Preface

The process of creating this thesis has indeed been a long and challenging one, but also a very learning and rewarding one.

We would like to start by thanking our interview and survey respondents for taking the time to answer our questions and share their knowledge and opinions with us, especially our interview respondents who took the time to sit down and be interviewed.

Further, we would like to thank our tutor and examiner, Prof. Mosad Zineldin at the School of Business and Economics at Linnaeus University, for his feedback and constructive opinion.

Last but not least, we would like to thank our fellow seminar groups for all feedback given, all the laughs we had, and for great seminars.

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Kristian Gjurovski                Jasenko Arsenovic
Växjö, Sweden, 2012–06–07
Abstract

Master thesis in marketing at the Linnaeus University School of Business and Economics in Växjö, spring 2012.

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Title: Creativity in the digital world of Advertising – A study within the Swedish advertising agencies.

Purpose: The purpose of this paper will be to examine how the Internet and its possibilities has affected the creativity in teams for creating advertising and also to find which are the most vital qualities for the organisation to possess within to be able to succeed in the creative work.

Research question: How has the creativity in Swedish advertising organisations changed with the intrusion of Internet and what qualities are the most vital to succeeding with creative advertising with the increased technological development in society through the Internet?

Methodology: The research that has been conducted in this thesis is categorized by an inductive reasoning. Information and data that was obtained was gained through semi-structured interviews and a survey. Hence, both qualitative and quantitative research was performed.

Conclusion: The culture in Sweden is defining the creativity and the hierarchic structure in the organisations creates a need for structure. The core
competences should stay in the organisations as well as the weak competences should be outsourced.

**Suggestion for further research:** A deeper insight into the components creating creativity could have been done, (individual creativity, group creativity, and organisational theory, with the aspect from the environment) would have given an interesting results. Also combining the creative concept in psychology with creativity in computer science and find the correlation would probably have given interesting results.

**Keywords:** Creativity, Internet, trust, quality, teams, advertising
1. Introduction

The following chapter starts by presenting a background the chosen before moving on to a problem discussion where gaps and issues within the area are discussed. Further, the problem discussion will funnel down to a research question, followed by delimitation's for the study.

1.1 Background

Creativity is a highly discussed topic in the research world and can be defined in various ways, Runco (2007). According to researchers, creativity is defined as the production of something that is both original and useful (Burroughs et al, 2011). Other researchers claim that creativity is a puzzle, a paradox, something one cannot really put a finger on, according to Mithen (1998). Further, Mithen (1998) states that there are not any concluded and accepted scientific theories about the concept creativity and due to the concepts unpredictability, systematic explanations keeps getting rejected (Mithen, 1998). Even though being such a mysterious concept, it has a major role in innovation, business, arts and advertising to name a few subjects (Runco, 2007). The majority of researchers explain the subject creativity in advertising as something original and appropriate which explains that it must be something new on the market but still be appropriate for the specific place or situation where it is adopted to (Sasser & Koslow 2008; West et al 2008; Koslow et al 2003).

According to researchers, creativity has even though its problematic conceptualization, always been a core–competence in advertising agencies and is therefore considered as one of the reasons of existence for all advertising (Koslow et al 2003; Dahlén et al 2008). According to various authors, creativity has always been required in order to capture the customers attention (Dahlén et
Buying et al (2010) and Barczak et al (2010) state that the culture has a major importance in the way organisation works, and therefore has an impact on the creative work. Hence, Buying et al (2010) claim that there are other underlying factors of the perception of creativity than culture and organizational culture. For instance, workplace and job position are other factors that can influence the perception of creativity. However, Buying et al (2010) suggest that the organisation itself may have differences in perceptions concerning creativity. Further, it depends on 1) the job position of the employees, and 2) the tasks that the members of the organisation are in charge of. Due to the previous statement, creativity may be comprehended as a complex asset that needs to be carefully stated with the implications that the concept can be perceived differently from one person to another. However, it should always have a common pattern of understanding and the concept that is shared between people and should still be able to be understood to be able to deliver according to Buying et al (2010). Agreeing with previous statements, Barczak et al (2010) stress the concept of trust as having a major effect on the collaborative culture where the collaborative culture has a correlation with creativity, but trust has a more complex function according to Bidault & Castillo (2009) where the trust aspect may cause a lack in creativity. Accordingly, trust is the key concept in order to keep employees together as a unit and due to this, having a creative output Barczak et al (2010). In other words, teamwork and trust goes hand in hand. Working in teams has been the classic way of creative work, especially in advertising, and without the feature teamwork, creative minds that challenge and question each other is lost, losing ideas and creativity (Barczak et al, 2010).
Creativity has only recently been related and combined with computer science as a research subject (Burkhardt & Lubart, 2010) and technological advancements has influenced creativity more than any other feature and has influenced the way creativity can be obtained (Currah, 2007). The emergence of the digital networked environment has sparked a battle between creativity and organizations where the latter group has embraced the new freedoms unleashed by digital technologies, for both consumers and its creators (Currah, 2007). Further, Burkhardt & Lubart (2010) state that in the production stage of creativity, one has to study the impact of technology on creative processes and outputs to create models and empirical information, while in the reception phase of creativity, focus lays on how users access experiences with products or services that have a high degree of creativeness.

Even if we are so technologically advanced, creativity still is something that is needed if we see where the world is headed (Dennard, 2000). Further, Dennard (2000) states that we as humans might think we understand how creativity comes around, however we definitely understand the impact it has had on our world. The ultimate goal however with the concept of creativity, according to Burkhardt & Lubart (2010), is to enhance the subject creativity and keep what is best in older and traditional practices. Further, they state that embracing newer technological innovations to build a new school of practices, will help the management to work with creativity. In this new school, humans and computers, reality and virtual reality, are not really opposing concepts but rather synchronized and deployed in the most giving ways at the most giving moments to create a creative solution (Burkhardt & Lubart, 2010).

1.2 Problem discussion

As Mithen (1998) stated, creativity has not yet received a common explanation. Further, Sheehan & Morrison (2009) write in their article, another perhaps even
larger issue, the new era of technology raises opportunities on the Internet which leads to people not being able to comprehend or manage to use creativity properly for strategic advertising purposes. With the perspective of that creativity means different things to different people even inside the organisation makes it even more complex, Buying et al (2010) and therefore the same pattern and a better understanding is crucial in order to create effective creativity (Koslow et al 2003).

Advertising’s main feature is creativity, but creativity is seen as different depending on the culture where it is produced according to Bidault & Castillo (2009) and therefore a generalization of creativity is very hard to define, which makes it an even more complex subject. With the Internet becoming a larger part of the advertising world and with new communication channels it is hard for organisations to grasp what to do, while as it has opened doors and created opportunities to be creative and unique according to Westman, which means that new ways of thinking is possible and required. Westman and Weigle also state that the feedback possibilities have risen, and therefore a constant connection with the audience is required.

According to (Burkhardt & Lubart, 2010) there might be an issue with the traditional definitions of the concept creativity which might not applicable to the digital world, as this is something that has very little research done about it. To be able to be creative and use this medium properly is still to many organizations a tough task, which many fail with (Sheehan & Morrison, 2009).

Throughout the organization, certain creativity skills and qualities must be acquired and used, starting even from the basic researchers and scientists. Many old and traditional companies are having problems reorganizing for this opportunity and can not keep with up the fast changes that are constantly
occurring (Russell, 2009). Especially in advertising, it is vital to be able to be flexible and adapt rapidly to reach the customer’s audience (Sheehan & Morrison, 2009). Additionally, a problem that faces many organizations when trying to do this, is that the leadership cannot inspire creativity activities down the hierarchy organization. Especially in Sweden because of the flat hierarchic structure that advertising industry have according to Westman.

The leader has a key role in the process of creativity and has to lead the group in different ways along the designated path (Sheehan & Morrison, 2009). The typical group or team created for creativity usually consists of people that posses different skills in the particular subject that are needed, but with the changes in technology, many of these are having trouble adapting and lack the specific qualities to fit in the new digital age (Barzak et al, 2010; Sheehan & Morrison, 2009). Where as Barczak et al (2010) explain that the way of getting things done is through teamwork and the trust aspect is of major importance to create creativity within these teams.

Zineldin (2006; 2011) uses a model named the 5Q’s of quality where specific qualities are found and then summarized to get a total quality value. Within creativity and the creative process of obtaining it, certain specific qualities might be found through the use of this model. This will be used to try and identify which qualities are the most vital for creativity on the Internet.

Not many argue with that creativity has become open to all to share and rationalize through their own web–page or blog and there are many channels to reach the audience with, which change continuously (Griffin et al, 2009). Further, to use these channels properly, allowing creativity and interaction with the audience, is an issue that many companies and organizations today cannot rationalize.
1.3 Research question

How has the creativity in advertising organisations changed with the intrusion of Internet and what qualities are the most vital to succeeding with creative advertising with the increased technological development in society through the Internet?

1.4 Purpose

The purpose of this paper will be to examine how the Internet and its possibilities has affected the creativity in teams for creating advertising. The purpose is also to find which are the most vital qualities for within the organisation to possess to be able to succeed in the creative work.

1.5 Delimitations

With more resources, time and finance, it would have probably been manageable to reach a geographically larger area and see how the subject differs from the actual area being studied. More in-depth interviews and more filled out surveys would also have given the thesis a higher degree of credibility. Further, the authors chose to analyze the managerial aspect of the advertising industries, leaning towards advertising agencies and excluding other agencies such as PR-agencies due to time limit.

1.6 Theoretical and empirical relevance

This thesis will theoretically contribute with a knowledge on how to identify specific qualities in organisations that are not producing creative work at their maximum. It will also contribute with information about how creativity as a concept is different on the Internet than in the real world.
The empirical relevance of this paper is to give insight on how the Internet has impacted teams that work with the aim to be creative. It will shine a light upon a problem faced by many advertising organisations, and other organisations too. Other than this, the research will show how the teams within organisations are actually working with being creative today.
2. Theoretical information

In the following chapter, theories that are relevant to this thesis are displayed. This information will later on in the thesis be the foundation for an analysis.

2.1 Creativity

In order to understand how the Internet has changed creativity, we first must determine what creativity is. Creativity is crucial for the organisational survival, but also in order for the organisations to be innovative (Hirst et al 2011; Dahlén et al 2008). The shorter life-cycles due to the increased competition has lead to that innovation is no longer a option for the organisation, organisations needs to be innovative and innovate in order to survive according to Dervitsiotis (2010). Ambler & Hollier (2004) state that the increased competition has lead to that advertisement has become even more important in order for organisations to sell, and more creative advertising is demanded by the clients. Stone et al (2000) explain that it is actually not what the professionals think that is creative but rather what the customers sees as creative, therefore their opinions are of higher value then those of the professionals. Burroughs et al (2011) also explain that creativity is the most important quality in leadership, and Smith at al (2008) and Dahlén et al (2008) stress a strong correlation between ad creativity and customer attention, therefore making creativity the advertising agencies reason to exist.

According to Byoing et al (2010) creativity is differently perceived depending on the culture where it is used and in the western world the focus is usually community-focused rather than brand-focused. Further, Byoing et al (2010) state that the western world focuses on the perspective of "you have the right to be you" where the individual perspective is the most important one, and the
uniqueness of the person himself is in focus. Koslow et al (2003) and Byoing et al (2010) study’s explain that creativity and appropriateness of advertising is also differently perceived depending on the position, job and preferences that one have and creative people tend to find artistic features as creativity and due to this, the most appropriate for the solution of the purpose and personality. Further, while on the other hand, for example account executives find creativity as appropriate if it appears as strategic which means that creativity is formulated by peoples own perspectives in their own minds.

Koslow et al (2003) further argue that creativity is perceived differently and should be, but it is of great importance that the common patterns of the concept is the same between people and deliver the same message as was intended from the start. Dahlén et al (2008) state that it is virtually impossible to make a customer buy a product, but it is possible to create a brand awareness that is the most important issue with advertising.

2.2 Creativity in organisations

Woodman et al (1993) explain that in order to understand the creativity in a organisation you must first understand creativity on three levels; 1) Individual level, 2) Group level, and 3) Organisational level. The understanding of the creative person is of major importance in understanding creativity, and according to Woodman et al (1993) on a individual level, creativity is defined as “the complex product of a person’s behaviour in a given situation”. It is vital to give people in the organisation the resources to be creative (Cerf, 2008). According to Cerf (2008), Google's engineer's puts 20% of their paid workday on self-directed projects, and its many times from these “blue sky” projects the most innovative products have aroused.
The components that define the individual creative abilities are composed of several components and those described by Woodman et al (1993) are antecedent conditions, cognitive style ability, personality, knowledge, intrinsic motivation, social influences and contextual influences. Woodman et al (1993) further explain that the group creativity consists of individual creativity together with group composition, group characteristics, group processes and the contextual influences. This together with the firms context creates the organisational creativity and with the environmental aspect to this the creative outcome is a fact. (see picture 1 below)

![Figure 1: An Interactionist Model of Organizational Creativity](image)

Picture 1. Woodman et al p.295
Further, scientists have identified three subjects: processes, structures and culture as key concepts when generating creativity inside an organisation. Culture means that openness and risk-taking within the organisation is vital for nurturing and encouraging creativity (Nayak, 2008). Furthermore, structure has the meaning of the design of the organisation and definition of roles and ambidexterity are also key concepts for creative success, while processes are defined as good communication and a gated procedure concerning decision-making giving a significantly higher chance of creative work.

