on a paper. The last stage is acceptance which is about the process that is used to legitimate an innovation in an already existing culture (Fabian 2005). Amabile (1996) believes that in order to improve creativity, knowledge can be good as long as it isn’t collections of facts about how to do something.

“There is strong evidence that traveling through life in a good mood is a good thing, especially if you want to be creative”. (Sutton 2002:90)

Although talent or education is not the only thing that can improve creativity, since some people have individual skills that improve creativity but that does not make it obvious that these people are creative in all situations. There is a phenomenon of incubation where creative people after working consistent with a problem, experience that the solution appears unexpectedly. Even though restrictions are obstacles for creative work, some individuals produce creative work best when there are clear limitations (Amabile 1996).
3.6 **How to Lead Creative People**

*Motivation of the theories*

*There are a lot of theories about how the leader should handle creative people and how to make the most of them. We find it interesting to see this point of view even though we think this section is to be read with the eyes of a criticizer. We argue that to make the most of the creative people, you have to ask them about their attitude. This sections function is mainly to later be compared with how our interviewed think a leader should be. We also want to highlight the common though of creative people as hard to handle for a manager, which for example is described by Ford and Dennis (1995) and Sveiby (1992).*

Because both creativity and leadership provide change and include creating something new, they are to be seen as related. The organization is the instrument of the leader where the leader’s most important task is to create a general vision. Even though the leader should have an overall vision and understanding of how the organization works, he does not have to be an expert within the area in which the organization works. Subsequently conductors should also create freedom for its employees within the boundary of certain frames (Sveiby 1992).

The conductor’s most important task is to ensure the creator that their works are noticed and visible. The leader should also try to make him or her use one’s intuition and create a safe environment. The leader should treat each creator as an individual and always listen to what the creator says and show respect. It is important for the leader to take responsibility for the process and to be clear of what he wants to get out of the process. There is also a need of agreements because that creates professional conditions and gives acknowledgement and economic safety to the organizations employees (Zollitsch 2003).

Though effective and good leadership and possibilities for good communication, creates good conditions for creativity, it is important that the leader trusts the employees within the organization. This can result in employees getting the possibility to start their own projects and by doing that, getting higher confidence and the possibility to work independently. In addition frequent communication with other people also promotes creativity (Ford and Dennis 1995). Amabile (1996) suggests that it appears as if people are more motivated to do creative things if they are motivated by individual interests than if they are motivated by others goals. She means that external goals sometimes can undermine creativity if they are different from the individual’s goals.

Zollitsch (2003) writes that one of the leaders’ most important tasks is to build teams that can create creativity. Ekvall (1988) describes the manager as one of the team, where power and prestige does not have a crucial role; it is incentives and possibilities for personal development that are the most important things. Bennich-Björkman (2007) writes that the intellectual leadership is an important thing in creative organizations and therefore the manager should not be bureaucratic, but more enthuse, supportive and have the capacity to inspire.
The manager does not need to be an expert in the particular area in which the changeable organization works but the manager should create a problem-solving culture within the organization that will inspire the employees and also use everyone’s knowledge and capacity in the organization. The leader should set up goals, plans and work for development (Ekvall 1988). Instead Zollitsch (2003) means that management is about power, mainly when talking about creative leadership. He explains that creators cannot work if they think their work is not meaningful and declares that when working in a creative team, you need management and coordination and not democracy. He points out that creative leadership is about:

“Get the creator to think in a creative and critical way and make these things collaborate in order for the creator to get in her most creative state, and that is when she can create something that is innovative.” (Zollitsch 2003:22 ‘Authors Translation’)

Sveiby (1992) writes that divided leadership is the optimal way of leading creative people by that he means two leaderships where one has the responsibility for the administrative work and one is the leader of the artistic work.

Zollitsch (2003) explains that in order for the team to work in an effective way, the recruitment is f importance. In Business Essentials Harvard (2003) the authors also mentions this and believes that in order for the team to be more creative, the leader should unitize teams with different knowledge. Further on they describe that when it comes to leading a team, the manager should have the capacity to make the conflicts within the group to something creative. They mean that this will only work if the members of the team listen to each other and understand each other’s knowledge and also question each other’s assumptions.

3.6.1 The difficulties of leading creative people

Woodman in Ford and Dennis (1995) declare that if managers believe creative people and processer are impossible to lead, it will be impossible to lead the creative people. On the other hand, he means that conductors have the possibility to create creative situations and aim that creativity is an interaction between the situation and the person. Ford and Dennis (1995) describes that according to a survey, 91% of industrial managers believe that creativity is something that is impossible to learn. Zollitsch (2003) means that creators and managers often believe it is difficult to understand each other.

Moreover the problem is that managers believe it is difficult to lead creative people though creative people do not like to work in large size organizations. Therefore they either become withdrawn and create their own organizations or decide to be shaped after the organization and therefore decrease their creativity (Sveiby 1992).
3.7 Creativity within Organizations

Motivation of the theories

This part's intention is to confirm the common opinion of creativity as very important in today's organizations. As a result we describe several authors' standpoint of what makes creativity so important. For example Ekvall (1988) thinks that in order for a company to survive, creativity is enormously important. Hines and Bruce (2004) explain that productivity was earlier regarded as the most important function but currently creativity is. We also want to describe proposals of how an organization should work in order to be creative.

3.7.1 Why do organizations need to be creative?

The fact that creativity is a modern word and a modern though, mainly depends on that creativity today is connected with effectiveness and survival in a changeable environment (Ford & Dennis 1995). Sveiby (1992) thinks that many consider creativity being one of the most important resources in organizations although the problem lies in how creativity will be released.

“For the past decade at least, the holy grail for companies has been innovation”
(Sutton 2001/2004:267)

Since the market is full of ideas, organizations compete with each other to come up with the best ideas first. In addition innovation, creativity and ideas are the most important elements for an organizations survival (Michanek 2004). Ekvall (1988) also explains this and points out that in order to survive, organizations need to be changeable and innovative. Hines and Bruce (2004) describe that earlier productivity was regarded as the most important and crucial factor for an organizations survival. Nowadays they consider that this is not enough and creativity and the ability to create new innovations are to be seen as reasons to survive.

“In today’s competitive environment, creativity has a prominent place as it is what differentiates market leaders from the runners up.” (Sheasly in Hines and Bruce 2004:154)

In order to survive in a changeable environment, many large scaled organizations have teams that only work with new ideas. To be able to work in an optimal, these teams need to have a common vision way (West in Ford & Dennis 1995).

In order to develop and thereby be able to preserve its existence on the market, organizations need creativity (Ekvall 1988). This is starched by Harvard business School press (2003) that means that organizations that are cautious toward changes are more likely to fail in the future. They describe that an environment that hampers creative employees is probably pleased with the situation they presently have and the success they have had during the last years that means that they forget the future. Therefore they mean that organizations should welcome new ideas and observe new
innovations as a part of its daily organization. Despite that creativity is considered being so important, Sutton (2001/2004) believes that only a small percent is devoted to creativity and new innovations. He declares this as one of the reasons why the work of leading creativity is less studied than many other subjects.

