

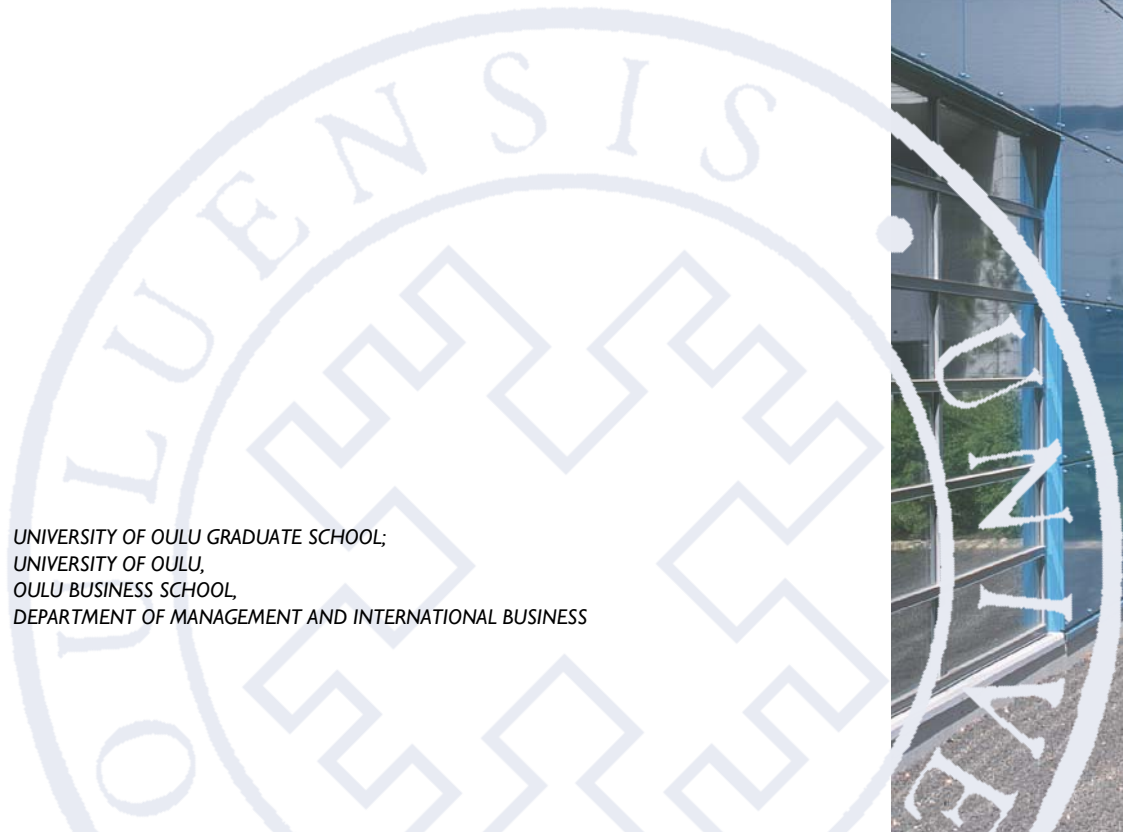
Monika Musial

EXPLORING THE
ORGANIZING OF WORK
FOR CREATIVE INDIVIDUALS

THE PARADOX OF ART AND BUSINESS IN CREATIVE
INDUSTRIES

UNIVERSITY OF OULU GRADUATE SCHOOL;
UNIVERSITY OF OULU,
OULU BUSINESS SCHOOL,
DEPARTMENT OF MANAGEMENT AND INTERNATIONAL BUSINESS

G
OECONOMICA



ACTA UNIVERSITATIS OULUENSIS
G Oeconomica 76

MONIKA MUSIAL

**EXPLORING THE ORGANIZING OF
WORK FOR CREATIVE INDIVIDUALS**

The paradox of art and business in creative industries

Academic dissertation to be presented with the assent of
The Doctoral Training Committee of Human Sciences,
University of Oulu for public defence in Kuusamonsali
(YB210), Linnanmaa, on 23 October 2015, at 12 noon

UNIVERSITY OF OULU, OULU 2015

Copyright © 2015
Acta Univ. Oul. G 76, 2015

Supervised by
Professor Vesa Puhakka

Reviewed by
Associate Professor Christopher Mathieu
Associate Professor Per Darmer

Opponent
Associate Professor Catherine Morel

ISBN 978-952-62-0940-1 (Paperback)
ISBN 978-952-62-0941-8 (PDF)

ISSN 1455-2647 (Printed)
ISSN 1796-2269 (Online)

Cover Design
Raimo Ahonen

JUVENES PRINT
TAMPERE 2015

Musial, Monika, Exploring the organizing of work for creative individuals. The paradox of art and business in creative industries

University of Oulu Graduate School; University of Oulu, Oulu Business School, Department of Management and International Business

Acta Univ. Oul. G 76, 2015

University of Oulu, P.O. Box 8000, FI-90014 University of Oulu, Finland

Abstract

The purpose of this research is to explore the issue of organizing work for creative individuals, particularly to explore the influence of creativity on emergence of creative companies and to understand the way of managing creative individuals from those companies. The emergence of creative companies is investigated from the motivational perspective, especially the intrinsic motivation and inner drive. The management aspect is studied from the perspective of both managers and employees.

Prior literature on creativity demonstrates that creativity has become an important element of human existence. Most of the creativity research has been done on individual creativity, organizational creativity, creative processes, motivation and social influences on creativity. Despite the recent tendency to study creativity from various perspectives, few scholars have approached this phenomenon from the perspective of emergence of creative companies. This study examines that and explores the motivational aspects of creativity seen from the angle of the paradox between art and business.

Creativity and motivation in creative companies are contemplated with a case study method. The empirical context of the research is creative industries: games, films, visual and performing arts. The results of this study show that motivational features of creativity (love and passion to create, curiosity, desire to create, choice to be creative) have an influence on creative individuals from the perspective of emergence of new creative companies. The analysis further indicates the importance of acknowledgement of creativity and creative work of individuals in games industries. The new concept of "*the need to be creative*" is introduced in this research in the context of a new product or idea being created.

In addition, this research concludes that there is a paradox between creative freedom and control when managing creative individuals. This study shows that both of those elements are critical managing practices in the creative companies. Based on theories of creativity and management combined with empirical analysis of film companies, this research also suggests that managing of creative individuals is focused on allowing creative freedom at work while providing control by the manager as well as providing the right work-life balance in creative work settings.

Keywords: creative individuals, creativity, intrinsic motivation, management, paradox of art and business

Musial, Monika, Luovien yksilöiden työn organisoiminnin tarkastelu. Taiteen ja liiketoiminnan ristiriidat luovassa taloudessa

Oulun yliopiston tutkijakoulu; Oulun yliopisto, Oulun yliopiston kauppakorkeakoulu, Johtamisen ja kansainvälisen liiketoiminnan yksikkö

Acta Univ. Oul. G 76, 2015

Oulun yliopisto, PL 8000, 90014 Oulun yliopisto

Tiivistelmä

Tämän tutkimuksen tarkoituksena on tarkastella luovuuden vaikutusta luovien alojen yritysten syntymiseen sekä ymmärtää luovien yksilöiden johtamista. Luovien yritysten syntyä tutkitaan motivationaalisesta, erityisesti sisäisen motivaation ja -halun näkökulmasta. Johtamista tarkastellaan sekä johtajan että työntekijän näkökulmasta.

Aikaisempi luovuuskirjallisuus osoittaa, että luovuudesta on tullut tärkeä ihmistyden ja olemassaolon osa-alue. Suurin osa luovuustutkimuksesta on tehty yksilön luovuudesta, organisatorisesta luovuudesta, luovista prosesseista, motivaatiosta sekä sosiaalisten tekijöiden vaikutuksista luovuuteen. Vaikka luovuustutkimusta on tehty viime aikoina monista eri näkökulmista, harvat tutkijat ovat lähestyneet ilmiötä luovien yritysten syntymisen näkökulmasta. Tässä tutkimuksessa tutkittiin luovuuden motivationaalisia elementtejä taiteen ja liiketoiminnan ristiriidan näkökulmasta.