2.3 Creativity in teams

Barczak et al (2010) stress the importance of team working and creativity and that team working is the dominant approach in order to get work done and creativity is the way of creating opportunities and solving problems. According to Barczak et al (2010) the definition of a team is the ability to innovate when energy, talent and skills are integrated into a team, and therefore have a higher capacity to create opportunities and solve problems easier than the individual person himself. The definition of trust presented by Barczak et al (2010) is that the behaviour of others will match the expectations one put up in his mind, and therefore not be opportunistic. Zineldin & Jonsson (2003) reference to the definition of trust stated by Rotter in 1967 which claims that trust is "a generalized expectancy held by an individual or an organization that the word of another individual or organization can be relied on". The ability to work together in teams across and share information improve the team decision making (Barczak et al 2010). Barczak et al (2010) lay focus on trust in teams as an important aspect in order to create discovering instead of being defensive, and argue that trust is the key concept in order to keep employees together as a unit. Zineldin & Jonsson (2000) state that trust is the central issue of
commitment, but on the other hand commitment only matters if it is in a long term perspective.

The studies of Barczak et al (2010) as shown in picture 2, show that team trust creates a collaborative culture in the team, which in return leads to more creative teams in the final end. The importance of team emotional intelligence which is awareness of own emotions, management of own emotions, awareness of others emotions and management of other emotions is affecting the team trust, means that the cognitive trust is developed when the members have a perception of the other teammates as reliable and competent. When they know how to manage their team mates emotions, they have the ability to provide them with support, and due to this developing the affective team trust. Zineldin & Jonsson (2000) on the other hand state that in order to create trust there is a time dimension that needs to be considered, trust is time demanding and the longer the people hold on, they will have a consistent, competent, honest, fair, responsible, helpful, and benevolent experience.
Barczak et al (2010) stress that trust is of importance when wanting to take risks and sharing information with other team members. Sharing information and looking in different viewpoints are necessary in order to be creative. (Barczak et al, 2010). When the team members are perceived as reliable and competent, the creativity of the team will increase.

Bidault & Castello (2009) on the other hand state that there are three components that describe trust. They are the behavioural, ethical and the technical concepts which are described according to Bidault & Castello (2009) to differ some obviously between nationalities and cultures but have a similar value towards trust. Due to this, the lack of one, will lower the trust. Bidault & Castello (2009) also state that a high level of trust between two parties have a tendency to create a willingness to invest in projects.
A large difference between Barczak et al (2010) view of trust and Bidault & Castello’s is the statement that tension in relations do not have to be seen as a negative issue. Bidault & Castello (2009) state the issues concerning tasks are beneficial, while as the problem can be the relational and private issues that can risk projects and make people working towards a goal in a relationship extremely inefficient. Due to this, the issue of no-conflicts is a fact. Bidault & Castello (2009) state that too much trust leads to that “conflicts” will suffer, and due to this, a high level of trust creates fast and not even discussed decisions which will lead to less creative projects and therefore less effectiveness.

2.4 Core competence and outsourcing

Firms outsource in order to get information, and bring extra value to the final product (Mani et al 2010). Mani et al (2010) and Munsch (2004) state that it is important to focus on the core competence, which is what the firm does well, and due to this make it the central issue of the organisation. Other things that firms do not do so well can be outsourced in order to create value and in order to get a better final product. Munsch (2004) states that through outsourcing, the firms get a larger pool of creative talent, which is required to be competitive, but also in order to create relationships. Further, this is an important aspect when firms are small in order to not hire but still get the creative talent.

Wee et al (2010) state that it is important to outsource to achieve competitive advantages, they state that firms have as a duty to satisfy the customers by providing a faster service, being more flexible and respond faster in this fast changing environment. It is important to be innovative in order to survive and be competitive according to Dervitsiotis (2010).

2.5 Creativity in advertising
Byoing et al (2010), Koslow et al (2003), Smith et al (2008) and Dahlén et al (2008) stress that creativity is the central element in order to create effective advertising, and therefore it is the central issue in the advertising world. Studies have showed that creativity is highly related to effectiveness and is the raison d'etre (reason to exist) of advertising (Koslow et al 2003; Dahlén et al 2008). Kirmani & Wright (1989) and Dahlén et al (2008) show that a correlation can be found between money spent on advertising and the reliability of the customers, and if firms spend a lot of money on advertising, it gives a powerful sign that the company works well and is willing to take risks. Due to this, the customers get the feeling that the firms makes promises to deliver depending on the amount of money they have spent on advertising, like for instance full-print ads, or television-commercials.

Creativity according to Koslow et al (2003) should include at least one facet that is original or new to the market, but researchers have agreed that in order to be successful, there are more dimensions to consider, and therefore only to be original is not enough. Koslow et al (2003) explain that successful creativity in advertising is creativity that is first of all original and on the other hand appropriate for the situation where it is placed in. One example is that creative people find emotions as more appropriate then for example account executives who see appropriateness on strategy point of view (Koslow et al 2003). But what needs to be considered is according to Koslow et al (2003) that even inside the firm there is a differ in appropriateness. An art director and a copywriter can differ in their view of appropriate advertising and due to this, the importance of a systematic pattern of the concept is of major importance. Further on, Smith et al (2008) define ad creativity as divergence and relevance where they identify five factors that explain in what way divergence can be achieved.
1. Originality: Ad’s need to be rare, unique and surprising, they have to in a sense move away from the obvious.

2. Flexibility: Ad’s need to contain more than one idea, and be able to switch from one perspective to another.

3. Elaboration: Ad’s need to become more complicated, intricate or sophisticated, through containing unexpected details and extend basic ideas.

4. Synthesis: Ad’s in this case should have the ability to blend, connect or bind unrelated ideas and objects.

5. Artistic value: Ad’s needs attractive colors and shapes or to have artistic verbal impressions (Smith et al 2008).

Byoing et al (2010) explain that the ad from an agency has the purpose of delivering what is referred to the core message, in a unique (original) and therefore unexpected way. This can be for example through humour, but it is of great importance that the humour and the product are linked and in a sense have a meaningful connection (appropriateness) because if the ad has a lack of connection, it will lead to lack of interest and the "aha moment" will disappear (Byoing et al 2010). According to Burroughs et al (2011) creativity is a product that is original and useful, and due to this, the product should therefore differ and be more unique than the rest but still have the same effectiveness or even better if possible. Smith et al (2008) also argue of the importance of appropriateness in the term of relevance which is of major importance. This explains in what way the ad’s are useful, valuable and meaningful to the final customer. This according to Smith et al (2008) can be achieved in two ways, and creativity only occurs when both the divergence and relevance have a high correlation.
1. Ad-to-consumer relevance: Creating ad execution elements that create a meaning to the customer in mind. One example is playing music that related to the age of the target group. Smith et al (2008) give the example of playing the Beatles creates a meaningful link to the generation of Baby Boomers, and in that sense making ads appear more relevant to them.

2. Brand-to-consumer relevance: Refers to the brand’s position and situation, and the relevance it has with the target group. It is therefore important to show the ad in the circumstances that might be familiar to the customer. Dahlén et al (2008) stresses the importance of the brand, and explain that it is through creativity that firms create the advertising that creates brand perception.

2.6 Creativity and the Internet

Only a couple of years ago, most research which included creativity and computers only assessed how a computer could support creativity in activities like design, creative problem solving or brainstorming to name a few (Burkhardt & Lubart, 2010). Classic research on the subject includes to extract principles of design to apply for tools that aim to create and nurture creativity (Burkhardt & Lubart, 2010). Further, they saw great potential in combining technology and creativity and elements like as for example the knowledge and organisational storage that Internet is which encourages people to creative work as there is room for personal initiatives.

Candy & Edmonds (2000) found several issues which all nurture and increase creativity, the first being the flexibility. Everyone and everything can be included, and within the virtual world there are not many limitations. Further, according to Candy & Edmonds (2000), the ability to collaborate is also a vital feature. On the Internet, a project can simultaneously be created by persons
from all over the world. The structure also allows realizing objects which were impossible before, as for example graphical elements within advertising according to Candy & Edmonds (2000).

The fact that Internet has become a standard in society creates new forms of marketing and advertising that many can take part of which makes the issue of understanding creativity even harder (Griffin et al, 2009). This new culture demands new creative skills that the persons trying to reach an audience must posses, throughout the organization starting with scientists and researchers (Sheehan & Morrison, 2009). Further, more traditional advertising has been seen as a top-down process that professionals handled in a professional environment, but with the changing digital technologies, today anyone can create advertising and gather all types of information. Many things as media, structure of the advertising industry and the relationship with the audience has changed with these technological developments (Internet) (Russell, 2009). Further, this has led to creativity being democratized and has to be understood due to relationships in a flattened and out-sourced economy. In other words, creativity is now equally accessible, something that has not been a fact in our post Cold-war society before (Foo, 2003).

With these increased relationships between advertisers and the audience, the communication becomes more interactive and moves from a top-down traditional communication to a more confluence interaction communication (Griffin et al, 2009). This is however a challenge, due to one has to understand the industry and these new rules that the Internet creates (Russell, 2009). In addition, the actual customer today wants to take part in the creative process, many times leaving medias that cannot be chosen, controlled or created behind. Foo (2003) further says that there is no shortage of adverts on the Internet, users become bombarded with them, so the user can easily chose
which to devote time to, making only the most creative successful and communication between the advert and user extremely important.

2.7 The five Q’s of Quality

There are several types of quality, and one view is that quality consists of both technical and functional quality (Zineldin et al, 2011). These are different parts of the total quality, with technical being mainly the product itself and how it fulfills needs and wants and functional being the quality around the actual product (Zineldin et al, 2011), as for example service of a car.

When discussing the 5Q’s, many times the SERVQUAL model is mentioned which can interpret many variables in different dimensions, that complements in the way that it ensures valid and reliable information and can easily adapt to change (Zineldin, 2011). In other studies, this model has been used to examine perceived satisfaction to see which factors are the most vital for getting this satisfaction (Zineldin, 2011).

The 5Q’s are described below:
Q1: is the quality object, it is according to Zineldin (2006) what the customer receives, it measures the product that is developed itself and in the world of advertising it is the ad, or more precise the final product that is the Q1. Quality of final product, is the final end of the process, how important does the advertising agencies actually find it, it is according to Woodman et al (1993) the creative output when the organisational creativity has been developed.

Q2: The quality of processes, is explained by Zineldin (2006) as the functional quality. How well are the activities implemented in the process, what can be improved and how should it be improved, and in a way find those solutions. Quality of expertise – Barczak et al (2010) and Zineldin & Jonsson (2000) stress
the importance of know-how and competence of the fellow employees in order to create trust, which according to Barczak et al (2010) lead to creativity.

Q3: The quality of infrastructure according to Zineldin (2006) measures what and how much of the basic resources are required to perform the service/product. It is the quality that the firm has in the internal competences and skills, the know-how, the technology, the experience, the internal relationship and the motivation in the firm. Quality of talent according to Barczak et al (2010) is that energy and talent together with skills are integrated into a team and then the team can solve problems in a more effective way than alone. Quality of resources is according to Cerf (2008) of major importance that the organisation provide their employees with the right resources in order for them to be creative. Quality of technology is according to Burkhardt & Lubart (2010) that creativity and technology cannot be separated, and Barczak et al (2010) and further, Sheehan & Morrison (2009) state that today many have a problem adapting to the technology of the digital age, like the Internet.

Quality of experience is previous experience which is a part of the know-how and in order to understand if the creative process requires experience, it is important to find out how important previous experience actually is. According to Sheehan & Morrison (2009), the new culture of Internet requires a new form of creative skills that persons must posses.

Q4: The quality of interaction, it is according to Zineldin (2006) the quality of the information change that occurs with in and outside the organisation, is there a good information exchange between the customers and the firm and how is the financial exchange and social exchange and so on. Quality of leadership is according to Burroughs et al (2011) that creativity is the most important quality in leadership, but there is also the other way around, how
important is leadership for creativity? Sheehan & Morrison (2009) state that at the organizations top there is always a leader that has features like helping the audience to connect with new people in exciting ways. These leaders should understand the stories that are trying to be delivered and build booming brands. The quality of information–flow inside the organisation and communication inside the organisation is of major importance in order to have team–work and to take risky jobs, and due to this being creative according to Barczak et al (2010). The conflict perspective mentioned by Bidault & Castello (2009) explain that the relational conflicts are a threat to creativity, and that information is therefore necessary in order to avoid them. Also the possibility of taking right decisions and keeping a team as a unit is crucial when information is shared. Nayak (2008) also stresses the importance of sharing information in order for the creative processes to function well as well as decision making is made possible. Quality of information–flow outside the organisation is according to Wee at el (2010) of major importance to be fast in today's world. This because of the increasing competition and changing environment, it is hard to keep up. Firms outsource in order to get information and therefore bring the value necessary to be competitive according to Mani et al (2010).

Q5: The quality of atmosphere, is according to Zineldin (2006) the quality of the atmosphere has a direct effect on the quality provided by the firm. According to Zineldin (2006) a lack of friendly and frankly atmosphere creates poor quality in the development process. When speaking of quality of trust, according to Barczak et al (2010) team–working is central in order to get work done, and trust is the way of keeping teams as a unit and therefore making them work creative. According to Zineldin & Jonsson (2000) it is necessary that trust exists if it is a long term perspective which most teams are. According to Barczak et al (2010) it is the trust that creates the collaborative cultures and it is those that
produce creativity, with creativity being the advertisings reason to exists makes trust a central issue. According to Bidault & Castello (2009) there is a difference between nations and cultures and therefor it being different in Sweden then any other place, but also that trust can be harmful in the organisation with leading to a decrease in the creativity capability. Further, quality of organisational atmosphere is according to Zineldin (2006) that the atmosphere is crucial in order to have a high quality. It is important that employees get along create the atmosphere required in order to be effective and creative according to Barczak et al (2010), but also the culture of the organisation and depending of nationality, this can differ according to Bidault & Castello (2009). Therefore, it is important to find out the importance of the organisational atmosphere in more precisely in Sweden. Next, speaking of the quality of internal relationship, Bidault & Castello state that internal conflicts that are non-professional lead to a decrease in creativity, but the other way around, a lack of conflict on a professional level leads to too much trust which will end up harming creativity. As for quality of motivation, Woodman et al (2003) stresses the importance of motivation as being one of the central components of the individual creativity, which is of major importance to the group creativity, and therefore to the organisational creativity which finally ends up as creative outcome. The last quality, the quality of physical environment, is as known, that advertising agencies have a tendency to have very modern, and stylish offices in the central parts of the cities. Like for example the Madison Avenue in New York is one of the most significant areas of advertising, does this have a affect on the creativity?
Summary of the Q-model:

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<th>Q1: Quality of objective</th>
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<td>Q of final product</td>
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<th>Q2: Q of processes</th>
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3. Methodology

This chapter describes how the research in this thesis was conducted and what information was generated. Divided in smaller sub-chapters, the entire process of gathering data is described, from scientific approach to interview structure and which criteria were fulfilled to name a few.