3.7.2 How to make an organization creative
Sveiby (1992) writes that large organizations can best create creativity by building teams that work outside the organizations usual structure and make their own frameworks in order for the team to only think in a creative way. Rollof (2002) explains that organizations also can be too creative and come up with too many ideas which can hurt the organization because none of them is taken care of in an effective and focused way.

In order for an organization to be creative, the relationships within and between teams are important, relations on the organizational level are important for creative behaviors. Although creativity in groups is a little of a paradox because of that the creativity is individual and organizations are collective (Ekvall 1988). There are some organizational aspects that have great influence on creativity. For example there has to be reliability for the employees who thereby get control over their work and decision making. It is the leaders task to give the employees constructive criticism and avoid negative criticism though the creative ideas often are the creator’s little baby. Creative people think that when the result is successful, rewards are important (George and Jones 2005). Fabian (2005) describes that in order to promote creativity, organizations should create a new strategy, beyond the classic way of structuring an organization. Sutton (2002) agrees and explains that when people in organizations think and act in new ways, new ideas are generated. For example when they express diverse options, are connected to diverse knowledge networks outside the organization and make use of diverse technical knowledge. He considers that people that know how to solve a problem because they have done it before will probably solve the problem in the same way again.

It is all about the right kind of organization to get creativity not about having the right persons within the organization. There should be a reciprocal dependency and collaboration between the researchers because that improves the creativity in the organization. A good atmosphere is being created by making the researchers trusts each other and the organization and its employees need a common goal and a vision that will be created from the environment inside the organization. This will create a great feeling of fellowship and connection which is important when working with creative researching (Bennich-Björkman 2007). Ford and Dennis (1995) describe that interaction, trust between managers and employees, innovative decisions, history and culture can influence creativity within an organization.

Although creative organizations are different from others because their structure is flexible and has open boundaries, the power is scattered, and these organizations have an open information flow and no hierarchy that can intercept new ideas. In order for the creative organization to be successful, it is important to have clear goals (Ekvall 1988).

Since empowerment is important for all creative organizations, employees will need to have the capacity to make their own decisions, which they will do if they are socialized, trained to do it and
well informed. Since this will make the employees more motivated, they will work in a more effective way (Mayle 2006). Sveiby (1992) describes this phenomenon and considers that there is a conflict within organizations that everyone knows about, whether people in the organization will act after regular structures or find new ways and solutions. He considers that new solutions are difficult to implement because everyone does not appreciates it. Fabian (2005) states that if organizations has to be creative for its own survival, it has to hire top chiefs, convince their existing top chiefs that they can learn to be creative, or create a creative culture to bring up innovative and creative employees who thereby can produce innovative solutions or products.

If you want variance in ideas and actions, you should develop a culture that supports constant mindfulness and experimentation. Companies also need to use backward socialization which means that newcomers teach old-timers how to act and think. Many companies brings in outside consultants to adopt the best practices from other firms that is the same benefit that a company gets from backward socialization, instead of new ways of thinking (Sutton 2002).

If there are requirements from the environment such as time pressure or organizational changes, creativity can improve. Creators can handle the anxiety that comes with time pressure or organizational change better than others. Creativity and productivity is not always the same thing, it is more a contrast to each other (Sveiby 1992). Woodman in Ford and Dennis (1995) means that individual’s creativity in an organization depends on what characteristics their position has, social influences and the environments influences.

3.7.3 Environment and Culture that Provide Creative Thinking

Sveiby (1992) considers that in order to generate creativity, people need a creative environment. He thinks that this is a contrast to how most of today’s organizations are edified where structures and regulations are important in order to get functional work.

In order to make innovation possible, companies need to invent new ways of thinking and acting. It has often been proved that it is the most turbulent workplaces with a lot of conflicts that are the most creative. Even if the company’s goal is to innovate, they keep repeating the same old routines again and again which is insanity because that is how a company should work if they want to make the future a perfect imitation of the past. Structurally, changeable organizations need empowerment, flexibility and open units within the organization (Sutton 2002). Hines and Bruce (2004) think that inspiration to product development comes both from the inside and from sources in the environment. They mean that in order to get the best product, the challenge is to be inspired from as many sources as possible, including cultural and political arrangements.

Locke and Kirkpatrick in Ford and Dennis (1995) consider that since culture plays a crucial role for the creativity in organizations, organizations should have flexible structures without too much regulation, and open communication. Sutton (2002) describes that if companies want to maintain an innovative culture; they should encourage people to defy authority figures and established procedures. He writes that relatively few ideas will be discussed if employees only do what their bosses tell them to do. He recommends that conductors should give that freedom and possibility to his employees.
"After you plant a seed in the ground, you don’t dig it up every week to see how it is doing" (William Coyne, former vice president of R&D in Sutton 2001/2004:272)

Sutton (2002) believes that people, who defy authority figures, often get punished instead of getting a reward because they do not follow orders from managers.

When organizations organize for innovation, they need effort on many different levels, and systems and processes are not the most important ones. Instead the most important thing to think about is to have the right culture, and the right culture is a form of great organized organization (Rollof 2002). Bennich-Björkman (2007) discuss if it is possible to create an organization that has curiosity and unconventional thinking. He means that it is all about making peaceful zones where requirement, expectations, and criticism from the environment shuts off to get the science of creativity to work alone. Further on he describes that in order to improve creativity, it can be good with some criticism from the environment.

3.7.4 Uncertainty in Organizations

Creativity in organizations is associated with uncertainty and that the organization chooses to invest in change instead of counteract it, which can be created by using teams (West in Ford and Dennis 1995). Sutton (2002) thinks that when a company needs to build a team that is constantly creative, they need to keep finding new places and ways to use existing ideas and keep persuading others that these ideas are new and valuable.

Ekvall (1988) describes that in creative organizations there is a permanent debate and an acceptance towards conflicts and risk taking. Rollof (2002) describes that creative power needs to have a direction and a personal mission that makes you overcome difficulties and failures. It is not only about directing power, it is also about goals and visions because that can also improve the fact that you want to work with improvement and development.

Sutton (2002) imagines that for a creative organization, inactivity is the worst scenario, therefore it is all about persuasion even when the result is less good. Sutton (2002) points out what Henry Ford said;

"Failure is the opportunity to begin again more intelligently". Sutton (2002:97)
...The little girls decided to open the second box. Exactly as with the first box, lots of information flew up and whirled around them. They understood what the creative people in the village thought that creativity was and how and when they were most creative. They also understood what inspiration was and that this could be things outside the village.

After many more days and many nights, the girls finally thought that they had come up with something great. They therefore decided that they should print this down in a new golden book and place the book in The Castle of Created Truth so that all people could share their new knowledge.

Story continues...
4. EMPIRICAL DATA AND ANALYSES

In this part of the essay we present the collected data from the interviews and assemble them with our previously presented frame of references. To facilitate this chapter we have chosen to divide it into three different parts. The first part is a presentation of the designers and their own view of themselves. The second part includes background information about how the interviewed observe the industry, information about the work as a designer and an attempt to answers what creativity is for them. The third part is concerning our aim with this thesis;

“The aim of the present study is to contribute to our understanding of what organizational aspects that creative people in the fashion industry think improve their creativity.”

After each part there is a short analyze where the empirics is composed with our earlier presented frame of references.