Luovien yritysten luovuutta ja motivaatiota tarkasteltiin käyttäen tapaustutkimusmenetelmää. Tämän tutkimus on tehty luovien alojen, kuten peli-, filmi-, visuaalisen- ja esittävän taiteen kontekstissa. Tutkimustulokset osoittavat, että luovuuden motivationaalisilla piirteillä (kuten intohimo luomista kohtaan, uteliaisuus, halu luoda ja olla luova) on vaikutusta luoviin yksilöihin luovien yritysten syntymisen näkökulmasta. Analyysi osoittaa myös, että peliteollisuudessa on tärkeää tunnistaa yksilön luovuus ja luovan työn merkitys. Tämä tutkimus esittelee uuden ”tarve olla luova”- käsitteen kontekstissa, jossa luodaan uutta tuotetta tai ideaa.

Tämän lisäksi tutkimus osoittaa, että johdettaessa luovia yksilöitä luovuuden vapaus ja kontrollin tarve ovat ristiriidassa. Tutkimus kuitenkin osoittaa, että molemmat elementit ovat kriittisiä johtamiskäytäntöjä luovissa yrityksissä. Johtamisen- ja luovuuden teorit sekä tutkimuksen empiirinen analyysi osoittavat, että luovien yksilöiden johtaminen perustuu luovuuden vapauden mahdollistamiseen, riittävään kontrolliin sekä työelämän tasapainoon.

Asiasanat: johtaminen, liiketoiminta, luovat yksilöt, luovuus, ristiriidat, sisäinen motivaatio, taide

Acknowledgements

A great number of people have contributed to this piece of work, without whom I would have not completed it.

Firstly, I would like to thank my supervisor, Professor Vesa Puhakka of Oulu Business School, who has made it possible for me to write and finish my thesis. Thank you for all your constructive comments, feedback on the progress, our discussions on creativity and your support along all the process of writing this dissertation.

I would like to thank my pre-examiners, Associate Professor Christopher Mathieu and Associate Professor Per Darmer for their valuable comments and feedback on my doctoral dissertation, which has helped me to improve my thesis.

Furthermore, I am grateful to Oulu Business School and its Department of Management and International Business for giving me the opportunity to study and conduct my research in Finland and for enabling me to participate in research visits, international conferences, doctoral consortiums and in various doctoral courses across Finland and abroad. I am grateful to researchers at the Department of Management of International Business for their support and advice: Professor Tuija Mainela, Jan Hermes, Irene Lehto, Marika Iivari, Marjut Uusitalo, Fan Wang, Anniina Rantakari, Sakari Sipola and Sari Laari-Salmela. Thank you all for the conversations over lunches, coffees, research seminars or just in the department kitchen. I highly appreciated your helpful and inspiring support, especially towards the end of the process when most help and feedback was needed. I would also like to thank the members of my follow-up group for their constructive feedback and comments along the process: Professor Pauliina Ulkuniemi, Doctor Anita Juho and Doctor Tuija Lämsä. I also wish to thank Vuokko Iinatti for your help and support in finalizing my thesis.

I would also like to thank the following foundations with the help of which I was able to finish my studies in Oulu: the Foundation for Economic Education, Oulu University for travel grants and the Oulu University Scholarship Foundation. The foundations and the grants received from them have made it possible for me to finalize my doctoral thesis at the Oulu University.

I would like to thank my colleagues for the research visit at Kingston Business School, particularly Doctor Miguel Imas, Doctor Maria Daskalaki and Professor Robert Blackburn. I spent three months as a Visiting Researcher at the Kingston Business School, which was a great and fruitful experience for me as a Doctoral Student. I am also grateful to all the artists in London and London area,

who participated in the data collection process for this study. In addition, my thanks goes to the Danish film company from Copenhagen for giving me the opportunity to investigate and conduct interviews there. I am grateful to Lee Walton for letting me conduct the interviews, which were extremely valuable and useful for my data collection process. I would also like to thank my mentor, Tony Manninen, for the productive and effective discussions not only about my thesis but also about life after the graduation.

I am grateful to my friend, Sinikka Kaattari, for showing me that there is also life besides writing the thesis. Thank you for the dinners together and all our meetings and talks about life outside work.

Lastly, I would like to thank my supportive family: my wonderful parents, Elzbieta and Janusz, my sister Agnieszka and my little nephew Jasiu, who have stood up by me in the most difficult times and always had time for me. Thank you for being there for me whenever I needed it.

Finally, I would like to thank my lovely fiancé, Krzysztof, for always being there for me during the process of writing this dissertation. Thank you for your love, understanding and millions of hours of talks and discussions. And our journey together is only just beginning ☺

1 September 2015, Copenhagen

Monika Musial

List of essays

This thesis is based on the introductory chapter and the following essays:

- I Musial M & Puhakka V (2014) Motivational features of creativity as central elements affecting emergence of creative companies from the field of arts, presented and published in the Conference Proceedings of the 7th Art of Management and Organization Conference in Copenhagen 2014. The prior version of this essay was accepted for 3rd INTERREG Conference on Creative Industries, which was held in Deauville, France on 7th–8th November 2013.
- II Musial M, Kauppinen A & Puhakka V (2014) Recognised Creativity: The Influence of Process, Social Needs and the Third Drive on Creative Individuals' Work through Social Media, published in the book: "Cutting Edge Technologies and Social Media Use in Higher Education" edited by Benson, V & Morgan, S. 242–273. The prior version of this essay was presented in Standing Conference on Organizational Symbolism. The conference was held in Warsaw, Poland on 13th–16th July 2013.
- III Musial M (2015) A conceptual framework for boundaryless careers and their management in creative industries: The creative freedom/control paradox. Prior versions of the essay was presented in Critical Management Studies Conference Proceedings, which was held in Manchester, UK on 10th–12th July 2013, and in 32nd Standing Conference on Organizational Symbolism, which was held in Utrecht, Netherlands on 7th–11th July 2014. The essay is accepted for JIE&M Special issue: Re-examining creativity in Entrepreneurship. *In press*.
- IV Musial M (2015) Managing creative individuals via freedom and control in film-making companies. *Manuscript*.

Contents

| | |
|--|-----------|
| Abstract | |
| Tiivistelmä | |
| Acknowledgements | 7 |
| List of essays | 9 |
| Contents | 11 |
| 1 Introduction | 13 |
| 1.1 Background of the study | 13 |
| 1.2 Purpose of the study | 15 |
| 1.3 Contribution of the study | 18 |
| 1.4 Key concepts of the study | 21 |
| 1.5 Structure of the dissertation | 23 |
| 2 Theoretical overview | 25 |
| 2.1 Defining creativity perspectives..... | 25 |
| 2.2 Creativity and motivation through the paradox of art and business | 31 |
| 2.3 Management of creativity | 36 |
| 2.4 Summarizing the theoretical overview..... | 40 |
| 3 Research design | 43 |
| 3.1 Research philosophy | 43 |
| 3.2 Social constructivism | 44 |
| 3.3 Case study design..... | 45 |
| 3.4 Qualitative context | 47 |
| 3.5 Data collection | 49 |
| 3.6 Data analysis | 54 |
| 4 Summaries of essays | 59 |
| 4.1 Essay 1: Motivational features of creativity as central elements affecting emergence of creative companies from the field of arts | 59 |
| 4.2 Essay 2: Recognized Creativity: The influence of Process, Social Needs, and the Third Drive on Creative Individuals' Work through Social Media | 61 |
| 4.3 Essay 3: A conceptual framework for boundaryless careers and their management in creative industries: The creative freedom/control paradox | 63 |
| 4.4 Essay 4: Managing creative individuals via freedom and control in film-making companies..... | 65 |
| | 11 |

| | |
|---|-----------|
| 5 Discussion and conclusions | 67 |
| 5.1 Theoretical implications..... | 68 |
| 5.2 Practical implications..... | 70 |
| 5.3 Evaluation of the study..... | 71 |
| 5.4 Limitations of the study and suggestions for future research..... | 73 |
| References | 75 |
| Appendix | 81 |
| Original essays | 85 |