3.1 Approaching science

When conducting any type of research, it is vital to know what is considered as information that can generate knowledge (Bryman & Bell, 2005). There are therefore two primarily used approaches to science, hermeneutics and positivism, that have different views on how knowledge is created (Åge, 2011).

Hermeneutics is an approach where a lot of effort is put to understand the interaction of humans, especially how people see and act in the society (Bryman & Bell, 2005). Rosengren & Arvidsson (2002) pinpoint that when approaching science with an hermeneutic touch, the scientist him/herself cannot be separated from the actual phenomenon that is to be researched. Further they say that this is due to the interpretation and understanding of the phenomenon within a specific persons mind should not be put aside as this might influence the work. According to Patel & Davidsson (2003), hermeneutics is an approach where the scientist tries to understand the whole picture of the phenomenon and after this analyze every single part. Patel & Davidsson (2003) argue that when information and data is processed, every interpretations gives slightly different results which makes the difference in every interpretation interesting to investigate. Further, this is interesting due to giving the research a higher degree of value.
In contrary to hermeneutics, positivism sees knowledge as something that must be proven through a person's senses and mind (Saunders et al, 2009). Further, information can only be found and confirmed through empirical investigation. This type of research will not be influenced by a researcher to the same degree as hermeneutic research many times becomes (Bryman & Bell, 2005). The researcher should instead act as an independent observer not influencing the research and leaving it unbiased. (Rosengren & Arvidsson, 2002) One could portray positivism as a process where theories or hypothesis are accepted or discarded (Saunders et al, 2009). Further, the information that becomes accepted will also be called knowledge.

In this thesis, the research has been approached in a positivistic way. Due to all the criteria mentioned above, and the research primarily focusing on quantitative data only complemented with quantitative, this approach was chosen.

3.2 Research interest

According to Rosengren & Arvidsson (2002) there might be influences coming from the existing research on the subject when trying to find the most suitable way of conducting research. Further, with the knowledge already acquired by the researcher, the main focus is chosen concerning the study. Marlow & Boone (2011) describe three types of methods to choose this focus: descriptive, explanatory and exploratory research.

Descriptive research means to be able to portray several main features of a whole population and to be able to do this, there is already some information and knowledge of the particular field (Rosengren & Arvidsson, 2002). Due to
the fact that some information already exists, the researcher will focus and narrow the research down be able to get a deeper study (Marlow & Boone, 2011). Explanatory research does not seek to study a particular phenomenon, it rather wants to find what causes the phenomenon and here there already is a pretty good understanding of the subject (Marlow & Boone, 2011).

The last one and final one is the exploratory research, which is research done when the subject is not understood probably and focus lays on trying to understand the actual phenomenon (Rosengren & Arvidsson, 2002). In this thesis, the descriptive research has be done due to the described phenomenon above.

3.3 Reasoning with science and information

When reasoning with science, there are mainly three ways of doing this (Thurén, 2007). The first one, the deductive one, reasons that if the prerequisites are true, then the results that derive must also be true (Johnson, 1996). Holme & Solvang (1997) state that many times when researchers use the deductive reasoning, they test theories that already exist. Further, Johnson (1996) argues that the deductive form fits the classic economies since it gives a certainty about what is true or is not. Thurén (2007) sees the conclusion from deductive research as something that do not have to conclude with reality.

Another way of understanding science is the inductive reasoning (Thurén, 2007). Andersen (1994) argues that this is primarily used when research is derived from a real world phenomenon. Further, Andersen (1994) states that with the inductive reasoning, one is trying to create models or theories from the actual research that has been performed. Holme & Solvang (1997) describe it as the opposite of deductive. This is due to the result of the search generates
theories. Where in the deductive method you test a theory, this is why one can call the method the opposite (Merriam, 2009).

The third one is called abductive which is a combination of the inductive and deductive ways (Andersen, 1994). Aliseda (2006) states that abduction is a process for reasoning where someone wants to explain a phenomenon piece by piece, putting it together as a puzzle. Further, Aliseda (2006) exemplifies abduction by comparing it to a doctor observing symptoms in a person. The doctor hypothesizes about possible illnesses with the knowledge she has about the relation between illnesses and symptoms. This is formulated very practically, but to be able to get a result, the scientist moves back and forth between deductive and inductive reasoning (Andersen, 1994).

To be able to correlate the thesis with the aim of the research, the deductive reasoning was chosen. There were no pre-hypothesis displayed by the authors to be tested as the deductive approach wants. The main focus is instead to generate new theories. This is also supported by (Bryman & Bell, 2005) who state that inductive research generates new theoretical information.

### 3.4 Quality and quantity

There are two types of data or information, qualitative and quantitative (Bryman & Bell, 2005). The first one, qualitative, is primarily used if one wants to create a deep understanding about something. It might address a happening, situation or phenomenon. (Andersen, 1994) It handles peoples’ understanding of their own situations, which can be portrayed as subjective realities. Due to this, the only way to find out what their realities actual are, one has to ask to get the answer in words rather than in numbers. (Grinnell & Unrau, 2005) Further, the method focuses many times in investigating complex reasons to how people act
in a certain way. Normal types of gathering qualitative data are case–studies, focus–groups and interviews (Andersen, 1994).

Quantitative information is information that one can measure numerically (Andersen, 1994). Grinnell & Unrau (2005) further state that researchers are much aware what limitations quantitative research has and have to analyze the situation due to this. In quantitative research, the information is gathered in way which creates distance to the source of the information and many times a population representing the phenomenon must be chosen (Holme & Solvang, 1997). Therefore, it will be easier to investigate before actually doing the research, if the research is doable or not. This type of research suits well when something is needed to be measured or tested (Andersen, 1994).

In this thesis, the qualitative data used will only be used to back the quantitative one. This is due to the nature of the phenomenon. Holme & Solvang (1997) argue that qualitative research describes the appearance or content of the studied phenomenon. How significant the phenomenon is is the primary meaning of this type of research which went hand in hand with the thesis.

3.5 Different types of data
According to Bryman & Bell (2005), there are two types of data that can be obtained, primary and secondary data. Further, it is explained that primary data is collected for a specific reason and research in contrast to secondary that which is already collected but being used in a second research study. The primary data can be gathered from different types of monitoring phenomenons, from interviewing or surveys (Holme & Solvang, 1997).
The secondary data however, comes from something that has already happened and has it’s origins from a primary source (Andersen, 1994). Further, the data has once been obtained for another research project than the actual one being studied. Bryman & Bell (2005) state that this type of information can be obtained from many sources, and is cheaper than primary data to obtain. However, a problem can be that the information might be biased.

In this thesis there is primary data used in the forms of semi-structured interviews that were performed with advertising agencies, and also in the form of surveys that aimed to measure creativity online.

### 3.6 Interviews

There are primarily three types of interviews that can be performed; structured, semi-structured and unstructured (Bryman & Bell, 2005). The last one mentioned differs significantly from the first two (Lichtman, 2010). Further, the key concept of this type of interview is that it is so flexible and adaptable. Lichtman (2010) states that by letting the respondent float in their own perception, thoughts and conception, highly qualitative data can be obtained. A great advantage of this method is that the respondent can ask any question throughout the interview. Hence, this puts a lot of pressure on the interviewer and his competence. (Grinnell & Unrau, 2005)

The structured and semi-structured ways of doing an interview have more similarities (Bryman & Bell, 2005). However, the structured interviews a more quantitative touch to the answers where in the semi-structured, the respondent can still elaborate and further explain than it would be possible to do in the structured interview (Grinnell & Unrau, 2005). The actual key concept of structured interviews is that all respondents face the same questions, which gives a situation where all prerequisites to the answers are the same, no matter
who interviewed and responded (Bell, 2006). In the semi-structured interview however, general questions or subjects are asked that the respondent later can elaborate and work around, not being forced to stay within boundaries like in an structured interview (Lichtman, 2010). Further, the questions can be fitted and redeveloped to fit different respondents and different situations. This gives more room for creative and qualitative data (Bell, 2006).

During the interviews the semi-structured type has been used. A code of conduct with specific questions was followed but was flexible and this let the respondent elaborate on what he or she found relevant. In some cases, two or more questions got answered at the same time, the code of conduct was still used. As the interviews proceeded, questions aroused that were included in the code of conduct. Some of the interviews were performed through phone, while some were done in a real life meeting.

3.7 Survey

A survey is a way to obtain quantitative data (Holme & Solvang, 1997). With a survey, one can reach many respondents easy and relatively cheap (Bryman & Bell, 2005). However, they further point out that it is negative that the questions are closed and that the respondent cant ask further questions and elaborate more. Another problem that might arise is the scenario where the respondent interprets the survey in one way, while the interviewer meant it in another, this is many times due to the distance between interviewer and respondent in a survey (Groves et al, 2004). On the positive side however, the authors further argues that this type of data gathering is easily replicable which means it can easily be used on another sample of the population.
The survey was conducted with structured closed questions. The questions that were included in the survey mainly were asked to mainly analyze the answers with the 5Q’s of quality model, but the information gained will also contribute to analyzing other theories. The survey was distributed by email. More descriptive information about the questions were asked is described in the appendix of this thesis.

3.8 Population & Sample

When conducting any type of research, it is of great importance to take into consideration and understand the objects or people that will be involved in it (Bell, 2006). Due to this, it is vital to define what the population is which is being studied (Holme & Solvang, 1997). Further, they state that the population is all the units that one would like to get information about. Most times however, it is not possible to study the entire population, hence a sample is created (Bell, 2006). The primary purpose of a sample is to be able generate information that is representable for the entire population by only studying a smaller group (Rosengren & Arvidsson, 2002).

When research is being conducted, there are primarily two different types of sampling that one can use: probability and non-probability sampling (Bryman & Bell, 2005). Further, probability basically means that the sample of the population is randomly selected by the researcher, which means that any person might be chosen. Non-probability is rather different due to specific persons in specific settings can easily be chosen to participate (Bell, 2006). Further, this method is used many times when time and budget is of the essence.
3.8.1 Survey sampling

In this thesis, the survey sampling was done with a probability sample. A population of 400 advertising agencies that had a turnover above ten million SEK was first identified in a national registry found on the website www.allabolag.se where 200 were randomly chosen by computer software. Doing this type of sampling allows the research to gain a higher credibility and validity (Bryman & Bell, 2005). There were 56 people that answered the survey, which makes the respond rate 28%. The survey included 16 questions which were tied to the 5Q’s of quality model described in Zineldin (2006) and Zineldin et al (2011) and are described in the operationalization. There were four answer alternatives that were chosen after a lot of pre-work. The authors wanted to lock-in the respondents to get more precise answers by having only four alternatives. The interviews that were done gave a lot of inspiration to the specific questions asked in the survey.

The persons answering the survey within the agencies was identified by the authors as the most suited, in this case being creative directors, planners, art directors and similar positioned people that are a key person in the creative work. These people are vital parts of the creative process within agencies and these were found through extensive research on each companies website. The authors found the email’s of these people and emailed the survey once. Then after one week, the authors started telephoning the one’s who had not responded yet, gaining several more answers.

3.8.2 Interview sampling

The qualitative interviews are 8 interviews that were done with creative directors, planners or art directors. These were chosen on a non-probability sample, which means they were chosen due to being easy to contact, but also due to being the most ideal persons to answer the questions according to the
authors. The interviews were done both by telephone and by real life meetings. The interviews included a total of 18 questions which were derived from the theoretical chapter earlier in the thesis and the process on how to questions were chosen is found in the operationalization of the thesis. Worth mentioning is that this type of sampling might lower the credibility and validity of the information and might not be applicable to the entire population. These types of persons holding these positions make up the population for these interviews. The persons answering and their agencies are displayed in the reference list of this thesis.

3.9 Operationalization

During the empirical investigation, many questions were asked (see appendix for all questions, both for survey and interviews), so they will only be briefly discussed here. An interesting question that was asked during the interviews was what is creativity and how do you obtain it. This was an relevant question since it can then be analyzed to the theories describing the phenomenon so this was very valuable information. The answers obtained were similar but with specific differences. One respondent said creativity is obtained when you take something old and make something new with it, while another stated creativity is a process that involves people that do not think alike the majority. This can be applied directly to Dahlén et al (2008) and their discussing about creativity being the reason advertising agencies exist. Another wide and vital question from the interviews was how the respondents picture a creative person. This question could investigate if there were any specific features for being creative that were well established concerning persons in the creative process. This question can be put into context with the discussion that Woodman et al (1993) have about what knowledge the typical creative person has. Questions were also asked about responsibility and hierarchic structure when doing creative
work, which were founded in the chapters creativity in teams and creativity in organisations of the theoretical chapter.