Part One

4.1 UNDERSTANDING OF THE CREATIVE EMPLOYEES

With intend to understand the designers and product developers’ thoughts; we believe that you need an understanding of who the designer really is. Beneath we will lay out a short brief about their backgrounds, believes and their work.

She describes that she has been fascinated of how clothes move on the body, especially when people dance. She explains that she has got an education that is aligning with her interest. She studied a lot and began her studies towards calico printing, after that a wide program that was directed towards the textile industry and finally university, and the school of fashion in Borås.

She describes herself as very concentrated and focused in everything she does and that her hobbies are her work. At first she studied in Malmö and thereafter a preparing school, and finally she studied at Beckmans for three years and also through a scholarship one year in Italy. She has chosen her work since she believes that creativity is a powerful source and she wants to make a difference.

She describes herself as a very positive person and when it comes to creativity and fashion she thinks that she is esthetic and loves beautiful things. Her education is one year in sewing and she has also been working as an assistant.
She has always had a wish to work with something creative and since she is interested in clothing, her work fits her perfectly. She studied at the school of design in Malmö for one year and thereafter two years fashion construction and production technique in Borås.

She believes that she is a happy person that is very open to new things. She has studying at a basic level design education, and one year at Medborgarskolan in Linköping. After that she studied evening courses at Beckman’s and thereafter a program. She loves to sew and draw and that is why she has chosen her work.

West has degree in textile design and after that she got some work experience before she studied in Miami for one month. Olivia explains that it was an opportunity that came along and that she happened to get her CV to somebody and explains that a lot of things she does in her job is similar to what she did in college.

Stockham has a degree in BA HONS Fashion Design IND. She describes herself as being very chilled, comical and also dedicated. She thinks she is fashionable but that she has her own style.
Part Two

4.2 The fashionably industry

In order to understand the organizations and the people within them, we believe that you need to understand what is special about the industry, and how the people within the industry observe it. This first paragraph presents the interviewees thoughts about the industry and their work, gathered with the frame of references.

4.2.1 Too fast, too fast for creativity?

Gunilla Kjellnäs-Danneman imagines that what is special about fashion industry is that it is fast moving and quickly changing. She describes that fashion nowadays have very short durability and that their lead times are not that long compared to other industries. Matilda Maroti also accentuate that the fashion industry is an industry that is very creative and quick. She believes that the industry at the moment goes too fast though the consumers cannot keep up with what is fashion right now because it is such a quick industry. Maroti believes that the industry has reached the point of culmination now.

Amélie Marciñasini describes fashion industry as being very competitive. She also believes that what is special for fashion industry is that the people within it are very dedicated to what they are doing. Sophie Stockham describes the industry as unpredictable, exciting and creative. Kjellnäs-Danneman also believes that fashion industry is sensible and vulnerable and refers to the fact that buying clothes is something that people reduce during periods of weak economic climate. In addition, Maroti describes that the recession affects the industry because everything they do has to be cheap that moreover affects her in her work. She explains that because of the economic crisis, she has to be more creative than ever.

Kjellnäs-Danneman’s standpoint about the industry as fast changing and Maroti’s description of the industry as too fast and competitive can be related to when Kawamura (2007) declares that since the production of clothes has become more effective it has made it possible for fashion to change rapidly. Hauge (2007) mentions that fashion is a fast changing phenomena and Hines and Bruce (2004) thinks this depends upon the consumer’s fast changing moods.

4.2.2 The driving force

Karin Granstrand believes that creativity is of major importance within the fashion industry otherwise everything would look the same which she thinks would be boring. Olivia West explains that creativity is all about to do something different that no one else has done before. Furthermore she believes that the fashion industry is all about creativity and that creativity is what drives the fashion industry. Anna Lindström thinks that since their assignment is to come up with something new, creativity as very important in fashion industry. Therefore she suggests that without creativity, the clothes would look the same. Kjellnäs-Danneman does agree that creativity is important for the fashion industry and that creativity is needed to be able to come up with new solutions. She thinks that young designers who create theatrical designs are important for the industry since this kind of creativity makes the business more artistic and less mainstream. In addition Marciñasini claims that
creativity is truly important in the fashion industry because it is all about problem solving and finding new solutions. Maroti believes that fashion industry is a creative industry because of the fact that it is so changeable.

Lindström’s and Kjellnäs-Danneman’s opinion that creativity is needed for innovations is taken on step further by Hines and Bruce (2004) who points out that creativity and the ability to create new innovations is to be seen as reasons for survival. Ford and Dennis (1995) assert that in order to survive in a changeable environment, creativity today is important, which also Ekvall (1988) mentions.

4.2.3 A HOMOGENIZED INDUSTRY

Lindström submits a discussion whether the fashion industry is really that creative or not. She clarifies that most people think of fashion industry as more creative and cool than it really is. She explains that they are only being producers and that the cool part of the industry is for example the stylists. Kjellnäs-Danneman considers that she previously thought of Björn Borg as being more creative than it is. Although she emphasizes that since she was a freelancer for many years, she has not been working for so many companies. With that in mind she thinks that in reality Björn Borg maybe is quite creative. She illustrates that the company has spent a lot of money on the website, which she thinks is creative. She also points out that they arrange a lot of events for the consumers, and that the distributor in Spain is involved in the student campus in Barcelona. Kjellnäs-Danneman also believes that Björn Borg is a playful organization and indicates that they have a small tennis table at their office. On the contrary she explains that they have been working with the same factories since the company started, a few new have been added, and she does not find this creative.

Granstrand points out that she can be inspired by other collections but that the result is totally different than these collections. Maroti points out since everyone looks at the same things in order to find inspiration for a garment, there is an ongoing homogenization within fashion industry. She explains that everyone also looks at all the big designers and some of the brands also have the same supplier. Maroti believes that the industry is too changeable and that there is desperation within the industry to get the consumer to buy clothes. Because of that, she believes that the industry is not that creative anymore since designers only look at what sells and do not dare to make something new and creative.

Lindström’s implication that fashion industry is not that creative is the opposite to Hauge’s (2007) description of fashion organizations as being innovative, flexible and full of ideas.

Maroti’s clarification of the homogenization within fashion industry because of identical inspiration sources is in one way confirmed by Hines and Bruce (2004) who describe that new collections often are inspired by other designers, consumers and people related to the industry, along with earlier collections. This homogenization Hauge (2007) believes depends on that those who work within it knows a lot about each other and have a continuous contact and often has similar or the same education.
4.3 What is Creativity for the Designer?

In order to understand why and how the designer believes their creativity can be improved, it is important to understand what they believe creativity is.

West simply explains that creativity is her collection. Marciasini illustrates that she uses her creativity when she is painting but also when she tries to interpret today’s fashion. Stockham believes that creativity is the freedom to express yourself and your ideas.

Marciasini defines creativity as something that does not have to do with an artistic quality but rather a capacity to find solutions to problems and see opportunities that others do not see. She also believes that it has to do with the ability to think in large proportions as well as the ability to be flexible and clarifies that it is simply a character of a person.