1 Introduction

1.1 Background of the study

Creative industries have become a sector that is growing: according to Florida (2012), the economic need for creativity has registered itself in the rise of a new class, which he calls "*the creative class*". Furthermore, a study of cultural industries has been considered to be an understudied topic: "... *largely ignoring the questions about why those activities are organized the way they are...*" (Caves 2000:1, cf. DeFillippi, Grabher & Jones 2007, Florida & Tinagli 2004). The newest literature supports this (see Florida 2012, Pink 2009). There are creative industry sectors among a number of various industries such as science and engineering, architecture and design, arts, music and entertainment (Florida 2012), and cultural products coming from those industries are defined as serving "*aesthetic and expressive, rather than clearly utilitarian function*" (Lampel, Lant & Shamsie 2000). Additionally, creativity has come to be valued because of the new technologies, new industries and new wealth flow originating from it. Creativity has also become crucial to the way we live and work today (cf. Florida 2012, Pink 2009) and is, thus, fascinating to deal with in a scientific way. This study investigates the most essential part of the creative industries, that is, the emergence of creative companies, which in this study is investigated from the motivational point of view. The main line of argument of this dissertation is based on the needs and drives of creative individuals (cf. Amabile & Pillemer 2012, Csikszentmihalyi 1996, Pink 2009). As I am interested in creative companies, I investigate their emergence rather than the emergence of other companies, which might be caused by, for example, financial reasons. In addition, a creative company in this study is not investigated from the entrepreneurial point of view, as it serves as a tool for creative individuals to express their creativity, rather than for a business to make money.

To develop this discussion further, it has been argued that creativity has become a central aspect in our lives (Amabile 1996, Amabile & Pillemer 2012, Csikszentmihalyi 1996, Sawyer 2012). One of the explanations for that phenomenon is provided by Csikszentmihalyi (1996), who argues that "*humans are the results of creativity*". Additionally, it is claimed that creativity is so exciting that humans feel that they live more fully when they are creative (cf. Amabile 1997). What is more, creativity has also become more visible in the

organizations nowadays (cf. Bilton 2012), and since organizations flatten, they require another "*operating system*", to which Pink (2009) refers. Furthermore, type of work has changed from routine-based, uninteresting and other-directed to more creative, interesting and self-directed (Boden 2004, Bilton 2012, Csikszentmihalyi 1996, Pink 2009). This is also connected with the management issue, which this study investigates as well. Due to the fact that organizations have become more flat and their operating systems have changed, it is significant for the management and management and organizations literature to investigate the ways of the leading individuals who operate and work in those environments (Amabile & Khaire 2008, Bilton 2012). Furthermore, an intrinsic motivation, which characterizes creative individuals, plays a critical role when managing those individuals, and is a critical asset for managers of such persons to know about. As I further argue in the study, this is due to the fact that individuals with such personality require specific managers and certain kind of work settings and work environment (cf. Bilton 2012).

The research on creativity and its aspects (e.g. Amabile & Khaire 2008, Boden 2004, Jeanes 2006) recognizes the importance of creative industries and their changing organizations and environments (cf. Caves 2000, Bilton 2012, DeFillippi, Grabher & Jones 2007, Pink 2009, Potts & Cunningham 2008). It also recognizes the importance of creative class (Cunningham 2002, Florida 2012, Garnham 2005, Lorenzen & Andersen 2011, Sawyer 2012) and motivational research on creativity, that is, intrinsic motivation (interest, passion, curiosity) and extrinsic motivation (money, bonuses, recognition), (Amabile 1996, 1997, Amabile & Pillemer 2012, Eisenberger & Aselage 2008). However, even though the literature acknowledges the fact that creative industries are needed today, understanding of the ways of creating them and organizing work in creative industries, including the management aspect, is not still clear. (cf. Amabile & Pillemer 2012, Csikszentmihalyi 1996, Florida 2012, Sawyer 2012). Therefore, we need to have research on management and organizations to investigate the ways of how creative companies currently come into being and the reasons behind that.

Creative class covers the industries where the actors create new ideas, technology and/or contents for the existing products or services. Florida & Tinagli (2004) suggest that the current economic growth is based on creative work, which the creative class fosters. Already Schumpeter (1934) described creative destruction as being the fundamental state of economies. Unbalanced state of economies is still a feature of creative industries. However, the prior studies do

not describe how and why creative industries and/or creative class have emerged through actors creating new and innovative products (cf. Amabile & Pillemer 2012, Caves 2000, Csikszentmihalyi 1996, Florida 2002, 2012, Lorenzen & Andersen 2011). This study tries to fill that gap (which is explained in detail in Section 1.3 of this dissertation) by referring to the motivational aspect of creativity as well as to the management of creativity. It aims to answer to the question of factors which drives those creative individuals when a new product or company emerges. In other words, this study investigates the intrinsic and/or extrinsic motivations (cf. Amabile 1996) that play the most important part in the emergence of creative companies. Additionally, as a second element, the concept of managing creative individuals is investigated here (cf. Bilton 2012, DeFillippi, Grabher & Jones 2007). By investigating those two major issues, this study explores the organization of work of creative individuals in creative industries, and, by doing so, it hopefully contributes to the literature on management and organizations.

This study, therefore, examines the emergence of creative companies from the motivational point of view and the management of creative individuals from the perspective of both employees and managers. For this purpose, a qualitative case study is applied. The empirical context of this dissertation is grounded in creative industries, particularly three of them: visual and performing arts, games companies and film-making companies. Those industries signify creativity and are represented by creative individuals. They serve, therefore, as a good empirical setting for conducting this research and exploring the concepts mentioned above.

In this dissertation, I have chosen to study and analyse the qualitative data through a case study approach. The reason behind choosing this method is that my goal in this study is to develop an in-depth description and analysis of the cases (Creswell 2013). Applying a case study method provides to this dissertation an extensive picture of the life and behaviour in the companies (Easterby-Smith, Thorpe & Jackson 2008). I employ this approach because my aim is to explore real-life contemporary bounded systems, i.e. their specific cases (Creswell 2013).

1.2 Purpose of the study

The purpose of this study is to explore the organization of work for creative individuals from creative industries. This is achieved by exploring the influence of creativity on the emergence of creative companies. The basic assumption is that creativity is a feature of creative individuals, who are intrinsically motivated

persons and love what they do (and they do what they love, too). Moreover, the purpose of the study is also accomplished by understanding the ways of managing creative individuals from creative companies. It might be challenging for the managers to find ways of managing such individuals as they are intrinsically motivated and their work is non-routine based.

This study aims to contribute to the literature of management and organizations by exploring the issue of organizing work for creative individuals. Particularly, it aims at exploring the emergence of creative companies and management of creative individuals through multiple case study analyses of entrepreneurs, employees and managers. The case study analyses provide a theoretical and empirical examination of how creative individuals organize their work, by investigating how motivational features of creativity affect creative individuals and how creative individuals can be managed. Additionally, this dissertation contributes methodologically by approaching creative individuals by applying multiple case study analysis as a method. Moreover, this study also provides a managerial contribution for the managers of creative companies by providing them tools to enhance their managerial practices by offering the information about managing ways of creative individuals. Therefore, this study contributes theoretically to the management and organizations literature especially in terms of determining creative individuals' needs and drives and their influence on creative companies.

The purpose of the study can be approached through the following primary research question:

How is work of creative individuals from creative industries organized?

In order to reply to the primary question, I put forward four supporting sub-questions, which are used as separate research questions and addressed in each of the four original essays:

1. *How and why are motivational features of creativity influencing the emergence of creative companies? (Chapter 6)*
2. *How do intrinsic drive and the need to be creative influence the acknowledgement of creativity in the context of creating a new product or company? (Chapter 7)*
3. *How is the creative management fostering the organizational entries and exits, and, therefore, boundary-crossing careers in post-industrial companies ? (Chapter 8)*

4. *How are creative individuals managed in film-making companies? (Chapter 9)*

This dissertation is a compilation of four original essays. The reason for conducting the dissertation in that particular way is that I find two critical issues in creativity and management organization research: motivation and management of creative individuals. The essay composition is created in such way that each of the essays contributes to the overall conclusion of the dissertation and each essay has a specific role in meeting the purpose of this study.