Questions were asked to understand the creative process and its components from a professional point of view. A specific question concerning if there are any special characteristics or trends of creativity within the advertising business in Sweden. Another question that was asked, in the interviews but also in the survey, was what a creative leader that spurs creativity is among people. There was also a question how trust is created between colleagues and how important this is. A question was also if colleagues switch work-teams and if this has impact on creativity. Key questions about the Internet impacting creativity was also asked both during the interviews and in the survey which can be analyzed with theories by Griffin et al (2009) and Russell (2009).

The main aim with the survey was to get answers to questions that were created to be able to analyze the 5Q’s of quality model from Zineldin (2006) and Zineldin et al (2011). The object quality was discussed through asking if the final ad is the most important and not the creative process itself. The quality of processes were asked through quality of know–how and leadership within the agency. How important is the leadership to creativity and how important is the expertise within the organisation are examples of questions on this subject.

The quality of infrastructure was handled through questions concerning resources within the agency and talent and motivation. Questions here were how important is motivation within the organisation to creativity, if the resources were vital to creativity according to the respondent and if talent is a central concept when it comes to creativity. The fourth Q, interaction, was found by asking questions discussing leadership, information flow both within the agency, but also outside with audience and others. The questions asked
concerning the fourth Q were how important leadership is to foster creativity and how important information-flow is within respectively outside the organisation to creativity. The quality of the atmosphere, was discussed through was discussed through trust, atmosphere within the organisation and the internal relationships. Specific questions were how important trusting fellow colleagues is for creativity, how important the physical environment is for fostering creativity and how important good internal relations are to creativity.

3.10 Criteria to fulfill

Validity is concerned with looking at how to data was derived from the actual research and also concern that what was intended to be measured was actually measured (Bryman & Bell, 2005). To understand this, the example could be that if you would like a yes or no validity, this will be hard to get, especially in quantitative research, since quantitative research has a further distance between interviewer and respondent (Holme & Solvang, 1997). If there however is no validity in the research, the actual data obtained is useless even if it is precise and correct (Thurén, 2007). Another criteria is also reliability, which handles the situation if a study can be redone at another time or not, and if it cannot, the reliability criteria is not fulfilled (Bell, 2006).

For especially quantitative research, there are two other important criteria, trustworthiness and authenticity (Bryman & Bell, 2005). Trustworthiness is created in the result by the researcher reassures that the research is conducted in line with the regulations and that the result is provided to the persons that have in any way participated (Denzin & Lincoln, 2005). Within trustworthiness, there are four minor criterions: credibility, transferability, dependability and conformability (Bryman & Bell, 2005). Credibility involves to evaluate the credibility from the specific aspect of all parts within the research which means that all participants of the study can credit the situation for being
communicated in a good way (Lichtman, 2010). Transferability points out to what degree the result of the research can be applied to another context (Denzin & Lincoln, 2005). Dependability means that the researcher must be able to provide a complete and accessible report of all phases of the research (Bryman & Bell, 2005). Conformability handles the issue whether the researcher allowed his or her values to interfere with the research (Bryman & Bell, 2005).

Another criterion, authenticity, includes five smaller ones: fairness, ontological authenticity, educative authenticity, catalytic authenticity and tactical authenticity (Cohen et al, 2007). Further, fairness deals with the issue if the research can be representable for other members of society. Ontological authenticity handles how the research can help better understand the different social settings (Bryman & Bell, 2005). Educative authenticity says that the research should generate a new acknowledgement of the understandings of social settings (Cohen et al, 2007). Catalytic authenticity concerns how the research can influence the participants to change their own situation, while tactical authenticity handles that the research should benefit all involved (Bryman & Bell, 2005).

### 3.10.1 Criteria within this study

The questions that were chosen by the authors we’re all chosen after a long process of analyzing the background and theoretical chapter. The authors feel like the desired result was found after analyzing the information of both the theoretical chapter as the empirical one. The validity of the qualitative information might have been decreased due to the respondents being chosen on convenience and as the most suitable for answering. However, the quantitative information, was randomly selected respondents, which generated highly valid information. Therefore, the authors do believe that the research has a high validity, and that the study measured what it was supposed to measure.
As for the reliability in the study, the authors have tried to be as consistent as they could have been. Situations and requisites change over time, so one has to bear in mind, that this might have an effect on the reliability. However, if another researcher follows the operationalization and samples in a similar manner, a similar information will be obtained.

Concerning credibility, the trustworthiness is relatively high in this research. Especially in the qualitative study, where credibility easily can be lost, the authors held the level high. Even though the respondents could not confirm what was written, the authors had all the interviews recorded which made the empirical information accurate. Also the transferability of this particular study is relatively high due to the extensive information about the environment surrounding the phenomenon studied. The dependability was also high in this study since the entire process of research is described in the methodology chapter. The authors have continuously worked with not letting their own believes and values affect the research in any way to be able to obtain a high level of conformability.

As for fairness in authenticity, fairness is lower in the qualitative information due to how the respondents were chosen. All advertising agencies representatives were not contacted, due to this fairness is lower here. However in the quantitative research, the fairness is high, as these respondents were randomly selected. It can however give ontological authenticity due to the thesis portraying issues that are similar to all advertising agencies. As for the educative authenticity, this will be found in the thesis due to generating an understanding of how others see the phenomenon in other perspectives. However the catalytic and tactical authenticity is rather low since the research does not give a lot of room for participants to change what to measure.
Due to the discussion held in this chapter, and how the research met the different criteria, the authors have concluded that the research performed in this thesis is generally authentic and acceptable.
4. Empirical Framework

This chapter will show all the empirical information that was obtained in the process of writing this thesis, starting with the interview information and finishing with the survey data. The interviewed persons will only be named by surname, for other information see appendix. This chapter together with the theoretical one will be the information analyzed in the next chapter.

4.1 Introduction

The definition of creativity is hard to grasp in the advertising industry. Creativity is according to Thomas Weigle (17-02-12) the Planner at INGO, previously a Planner at Ogilvy Stockholm, Eddie Andersson (04-05-12) the Art Director at Bläck & Co and Brusquini (08-05-12) Art Director at Giv Akt Malmö is innovativeness and it is the ability to find new solutions to problems and new ways to apply them or even to combine them in order to solve problems and challenges that organisations face during the development of a campaign. Brusquini (08-05-12), and Haric (03-05-12), the Creative Director at Goodrace in Växjö, also state that in the advertising industry there is not much informativeness with creating new, but rather to combine old technologies and techniques and in that way become innovative. Haric also states that when old technology interacts with new, and new and old values interact that interesting new things starts to happen, it is then that the real creative mind starts to work. Creativity is a way to structure a well developed problem formulation that is feasible. Aleksander Domazetovski (10-05-12) the CEO and Web-strategist at JimDavis Labs and Henriksson (16-05-12) state that the value between print and digital advertising is today almost the same. While as Henriksson and Andersson explain that you have to make some kind of a promise to the customer and be unique to catch them through advertising in a newspaper, mainly because this is a question of economic capacity.
Weigle also explains that the ability to be creative is not only to create, but rather to create within the lines set by the brief of the campaign and calls it therefore controlled creativity. It has to follow a pattern in order to reach a purpose according to Weigle. Westman (17-02-12), an Art Director at INGO previously an Art Director at Gray Stockholm, finds creativity the ability to make things look rather more easy then what they are intended to be, creativity is the way to solve difficult challenges in a well formulated and easy way and in a sense have the abilities to find those solutions that clients are happy with and in a way have a good understanding for.

4.2 The creativity process

Creativity is the central element of the advertising industry (Weigle, Westman, Andersson, Brusquini, Domazetovski). Haric states that it is not, it is the selling process that is the most important one, what are the customers going to gain through advertising, and therefor the numbers on the paper are the most central. Brusquini states that even if the creativity is the central element inside the organisation, the final product that is delivered to the client is what the client sees, they do not actually care about the processes itself and therefor is not a selling point in the ad-world. Andersson defines the creative process as analyzing the problem faced by the customer, defining the final goal to see later on if the problem was solved and see how much it is going to cost to fix the problem.

Andersson and Domazetovski further on explain that ad-men are not only creators, they are sellers for their client and therefore not only creative, they also have to have other qualities. Andersson also states that work itself is a art, and therefor it is not the creativity but the accomplishment the final product that is the most important and what the customer sees is the main focus.
Westman explain that creativity is a way for creative people like for example art directors to get paid by doing what they love, if the industry would lack creativity many art directors would have chosen different jobs. Weigle defines the firms competence is not print-production or strategies, it is the solutions that they provide that solve business problems with the help from communications that they are providing the customer. The whole concept is built up by creating ideas and the goal is to create the ideas into the best looking and most functional final advertisements.

Westman and Domazetovski state that advertising is driven by creativity, but yet the final customer is the final target and therefore really needs to be kept in mind when working with the specific project due it is easy to find yourself working to complicated, and trying to get out your creative thoughts, and therefore a concrete leadership is very important. Brusquini states that during the creative process, the ambition and motivation is some of the most important factors. The motivation comes from the client himself, and if a project is not locked and a lot of freedom is given, the motivation and ambition rises and creative flow is growing. According to Brusquini and Haric some of the major things that usually destroy creativity in project is unclear projects, with clients interfering in details.

4.3 Creative organizations and people

Creative people have unique characteristics, and according to Weigle, Andersson and Brusquini the type of job defines how the creative person works. The creative freedom is always limited when working towards a brief that has been defined between the planner and the client according to Weigle. Regarding the personality and type of person, creativity exists on many levels according to Weigle and Brusquini. A similar aspect is explained by Andersson and Brusquini where they explain that creative people can both be messy and hard to handle
but depending on the profession, the creativity might need to be organized and therefore people tend to act that way. The planners job is another form of creativity as the creativity of an art director according to Weigle, but still creativity is required in order to find strategies as ideas and therefore not as pre-developed models that are commonly used in regular marketing. Haric states that it is important to have people with different backgrounds in the organisation, this leads to different views, and therefore thinking in different ways about creativity.

Westman and Andersson state that people in the advertising industry tend to have creative interests, usually they are musicians or artists outside their working area. This kind of creative people tend to have a lot of projects simultaneously and have a hard time to manage a regular nine to five job. Brusquini and Domazetovski state that it is of major importance to let the creativity take time, when doing things quickly it can easily end in a negative way for the client. Haric, and Brusquini state that it is important to let the creative team do their job, with no interference from the clients because it can ruin the creative flow in the teams. Concerning this, Aleksander Domazetovski states that it is important to follow up, and therefore include everybody from the support to the CEO in the process.

Weigle explains that creative people are tend to be found as "difficult" to work with, people tend to see them as unstructured and always tend to question things, but this is in the nature of the task. Brusquini states that it is the curiosity that is one of the major attributes that the creative people tend to have, but also it is very important to be ambitious. In order to be creative people need "move around in the mess" they are curious and usually very stubborn according to Weigle. On the other hand Haric, further argues that creativity is something that can be learned with hard work and the right
understanding and thinking in the right patterns, it is to be childish, and therefore everybody can too some extent be creative. The society has a lot of norms, and structures, and therefore the people tend not to be young at heart when they grow up and the lack of creativity is a fact. It is therefore when people take vacations and try new things that they come up with the best of ideas, when they are outside of their ordinary life style. Andersson points out that relevance of what to achieve cannot be lost to be able to create something new, otherwise creativity is lost.

### 4.4 Different organizing capabilities

The size of the clients in the advertising industry matters, depending on the economical strength the size of the pre-surveys can be done, the aspect of size of the campaign is also critical in order to deliver the right campaign for the right target group according to Weigle. Costly advertising, like tv-commercials, are many times tested before in focus-groups due to the cost. This is something that is many times done, however Weigle does not see how it can be tested in a relevant situation that shows the actual respond of the viewers, he instead says that testing the actual idea behind is a better way. He further states that most high-risk campaigns have detailed pre-surveys which are done to determine if the campaign is going to be a success, but as Weigle finds that these kind of surveys are not real situation surveys, and therefore not flawless.

Westman talks about this in the way that mainly the larger players can afford this type of analysis before launching something, and puts extreme resources into these activities, thus agreeing with Weigle. Andersson agrees with both Westman and Weigle, but mentions that a focus-group can easily become experts and might kill a perfect campaign. Haric mentions focus-groups as something he is allergic too, due to the situation being abnormal and
respondents knowing what to say, thus agreeing with Andersson. "It is easy to become a expert" is a statement by Weigle with which he explains that the situation of the survey candidates are affecting their answers and it is not a true situation.

4.5 Organizing projects and teamwork

Throughout the organisation, groups are constantly shifted to get people to know each other, and Weigle states that trust is a major part of the creative process. There must be trust between the advertising agency and the customer buying the ad's, trust from leaders to workers and most importantly, trust between the creators within a specific team according to Weigle. Further, throughout the organisation there must be frequent and open dialogues concerning work that others do and what is good or bad. Andersson contributes to this discussion saying that people needs trust to be able to be creative and work together. One has to be able to dare things, express ideas that might not come around if the trust is low. Andersson says that from the most daring and crazy ideas, many good projects have aroused. It actually all comes down to everyone in the organisation working for the same goal, many times not concluding about everything that is being done and due to this, everyone must “take the same road to the destination”.

Weigle says that in his organisation, people work with everything, and there are no specific departments for print ad’s, tv ad’s etc, so everyone has to be cross-functional. Haric states that much is being outsourced, which makes it cross-functional. Further he speaks about cross-media, which is both printed and digital media. Haric says that it is hard to keep up with all media, therefore being outsourced. Due to this, according to Haric networks are of great importance for the organisation.
Concerning organizing a specific project, it all starts off with the creative director which has the utmost responsibility. Then when the brief of the project is accepted by the customer, its the agency’s responsibility to deliver says Weigle. Further, this brief is went through by both a copy writer and art director that then gives it to the creative director and the planner who are the ones deciding on the project. The the actual physical creators come in in the form of graphic designers, web-developers and others according to Weigle. Westman said that their model is also with teams being changed over time or by project, but this was something implemented when his old agency merged with another, before this the agency he worked for had static teams. Andersson says they also switch around in teams, depending on what specific knowledge is needed for the specific project, outsourcing photographers, journalists and other specialists when needed. Haric states that their way of working is similar and structured in the same way, with rotating work teams. Also, according to Haric, the one responsible for economy also supervises the project with the project leader. Further, Westman argues that this was great for coming up with new ideas and getting new ways of thinking, but sometimes people work better with people they actually know.