“Creativity is also needed in the process where you have to find out twenty new ways in making a product that already exists, it is almost like inventing the wheal over and over again. The big challenge is for that reason certainly not to create a fabulous creation; it is to create twenty white t-shirt that is different to each other.” (Amelie Marciasini, 090126 /authors’ translation/)

Maroti describes that creativity is when you go from being happy to anguish and then back to happiness again and explains that the anguish part appears because you ransack yourself when trying to be creative. But she also says that it is a work that gives a lot of happiness, especially when you feel that you succeed with a garment. Granstrand describes creativity as when you let go of all fears and create something through art.

“I think creativity is when you let go of all the barriers. To do what you want to do and go beyond all the rules” (Gunilla Kjellnäs-Danneman, 090129 /authors’ translation/)

Kjellnäs-Danneman emphasize that creativity is something that you have to force in the beginning of the process. She does not think that it is possible to sit down and wait for the creativity to hit you. Granstrand explains that one can be creative towards a goal and then creativity is more about finding the right solutions to a problem. Lindström thinks that the most creative part of her work is when she gets an idea and an adrenaline rush, or when she comes up with a solution to a problem.

The authors in Business Essentials Harvard (2003) makes a statement that creativity is more of a goal-oriented process to get new innovations rather than a capability that only some people have which is the contradictory to Marciasini who claims that it is a person’s character and ability to find solutions. This is also the reverse to (Brass in Ford and Dennis 1995) who claims that creativity is not in a person’s brain but collective created.

Kjellnäs-Danneman and Granstrand accentuates to let go of barriers and fears which Amabile in Ford and Dennis (1995) explain and claim that to a large extent, creativity is about daring to take risks because it often aims to solve a problem that no one knows the solution to.
“Failure is the opportunity to begin again more intelligently”. (Sutton 2002:97)

Maroti believes that the creative process contains a lot of anguish when you ransack yourself and Zollitsch (2003) instead believe that the creative process is about not criticizing anything, he believes you can get hit by inspiration. Sveiby (1992) develop this by explaining that there are no logical guidelines to creativity. Although Kjellnäs-Danneman strongly highlights that you have to force creativity in the beginning of the process.

Part three

4.4 The great leader

According to our frames of references, leadership is one of the organizational factors that can affect creativity in different ways. Leadership was also an important subject for discussion during the interviews.

4.4.1 The involved leader with communication skills

Marciasini describes when she is able to feel that what she is doing is good, she is being creative. Furthermore she considers that when her manager believes in her, supports her and provides her freedom, she thinks that it makes her calm and in addition creative. West suggests that a manager should be relaxed and have time for her. She also points out that it is good if the manager understands design and that the designer need to go out for inspiration and research. She wants her leader to understand that she cannot only be inspired from magazines. She further thinks that her leader should listen to her and be more relaxed.

Lindström imagines that the manager should be involved in what the employees do and constantly creating a dialogue and communicate with the employees. She further describes that if she was a manager she would involve the employees from the beginning of the process so that everyone is integrated and have the same feeling for the process and the same information about how to do. According to Lindström it is really important that everyone is working towards the same goals and that everyone lives and feels the collection. Lindström describe that feedback is also important; otherwise she finds it difficult to move on and to create something more of what she already has created.

Kjellnäs-Danneman wants her manager to care about the designers. She also reflects that when it comes to situations under pressure and when there is a lack of time, the manager should be sensitive and understanding.

“I think that creativity is something abstract and as a result it is important that you do not feel abstract or inert, or maybe bohemian just because that your job is creative” (Gunilla Kjellnäs-Danneman, 090129/authors’ translation/)
Kjellnäs-Danneman believes that managers are being annoyed if the designers are late to work, and further explains that they do not know if the designer spent the whole night working. She thinks that her managers understand the function of a designer but she does not think they understand how much effort the designers make. She further explains that a designer does not really have spare-time since their work is their hobby. She thinks of this as a conflict but adds that this point of view can as well be grounded in her insecurity of what is accepted to do. She therefore thinks that to avoid misunderstandings, rules are important in creative companies. According to her experience rules are often missing in this kind of companies.

Lindström suggests that the structures within fashion organizations are not different from other industries and because of that, she believes that a manager from any other company can became a manager in a fashion company. She adds that of course you have to be informed of what the industry is about. She believes that managers and organizations in a strategic and organizational way have to stay within some frames.

Marciasini’s statement about that support from the manager is important is confirmed by Zollitsch (2003) who points out that a leader’s most important task is to ensure that the creators work is noticed and visible. Kjellnäs-Danneman points out the importance of feedback and George and Jones (2005) means that to make the employees feel that their work is important and worthwhile, constructive criticism is of great importance.

Kjellnäs-Danneman describes that there is a conflict between the leader and the designer and assumes that this depends on to little rules which leads to misunderstanding and also that the leader does not understand the designers great effort. Sveiby (1992) instead describe that the problem is that creative people do not like to work in large scale organizations and therefore become withdrawn and create their own organization.

Lindström do believe that the structure of a fashion organization is the same as any other organization which Ekvall (1988) declines and maintain that creative organizations have flexible structure, scattered power and open information flow.

West prefers that the leader understands design although Ekvall(1988) points out that the manager does not need to be an expert within the area. Sveiby (1992) agree but mentions that the leader needs to have an understanding of how the organization works. Lindström indicates the importance of common goals which is confirmed by Zollitsch (2003) and Ekvall. Instead Amabile (1996) believes that external goals can undermine creativity when they are different to the individual’s goals.

4.4.2 Faith, Trust and believe
West explains that managers can’t expect that their designers would sit at the office all day long to try to find inspiration. She believes that because of the lack of trust and understanding, her manager is to controlling and needs to know where she is all the time. She wants to be able to leave the office for inspiration. Marciasini believes that a good manager that has to handle creative people must trust them. She further accentuate the difficulty of being a leader and points out that a good leader has to put a lot of pressure on the employees and at the same time trust their employees. She also emphasizes that a leader should know what he wants and be willing to take risks. Stockham illustrates that if she was a leader who wanted creativity, she would allow people to see through
their initial idea and justify it, before allowing a third part to change something, and therefore provide freedom. To be able to prove her knowledge, she wants to be provided more freedom. She also wants to be encouraged to experiment even if ideas don’t always work out as you thought or wish.

Similar to West and Marciasini’s announcement about the need for trust, Bennich-Björkman (2007) believes that there is a need of a good atmosphere where the individuals trust each other.

“After you plant a seed in the ground, you don’t dig it up every week to see how it is doing” (William Coyne, former vice president of R&D in Sutton 2001/2004:272)

Stockham emphasize the importance of acceptance of ideas. George and Jones (2005) assert that there should be a trust for the employees in the organization so that they can get control over their work and decision making. Furthermore Ford and Dennis (1995) think that when the employees can work independent and start their own project, it will provide creativity to the organization.

4.4.3 Pressure or No Pressure

Granstrand explains that pressure makes her more creative because when she feels the pressure, she is most productive. Lindström also assumes that pressure is sometimes positive for creativity because she does solve a problem faster when there is little time to do it. Maroti explains that in order for her to create something creative, she need time pressure and a time schedule. Stockham do believe that a little pressure is always good but it depends on how much.

Kjellnäs-Danneman believes that pressure makes her more creative and the closer to deadline, the more she puts up. She describes that she has always been working very well during stressed situations. She describes that creative angst and a phase of insecurity is something needed and that in the end this can make you come up with the best ideas.