The first, second and fourth essays (Chapters 6, 7 and 9) are empirical papers, while the third essay (Chapter 8) is a conceptual paper. The first two supporting research questions stated above attempt to reply to the first part of this study i.e. the emergence of creative companies, while the two last supporting research questions seek to reply to the second part of this dissertation, i.e. the subject of management of creative individuals in creative companies that have already emerged. My main line of argument is framed around the emergence of creative companies and management of creative individuals from those companies.

Each essay has a specific role in addressing the main purpose of this dissertation. The role of the first essay (Chapter 6) is to introduce a new conceptual idea, i.e. “Model of Creativity”, and empirically show how this model works in real-life cases of creative individuals from the field of art. Thus, its purpose is to explore the influence of motivational features of creativity (such as love and passion to create, curiosity, desire to create, choice to be creative) on creative individuals from the perspective of emergence of creative companies.

The role of the second essay (Chapter 7) is to explore the importance of acknowledgement of creativity and creative work of individuals in creative industries. Its purpose is to demonstrate the critical social processes required to release the potential of the third drive in the twenty-first-century. The empirical context of this essay is computer games companies.

The third essay (Chapter 8) opens up the second concept that this dissertation covers, namely the management of creative individuals from creative companies. The purpose of this conceptual paper is to scrutinize the issue of organizational entries and exits by going through the current streams of creativity research and providing a conceptual framework that makes it possible to study management of creative firms and boundaryless careers from the perspective of management of creativity in post-industrial organizations.

The purpose of the fourth essay (Chapter 9) is to empirically support the previous conceptual paper. The essay explores the ways of managing creative individuals by investigating a qualitative case of several creative individuals from a film-making company. The perspective of both managers and employees is adopted in the essay.

Each of the separate essays ends with a conclusion that contributes to the answer of the primary research question of this dissertation: “How is work of creative individuals from creative industries organized?”

1.3 Contribution of the study

Creative industries have been defined as having strong effect on our values, attitudes and life styles (Lampel, Lant & Shamsie 2000, cf. Lorenzen & Andersen 2011). The newest literature (see e.g. Pink 2009) further argues that a new operating system is replacing the old system and that the organizations nowadays are becoming less hierarchical and need people who are self-motivated. The theory dealing with the creative class put forward by Florida (2000, 2012) has had a big influence on the creativity field (see e.g. Lorenzen & Andersen 2011). The research on creativity and individual creativity has developed a lot recently (Lorenzen & Andersen 2011). The reason for that is that creativity is a basic element of human existence, and more and more people are being included in the creative class nowadays (Florida & Tinagli 2004). Lorenzen and Andersen (2011) support this argument by writing that the theory on the creative class (Florida 2000, 2012) combines insights from sociology, psychology and market with economic geography and urban planning, and in that way it attracts both attention and controversy.

The research on creativity, creative individuals, creative processes and creative industries has been of interest for scholars for many decades (Amabile, Hennessey & Grossman 1986, Barron 1968, Barron 1969, Cummings 1965, Deci & Ryan 1985). Several researchers have studied these topics from organizational, individual and psychological perspectives (Andriopoulos 2001, Amabile 1993, 1996, 1997, 1998, Amabile, Barsade, Mueller & Staw 2005, Caves 2000, Csikszentmihalyi 1990, 1996, Florida 2002, 2012, Jeffcutt & Pratt 2002, Lampel, Lant & Shamsie 2000, Oldham & Cummings 1996, Styhre 2006, Tan 1998, Unsworth 2001). There is still a major focus placed on the phenomenon of creativity and its aspects, which are largely discussed and debated in the recent literature (Amabile & Khaire 2008, Amabile & Pillemer 2012, Andersen, Bugge,

Hansen, Isaksen & Raunio 2010, Clare 2008, Daskalaki 2010, Lorenzen & Andersen 2009, Moultrie & Young 2009, Trimarchi 2008). Research has been done on both individual creativity (e.g. Amabile 1997) and organizational creativity (e.g. Andriopoulos 2001). Additionally, aspects such as creative person, creative process and social influences on creativity as well as intrinsic and extrinsic motivations have been the emphasis of the research of creativity (e.g. Amabile 1993, Amabile, Hennessey & Grossman 1986, Barron 1969). The prior literature concentrates more on issues such as psychological aspect of creativity (e.g. Amabile & Pillemer 2012), network identity in creative industries (e.g. Daskalaki 2010) or creative class and creative cities (e.g. Florida 2012, Lorenzen & Andersen 2011). These studies approach the phenomenon of creativity from diverse perspectives, without however concentrating on the very emergence of the creative companies as such. As an example of the most recent research on creativity in the new venture context, Kontula (2012) argues that creativity is an important element of new venture creation in the field of information technology in Finland. In his study, Kontula (2012) applies Czikszenmihalyi's system view of creativity to entrepreneurship research. Czikszenmihalyi uses the ideas of creativity and motivation in a way similar to that of Kontula (2012) in his research – highlighting the importance of Czikszenmihalyi's (1999) triangle of individual, domain, and field - however, in a different context (i.e. various creative companies) and concentrating on the individual especially.

In this study, I argue that emergence of the creative companies forms the essence of the study of creativity and creative industries. For example, Lorenzen and Andersen (2011: 124) examine the theory of creative class proposed by Richard Florida (2002, 2012), where they investigate how this theory can be “adapted to the small welfare economies”. In their explanation, a creative person might prefer to live in proximity to his/her work rather than in a big city. This underlines the importance of the creative class theory in the economies. Lorenzen and Andersen (2011) and Florida (2002, 2012) further suggest that creative individuals are attracted to smaller cities and small welfare economies by the lifestyles they offer: cost advantages, specialized job offers, work/life balances, sense of community and authenticity. According to these scholars, to stimulate creativity and attract creative individuals, policies need to consider differences between national contexts as well as between cities. They further argue that creative people are perhaps more dependent on the lifestyle of a certain region than others and, that is why, Florida's (2002, 2012) findings of creative regions (including the groups of bohemian, creative core, creative professionals) can be

explained by the intrinsic personality differences rather than by the differences in terms of regions per se. The research on motivation considers that issue also (see Collins & Amabile 1999, Amabile et al. 2005). However, the motivation theories do not approach the creative companies as such. On this ground, I try to explain that the emergence of a creative company is an outcome of such a lifestyle of a creative individual, which supports the study of Lorenzen and Andersen (2011). The emergence of creative companies is not discussed from the entrepreneurial perspective due to the fact that a new company is seen in this study as a tool for creative individuals, rather than a business for them to make money and become rich. In this dissertation, I am trying to approach the phenomenon through the paradox of art and business, which means that creative individuals face the paradox of pure art on one side and business demand on the other side. Furthermore, managers of creative individuals, who already work and function in creative companies, face the challenge of how to lead those individuals, who are intrinsically-motivated persons. This way of organizing work for creative individuals is what this study strives to investigate, and, in that way, contributes to the discussion on management and organizations (cf. Andersen et al. 2010, Florida 2002).

Furthermore, I argue in this study that the motivational features of creativity play a crucial role in the emergence of creative companies. For example, Amabile (1997) writes that the intrinsic motivation evolving from the passion, deep involvement and interest in work is the key element in creativity in organizations. Although the creativity and motivational aspects (Amabile 1993, 1997, Bilton 2012) have been widely acknowledged in the literature, there has not been a study on the conceptual framework and empirical studies on emerging of creative companies from the motivational perspective. This study strives to fill that gap by addressing the following research question: How is the work of creative individuals from creative industries organized? Thus, the purpose of this study is to explore the influence of creativity on the emergence of creative companies and well as to understand the ways of managing creative individuals from those companies.

The issues of creativity are addressed in the two first essays of this study (Chapters 6 & 7), while the second part of this dissertation, i.e. the management of creative individuals, is explored in the next two essays of this study (Chapters 8 & 9). The issue of managing creative individuals is approached from the perspective of organizational entries and exits, which are seen, in this study, as a new way of managing creative individuals from the field of creative industries.

1.4 Key concepts of the study

This study refers to various conceptual aspects, which are introduced and defined in this sub-chapter. Throughout the dissertation, I will refer to those concepts and discuss them separately by applying them in various chapters of the introductory part and in original essays. Those theoretical concepts mostly come from the existing theory of creativity and management. There are, however, a couple of new concepts that emerged during the writing of this dissertation.