One can sometimes feel when being assigned to a special project with a special team that this will not work, as for example one person being more traditionally print oriented, while one might be digitally oriented, which might create issues (Westman). However in the actual project, Westman states that Sweden is not a hierarchic type society and its easy to make your own opinion know. Andersson speaks of this as in his organisation a flat hierarchical model is used, where everyone can interact, debate and find the weaknesses of the solution. Further, in Westman’s organisation they also have close interaction between the creative director, which also is mainly responsible for what the customer gets, and the planner which introduces the approved brief to a team of physical creators.
which includes a project-leader which decides what is good or bad to publish. Finally, the creative people becomes involved who creates what is being published who also have the final word (Westman).

When recruiting these creative persons to the organisation, it is a tricky and long process, due to most agencies being quite small and everyone needs to fit with everyone (Weigle). Further, personal chemistry between people and the organisation is vital for the creative process, and most of the times when new people get hired its through word of mouth, not by advertising the position. The person shows some proof of his or her creative ability, many times through a portfolio, and if the creative director likes it, the person gets to meet more people in the organisation to get reviewed by these (Weigle). Further, if some problems arise between person and organisation or person and person, it is vital to creatively work around this to be able to still reach the goal. According to Westman conflicts can, other than persons, arise mainly from the brief due to creators not agreeing to it. These are many times not relevant to the brief, since the creative director and planner knows what the customer wants (Westman). Further, he states that conflicts are many times very creative and without the traditional hierarchy it is easy to question. Without questioning good advertising and creativity might be lost and people go that extra mile and continuously discuss the advertising to improve it (Westman).

4.6 Leadership and internal relations for creativity

Creativity needs to be led, it is of major importance in the advertising industry, Brusquini explains that creative leadership is the things around the creative process that is not creative, it is the project leaders way to manage to give the creative teams the time to do research, and to find their way in the process, if the time is lost the creative process is dead. Brusquini, and Domazetovski also state that it is very demanding to be creative and therefor the time aspect is of
major importance, and the deadlines needs to be followed even if the creative mind is at stake, even if the goal is to give them as much time the creative process requires. According to Domazetovski it can often come at night, or when on vacation so it is not a nine to five job.

Weigle states that there are two ways to focus creativity to one specific target. The first and main is to delimit creativity due to creativity having a tendency to get "wide". The world is a painting and there are delimitation of the size and this surface is the briefs of advertising. The briefs objective is to delimit, explain the main focus of the objective, the ways the barriers should be handled, and mainly what should the campaign communicate, and in what way should it be delivered to the viewers. The other way to focus creativity is through a person who has a eye for what works, this person has usually been around a long time and knows what should be done and in what way, in the advertising world they are called Creative Directors, this kind of people are the ones that has the main responsibility towards the people working with the project and through the experience the Creative Director has he leads the creative work towards the focus of the brief. According to Westman the leadership is of great importance in the advertising agency, the Creative director should be involved a lot and be there during the project, the presents of the Creative Director is something that sometimes lacks in the agencies. Haric states that the leadership must be able to raise the level of what you produce, making what the customer thinks more important than the actual internal work. However, Haric continuous with that even the leadership has partly tied hands due to the wants of the customer, so want the leader wants is many times put a bit aside.

Andersson, Haric, Domazetovski, and Henriksson argue that feedback from fellow employees is of major importance in order to create better and more
creative advertising, according to Andersson, Domazetovski and Henriksson, the feedback is needed in order to find weaknesses in the ads and it is therefore very important to be criticized. The more unique and focused on a specific audience a campaign is, the more successful the campaign normally becomes according to Haric and Andersson when speaking of feedback. Haric also states that in order for the structure to be kept leadership is of major importance especially when creativity has the ability of start a “pie war” and therefore nothing will be accomplished. Due to this, structure is needed. According to Domazetovski, Henriksson, Andersson, and Westman the hierarchy of the agencies are very flat, this leads to a great deal of interaction between every type of creative mind from the Planner to to project leader can give their input and due to this, the personality is very important it is important to think different and have different backgrounds which leads to that even if the firms are small can manage to do big jobs. Domazetovski, and Andersson, explain that the personal chemistry, attitude and motivation is of major importance especially in small teams, because without the vital team, very much creativity is lost.

Haric and Domazetovski explains that small agencies usually have a specified area, and therefore a lot of the work is outsources to others that have better specialized knowledge therefor the structure and network of firms are of major importance.

4.7 The trends and facts today

In social media, obviously, the commercials needs to be entertaining, it is important to create commercials, ads, and communication that entertains and creates value to the customers (Westman; Weigle; Haric; Andersson; Domazetovski). Andersson and Henriksson suggest that there should also be a bit of thinking involved, to further involve the audience. Haric pinpoints out
that giving something is always needed. With social media specifically, the creative process has required a different state of mind due to the playground of Internet being much larger than a full-page printed ad, giving a much more flexible thought-process (Weigle). Further, this has partly changed the creative process due to the possibilities being much larger and more complex due to so many more elements to consider when reaching out with the commercial. Brusquini explains that the interactive commercial has taken a way larger space, and therefor has a significantly larger economic aspect today then before and is still growing, this has led to that the quality of advertising on the Internet has greatly improved. Both Henriksson and Domazetovski did not find any large change in the organisation itself, because the digital aspect is something that has grown with them during the time in the agency. And Domazetovski pinpoints the importance of the trendsetters through blogs during the last years. And also the importance of being alert and up-to-date, for example Facebook changing the rules where what was possible before is not possible today on Facebook.

According to Andersson Brusquini and Domazetovski, today there is no question on whether to go digital or not, the question is only how. Further, Andersson and Domazetovski describes that companies more and more want strategies on how to use Facebook or Twitter for example, cutting out other channels. Haric states that earlier there was only printed which was very confined, and nowadays the frames are still there, but it is much more open. Andersson states the same as Haric and Domazetovski, adding the issue of giving something to the audience as thanks for being exposed to the ad. Further, as discussed above the entertainment part is vital and Haric points out the example of Nike creating advertisements that first after the entertainment part includes that actual offer, and Domazetovski explains the application of ÖoB they developed showing the savings you do in the food market.
According to Haric, one has to know what to do on the Internet, and due to many in the advertising industry being seniors, communication within and even outside with professional seniors can be a problem. It creates a sort of culture problem, advertising was so spot on before, nowadays being more transparent. Domazetovski explains that there needs to be a collaboration between the different platforms, like the computer, ipad and the iphone in order to be lucrative and modern looking, this is today taken for granted.

Haric pinpoints out that a trend is emerging where more people from the acting industry are being hired by advertising agencies to further develop this entertainment part. He further speaks about current trends including happenings from tv-shows and gets a lot of inspiration from newspapers and tv, especially from controversial happenings. The aspect of helping a fellow-man is explained by Domazetovski draw a lot off attention, for example breast-cancer support.

Weigle and Domazetovski state that this new type of digital advertising has an great impact and digital advertising is the largest media when it comes to investing in ad’s. However, he further states that it also might depend on the specific ad and knowledge about the audience, so it can many times be difficult to know which media used will contribute the most, finishing of with saying a combination of tv and digital is extremely effective. Andersson agrees with Weigle, and says that one must be present in all the important channels to be a leader. Further, Andersson says that being in several channels raises the trustworthiness, as opposite to only being present on the Internet. Westman states that Internet and digital media are constantly changing and it is a fairly young media distribution channel that started with banners including some
kind of competition. This has according to Westman changed today to focus on ad’s being entertaining or helpful.

According to Weigle, Haric and Domazetovski interaction and commitment is a fact, it is important to interact the audience into the communication. Today the co-creation is very important according to Weigle the customer needs to be a part of the commercials, there are a lot of examples around this, like the "skattjakten" from the Eniro commercial which got great feedback. The buzzword will spread if the commercial is interaction with the customer and is enjoyed by the customer, therefor the commercial, ad or communication needs to be partly a service partly an ad. Westman concludes with Wigle that customers should be part of the communication, but stresses that communication cannot be turned off, which one has to bear in mind. Further, Westman states that today one has to create something that is a service that makes life easier or is humorous which has been the trend for the last years and this is according to him what you have to do to be successful with digital advertising.

That the commercial provides a value to the customer is not a trend its more of a paradigm shift according to Weigle, if the customer ought to take part in the commercial he wants something back in return for there time and interest. Haric urges that the customers seek trustworthiness and many times humour comes with it in this industry. When customers react, we listen, Weigle states. Further, in some campaigns customers might interact depending on the specific ad but this is consciously, more than this, the customers aren’t part of the process. Another thing is that studies have showed that people buy what they like and appreciate, a commercial can not enforce a actual buy but it can create a likening to the brand, liking a brand equals a greater chance of buying.
Westman talks about customer interaction being specially vital when doing advertising digitally, and you have as an agency be able to adapt to where they are, be it Facebook, Twitter, Instagram or whatnot. Further, Westman, Haric, Brusquini and Domazetovski explain that the feedback you obtain from both clients and audience is priceless, but according to Brusquini and Haric very hard to obtain. Domazetovski and Henriksson state that the information of the success of the campaign is rather easy to obtain, this trough checking the unique viewer ratio and comparing it to previous, but also the possibility to check this during the campaign which is impossible on tv. But Westman also urges that many times even a digital campaign can not integrate the customer fully, especially if its outside a social media website.

4.8 Characteristics in the Swedish advertising industry

According to Weigle there are unique characteristics in the Swedish society one example is that people in Sweden are very collectivist, but simultaneously have a world view that individualism is very important, this leads to a conflict in the self–image of people. Westman argues that Swedish people are conservative and don't want to try new things, "it is wrong to be different". Brusquini pinpoints that the hierarchical structure in Sweden is flat, and this defines the Swedish advertising, this means that even small firms can manage to do large projects, and everybody has a big responsibility towards their client and their firm

Weigle, Andersson, and Haric state that there are some characteristics in the advertising industry that works well in Sweden, it is important to understand that some commercials work some don't, the same with communications. What has been found is that people in Sweden tend generally to have a demand on logic and relevance, commercials needs to be relevant to the product that is marketed, this can easily be seen when there is critics towards sexist
commercials, the main concern is usually not that there is naked man or women, but instead why is there a naked man or women when this is a commercial for tiers according to Weigle, this means that critic is on two levels not only that it is sexist but also that it lacks relevance to the subject.

Haric states that commercials are very story-telling, and commercials are often build upon archetypes there are some norms and structures that needs to be followed, when those are broken it gets funny and therefor works. On other aspect what is showed works in Sweden is humour, people like entertaining commercials and communication, there are a lot of commercials that work very well abroad but don't work at all in Sweden (Weigle, Haric, Andersson). But Henriksson explains that because it is funny it does not necessarily means it is good. Both Domazetovski and Henriksson state that it is sometimes a “no game no gain” situation where it is important to be risky to stand out, and to do the best commercials,. But this needs to be a strategic choice, and as always a question about economy.

Both Domazetovski and Henriksson state that what is being done is creating a brand identity on the Internet and firms need to know their target group otherwise it will be a bad campaign almost certainly. It is therefore important to be aware of what the target group is up to and where it can be found..

4.9 Survey findings

The number of survey answers that were obtained were 56. The first question in the survey was concerning which position the respondent had. 17.9% answered that they were Creative Directors, 8.9% that they were Planners, 32.1% that they were CEO’s, 16.1% that they were Art Directors and finally 25% chose the option Other (Annat in Swedish). This means that a large majority that answered the
questions are people who actively take part in the creative work daily and know the subject.

Further on, the diagrams will have Swedish answer alternatives due to software restrictions. “Mycket viktigt” means very important, “Viktigt” means important, “Delvis” is partly important and finally “Inte alls” is not important at all. On how important a good information flow is within the organization, 77.8% answered very important while the rest 22.2% answered important. Since very important and important was the only answers obtained in this question, an information flow is something that must be there when doing creative work, according to the professionals that answered the survey.
Concerning how important the trusting of team colleagues, 60.7% found it very important and 37.5% found it important, while 1.8% found it only partly important. As portrayed, no one found trust not important at all when doing creative work, which means this is of great importance and something to take into consideration.

The next question was if they believed that the trust in the group has an impact on the final product. Here, 55.4% responded that this was very important, while 37.4% found it important. Only 7.1% found it partly important. In the last
question, it was established that trust was important, and here we see that trust also impacts the final product, stressing it’s importance.

On the question if the expertise within the company is vital for creativity, 46.4% answered very important, 48.2% important, and 5.4% only partly important. Expertise can be knowledge and know–how of the professionals within the company. As expertise is important in most industries, it is also important in the creative work in the advertising industry of Sweden.

When asked how important technology is for obtaining creativity, 28.6% answered very important, 39.3% answered important, 30.4% only partly
important and 1.8% answered that technology is not important at all. Technology is indeed important, perhaps not as important as for example trust. Keeping up with it is also vital.

The next question in line was how important experience is for creativity where 30.4% answered very important, 39.3% important and 30.4% only partly important. Experience is not really seen as important as some of the other factors, however it is still seen as important. One can also make the assumption that experience might not be that vital for creativity. None of the respondents found experience not important at all.
After half the survey was completed, the next question was how important the internal relations (relations with colleagues) was for creativity. Here, 58.2% answered very important, 32.7% important, and only 9.1% answered partly important.