West believes that time pressure in some way can make her more creative because if she had too much time, she would waste her time and go to the internet or something. Marciasini explains that she thinks of creativity as something that gives her a positive feeling and pressure is something that mostly is negative for her. On the other hand she admits that when she has felt pressure she has been able to create the most creative things.

“Creativity is in some way a feeling of freedom that appears from happiness and for that reason I think that pressure makes people use their knowledge instead of acting creative. No, pressure won’t make me more creative” (Amélie Marciasini, 090126 /authors’ translation/)

In contrast to Granstrand, West and Maroti’s announcement that pressure is considered necessary, and Stockham’s declaration that a little is good, Ekvall (1988) does believe that pressure do not fit creative people though they want to work peaceful and quiet. Also Bennich-Björkman (2007) describes that peaceful zones is needed without any requirements, expectations or criticism from the environment. Kjellnäs-Danneman strongly emphasize that she can handle stress and pressure well.
Sveiby (1992) confirms this and thinks that requirements such as time pressure improve creativity, and he believes that creators often can handle time pressure better than others.

4.5 The Structure and Framework

Since we find the structure being an important factor for how a company works, this parts function is to create an understanding of how the designer thinks that frames within the strategy and the brand affects their creativity.

Maroti explains that if she had the opportunity to improve the creativity at her working place, she would make sure that it would be more focus on the whole collection and that one collection had a very strong theme. Maroti also explains that before they begin to draw clothes for a collection, they should work more with other things. Granstrand believes that the managers would let everyone try their ideas first, without telling them if it is a good or bad idea since the worst idea in the beginning can end up being the best part of the collection.

Marciasini assumes that if she has structures for the work, she works very. Lindström describes that the new owners affect her company in a good way. She believes that everything is more organized now and for example the samples are in time. Lindström further describes that structure is something mainly positive and the company needs frames and strategies. She thinks that structure makes people in the company feel secure and integrated. She further describes that creativity should in no way affect strategy and a clear strategy is important if you want to be profit-driven.

Lindström and Marciasini recommend structure in order to advance creativity which is the opposite of Amabile (1996) who believes that restrictions is a barrier for creative work. Moreover Sveiby (1992) considers environment being more important than structures and regulations which also Locke and Kirkpatrick in Ford and Dennis (1995) highlight and mean that organizations should have flexible structures without too much regulation.

4.5.1 An Image to Stand up for

This part describes how the designer’s creativity can be affected by their brands image. We believe that this is another kind of framework that probably has influences on the organizations work and therefore the creativity.

Lindström considers that J.Lindeberg is a brand that she can stand up for and therefore the frames within the brand do not affect her. Although she believes that if she had worked for another company, where for example the quality of the textile was terrible, the frames would have been a restrain. Granstrand explains that the frames of the brands do not affect her creativity too much but explains that she cannot do totally crazy collections either. She is within the target group of Cheap Monday and wears the clothes herself; therefore the frame of the brand does not affect her in a negative way. She draws girl-clothes and loves that because the frames are very wide.

Marciasini describes that Lindex mainly have a quite free concept and as a result she can be creative and therefore she finds it being a very pleasant work. Kjellnäs-Danneman thinks it is easier to create something if she has a mission that for example can be a task as a freelancer or a clearly idea of what
the brand she is working in stands for. Furthermore she does believe that this will improve the final result even though she finds it important to also think outside the frames to be able to reach a wider target group, or find a new surprising angle. She also believes that her own image is comparable with Björn Borg’s image because she is very sporty and loves femininity as well as intensive colors.

Maroti points out that the frames of the brand sometimes make her frustrated because she feels that she wants to do something that is totally different from what she is supposed to do. She accentuate that she works with the youngest and most trendy brand at MQ which is good. But she feels that it is difficult to find inspiration because she lives in the big city and always look at people in the streets where she lives, but she has to create clothes for a girl in Skövde. Because of that, she feels that it is difficult to find inspiration to the brand in the big city. Stockham believes that the limitations of the brand can be both good and bad and explains that sometimes a trend that she is feeling for does not suit the brands target girls and therefore there is no point in perusing, even though she want it really much. West thinks that the frames of the brand is negative for her because of the fact that she has been working at Stella for four years and knows the brand to well. She believes that her design look too much like that brand and describes that she need to take one step back and start from scratch and create something that is completely different.

Lindström and Granstrand maintain that the frames of the brand do not affect their work as long as they can stand up for the brand, although Amabile (1996) suggests that it appears as motivation comes from individual interest and therefore external goals can undermine creativity.

Stockham illustrates limitations and Maroti describes the frustration because of regulations which according to Locke and Kirkpatrick in Ford and Dennis (1995) can overcomes if the organization has less regulations and flexible structures.

West describes bounded creativity since she has worked at the company for a long time. This is comparable with Sutton’s (2002) idea of backward socialization. He proposes that newcomers should teach other members because the old-timers will probably solve a problem the same way as they did last time.

4.5.2 Working Nine to Five

This part discusses how the working process and flexibility in working times can have influences on how creative the employees are.

Marciasini states that she has specific times when she needs to be at work, but that there is a possibility to sometimes work at home. Kjellnäs-Danneman explains that they are practically able to work from home or to go to the theatre if they think they can get inspiration from that, but that this is not explicit.

Marciasini thinks that flexible working times are good because it is symbolic for trusting your co-workers. Granstrand highlights that she has the possibility to go downtown during the working day to find inspiration but she has to be at the office in the morning. Kjellnäs-Danneman also assumes that her working times are quite flexible but she wants clearer restrictions so that she knows if it is possible to go home and work one day or if she should be at the office. She also explains that if she
had the opportunity to decide about working times she would be very open minded about it, but she would also clarify the limits and communicate that to her employees.

Lindström describes that there are many at the office that have children and therefore have to leave earlier some days and this is possible. She also points out that there are those periods when there is a lot to do and everyone has to work longer days. She explains that their working times are stricter nowadays and she believes it is good to gather all the co-workers at the office at the same time.

West has another opinion and if she had the opportunity to make her own rules, she would have her own working schedule because she prefers to work late in the evening. West think it is difficult because the people that she work with have been in the business for a long time and they all arrive at work 8:30 and they all leave at 5:30 and she explains that if she stay later, her boss always tells her to do some other work rather than work with her own work.

West describes regulations as hard to reform which also Sveiby (1992) describes as a conflict in the organization, if people will act after existing frames or create new ones. He further means that it is hard to make everyone implement new regulations. Sutton (2002) believes that companies should encourage people to establish new procedures.

Kjellnäs-Danneman wants to have more explicit rules about working times although Sveiby (1992) believes restrictions are no good. Lindström points out that some working periods are more intensive and Hines and Bruce (2004) describe that a designer’s work is a constant ongoing adaption.

Granstrand emphasize the importance to be able to go out for inspiration. Hines and Bruce (2004) describes that inspiration comes from the inside and sources in the environment and the best is to be inspired from many sources. Hauge (2007) portrays music as an important source of inspiration.

4.6 Cooperative Creativity

Following part discuss if working in team or individual is preferred in order to improve creativity.