Boundaryless career

In the study, the concept of boundaryless career reflects the change from the traditional management situations to the creative management, in which the critical issue is to lead a person's career rather than things that this person is doing as such. The boundaryless careers are, in this study, regarded as the opposite of organizational careers, where employment arrangements take place in large and stable companies and where careers are considered to be played out in a single employment setting (Arthur & Rousseau 1996, Inkson, Gunz, Ganesh & Roper 2013, Tam & Arthur 2010).

Creative Individual

In this study, a creative individual is defined as a person who is an artist, a freelancer or a full-time employee, entrepreneur or a manager, who is involved in creative processes and works in a highly creative environment/company, which allows the expression of one's creativity. A creative person is a person who has a strong desire to create: ideas, products, services and/or companies. This kind of person is considered in this study as an intrinsically motivated individual, whose artistic values outperform other external incentives provided by the organization.

Creative Products

Creative products in this dissertation are outlined as "experience goods" and include movies, computer games, visual arts, performing arts, music or theatre that "serve as an aesthetic or expressive, rather than clearly utilitarian function" (Hirsch, 1972: 641 – 642). Creative products are seen as a distinguished sign of creativity which stimulate aesthetic responses from the responders, e.g.

satisfaction, surprise or enjoyment (Amabile 1996). They are produced by the creative individuals through their art and for art's sake, for their artistic and self-fulfilment needs.

Creativity

Creativity in this context is defined as artistic and cultural creativity. It refers to an individual and social phenomenon, often apparent in creative companies, favoured by an intellect that has been enriched with diverse experience and perspectives. In this dissertation, creativity refers to the *"result in the production of some novel result that is useful, tenable, or satisfying, and represents a real leap away from what has previously existed"* (Amabile 1996: 21). In other words, it is defined as *"the production of novel, appropriate ideas in any realm human creativity, from science, to the arts, to education, to business, to everyday life. The ideas must be novel – different from what's been done before – but they can't be simply bizarre; they must be appropriate to the problem or opportunity presented"* (Amabile 1997: 40).

Creative Industries

This study defines creative industries as industries that supply goods and services associated with cultural, artistic or entertainment values, e.g. films, games, books, performing and visual arts, and fashion. Creative industries are considered to depend on artistic and intrinsic motivation of the individuals engaged in those industries and as the primary resource for the economic production (Eikhof & Haunschild 2006). Those industries are also characterized by networking and managers, who are typically less traditional than in industrial industries. Here, creative industries are also defined as industries where the paradox between art and business takes place.

Organizational Entry and Exit

The concept of organizational entry and organizational exit is the first out of two new concepts that emerged from the results of this dissertation (the third original essay). Those terms are used in this study to explain a way of managing creative individuals who enter and exit a creative (often project-based organization) on a temporary basis. Organizational entry and exit are considered in terms of the

work-place change by creative individuals and are interrelated with the boundaryless careers of those individuals. This term is elaborated in the third original essay of this study.

Paradox between Art and Business

The notion of paradox between art and business is, in this study, regarded as a contradictive feeling that a creative individual has when he/she tries to balance between the intrinsic need to create something new with the basic need to make money from the creative work. Here the paradox is considered as challenging not only for the creative individuals, but also for the managers of creative companies. This concept is addressed and explained in the second original essay of this study.

The Need to Be Creative

The "*need to be creative*" is the second new concept introduced in this dissertation. It derives from one of the interviews conducted for the purpose of this study. This idea refers to the strong desire that a creative individual has and that does not allow him/her to do anything else in their lives. The further elaboration of this term is provided in the second original essay of this dissertation.

1.5 Structure of the dissertation

The study consists of two parts: the first part is the introductory section, where several important aspects of the dissertation are explained, while the second part is dedicated to the four original essays. The major part of the introductory section consists of the following elements: explanation of the theoretical framework with identification of the most relevant literature for this study; description of the research design, including the case analysis of the dissertation, findings and the main arguments in the form of summaries of the four original essays; as well as the discussion and conclusions. The second part comprises four essays explaining the concepts of this dissertation from two various perspectives.

To develop the structure design further, I will now introduce the separate chapters of this study. In the first part, Chapter 1 introduces the background, purpose, contributions and key concepts of the study. Chapter 2 provides the reader with the explanation of the main theoretical overviews of the dissertation,

i.e. creativity, motivational theories and management theories. Chapter 3 explores the methodological choices, which are grounded in the qualitative approach, as this is a qualitative study. This section contains also the reasons behind my philosophical approach as well as the data collection methods applied in this dissertation and data analysis process. The summaries of the original essays are provided in Chapter 4, alongside with the explanation about the specific order they are placed to form a logical body of the dissertation. The introductory part ends with the discussion and conclusions in the form of Chapter 5. In this last chapter of the first part of the dissertation, both theoretical and managerial implications are described together with the evaluation and limitations of the study. They serve as the last sub-chapters of this thesis.

The second part of the study is a compilation of the four original essays. Essay one, two and four are empirical papers, while essay three is a conceptual paper. The reason why this dissertation is built in this way is that, in the field of creativity and management, I found two interesting and challenging concepts that I wanted to investigate. The two first papers scrutinize the concept of motivation of creative individuals working in the field of creative companies as well as the reasons why those individuals do what they do. The two last papers explore the concept of individual careers and management of creative individuals.

The first essay introduces the “Model of Creativity”, which explains the relationship between creative individual, motivational features, creativity and creative company. It then investigates creative individuals from arts and shows how the model works in practice.

The second essay is a continuation of the first paper and it further explores the role of creativity, namely the third drive and intrinsic motivation in the creative companies' emergence. It investigates the importance of acknowledgement of creativity and creative work of individuals in creative industries, particularly in games companies.

The third essay opens up the second concept of this dissertation, i.e. the management issue. It is a conceptual paper, which explores the ways of managing creative individuals. It investigates the concept of traditional career-perspective versus boundaryless careers as well as the organizational entries and exits, which in this paper, are seen as a new way of managing creative individuals.

The fourth essay is an empirical follow-up of the third paper, and it investigates a qualitative case of several creative individuals from a film-making company. It adapts the theoretical approach from the third essay and further develops it by adding examples from a Danish context.

2 Theoretical overview

In this chapter, I provide an overview of the literature that I have selected as the most important for this dissertation. I achieve that by going through the critical literature that contributes to the discourse of creativity and organizations and through management and organizations. The literature review presented below concentrates on: 1) various theories of creativity and its definitions, to which this study refers to and selects as the most relevant for the dissertation, 2) theories of motivation, which are presented from the perspective of emergence of creative companies, and 3) theories of creative management, which are reviewed through the paradox of art and business. Thus, the purpose of this chapter is to offer a selection of the literature that I choose as the most relevant for this study and then further analyse it and academically discuss the research gaps that this review demonstrates.

A part of the theoretical overview is already presented in one of the original essays of this study, namely in essay 3 (Chapter 8). In this essay, the topics such as management of boundaryless careers in creative industries are presented conceptually. Essay 3 serves as a conceptual framework for the last paper of this dissertation, i.e. essay 4 (Chapter 9), in which this issue is demonstrated from the empirical point of view with the introduction and analysis of empirical cases and explanation of the management of creative individuals from film-making companies. In the three other empirical essays (Chapters 6, 7 & 9), the literature overview occupies a smaller part of the papers and introduces the conceptual framework for the main (empirical) part of the essays.

2.1 Defining creativity perspectives

This section synthesizes the essence of creativity theories as presented and suggested by the creativity researchers in the literature of creativity and creative economy. The section reveals various perspectives of creativity, for example, individual creativity, organizational creativity and psychological approach to creativity, which are all interrelated to this study and discussed in the sub-chapters below. I will now introduce those interpretations and discuss their connection to this research.