Motivation is something that is important in all industries. On how important motivation within the organisation in advertising agencies in Sweden is for creativity, 65.5% answered very important, 30.9% important and 3.6% only
partly important. A majority here found it very important, which says that even professionals need motivation to a degree.

A question was asked but about the information-flow from outside the organisation and here 50.9% answered that this is very important, 43.6% important and 5.5% only partly important. This means that the advertising agencies sees feedback and interaction with the audience of the adverts as something of great importance, something that has come with the Internet.

On how important the co-workers are (within the group or organisation, that people get along) for creativity, 54.5% answered very important, 38.2% thought
important and 7.3% only partly important. Even if co-workers are many times disagreeing, this is still something that has an important effect on the creative work within the organization.

Next question was about how important the leadership in the organisation and in groups is for creativity, where 33.9% answered very important, 55.4% important and 10.7% answered only partly important. A strong leader is definitely wanted due to creative people being hard to coordinate. This is a strong advantage which is vital according to the respondents.
On how important the physical environment is for creativity (style, geographical location), 12.5% answered very important, 39.3% important, 44.6% only partly important and 3.6% answered that it is not of importance. This factor was not as vital as some of the others that were included in the survey according to the respondents. This also means that stylish fashionable offices in expensive areas do not seem to be a key factor for creative work.

When asking if the final product is the most important for the advertising agencies, 56.4% answered very important, 34.5% important and 9.1% only partly important. This shows that of all the creative work, the most important is the final product, and not something within the creative work process.
The next question was if the resources within the company are important to obtain creativity. Here, 9.4% answered very important, 60.4% important, while 28.3% answered only partly important and 1.9% not important at all. This means that no extensive resources are needed for creative work according to the respondents. Creativity can then be obtained by many companies with little resources.

The last and final question of the survey was if talent is vital for doing creative work. The answers here were 37.5% very important, 41.1% important, 19.6% only partly important and 1.8% not important at all. Talent is indeed needed in
many situations, also in creative work. With talent the work becomes much more easy according to the survey.
Summary of the questions and answer-rate, portrayed in Q’s:

<table>
<thead>
<tr>
<th>Q1: Quality of objective</th>
<th>Very important</th>
<th>Non-important</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q of final product</td>
<td>55.4%</td>
<td>37.4%</td>
</tr>
<tr>
<td>Q2: Q of processes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q of expertise</td>
<td>46.4%</td>
<td>48.2%</td>
</tr>
<tr>
<td>Q3: Q of infrastructure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q of Talent</td>
<td>37.5%</td>
<td>41.1%</td>
</tr>
<tr>
<td>Q of resources</td>
<td>9.4%</td>
<td>60.4%</td>
</tr>
<tr>
<td>Q of technology</td>
<td>28.6%</td>
<td>39.3%</td>
</tr>
<tr>
<td>Q of experience</td>
<td>30.4%</td>
<td>39.3%</td>
</tr>
<tr>
<td>Q4: Q of interaction</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q of leadership</td>
<td>33.9%</td>
<td>55.4%</td>
</tr>
<tr>
<td>Q of information-flow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>inside the organisation</td>
<td>63.9%</td>
<td>32.7%</td>
</tr>
<tr>
<td>Q of information-flow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>outside the organisation</td>
<td>50.9%</td>
<td>43.6%</td>
</tr>
<tr>
<td>Q5: Q of atmosphere</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q of trust</td>
<td>60.7%</td>
<td>37.5%</td>
</tr>
<tr>
<td>Q of organisational</td>
<td></td>
<td></td>
</tr>
<tr>
<td>atmosphere</td>
<td>54.5%</td>
<td>38.2%</td>
</tr>
<tr>
<td>Q of internal relationship</td>
<td>58.2%</td>
<td>32.7%</td>
</tr>
<tr>
<td>Q of motivation</td>
<td>65.5%</td>
<td>30.9%</td>
</tr>
<tr>
<td>Q of physical environment</td>
<td>12.5%</td>
<td>39.3%</td>
</tr>
</tbody>
</table>
5. Analysis

In the following chapter, the theoretical and empirical information will be compared and analyzed. Any correlations, similarities or dissimilarities will be shown, and the chapter will bring forth a conclusion.

5.1 Creative people

Koslow (2003) and Byoing (2011) also explain that jobs describe the perception of creativity.

According to Weigle the type of job defines in what way the creativity is used and it is important to understand that the creativity is limited through the brief (conduct). Regarding the type of person you are and the personality of the person, the creativity is defined and this is usually through the job. According to Brusquini and Andersson, the job defines if the person can be a messy "stereotype" or organized, and people tend to act that way. Weigle explains that even if a planner and a creator works at the same agency, the jobs have different type of creative forms. A planner’s job is to find creative solutions, ideas, and strategies, while as the creators have to put it on paper. Woodman (1993) defines creative persons as "the complex product of a persons behaviour in a given situation". Domazetovski states that creativity can often come at night, or when you’re on a vacation, which means that it is not a nine to five job.

Creative people prefers artistic features while as more concrete jobs find strategy as the main feature of creativity and due ti this, creativity is developed in the mind of the viewer according to Byoing (2010) and Koslow (2003). Westman states that advertising is the way to get paid to do the creative work that you love, especially if the artistic talents are required like for an art director, otherwise many art directors would have chosen different jobs. Weigle
states that creativity for a planner is the ideas that are formulated, are unique and feasible, and in that sense creative. Westman and Andersson state that people in the advertising industry tend to have creative interests, they explain that some of them are musicians, and artists on the side, and tend to have a lot of projects going on simultaneously, due to this, having a problem of having a nine-to-five job. With this in mind, Weigle and Brusquini explain that creative people can be found as "difficult" to work with, because of the unstructured way of working as well as the constant curiousness and stubbornness they tend to have. But however, it is in the nature of the task.

Woodman et al (1993) define the individual creative abilities as composed of several components like antecedent conditions, cognitive style/abilities, personality, knowledge and intrinsic motivation. Antecedent conditions which Haric dismisses the theory of talent for creativity is something that comes from ones parents and it is something that you can achieve through hard work, the right understanding and thinking in the right patterns. It is to be childish, and therefore everybody can to some extent be creative.

As Weigle explains there are different types of creative people and creativity exists on many levels, as well that it is as Haric explains, a pattern that can be taught. But Haric also explains that the society has a lot of norms and structures and therefore the people tend not to be young at heart when they grow up. Due to this, the lack of creativity is a fact. The thinking patterns of a child is more creative and free then from a grown up person according Haric.

### 5.2 Organizing creativity

Cerf (2008) argues that it is important to give the resources required to be creative. The information from the survey showed that a total of 69% of the respondents concluded with Cerf (2008) by finding that resources very
important or important for creativity. Brusquini and Domazetovski explain that the time factor is of major importance. It is very important to let the creative process take its time. Forcing work usually ends up less creative and therefore also negative for the client in matter. According to Brusquini and Haric it is important to not interfere with the creative mind during the process, and it is usually negative if the client interferes too much, and in a sense ruins the creative flow that is so sought after. Domazetovski states that even if it is important to let the creative processes take time, it is important to have a strict deadline, this because if the deadline passes campaigns might fail for the client. Domazetovski also explains that it is very important to include everybody in the process, everyone from the support to the CEO. Barczak et al (2010) also stresses the importance of different views and sharing information inside the organisation in order to be creative. On this matter, Haric stresses the importance of having people with different backgrounds in order to achieve different views that helps create creativity.

As for example, a planner has to be organized and included in order to be successful at what he or she does, so personality can differ a lot between different types of creative people. Personal chemistry is of major importance according to Domazetovski and Andersson, but also the information gathered from the survey concluded with this, with 54.5% finding personal chemistry very important and 38.2% finding it important. Not only the chemistry, but the knowledge and expertise is also depending on job, which is not so important always, and Haric states that it can be achieved through hard work. The survey showed that 46.4% respectively 48.2% found knowledge respectively expertise a vital quality to have for creativity.

Further, Brusquini states that ambition and motivation is the central components during the creative work. Brusquini states that motivation usually
comes from the projects, and therefore from the client that create it. A majority of 65.5% of the survey respondents conclude with him, finding motivation a very important quality for creativity. If the freedom is there and the client do not interfere too much, the motivation is usually high. Haric states that the way that projects get destroyed is when projects are unclear, which is the parallel to what Brusquini states. According to Brusquini during the creative work, the ambition and motivation is the most important factors, and motivation is awaken through clients giving the agency freedom to work freely during the creative process and this is when the ambition level rises and motivation becomes a fact, but it is also when the creative flow is in constant growth.

According to Weigle, a great part of the actual creative work depends on what people you are working with, this is why groups are constantly shifted to get people to know each other and in a sense create a form of trust (Andersson). According to Barczak et al (2010), working cross-functional is important in order to share information and improve decision making. Weigle states that people in their agency work on everything which means tv, print etc. This means that everybody has to be informed constantly of what is going on. The authors asked the respondents in the survey how important is the information flow within the organisation, and the results showed that 63,9% found it very important, and 32,7% found it important while only 3,6% found it partly important.

Bidault & Castello (2009) also state that a high level of trust between two parties have a tendency to create a willingness to invest in projects. Haric further states that much of their projects might be outsourced depending on the competences required. He explains that it is hard to keep up with the technology and therefore it is important that the clients get the best solutions available. Therefore, Haric finds networks of major importance and according to
Mani et al (2010) and Munch (2004), it is important to focus on the core competence, and therefore outsource what you do not know in order to create value, get information, create relationships and achieve creative talent. Therefore, the authors asked the respondents in the survey how important the information flow outside the organisation was, and we found that 50.9% claimed it was very important and 43.6% stated it was important and only 5.5% claimed to be partly important. Also the feedback from fellow-employees is of crucial importance in order to do a good job and minimise mistakes. A similar statement is made from the survey respondents, where 63.9% found it very important to have an extensive and constructive information-flow within the organisation. As Wee et al (2010) states, the importance of satisfying the customer through fast service as a reason to outsource, it is of importance of having a good communication outside the organisation.

Also the trust aspect is very important according to Weigle, a concept which is a major part within advertising agencies. Trust is also an important quality according to the professionals who answered the survey, where 60.7% answered very important and 37.5% important. Both Barczak et al (2010) and Jonsson & Zineldin (2003) define trust as a crucial concept in order to keep a team together, especially in a long-term perspective, where commitment actually only matters if it is on a long-term perspective. The authors asked how important the co-workers are for the organisation in order to maintain the creativity, 54.5% answered very important, 38.2% thought important and 7.3% only partly important. The importance of creating trust indicate that it is crucial for organisations to have trust in order to be creative (Barczak et al 2010).

Weigle and Andersson state that open dialogs in the organisation is very important, and therefore getting criticised is very important in order to do a good job according to Andersson, Haric, Domazetovski and Henriksson. Cerf
(2008) also explains that it is important that the employees be given positive feedback and the right support in order to be creative. Andersson, Haric, Domazetovski and Henriksson argue that feedback from fellow employees is of major importance in order to create better and more creative advertising and it is important to get this feedback in order to find the weaknesses that exist in the ad’s.

Nayak (2008) defines three subjects that defines creativity inside the organisation, the first one being structure. According to Domazetovski, Henriksson, Andersson and Westman the hierarchy of the agencies is very flat, which leads to a great deal of interaction between every type of creative mind from the planner to the project leader who can give their input. Therefore the personality is very important and it is important to think different and have different backgrounds according to Domazetovski and Andersson. Because of the flat hierarchic structure, the opinions are easy to put forward to the one responsible, and it is therefore easy to interact, debate and find weaknesses of the solutions.

5.3 Creativity in advertising

Creativity is the central element in order to achieve effective advertising according to Byoing et al (2010), Koslow (2003), Smith et al (2008) and Dahlén (2008). Creativity is innovativeness, it is the ability to find new solutions to problems and new ways to apply them or even to combine them in order to solve problems and challenges that organisations face during the development of a campaign according to Weigle, Andersson and Brusquini. According to Haric creativity is a way to structure a well developed problem formulation that is feasible and therefore creative.
Ambler & Hollier (2004) state that the increased competition has lead to that advertisement have become even more important in order for organisations to sell, and nowadays more creative advertising is demanded by clients. Weigle, Westman, Andersson, Brusquini, Domazetovski and Henriksson state that creativity is the central element in advertising while as Haric states that the selling process is the main focus of the advertising industry. It should not be forgotten, that the final product is of major importance, since it is what the customer sees, and therefore the survival of the organisation is depending on the final product and not the process of creating the campaign itself according to Stone et al (2000). However, creativity as professionals see it is still needed in the creative work in order for the final product to be successful according to Andersson. Even if creativity is the primary job for most of the people in the ad-agencies, they are also sellers for the company itself. (Andersson; Domazetovski).