Lindström believes that the best ideas and the most creative work often appear in cooperation and discussion with others. She further believes that ideas are taken one step further if you discuss them. Kjellnäs-Danneman agrees and thinks that working in teams can improve creativity; especially when the team is brainstorming ideas together. Granstrand also accentuates that in the beginning of a collection, Cheap Monday work a lot in teams, but she would like everyone to discuss even more. She believes that this is important in order for the team to find the same theme to the collection.

Maroti thinks it is great to work in teams and describes that they right now work in teams of seven. She explains that working in teams is a big contrast to the creative person because they often want to work on their own during the creative process.

Granstrand explains that when the designers begin to draw, they work a lot on their own. She also confirms that it is good to let everyone work in an independent way, without the manager telling the employees what to do. Kjellnäs-Danneman believes that there is a need for both situations though
she finds it hard to be creative when you have to. She explains that she wants to have the possibility to work on her own at home where there is no meeting she has to go to or someone that is asking her a question. She thinks that at the office she is constantly being disturbed without thinking about it. Marciasini also likes to work on her own because she is able to do whatever she likes. Her task is to stay updated about what young people today are wearing, and then have an idea or a vision and thereafter convince her purchaser that this is the best to do.

Granstrand is positive to team-working which can be connected to Zollitsch (2003) who describes that the leader’s most important task is to build teams. Also Ford and Dennis (1995) emphasize that creativity is created collective and Hines and Bruce (2004) accentuates the importance of communication and feedback. Sveiby (1992) think that organizations should build team outside the usual structure that can make their own framework.

Despite this Kjellnäs-Danneman believes working in team is good mostly in the beginning of a process, when brainstorming ideas. Ekvall (1988) illustrates that creative persons does not want to compromise and therefore wants to work alone. Granstrand wants more discussion and teamwork but she wants to be able to work independent during the process which also Maroti describes.

4.7 THE COST OF CREATIVITY

In this part we present other organizational factors strongly connected to its structure that in different ways can affect creativity.

West points out that her work is to design but that she does a lot of administrative work as well. She means that this is mainly positive since it makes her aware of the cost of things and explains that she might be able to create better design if she knows that part. West also explains that knowledge about the economy moreover hampers her creativity, because she gets restricted in her work. She explains that at the moment, the economy really hampers her work. Stockham describes that cost constrains can limit creativity as designs can be stripped down in order to cost in. She thinks that this in some case can make the design loose the essence.

Marciasini notifies that she has a regular contact with her purchaser and that they communicate in a good way but points out that there is almost always a conflict between the purchaser and the designer since the designer has a vision of what to do but is often denied to do that because of high costs. Granstrand explains that her purchasers work in Gothenburg and that it would be easier for her if they all were working in the same office, because she talks a lot with the buyers during the process of making a collection. Kjellnäs-Danneman means that it is difficult that other persons have opinions about the design because she does not have opinions about the accountant and points out that everybody has an opinion about the design, and finds this quite frustrating.

West have good knowledge about the economy but she believes this hampers her creativity. Instead Hauge (2007) thinks that fashion industry needs people that are being both creative and aware of the economic part. Also Sethia in Ford and Dennis (1995) points out that creativity needs different skills, even though Kjellnäs-Danneman does not want everyone to have an opinion about the design. Marciasini underscores the conflict about economy between the purchaser and the designer.
4.8 FOUR INSPIRING GREY WALLS

In this part we explicate how the designer believes that they best are being inspired and in what place, situation or procedures.

West explains that she is supposed to be creative within a room of four grey walls without a window and means that it is hard to find inspiration that way. Kjellnäs-Danneman reflects that her organization do not have a really creative environment and criticize that they did not improved the creative environment when they moved to their new office. Kjellnäs-Danneman considers the office being a great place to work at since she has all the resources she needs there, like pens and papers and a running printer. Although she thinks that the best results appear when she is working at home and have the possibility to do whatever she wants, and when there is nothing to disturb the process.

4.8.1 TO GO BEYOND THE LOGICAL WAY

Kjellnäs-Danneman would like to make inspiration an important part of work, instead of being something that the designer has to spend their weekends and nights doing. Granstrand points out that Cheap Monday gives her the space to collect inspiration from other things than just sit by the computer which she means is a great deal in making her creative. Kjellnäs-Danneman describes that an optimal situation that can inspire her is for example when she recently was working at home and she and her daughter sat down with plenty of drawing chalks and pastel crayon. She accentuate that she thinks this kind of situations, when she is doing something else, is inspiring. West describes that her good ideas often come from looking in shops and going out to have a look at garments.

Lindström illustrates that happenings in the organization can improve creativity. For example she refers to a workshop on the computers they had where they were forced to think in a more environment-friendly way. Maroti explains that a creative organization is an organization that does something different in order for every employee to get inspired.

4.8.2 TRAVELING

If Granstrand had the opportunity to improve the creativity within the organization she would let everyone in the organization travel together to the same place to get inspiration. Furthermore she explains that she has the opportunity to get inspiration from traveling, different shows, people in the streets and so on and means that when she does that, she is in her most creative environment. Maroti also points out that it is very important that the organization do things that can make the employees inspired for the next collection. She means that they should get the opportunity to travel more to see something else than the office but points out that at MQ, they often look at blogs, magazines and things that already exist to create a collection.

West and Kjellnäs-Danneman criticizes that their organizations does not have creative environment. Woodman in Ford and Dennis (1995) points out the significance of environment and Sveiby (1992) considers that in order to generate creativity, people need a creative environment along with Hines and Bruce (2004) who also think that inspiration comes from sources in the environment.
Kjellnäs-Danneman statement about inspiration at home with her daughter can be connected to when Sutton (2002) indicates that the creative people like to spend time on their own. Although Lindström describes workshops as inspiring, this can be seen as an opposite. Ekvall (1988) explain that companies need to invent new ways of thinking and acting.

...the two little girls started to write the golden book and they wrote about inspiration in the world and how creativity can appear from freedom. They wrote down the most important things they could think of, about how the kings should act. They wrote that the king should trust people in his village and that he should set up some rules and be a problem solver. They finally wrote that the most important of all was for all the people in the village to communicate. Then they placed the golden book in the castle of created truths. Aware of the fact that they had accomplished their own truth about the huge problem, they were very pleased and lived happily ever after...

THE END
5. DISCUSSION AND CONCLUSION

In this final chapter we will give our point of view and explanation of the answer to our aim. This is our interpretation of the empirics and the frame of references.

“The aim of the present study is to contribute to our understanding of what organizational aspects that creative people in the fashion industry think improve their creativity.”

One question that we asked during the interviews was what the creative people would do if they were leaders in their organization and given the task to improve the creativity. This question gave us the best answers to our aim. In this final chapter we will try to answer this question ourselves with the interviews and the frame of references as a base. Finally in this chapter we will summarize our opinion in an own figure.

We have come to the conclusion that there is an apparent preconception about what creativity is, how creative people are and the creative work. We believe that some of these prejudices are correct but some of them are sometimes skrew from the reality. As we earlier have discussed, creativity is almost impossible to define and this is maybe not necessary. Although we believe, this has also made that the creative work and the creative people are to be seen as abstract and hard to define. Kjellnäs-Danneman describes this by saying:

“I think that creativity is something abstract and as a result it is important that you do not feel abstract or inert, or maybe bohemian just because that your job is creative” (Gunilla Kjellnäs-Danneman, 090129/authors’ translation/)

We believe that the creative process and the creative people are abstract and we will further below present our idea about the creative process as a structured hard working process that demands both freedom and restrictions. In some cases we agree with the frame of references but we also disagree with the prejudices about the abstract phenomenon.