Different definitions of creativity have been offered in creativity research. One of them argues that creativity is about *"the process, outcomes, and products of attempts to develop and introduce new and improved ways of doing things"*

(Anderson, Potocnik & Zhou 2014). This is similar to what Loudon & Deininger (2014) and Tang & Ye (2015) write about creativity: it enables breakthrough ideas and discovery of new and novel solutions. Other researchers have suggested that creativity is involved when there is a response to the product from its audience (Csikszentmihalyi 1990, 1996), and that to identify creativity, other factors have to be considered: cognitive abilities and processes involved in creative thinking as well as learning environment (Papaleontiou-Louca, Varnava-Marouchou, Mihai & Konis 2014). Csikszentmihalyi (1999) further refers to three elements being relevant to creativity: e.g. an individual who brings the innovation into the culture (domain), domain with symbolic rules, and a field of experts (gatekeepers) who decide on the validity of innovation brought forward by the individual. Creativity has also been identified as a performance which has to meet two conditions: the products need to be novel or original (cf. Tang & Ye 2015) and they are potentially relevant or useful for an organization (Bear 2012, Baer & Oldham 2006, Oldham & Cummings 1996). In some circumstances, however, it has been indicated in the creativity research that creativity cannot be identified *per se*, as it is unknown and unknowable (Amabile 1996, Papaleontiou-Louca, Varnava-Marouchou, Mihai & Konis 2014). Whilst this dissertation is in line with the definitions provided above, all of those definitions still have some limitations, namely that they consider a great number of various aspects but not the very essence of creativity, i.e. the emergence of new creative companies, which in this study is associated with the outcome of one's individual creativity. As already mentioned above, a creative company is a tool for creative individuals to express their creative freedom. Creative freedom in this thesis is seen and understood as an area of expression for one's creativity when working on a creative project or establishing a new company. The reason why I consider it fundamental that the emergence of creative companies be incorporated into the definition of creativity is that I perceive it as a very essence of creative industries. This is the contribution that this study tries to provide. Creative industries would not exist without creative companies, and their foundation and establishment is the most important constituent for creativity to happen.

Over the past three decades, the major focus in creativity research was put on personality studies of creative individuals (Amabile 1996). Creative companies are made up of individuals, and thus I believe that individuals are the most essential element for studying creativity. Consequently, they are investigated in this study and serve as the unit of analysis. I am not interested in studying organizations; I want to find out about the phenomenon on the individual level.

Even though this study also investigates the issue of management at the organizational level, organizations are not the unit of analysis. One limitation with Amabile's research on personality and creativity is that it does not take other perspectives into consideration, namely how the work of creative individuals is organized. It covers individuals in general, instead.

Drawing further on the discussion on creativity definitions, individual creativity, according to the social psychology of creativity, has been defined as *"the production of novel, appropriate ideas in any realm human creativity, from science, to the arts, to education, to business, to everyday life. The ideas must be novel – different from what's been done before – but they can't be simply bizarre; they must be appropriate to the problem or opportunity presented"* (Amabile 1997: 40). This definition is related to the creativity perspective seen in this study, as it recognizes the need for novelty, as this study does, when for example creating a new product or a company. The need for novelty is important because it comes to play when a product, service and/or company can be recognized as creative (cf. Amabile 1996). In addition, recognition of novelty is seen as important in this study because ideas are novel when *"they are unique relative to other ideas currently available in the organization"* (Binnewies & Wörnlein 2010). This can also be compared to what Zhou & George (2001) write about, i.e. that creativity is about generation of novel and useful products or ideas (Anderson, Potocnik & Zhou 2014, Bledow, Rosing & Frese 2013, Eres & Nouri 2010, Montag, Maertz & Baer 2012). On top of that, the definition of creativity in this research is also connected with being creative and with the need to create and by bringing its contribution to the research on creativity and organizations (Amabile 1996, Pink 2009). In other words, the definition relates to a creative individual, either an entrepreneur or an employee in a creative company, who has the inner need (i.e. desire) and drive to create.

Another commonly applied perspective on individual creativity is that *"creativity is a new mental combination that is expressed in the world"* (Sawyer 2012: 7). This means that individual approach of creativity is connected with a single person who is engaged with a creative behaviour or creative activity (Sawyer 2012). Another school of thought says that creativity needs to be a combination of two or more concepts or thoughts that have not been combined by another individual before (Csikszentmihalyi 1990, 1996). Furthermore, creative ideas must be communicated to others (Sawyer 2012) or acknowledged by others (Amabile 1996, Wu, Parker and De Jong *in press*). For a better overview of all the definitions of creativity mentioned above, they have been summarized in Table 1.

Both individual and organizational creativity have been approached from various perspectives in the literature. For example, innovation and creativity in the workplace (Anderson, Potocnik & Zhou 2014) are conceptually investigated and a new integrative definition of both concepts is suggested in order to understand how they work at various levels of analysis in the organization. Creativity is also seen as a factor contributing to innovation (Baron & Tang 2009). Those two concepts are tackled from four different levels of analysis: individual, team, organizational and multilevel (Anderson, Potocnik & Zhou 2014, cf. Bissola & Imperatori 2011). For this study, the most relevant is the individual level of analysis, as I am interested in studying creative individuals and not the organizations *per se*. In the individual level of analysis, various elements are categorized: among them are the individual factors, which include traits, goal orientation, values, knowledge and abilities as well as motivation (cf. Amabile 1997 and componential framework of creativity). From the point of view of this research, as I am concerned in investigating the link between creativity and motivation, it is central to study creativity from the motivational perspective, and in that way I complement the recent creativity and organizations research with an additional angle (Anderson, Potocnik & Zhou 2014, Miron-Spektor & Beenen 2015, Wu, Parker and De Jong *in press*).

In this study, I consider motivation as essential to studying creativity and creative individuals (as already argued in Section 1.3). Motivational theoretical background is based on the Self-Determination Theory (Kunz *in press*), which distinguishes between controlled and autonomous motivation on one hand, and intrinsic and extrinsic on the other. This study concentrates on the intrinsic and extrinsic motivation. In other motivational literature reviews (Amabile 1993, 1996, Deci & Ryan 1985, Maslow 1943), researchers refer to intrinsic motivation as arising from intrinsic and inner value of the work (Amabile 1993), the need for self-actualization being perhaps the most important motivation for creative individuals (Maslow 1943). Furthermore, research on creativity and motivation (Amabile 1993, 1997) suggests that intrinsic motivation is heavily involved “*when individuals seek enjoyment, interest, satisfaction of curiosity, self-expression, or personal challenge in the work*” (Amabile 1993: 188) as opposed to extrinsic motivation, which “*requires an instrumentality between the activity and some separable consequences such as tangible or verbal rewards*” (Kunz *in press*). This study is in line with those identifications and adds here investigation of intrinsic and extrinsic motivation and its effects on the individuals from the perspective of emergence of creative companies. Recent literature on motivation

considers other perspectives on motivation, too: for example, it takes the effectiveness of subjective performance assessment under examination and explores the interaction between autonomous motivation and performance evaluation systems (Kunz *in press*).

As mentioned above, the individual is the unit of analysis in this study. However, since all creative individuals work in organizations (in various sizes), I believe that organizational creativity is significant enough to be discussed here as well, even though I do not study organizational creativity in this dissertation, as it takes other factors into consideration. For example, as Csikszentmihalyi and Sawyer (2014) discuss, organizations have to act upon external environment with market competition and government legislation. There are external factors (e.g. market forces and external fields such as consumers), as well as internal forces (e.g. technology, organizational structure and finance) to be considered in organizational creativity (Csikszentmihalyi & Sawyer 2014). In other sources of literature, organizational creativity has been determined by five elements: organizational climate, leadership style, organizational culture, resources and skills as well as structure and systems (Andriopoulos 2001, Mirron-Spektor & Beenen 2015). Of those elements, leadership (management issue) is discussed in this study. In the literature on organizational creativity, it is suggested that organizations should attract, develop and retain creative talents if the organizations want to become and stay competitive (Mirron-Spektor & Beenen 2015). This is connected with the discussion on innovation (Amabile 1997, Rietzschel, Bernard & Stroebe 2010). For example, according to Amabile (1997), creativity is the first step in innovation, which is regarded as the key element to implement novel ideas and is necessary in order to achieve long-term corporate success (cf. Andriopoulos 2001, Mirron-Spektor & Beenen 2015, Schippers, West & Dawson 2012). Companies which deliver the same products and services in the same way for a long period of time will not survive on the market, as the business world is constantly changing and the pace of change is accelerating (Pink 2009). Thus, companies that implement new ideas oriented toward the changes in the business world are more likely to succeed (Amabile 1997). This line of argumentation stands together with the line of this thesis, even though here I do not discuss the innovation perspective. However, this study follows the idea that creative companies "create" new products and/or services, and that creative individuals are intrinsically motivated persons. This can be compared with what Amabile (1996) argues about, namely that intrinsic task motivation is conducive to creativity.