Westman and Domazetovski state that advertising is driven by creativity, but yet the final customer is the final target and therefore really needs to mind when working with the specific project. Weigle defines that if the firm's competence is not print-production or strategies, it is the solutions that they provide that solve business problems with the help from communications, which means that they are providing the customer, thus being created through creativity. Weigle explains that creativity is not to create but rather to follow a brief, which also is a form of creativity. Weigle says that there are different type of creativity and the creativity of a planner is the ideas, and to go from the best idea to the best ad is what is the primary goal of the agencies (Therefore creativity is central in order to create effective advertising). According to Westman, creativity is the way to solve difficult challenges in a well formulated and easy way and in a sense have the abilities to find those solutions that clients are happy with and have a good understanding of.
Koslow et al (2003) define creativity in general as originality and appropriateness for the situation where it is used. Smith et al (2008) defines originality somewhat as Koslow et al’s (2003) definition of originality in a broader definition through divergence which consists of:

Originality – In Sweden humour is a large part of the advertising industry, and Swedish people tend to prefer to be entertained according to Weigle, Haric and Andersson. But yet Swedish people are conservative according to Westman and they are afraid of being different. But according to Domazetovski and Henriksson, it is important to be risky, at least to some extent but have a clear strategy with it because it is the risky ads that stand out and become the best. Another aspect explained by Weigle is the importance of relevance in Swedish advertising. There must be relevance in order for it to be understood and accepted. Andersson and Henriksson also state that a brainteaser is always to prefer, even if it should not make the ad irrelevant, the audience should take their time and discover the ”aha” moment. The “aha” moment, is explained by Byoing et al (2010) as very important to get a meaningful connection to the audience, but the lack of relevance might break it, as well as the lack of uniqueness can not contribute to effectiveness (Burroughs 2011).

Flexibility – The Internet is a very large playground, therefore it requires different thinking according to Weigle. He further states that the flexibility is much larger on the Internet than on print or in tv–ads, this mainly because of the ability to change a campaign over time, and the process of creating a campaign is rather short according to Andersson. Andersson and Henriksson explain that the print ad today has a greater promise and is giving a more serious picture than a digital–ad, mainly because it is a question of making a promise to the customer and it is a statement of the economic capacity of the client. Weigle explains that everybody works with everything in the agency, and therefore everybody know how to do the job required, which leads to that
teams can work cross-functionally. Haric states that much of the digital work is outsourced from his agency, this because it is a rather small firm, with core competence on print, even if they know how to work in those areas. According to Weigle, Haric and Domazetovski, interaction and commitment is of major importance and it is important to interact with the audience into the communication. Today the co-creation is very important according to Weigle, the customer needs to be a part of the commercials and there are a lot of examples of this, like the "Skattjakten" from the Eniro commercial which got great feedback.

Elaboration – As mentioned by Andersson and Henriksson there should be a brainteaser that creates a "aha" moment and this is important in order create effective ads. A way to get notion is to include people from acting jobs that are already famous according to Haric which creates entertainment for the audience and also to be up to date with today's world and try to find controversial happenings in order to do successive advertisement. Domazetovski gives an example of society-issues that get a lot of attention, like for example breast-cancer support.

Meaningful connections needs to have a "aha" moment, and be relevant to the situation (Byoing et al 2010), while as Burroughs (2011) explain that the uniqueness can not lack effectiveness.

Synthesis – According to Weigle and Domazetovski, it is important to have a specific target audience and know where they are in order to do it effectively. This means that it is often difficult to know where they are, but a combination between tv, print and digital is the way to go if it is possible economically, and it has showed proof of being very effective. Andersson and Domazetovski state
that it is important to at least be active in one digital channel in order to get the feedback which it is no longer a choice.

Artistic value – Weigle states that the whole goal of the creative process is to go from the idea to the best looking ad, and therefore the artistic value is very important. Further, firms are ranked through competitions with the best ad’s and it is in that way that you are looked at from clients point of view.

Byoing et al (2010) defines that originality can be achieved through using unexpected methods, like humour. It is showed that humour works according to Weigle, Haric and Andersson but still there are other aspects that needs to be considered. Henriksson stated that even if a commercial is funny and has a lot of humour it does not mean that it is good. Another aspect that is very important today is that according to Weigle customers wants something back from taking the time and watching the commercial. Further, this can be through information, humour or interaction in form of competition. Smith et al (2008) explain that the higher the correlations between divergence and relevance is the more creative it is. This through ad-to consumer relevance and brand to consumer relevance.

5.4 Creativity in teams

Barczak et al (2010) state that team-working is the main approach in order to get things done, it is a way off solving problems. According to Domazetovski, Henriksson, Andersson and Westman the hierarchy of the agencies are very flat, this leads to a great deal of interaction between every type of creative mind from the planner to to project leader can give their input. Therefore, the personality is very important it is important to think different and have different backgrounds which leads to that even if the firms are small, they can manage to
do big jobs. According to Andersson, he explains that there is a lot of switching in the teams and therefore it is important that to be well informed. He also explains like Haric and Domazetovski that a lot of depends on the projects and things like photographing, and if journalists are required and other specialists can be taken in from abroad or the outsourced. Haric and Brusquini state that it is important to let the creative team do their job with as little interference as possible in order to let the team work together in the creative process. Domazetovski states that it is important to include everybody to achieve the competences required for the project. Every agency that was interviewed stated that it is important to change teams, this in order to get the competences required but also in order to develop trust that is important in order for teams to be creative.

Bidault & Castello (2009) state that too much trust leads to that task conflicts will suffer, and therefore a too high level of trust creates fast and none discussed decisions which will lead to less creative projects and therefore less effectiveness. The survey showed that 55,4% of the respondents found trust in the team–groups to be very important, and 37.4% found it important, while as only 7.1% found it only partly important and therefore, the final product is largely effected by trust. Domazetovski and Andersson explain that this is of major importance especially in small teams, because without the vital team, very much creativity is lost.

Barczak et al (2010) define teams as the ability to innovate when energy talent and skills are integrated into a team and due to this, the ability to solve problems. It was showed in in the survey that talent is important, 37,5% found it very important and 41,1% found it important, and nearly 20% found it partly important while as almost 2 % found it not important at all. Haric on the other hand states that creativity is something that can be taught and therefore talent
is not a large issue. He claims that through hard work, childishness and right thinking patterns, it is possible for almost anybody to be creative. It was showed in in the survey that talent is important, 37.5% found it very important and 41.1% found it important, and nearly 20% found it partly important while as almost 2% found it not important at all. When explaining the importance of skill the authors asked the respondents in the survey to state the importance of expertise, it was found that nobody thought it was non important while as 46.4% found it very important, 48.2% found it important and 5.4% found it only partly important.

Team trust according to Barczak et al (2010) create organisational culture, and creates more creative team. Haric states that the structure needs to be kept, it is easy for creative thinking to start a "pie war" which leads to nothing will ever be finished. According to Westman it is important to have a great leadership in order for the agency to function well especially in flat agencies which the ad-industry is described to be by Domazetovski, Henriksson, Andersson and Westman. Weigle states that it is important that trust exists between the client and the agency, but even more importantly, that the trust between team members exist. Therefore, Andersson states that feedback or critics contributes to the creative work, and a trust is required in order for the right feedback to come. This means that if the trust do not exist, bad creative work will be done. Barczak et al (2010) stresses the importance of team–trust and defines team–trust as cognitive trust together with affective trust which creates a collaborative culture that creates team creativity. Cognitive trust is created when team–members see the person as competent and reliable and the survey has showed the importance through stating that expertise within the company is vital for creativity, 46.4% answered very important, 48.2% important, and 5.4% only partly important. Barczak et al (2010) states that to be aware of others emotions, and awareness of own emotions creates the ability to provide
the team-members with support and therefore develop the affective team trust. The survey gave the results of how important the trusting of team colleagues, 60.7% found it very important and 37.5% found it important, while 1.8% found it only partly important.

5.5 Creativity and the Internet

As for the creativity on the Internet, Griffin et al (2009) states that Internet has become a standard which has developed new types of advertising and marketing which makes understanding creativity even harder. A majority of the interviewed professionals concluded with this. As social media, as blogs, communities etc., is being used by a very large audience, creative people get ideas from everywhere. Understanding what exactly creativity is hard, since with all the information sharing, one can simply re-do something that has already be done or put only put a different twist to it. Haric defined creativity as when you take something old and something new, and commercialize it. This was something that was heard among all the interview respondents, maybe in other words, but the message was the same. The survey asked if technology (especially Internet in mind) was important to creativity. The answer obtained here was that 28.6% found Internet a very important and 39.3% important while almost all of the rest found it partly important, so the quantitative information goes hand in hand with the material obtained from the interviews.

With the Internet becoming a standard (Griffin et al, 2009) and the technological development made with it, the whole "playground" for advertising as changed. Russell (2009) states that creativity has become democratized and there is more communication between different actors in the "playground" and due to this, according to Griffin et al, (2009) the communication between agency and audience has moved to a more interactive one than the traditional one–way one. In the empirical investigation, similar information was found.
Through the interviews, the authors found that the audience who are watching the ad, or taking part in it, must obtain something for their time. It could be being able to win something, creating an ad that gives pleasure of watching in some way or interact in other ways according to Domazetovski and Haric to name a few. Not only do they want something in return, they also want to be able to be part in other ways, actually changing and giving feedback to the agencies according to Henriksson.

The diagram from the quantitative survey shows below that 50.9% respectively 43.6% found that it is very important and important that the information and communication flow with the audience is extensive, giving a similar result as the interviews.

There are sometimes however that this communication and interaction can be lost, and according to Westman, this is when the campaign does not go through social media and the agency cannot adapt quick enough, losing the personal attachment from the audience to the two-way communication. Why this
adaption cannot be done is mainly due to many professionals being seniors and do not have the experience and knowledge of the area according to Haric.

Both Griffin et al (2009) and Sheehan & Morrisson (2009) conclude that you cannot choose to go digital, it's nowadays a must. Andersson, Brusquini and Domazetovski says the same thing, and Haric states that the optimal is to combine the two if possible to get maximizing effect. To get this maximizing effect however, is easier to measure through the digital advert since the communication from customers is much easier. More more companies are investing in strategies on how to use social media etc. according to Andersson and Domazetovski, but one should still use both.

5.6 The current trends

Dervitsiotis (2010) states that the short life cycles is a side–effect from the increased competition, and therefore needs to innovate in order to survive and be creative. Domazetovski and Henriksson state that social media is still growing and according to Domazetovski and Weigle, it is a paradigm shift, and not a trend. The entertaining aspect is stated in every interview, he audience needs to gain something from interacting with the ad and the gain can be in the form of humour, information, or competition which leads to a need of constant creativeness and innovativeness. Henriksson state that humor does not necessarily mean a good commercial. Domozetovski states that social medias, like Facebook, changes the rules on the web–sites constantly and therefore the new ways of communicating is always a challenge. The Internet–advertising is constantly changing very rapidly according to Domazetovski and due to this, the life cycles are shorter today when speaking of trends and therefore fast thinking is required. Haric states that a program that is relevant today can be irrelevant tomorrow, and therefore a lot of this kind of work is outsourced to other agencies. Andersson states that the process of a print ad is 2–3 weeks,
while as a process for a digital ad is three days while Weigle also states that the flexibility is of major importance as Andersson concludes, and an ad can be changed after a launch, while as a printed one can not.

Brusquini and Haric state that there is not a lot of innovativeness, rather more a combination between old technologies and new ones that creates a form of innovation which leads to creativity and innovativeness being of major importance in order to survive in the dynamic industry of advertising. But this can also be outsourced to the better knowing people in order to get work better and faster done. Dahlén et al (2008) state that it is a correlation between spending money on advertising and the reliability that this gives to the customers and it is therefore a statement of power and promises. Andersson states that doing print, and doing high cost advertising, creates a promise to the customer of the product and therefore investing in a high risk ad, creates credibility.

5.7 Focusing on Sweden

Creativity is differently perceived depending on the culture, the "you have the right to be you" assumption in the western world and as well as being individualistic is typical (Byoing et al 2010). Weigle explains that in the Swedish society the people tend to be very collectivistic, but simultaneously think that individualism is a important aspect which can easily lead to a conflict of the self image within people. Brusquini and Weigle state that the Swedish advertising industry has a flat hierarchical structure and everybody gets involved, due to this a large project do not require so many people. Further, Westman argues that Swedish people are conservative, and therefore the aspect of "it is wrong to be different" is a fact. Weigle, Andersson and Haric state that the relevance and logic is of major importance in Sweden in order to be taken seriously and be
creative, but also the aspect of humour is a important part of the Swedish advertising industry. This does not necessarily mean if it is funny it is good according to Henriksson.

In Sweden humour is a large part of the advertising industry, and Swedish people tend to prefer to be entertained according to Weigle, Haric and Andersson. But yet Swedish people are conservative according to Westman, and they are afraid of being different. But according to Domazetovski and Henriksson, it is important to act risky, at least to some extent but still have a clear strategy with it due to it being the risky ads that stand out and become the most successful. Another aspect explained by Weigle is the importance of relevance in Swedish advertising. There must be relevance in order for it to be understood and accepted.

Both Haric and Henriksson state that sometimes it is important to do different stuff that sometimes crashes with the antecedent values and be risky in order to gain. Haric also explains that storytelling is a large part of the Swedish advertising industry. According to Weigle, Haric and Andersson, these features of humour, story-telling, relevance and logic sometimes does not work abroad, which makes the creativity unique for the Swedish society.

5.8 The 5Q’s of quality

Q1: is the quality object, it is according to Zineldin (2006) what the customer receives, it measures the product that is developed itself and in the world of advertising it is the ad that is Q1. Quality of final product the final product has showed to be very important according to Brusquini. In the survey the authors were asked how important the final product is, 55.4% responded that this was very important, while 37.4% found it important. Only 7.1% found it partly important, therefor giving the highest rate of importance in the survey, which
gives it a crucial, the defining of creative minds stated in a lot of the previous interviews can be seen as the 7,1% were the creativity is concerned with the process and not the final product itself, while as the differences in understanding creativity depends on the working position and therefor depending on the importance of what is seen as creative and good advertising is defined by the final product or by the process itself. As showed 41% of the answers came from CEO’s and Planner which have a more target specific mind concerning creativity therefor may find the final product as very important and therefor the quality objective is showed as the most important quality.