Part One

5.1 WHAT MAKES CREATIVITY?

We will subsequently describe what we believe increase creativity and how the employees’ best are being inspired.

5.1.1 HARD WORK–GET INSPIRED

Zollitsch (2003) describes that creativity will only work if you get hit by inspiration. We do not agree and instead we believe that creativity is something that only appears when you are working hard. Kjellnäs-Danneman imagines that creativity is something that you have to force in the beginning of a
process. We agree with her and consider that creativity is not something that only some people have, but only some people are willing to work as hard as it takes to be creative and come up with something new.

We would like to describe this as a great idea does not come alone. In the process of creativity and innovation we believe that the creator has to revalue and think again many times in order to come up with a good solution, which takes a lot of effort. It is a constant ongoing process that is hard to put aside and it takes many ideas to come up with the best one. It also demands inspiration and the possibility to not be disturbed.

5.1.2 Create worldwide inspiring offices
Most organization’s work is currently connected to their office. The employees are supposed to do their work in their office. We are strongly questioning the idea that if you go to work you has to go to an office. Why must the working place be an office? This maybe is suitable in other kinds of jobs, but not in a job where inspiration from the surroundings is an important part. We completely agree with West when she mentions that it is hard to be inspired by four grey walls. We believe that during the working process, designers need to be able to go out and search for information to try to create something, and not only sit in the office. Hauge (2007) mentions music being an inspiration source, Kjellnäs-Danneman thinks that painting with crayons with her children makes her inspired and Lindström mentions happenings and workshops as inspiring although not one time have we recognized the office as inspiring. Since inspiration is a great part of the designers work as Maroti declares, we think that the designers work cannot be judge and controlled by how many hours they spend at their office, but rather how the result of their work appears. The reason why we believe this is possible to implement is that designers are very dedicated to their work as Marciasini and Hines and Bruce (2004) states. We are therefore strongly questioning the common thought of the working place as an office. In this case we believe that organizations instead should observe the designers working place as worldwide, non-static.

5.1.3 I have been looking for freedom
Leaders are sometimes being controlling in the way that they constantly want to know how the designers work is going. We believe that the creative process demands freedom and the possibility for the employees to implement their task the way they want. We agree with Maroti’s description that in a creative process you go from being happy to anguish, and we have realized that a creative process contains ups and downs and that there must be room for this in the process. We truly consider creativity being goal-orientated like described in Business Essentials Harvard (2003) and therefore we also suggest that it should be controlled as a goal and that the process of ups and downs toward this goal are of less importance. Leaders should therefore only be concerned about the outcome of the working process.
Part two

5.2 How to manage the Organization?

We are now going to describe how we believe leaders can manage their organization so that creative developing situations can appear and be able to handle. We have recognized five mainly approaches that the designers prefer; structure, trust, clears goals, conflict solving and connected to all of them; communication.

5.2.1 Trust

“After you plant a seed in the ground, you don’t dig it up every week to see how it is doing” (William Coyne, former vice president of R&D in Sutton 2001/2004:272)

We believe that a leader that trusts the employees is truly important if the organization wants creativity. This is strongly connected to the possibility for the designers to not only work in their office but everywhere, and also when they want. If the leader trusts the employees there is no need for him to frequently control if they are at their offices. Instead the leader should trust and believe that they are doing their work. We imply that inspiration and creativity is not something that appears everyday nine to five. It is rather a constant ongoing process and therefore the designers live with their work and like Kjellnäs-Danneman describes; the managers do not know if she spent the whole night working, but we assume that the manager should always be convinced that the designers are doing their work. We believe that this provides creativity because the designer then gets the possibility to control one’s own work as George and Jones (2005) assert.

We understand that this is probably not the way leaders usually work. Their task is to have an overview and a control over the employees. Although the leaders task then maybe is not to improve creativity but rather productivity. We believe that when it comes to improving creativity, a more important task for the leader’s is maybe to create common goals and visions and frames for the work and as a result from doing that, we believe that productivity will appear at the end of the process as we further will discuss below.

5.2.2 Rules and Restrictions

Amabile (1996) believes that restrictions complicate the creative work. We have come to the conclusion that restrictions can concretize the creative work and do not necessary make it less creative. Kjellnäs-Danneman highlights that she want more rules in order to avoid misunderstanding between the leader and the designers.

We believe that a leader could either set up rules and frames about how the working process is supposed to be, or rules and frames in a goal orientated way. As we earlier declared we think that freedom during the working process provides creativity although this freedom maybe have to be
expressed by rules so that the designer knows what is possible to do or not. We also believe that if the organization has clear goals and visions there is no need for much rules and frames during the working process. We think that it is necessary to work towards a goal in order for an organization to have a clear image. Marciasini illustrates that she works better if she has clear structures for the work.

Granstrand explains that the frames of the brands do not affect her creativity too much but she also declares that she cannot do totally crazy collections either. We believe that the creativity does not improves or hampers because of the frames of the brand, we consider that a person who works within frames can be just as creative as one that do not have any frames at all. Instead, we believe just as Marciasini, that creativity is in a character of a person and we mean that the character is strongly connected to the process of innovation and that creativity is not affected of how wide the frames of the brand are, it is affected by the person and the process of the work the person does.

We do believe precisely as Kjellnäs-Danneman proclaims that it can be easier to create something if she has a mission and a clear idea of what the brand she is working in stands for. We believe that the frames of the brand concretize the creativity and make it easier for the designer to know what to do. To describe this further we do not think that creativity is to do the craziest thing or the most innovative solution with no rules. Instead we believe that you can be just as creative if there is a goal and frames for your creativity. This can further be explained by Marciasini’s statement that she has to be the most creative when she needs to find twenty new ways in making the same product.

5.2.2.1 Under Pressure
Granstrand and Stockham explain that a little bit of pressure is always good. We believe that time pressure and a dead-line is good pressure but not pressure in the way that they have to be at their office nine to five. Sutton (2002) proclaims that inactivity is the worst when trying to be creative. We do not agree and instead we believe that as we earlier mention, the creative process contains ups and downs and therefore inactivity is normal. Although as Kjellnäs-Danneman mentions; the closer she is to dead-line, the more she puts up. Therefore we encourage leaders to put pressure on their designers to complete their work before the deadline.

We also agree with Sveiby (1992) when he describes that creators often can handle time pressure better than others. We do not think of creativity as something that suddenly appears but rather something that is hammered out during a working process. Marciasini is skeptic that pressure makes people more creative and instead refers to that it makes people use their knowledge. We agree with this although we believe that to use your knowledge is to be creative. People use their knowledge all the time, and it is impossible to deviate from your earlier understandings. Although to use your knowledge in a creative way to come up with new solution is creative to us.