To sum up, definitions of creativity are broad and they have been a subject of interest of many scholars in the literature. This study is in line with most of the definitions presented above (see also Table 1), but it adds a perspective to it of the emergence of creative companies, which is an additional contribution this study tries to bring into the research of creativity and organizations.

Table 1: Summary of the definitions of creativity.

| Author/Year | Scope of the definition | Relevance for this study |
|--|---|--------------------------|
| Anderson, Potocnik & Zhou 2014 | Creativity is about the process, outcomes, and products of attempts to develop and introduce new and improved ways of doing things | Yes |
| Loudon & Deininger 2014, Tang & Ye 2015 | Creativity enables breakthrough ideas and discovering of new and novel solutions | Yes |
| Csikszentmihalyi 1990, 1996 | Creativity happens when there is a response to the product from the audience | Yes |
| Papaleontiou-Louca, Varnava-Marouchou, Mihai & Konis 2014 | To identify creativity, other factors have to be considered: cognitive abilities and processes involved in creative thinking as well as learning environment | Yes |
| Anderson, Potocnik & Zhou 2014, Bear 2012, Baer & Oldham 2006, Bledow, Rosing & Frese 2013, Montag, Maertz & Baer 2012, , Oldham & Cummings 1996, Tang & Ye 2015 | Creativity is about performance, which has to meet two conditions: the products need to be novel or original and products are potentially relevant or useful for an organization | Yes |
| Amabile 1996, Papaleontiou-Louca, Varnava-Marouchou, Mihai & Konis 2014 | Creativity cannot be identified <i>per se</i> as it is unknown and unknowable | Yes |
| Amabile 1997 | Creativity is the production of novel, appropriate ideas in any realm of human creativity, from science to the arts, to education, to business, to everyday life. The ideas must be novel – different from what’s been done before – but they can’t be simply bizarre; they must be appropriate to the problem or opportunely presented | Yes |
| Sawyer 2012 | Creativity is a new mental combination that is expressed in the world | Yes |

2.2 Creativity and motivation through the paradox of art and business

In creative industries, creativity seems to be a force which organizations use in order to produce and introduce new creative products to the market (Hirsch 2000). From the company's and management's point of view, it is fundamental to be able to produce those products in order to stay competitive on the market. In these kinds of organisations, generating those novel products can create a paradox between the business side (i.e. producing for the money and success) and the art side, or, in other words, the pure nature of creating (i.e. doing something for its own sake). This paradox often appears in creative companies and concerns a creative individual. A creative individual is a person who needs to find a balance between the artistic side of creating artifacts (because of his/her inner motivation) and the business side in order to please a potential consumer (Eikhof & Haunschild 2007). The paradox between the artistic and business-related needs in the work of creative companies has been recognized in the literature. As Eikhof and Haunschild (2007) wrote, both sides need to be combined even though there is a danger that those contradictory elements, art and business, will destroy each other. More precisely, the business-demand of making money can make the idea of the art for its own sake meaningless, and, therefore, the art could simply become a product of repetition, not an outcome of creative behaviour. On the other hand, the business-demand of creating new workplaces can be impossible in the case of the pure artistic targets that highlight the fulfilment of aesthetic or expressive needs only (cf. Hirsch 1972). The reason is that quite often when a person is satisfying the aesthetic or expressive needs, his or her actions do not produce value to the larger audience, but to the person as an individual artist only (Hirsch 2000). This happens because, when money is involved, the creative act might lose its pure nature. Therefore, Lorenzen and Andersen's (2011) notion of creative class can be criticized: even though a creative person might prefer to live in proximity of his/her work rather than in a big city (see also Florida 2002, 2012), there is still a need to make money in order to foster the economic side of the society. This study tries to demonstrate that by taking both sides into consideration. In the literature, this phenomenon has been addressed in different empirical contexts (e.g. Cadin & Guerin 2006, Cohendet & Simon 2007, Glynn 2000, Jones & DeFillippi 1996, Mezas & Mezas 2000, Miller & Shamsie 1996, Voss, Cable & Voss 2000, Wijnberg & Gemser 2000) and on the level of industries, societies or big companies (Lorenzen & Andersen 2011). There are

however, a limited number of studies that take the smaller companies and/or creative individuals as such under investigation. This dissertation tries to fill the gap by suggesting a theoretical model (Figure 1) which addresses the business/art paradox from the perspective of emergence of creative companies.

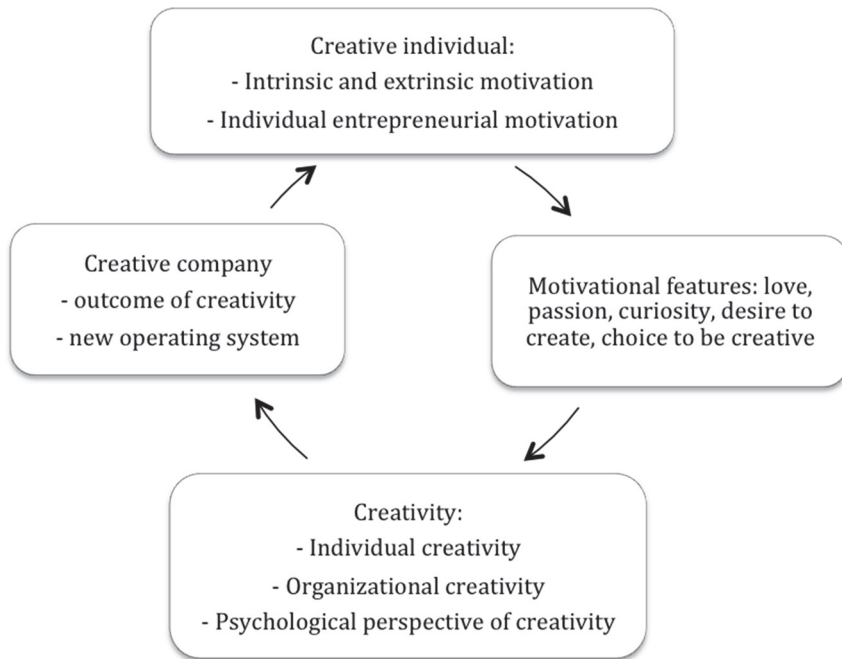


Fig. 1. The Model of Creativity (published by permission of Art of Management & Organization Conference).

As it is seen from the model, there are four elements included: creative individual, motivational features, creativity and creative company. The reason for integrating those particular elements, and not others, is that it shows how a creative company can become an outcome of a creative act arising from a creative individual having the motivational features. The order of the elements comes from the flow of creativity and can be compared to the *flow of optimal experience* put forward by Csikszentmihalyi (1996), who refers to it as "*automatic, effortless, yet highly focused state of consciousness*" (1996: 110). This is also what Eisenberger, Jones, Stinglhamber, Shanock & Randall (2005) argue about, namely they apply Csikszentmihalyi's flow theory to study the relationship between employees' skills and challenges at work with their intrinsic tasks and positive moods.

In this study, the main focus is put on the intrinsic motivational factors because of the nature of creative industries, which are also elaborated further by Eikhof and Haunschild (2007) and Lorenzen and Andersen (2011). The literature on motivation and creativity (Amabile & Pillemer 2012, Collins & Amabile 1999) highlights the role of motivation as a trigger of producing something that did not exist before. In words of Amabile et al. (2005: 368), that kind of novelty can be about “novel, useful ideas or problem solutions” that are related “to both the process of idea generation or problem solving and the actual idea or solution”. Due to this, the motivational aspects have an outstanding influence on the phenomenon of creative industries as a trigger of novelty creation. In accordance with other literature, intrinsic motivation is seen as an internal drive of an individual (cf. Pink 2009) which makes that person create novel and useful ideas or problem solutions (Amabile et al. 2005). In turn, the extrinsic motivation is seen as an external factor from the work task, a factor that can motivate a person to reach the goals due to something else than the satisfaction of achieving the target itself (e.g. money, bonuses, promotions or some other kind of reward), (Amabile 1997).