Q2: The quality of processes, is explained by Zineldin (2006) as the functional quality. How well are the activities implemented in the process, what can be improved and how should it be improved, and in a way find those solutions. On the question if the expertise within the company is vital for creativity, 46.4% answered very important, 48.2% important, and 5.4% only partly important, the high numbers might have a similar explanations as for the question of quality objective. The reason for the high percentage of importance might depend on that all of the part that concerns creative thinking finds the process as important, while as some more and some less, the creative people like art directors and creative directors might find it more important then lets say planners and CEO’s, which finds the creative outcome as more important, therefor giving it a lower percentage then for quality objective.

Q3: The quality of infrastructure according to Zineldin (2006) measures what and how much of the basic resources are required to perform the service/product. It is the quality that the firm has in the internal competences and skills, the know–how, the technology, the experience, the internal relationship and the motivation in the firm. The authors asked the importance of quality of talent, how important is actually talent for the creative work? The answers here
showed that 37.5% found it very important, 41.1% important, 19.6% only partly important and 1.8% not important at all. The discussion brought up by Haric explains that creativity and creative thinking can be taught, therefore talent might not be so important, while as other state that it is something that can not be taught, and therefore is inherent. The survey however shows that it is required in order to create effective and creative advertising and therefore the minority of 1.8% can have the same view of creative thinking as Haric, while as the majority of 78.6% finds that talent is required in order to do a creative and effective job.

Quality of resources, how important are the resources within the company to obtain creativity is another quality. 9.4% answered very important, 60.4% important, while 28.3% answered only partly important and 1.9% not important at all. The low percentage of 9.4% found the quality of resources as very important, this can mean that the focus is usually on the process and the high level of performance and quality towards the final product (quality of objective). Therefore the resources are seen as important by 60.4% but it is not the most important feature in order to get creative work done.

When asked how important technology is for obtaining creativity, 28.6% answered very important, 39.3% answered important, 30.4% only partly important and 1.8% answered that technology is not important at all. This is also a quality, while as almost 70% (67.9%) of the respondents in the survey found that technology is important therefore making it more important than resources which means that the intrusion if Internet has made communication channel's more important than before as stated by many of the qualitative interviews. Due to this, being in the front end of technology is of major importance in order to stay ahead in the changing and modern world of advertising. The interesting part here is that technology is more important than
resources, while as without resources the technology might not be feasible, the strong connection the advertising industry has towards Internet explain the importance technology has today.

The next question in line was how important experience is for creativity where 30.4% answered very important, 39.3% important and 30.4% only partly important. As Haric stated creativity can be taught, therefor making experience very important in order to be creative, while as others state it is somewhat something that can not be taught, therefore experience is not as important. No one in the survey stated that it is non-important while as a over 30% stated that it is only partly important, but yet through experience the creative mind can learn and therefore it is of importance as it is showed.

Q4: The quality of interaction, it is according to Zineldin (2006) the quality of the information change that occurs with in and outside the organisation, more specific is there a good information exchange between the customers and the firm and how is the financial exchange and social exchange and so on. Several qualities were found here. The authors asked how important the leadership in the organisation and in groups is for creativity, where 33.9% answered very important, 55.4% important and 10.7% answered only partly important and no one stated unimportant. As the creative mind has a tendency do to what it wants according to the previous interviews, the leadership aspect has been showed as important, and the same scenario is stated by the survey respondents. With Internet there has become new ways to communicate and new communication–channels like blogs, Facebook and Twitter, with the abilityies to make a campaign changeable even after a launch in order for it to fulfill its purposes in the situation where it is used. The creative people have a lot more choices and a lot more confusion, therefore the importance of a leadership is showed as important in order, to state Haric, “not start a pie war”.
Concerning the information flow inside the organisation how important it is, a majority of 63.9% found it very important, 32.7% important and 3.6% only partly important. Like the leadership perspective is important, it is important to be on the same page inside the organisation itself. The survey clearly shows the importance and is stating that it is the singular most important feature due to the lack of information inside the organisation can create a lot of confusion. This will end up to not keeping time which is ever so important for a campaign as well as generating a bad final outcome and therefore harming the most important quality, the quality of objective.

The quality of information-flow outside the organisation, where the question how important is the information-flow from outside the organisation is, here 50.9% answered that this is very important, 43.6% important and 5.5% only partly important. previous interviews states that jobs that firms don't to well is outsourced, and focusing on core competence, some might do print well while as others might have a total focus on digital. Therefore creating a broad and effective network is a key concept in order to creative effective and creative advertising. As many of the previous interviews has shown, smaller firms are in a larger degree dependent on their networks which helps them create good advertising.

Q5: The quality of atmosphere, is according to Zineldin (2006) the quality of the atmosphere has a direct effect on the quality provided by the firm. According to Zineldin (2006) a lack of friendly and frankly atmosphere creates poor quality in the development process. The quality of trust and how important the trusting of team colleagues is, 60.7% found it very important and 37.5% found it important, while 1.8% found it only partly important. Trust is discussed and one of the main points for generate creativity, advertising agencies work in teams
where leadership has been shown as important, while as the agencies in Sweden have a tendency to have a flat hierarchical structure, and therefore the trust aspect is even more important. If there is a lack in trust there is no point of having flat hierarchical structure, which would mean that a lot of ideas would not have been discussed and therefore a lack of creativity is a fact.

Quality of organisational atmosphere, or how important the co-workers are (within the group or organisation, that people get along) for creativity, 54.5% answered very important, 38.2% thought important and 7.3% only partly important, there is a lower response of importance with how the get along with co-worker is against the trust of co-workers which means that even if the people inside the organisation don’t get along, they can still trust each other, but it should not be forgotten that the chemistry between people generates creativity according to previous interviews. Therefore, it is an extremely important factor in order to generate effective and creative advertising.

On how important the physical environment is for creativity (style, geographical location), 12.5% answered very important, 39.3% important, 44.6% only partly important and 3.6% answered that it is not of importance. As known advertising agencies have a tendency to have modern locations that are placed very central in the large cities, like Madison Avenue in New York, as well as the most central locations in Stockholm, a few of the respondents answered very important, while as almost 40% stated it was important, and almost 45% stated it was partly important. This means that there is an importance in the physical environment but it is not one of the major issues concerning creativity.

The quality of internal relationship, was portrayed by the question how important the internal relations was for creativity. Here, 58.2% answered very important, 32.7% important, and only 9.1% answered partly important, when
trust and a mutual likening arises, an internal relationship is created and it is important to respect each other and listen to each others ideas due to it is then that creativity is created. The majority of the respondents in the survey found it important as well as they did with trust and organisational atmosphere, therefore making it one of the most important features in order to generate effective and creative advertising.

On quality of motivation, how important motivation is within the organisation for creativity is another quality where 65.5% answered very important, 30.9% important and 3.6% only partly important. Motivation is showed to be one of the most important factors when generating creativity and motivation according to previous interviews is achieved when there is a freedom of doing a project towards a client that does not interfere to much, as well as know what he wants. Due to this, the motivation factor is generated from the client himself, as well as employees that love to do what they do.
6. Conclusion

The conclusions drawn from the analysis will here be presented, and the research questions will be answered. How has the creativity in Swedish advertising organisations changed with the intrusion of Internet and what qualities are the most vital to succeeding with creative advertising with the increased technological development in society through the Internet?

The Swedish advertising industry requires a form of logic and relevance where relevance is even of higher importance toward digital advertising then it was with print. The Swedish industry is rather unique and the flat hierarchical organisation structure makes a mature leadership that can work with this type of organisation very important, therefore making creativity very important per se. The huge amount of communication channels on the Internet, Facebook, blogs, Twitter etc., needs to be nurtured by skilled people which has had a huge impact on the creativity concept. If there is a lack of competence and skill, outsourcing needs to be an alternative to gain this concept. The shortening of times in the virtual world of Internet for campaigns makes the creative process and it’s structure even more important. The possibility of feedback and the one of changing campaign after launch, forces the advertising agencies to constantly be updated and interactive.

As for what qualities, the highest and most important quality was Q1 that was the quality of the objective, in other words, the quality of the final product. The second most important quality was Q5, the quality of atmosphere, which consists of quality of trust, organizational atmosphere, internal relationship, motivation, and quality of physical environment. The third highest quality was
the Q4, quality of interaction, which consists of quality of leadership and information-flow in and outside the organisation.
7. Reflections

Thoughts, things, issues or anything that needs to be put on paper concerning the thesis, will be presented in this chapter.

When looked back upon, the result obtained from the research and the completed thesis itself, is satisfactory to the authors. There are however things that could have been done in another way to raise the level of the thesis even higher and get more reliable results. The most primary issue here was the comfort-type sampling of the sample that answered the semi-structured interviews. Some of these interviews could have been more reliable if they would have been done in a real face to face meeting, inside of over the phone. You lack the physical language of the person when talking over the phone, which is of interest due to body language saying so much more than just words from a mouth. However, due to the respondents being geographically placed in several towns around Sweden, telephone had to be used.

Something that was understood along the way when conducting the research is that this is a relatively unknown and not quite so understood subject, at least by the professionals in the advertising industry. Many found the subject very interesting, which gave motivation and courage. The concept of creativity is one that has many explanations, but combining it with channels of communication like Internet, is something that seems to need more research. If one search various databases and journals, this can be confirmed.

During the aftermath, when the knowledge gained by doing all the work that this thesis required, several things were understood. As for example, no one can real describe what creativity is, it has so many explanation, there is no absolute. Or that the creative process had so many elements to take into
consideration, the authors had no idea about it being that much. If a basic understanding would have been had by the authors, somethings might have been done in another way, or research could be modified. Something that came up during the thesis, was to include more psychology and how the subject conceptualizes creativity. Creativity is mostly associated with psychology studies in modern research, hence being interested to include. Here similarities and dissimilarities could be compared which would have given another perspective on the research.
8. Further research

Here, specific findings by the authors are presented for other researchers to elaborate on.

Creativity is a subject that has no distinct definition, so it is constantly changing. Some say creativity must include something that is completely new, some say you can take something old and make something new out of it. However we all can imagine that the concept of creativity will further evolve, and this is why further research has to be done.

Interesting further research could include combining the creativity concept defined in psychology with creativity in computer science to see if the both correlate or differ, and in what ways. There might be some qualities that creativity should posses that differ depending on which school one looks into. Also adding Woodman’s (Woodman, 1993) theories and model on a deeper level concerning individual creativity, group creativity and organizational creativity could have given interesting results.

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Electronic Sources

Interviews
Eddie Andersson, Art Director at Bläck : CO reklambyrå, Växjö, 04–05–12
Lukas Brusquini, Art Director at Giv Akt, Malmö, 08–05–12
Aleksander Domazetovski, Project-leader/Web-strategist and founder/CEO at JimDavis Labs, Växjö, 10–05–12
Stefan Haric, Creative Director at Goodrace, Växjö, 03–05–12
Mikael Henriksson, Copywriter/partner at Social Media Support, Norrköping, 16–05–12
Thomas Weigle, Planner at Ingo, Stockholm, 17–02–12
Gustav Westman, Art Director at Ingo, Stockholm, 17–02–12
Appendix

Appendix 1 - Interview guideline for interviewing advertising agencies (translated from Swedish)

1. What is creativity to you and how can you achieve it?
2. How does an creative person act?
3. Do you experience creativity as the central element in the advertisement industry?
4. What is creative leadership according to you?
5. How is creativity used in Sweden, are there any special features?
6. What are the current trends in the advertisement industry today?
7. Is the creativity tested outside the company (like in focus groups) due to creativity meaning different to different people (even within the company)?
8. How do you create trust within the company (creating a cooperative culture)?
9. Do your teams work cross-functional?
10. How do you build a creative process hierarchically?
11. What does a creative process look like?
12. How is the responsibility divided among the group?
13. Are the work teams always the same? Do they change and why?

Concerning the Internet and creativity

1. Has creative thinking become more vital with the rise of digital media?
2. How has the transformation from printed advertising to digital gone?
3. How great is the impact of print and digital, what is best today and why is it the best?
4. Pro's and con's of print and digital advertising?
5. Have the audience impacted the advertising (through social media or similar)?

Appendix 2 - Survey questions and answer alternatives distributed to advertising agencies (translated from Swedish)

1. Position?
   - Creative Director
   - Planner
   - VD/CEO
   - Art Director
   - Other

2. How important is trusting the other members of the work–group for the work–flow?
   - Not at all
   - Partly
   - Important
   - Very important

3. According to you, does the trust within the group have a impact on the final product?
   - Not at all
   - Partly
   - Important
   - Very important
4. How vital is the expertise within the company to encourage creativity?
   - Not at all
   - Partly
   - Important
   - Very important

5. How important is technology (as for example the Internet) for encouraging creativity?
   - Not at all
   - Partly
   - Important
   - Very important

6. How important is experience for creativity?
   - Not at all
   - Partly
   - Important
   - Very important

7. How important are the internal relations for creativity? (example trusting co-workers)
   - Not at all
   - Partly
   - Important
   - Very important

8. How important is motivation within the organisation to obtain creativity?
   - Not at all
9. How important is the information-flow within the company? (between co-workers)
   - Not at all
   - Partly
   - Important
   - Very important

10. How important is the information-flow outside the company? (example feedback)
    - Not at all
    - Partly
    - Important
    - Very important

11. How important are the colleagues? (within the group, organization, getting along)
    - Not at all
    - Partly
    - Important
    - Very important

12. How important is the leadership to creativity (within groups, organisation)
    - Not at all
    - Partly
    - Important
13. How important is the physical environment within the company (style, geographically)
   - Not at all
   - Partly
   - Important
   - Very important

14. According to you, is the final product the most important part of the agencies work?
   - Not at all
   - Partly
   - Important
   - Very important

15. According to you, are the resources within the company vital for obtaining creativity?
   - Not at all
   - Partly
   - Important
   - Very important

16. Is talent a central concept when it comes to creative work?
   - Not at all
   - Partly
   - Important
   - Very important