5.2.3 Independent Team Working
We are convinced that team working can be good in order to improve creativity although this is contradictory to Ekvall (1988) who claims that creative people do not want to compromise and therefore not work in team. Also Sutton (2002) indicates that creative people wants to work alone, do not like to communicate and avoid other people.
We have come to the conclusion that in creative work there is a need for both independent work but also team work. Just as Kjellnäs-Danneman, we believe that team working mainly is necessary in the beginning of the creative process when the team is brainstorming ideas. We think that the leader should encourage brainstorming together and set up meetings for this kind of work. We also believe this is an important part of creating common goals for the work.

Although we have also understood that designers need to work on their own during the process which Maroti describes. One reason for that is as we earlier mentioned that we do not think that a person is being creative only at work, nine to five, we believe that it is a constantly ongoing process hard to know when it is going to appear. Like Granstrand accentuate that it is hard to be creative when you have to. This makes it hard to work in team. During our essay we have constantly had meetings for brainstorming and afterwards we have split up to work on our own. This is mainly because we find it impossible to go through the process of work together and we believe that it is the same for the designers. We are also convinced that this is a good way to avoid conflicts between the employees. Furthermore we believe that it is almost impossible to work in team during a process of creative angst as Maroti describes it.

We also believe that creative thinking takes a lot of effort and therefore we understand Kjellnäs-Danneman when she describes that it is sometimes hard to be creative when there is things in the surrounding that is disturbing. Therefore working in team during the process only is distressing.

We completely agree with Kjellnäs-Danneman when she explains that there is a need for both team work and independent work. Although the most important is for the leader to understand and accept when the designers need to work on their own and when team working actually improves creativity.

5.2.4 Conflict solving
We are aware of that to provide the designer’s freedom in how and when they work probably will create a conflict within the organization between the divisions. This because the manager cannot let everyone be as free as the designer simply because there is no need for that. As we have mentioned we believe that this freedom is only necessary when it comes to creativity and innovative thinking. For example we do not think that the economic division needs to go out for inspiration, they will probably do their job best at the office. We also accentuate that there is no need to compare these two different kinds of jobs and that it is narrow-minded to believe that these two totally different jobs should be handled in the same way.

We have created a reality for how a job and an organization should be. You are working mostly at your office between nine and five; everything else is to be seen as overtime and is also paid as overtime. The whole system is created this way. Sveiby (1992) describe that managers believe it is difficult to lead creative people and that this depends on that creative people do not like working in large scales organization. We suggest that maybe this depends on that creative work is sometimes hard to implement in large scales organizations. We consider this system being built for other work than creative work. And we are sure that the solution to the conflict is not to force the designer to work only at their office.
Instead we argue that this conflict should be handled in a different way. We suggest that leaders should struggle to try to create an organizational culture where it is as natural that the designer can work anytime as it is that you do not work in a clothes store during night time. As Sveiby (1992) describes, we understand that it is hard to implement new ways of thinking in an organization and we are aware of that this will take time but we truly believe that it is worth the effort if it is creativity the organization wants.

This should also be communicated and understood by everyone in the organization in order to create an understanding of the designer’s work. This can be made in different ways and we believe one way is to highlight the designer’s work so that other employees understand the effort they have made.

“I think that creativity is something abstract and as a result it is important that you do not feel abstract or inert, or maybe bohemian just because that your job is creative” (Gunilla Kjellnäs-Danneman, 090129 ‘Authors Translation’)

5.2.5 COMMUNICATION

To implement the above mentioned strategies we believe communication is necessary to all of them. We clarify that it is not that simple as just to create a common goal and a clear image. It needs to be communicated and understood by everyone in the organization which is the leader’s task. The whole organization needs to be aware of image and the culture. This will concretizes the creativity in a good way as we mention above.

We also think that if rules and restriction is used, they need to be understood and clear as well. As Kjellnäs-Danneman explains that they have the possibility to freedom during the working process but she is not sure in what way and how much. This will not provide the designers more freedom during the working process though they will not dare to use their freedom if the restriction for doing so is unclear. The restrictions will only have a function if it is clearly understood by everyone.

We also suggest that the leader must communicate appreciation to the designer to create an understanding of their work. This is of even more importance when the designers have the possibility to a free working process. This is one way to create a general understanding of the designer’s effort.

Communication is also needed when everyone is not always in their office. Therefore organizations that provide their designers freedom to work in other places must have great developed communication system. The organizations need to use communication as a dialogue as Lindström mentions to involve and integrate everyone, which is even more important when they are not being bounded to the office.

When working in team in the beginning of the process it is all about communication to come up with new ideas. Later in the process when working independent communication as feedback is important as also Lindström points out.
5.3 CONCLUSION

Creativity is not something that suddenly appears from nowhere. It is not something that hits you. It is the result of a hard working process. Only some people are willing to work as hard as it takes in order to be creative. It is a constant ongoing process that contains ups and downs. If an organization wants to improve the creativity, they need to understand how creativity and innovation appears. We believe that hard work, a boundless working place and freedom during the working process can inspired the creative people the best.

We also imply that the creative process is maybe not that abstract as the word creativity. It starts with a brainstorming process that is easier to implement in a team, where the team can come up with clear goals for the process but also initial ideas. During the working process the creative people prefer to work alone mainly because it takes a lot of effort and is a constant ongoing process that because of that is hard to implement in a team.

We do not think it is that simple as Ekvall (1988) states that creative people do not want to compromise. But the leader needs to understand when team-work or individual work is preferred. In contradictory to Amabile (1996) we also suggest that rules and restrictions are important for creative work. To express the freedom in the working process, restrictions are vital, but most important restrictions and rules when it comes to image. This makes the employees work towards the same goal. We think that rules can make you more creative though creativity is not about doing the craziest thing, but to solve a problem in the best way.

If the organization is going to provide the creative people freedom, the leader needs to trust the employees which we consider possible since the creative people regularly are very hard working and dedicated to their job. It is also necessary that not only the leader but also other people in the organization, trust the employees. This can best be done by communication and to create an understanding of the creative people’s effort. Finally to implement all of this communication is vital. To create an organizational culture of trust and to make restrictions understood by everyone communication is needed, but also communication when team-working and as constructive criticism.
Figure 2.0 Strategic plan to improve creativity. Source: own

Make room for hard work, get creative!
6. LIST OF SOURCES


Ödman, Per-Johan(1979). *Tolkning och förståelse vetande – Hermeneutik i teori och praktik*. Stockholm: Centraltryckeriet i Halmstad AB.
APPENDIX 1 – INTERVIEW QUESTIONS

Personal

- Can you describe yourself?
- What is your education?
- Why do you work as a designer/product developer?
- Can you tell us about a regular day at work?

About creativity

- What is creativity for you?
- In what way do you use your creativity within your work?
- When are you as most creative?
- What within your organization affect your creativity?
- Is there something within your organization that can make you more creative?
- Do you think you would be more or less creative without the frames of the brand?
- Does pressure makes you more or less creative?
- How do you think your leader should act?
- How does it look like at your office?
- Do you have flexible working times? Good/bad?
- Do you work a lot on your own?
- If you had the opportunity to be the manager at your company for one day. What would you change in order to improve the creativity within the organization?
- What is most inspiring for you?

The fashion industry

- Is creativity important within the fashion industry? Why/why not?
- Are there any differences between the fashion industry and other industries?