The reason why it is crucial to consider the differences and similarities between the intrinsic and extrinsic motivation in the field of creative industries and emergence of creative companies is that the results of such a research are contradictory (Collins & Amabile 1999). In fact, it is not clear whether the intrinsic or extrinsic motivation is the key factor (or whether both of them simultaneously are) in order to motivate a person to produce creative products. As Amabile (1997: 46) argues: “Intrinsic motivation is conducive to creativity. Controlling extrinsic motivation is detrimental to creativity, but informational or enabling extrinsic motivation can be conducive, particularly if initial levels of intrinsic motivation are high”.

The motivational aspect of creativity has also been a part of the entrepreneurship studies. Entrepreneurial motivation is a part of the Model of Creativity (Figure 1), as the creative individuals are often self-managed entrepreneurs who open up and run their own creative companies. Thus, I find it relevant to discuss that motivation as well. In the field of entrepreneurship research, intrinsic motivation is seen as a default assumption when a person is creating a new company. For example, Cardon, Wincent, Singh & Drnovsek (2009: 526) define entrepreneurial passion as a “consciously experienced and categorized feeling”, which is “invoked by engagement with activities anchored to the entrepreneur’s self-identity and encoded based on effortful reflection,

categorization, and integration of affective responses". That intrinsic and passionate feeling, as the entrepreneurship scholars believe, is crucial when a person is creating a company. In the field of entrepreneurial passion, the primary finding is that the entrepreneurial affects (i.e. the positive feelings of venture-related initiatives) influence the cognition of a person who is creating a new company (Baron 2008, Baron, Hmieleski & Henry 2012). In other words, the positive feelings have influence on the processes through which the information is entered into memory, where it can be processed and then saved for later use. This refers to what Pink (2009) argues about creative drive. According to him, it is an internal power that makes a person to create novel outcomes and no longer the stick-and-carrot kind of management principle which was assumed to help making products in the industrial era. The scholars of entrepreneurial passion have already problematized the notions of traditional management function (based on HRM and strategic management for example) as a power to create post-industrial products and services (Hjorth 2004). In this study, I apply the entrepreneurial motivation and refer to in the Model of Creativity in order to demonstrate its effect on the motivation of creative individuals. Drawing further on that, the idea of entrepreneurial passion can be compared to the discussion of intrinsic and extrinsic motivation provided by Amabile (1997): curiosity and intrinsic needs to do something special (i.e. to do what you love and love what you do) is about conducting creativity (see also Pink 2009). Thus, when a person is creating a new company, the intrinsic motivation is taken for granted. Otherwise, that person would not even start to work on that new venture-idea (cf. Cadin & Guerin 2006).

Based on the discussion above, this study is in line with the argument that there seems to be a paradox in terms of individual's artistic and business needs, as the prior research assumes (DeFillippi et al. 2007, Eikhof & Haunschild 2007, Lampel et al. 2000). The artistic side of the phenomenon requires that a person creates novel and useful ideas which can be actualized as a new product, service, or company. In this study, I am interested in the emergence of a creative company, which can be an outcome of such behaviour. On the other hand, there is the business-demand of making money. In other words, an artistic kind of behaviour is not enough when talking about creative companies, because – independently of the company's size – such life and work has to be funded anyway. As mentioned above, the current research of creative industries is mostly interested in large companies (DeFillippi, Grabher & Jones 2007, Hirsch 2000, Lampel et al. 2000, Lorenzen & Andersen 2011) in which a certain amount of resources (i.e. funding

as an extrinsic motivator) already exist. Thus, their findings highlight the company, industry, or society-level factors, such as Florida's (2002, 2012) ideas of creative class. However, smaller creative companies have not been that well studied yet, which opens up the question of what if there are no resources in the very beginning of the creative process? That is often the case when an entrepreneur starts to work on a new business idea. And that is why I find it useful to combine the research of intrinsic motivation and creativity so that the intrinsic needs of a creative individual could be better understood. That is the default assumption when a creative person has when working for one's own creative company.

Besides the art and business paradox, this study tries to contribute to the discourse of creativity and organizations by arguing that the intrinsic need to be creative impacts on creative individuals when they express themselves through social media. The concept of "need" is understood in the thesis as a will or desire of a creative individual who has the inner drive or "yearning" for creativity. By that, it supports researchers such as Thorsby (2001), who discusses creativity mainly in terms of creative artists, i.e. painters and poets. Those artists have an attitude that they are willing to pay a penalty in order to be able to express their creativity. In the creativity literature, the inner need to be creative can be compared to what Amabile (1989, 1997) argues about. For example, she writes about motivational features of creativity, such as competence and self-determination (Amabile 1989). The first element, competence, is associated with the condition of seeking out for certain activities and enjoying them more when getting a feeling of mastering them (cf. Pink 2009). Self-determination (Amabile 1989, 1996), is also a characteristic of intrinsic motivation and stands in line with the need to be creative. Amabile (1989) argues for the Intrinsic Motivation Principle of Creativity by stating that: "People will be most creative when they feel motivated primarily by the interest, enjoyment, satisfaction, and challenge of the work itself - and not by external pressures" and claims that a creative individual works on something for his/her own, and not for someone else's, reasons. Additionally, creative individuals feel that what they do is their own choice. Amabile (1989) further argues that being intrinsically motivated has four main aspects: love, dedication, a combination of work and play as well as a concentration on the activity itself. Those characteristics are often involved when an entrepreneur opens up a new creative company. In this study, those features are taken into consideration when investigating creative industries. Furthermore, next to the intrinsic motivation being seen as contributing to the creativity, there are

also elements such as expertise and creative-thinking skills, which have been identified as influencing individual or employee creativity (Anderson et al. 2014). However, what I see as a limitation from this study's perspective is that the features of creativity mentioned above do not take into consideration other components contributing to creativity, such as feeling or emotion, which come from the pure art of creating products, and what the incentives for creativity are. For example, Bledow, Rosing & Frese (2013) discuss the interplay between the negative and positive effects on creativity and investigate whether positive effect alone suffices for creativity. Even though creative and cultural products have been studied (Amabile 1996, Csikszentmihalyi 1990, 1996, Hirsch 2000, Pink 2009), the emphasis on pure creative acts is still scarce. This study tries to contribute to that discourse by discovering how important and influential it is for creative individuals.

To sum up, from the literature of creativity and organizations, I could find two gaps in the research, which I strive to fill in this dissertation. The first concerns the investigation of creative individuals from the perspective of emergence of creative companies through the paradox between the art and business, and the second deals with the exploration of intrinsic motivation through the lense of "recognized creativity" and the need to be creative. In the following sub-chapter, I will discuss what gaps I have found in the literature of creativity and management.

2.3 Management of creativity

Following the discussion in the previous sub-chapter, creative individuals are perceived in the literature of creativity as persons who are intrinsically motivated (Amabile 1996, 1997, Amabile & Pillemer 2012, Boden 2004, Collins & Amabile 1999, Csikszentmihalyi 1996, 1999, Pink 2009). Such characteristic of creative individuals plays a critical role when managing those individuals and is an essential asset for managers of such persons to know about. As I argue in this study, this is due to the fact that individuals with such personality need to have specific kind of managers as well as a certain kind of work setting and work environment when working in a creative company (cf. Bilton 2012).

Some aspects of the management of creativity have already been investigated in the literature of creative management. For example, management is considered as either fostering or diminishing creativity in organizations (Epstein, Kaminaka, Phan & Uda 2013). Moreover, as Bilton (2012) argues, creative management

relies nowadays on the organization of flat companies, lesser hierarchy between the employee and employer and a greater autonomy given to the employees (Pink 2009). This study is in line with that argument. According to Bilton (2012), managers of creative companies deal with the aspect of providing creative freedom to their creative employees (cf. Amabile & Kharie 2008), but, at the same time, creative management is not achieved by removing constraints. This means that removing all constraints does not have a positive influence on the work of creative individuals. The aspect of constraints is important for this study, as management in general is not possible without having some limits. In his work, Bilton (2012) distinguishes between self-imposed constraints (such as form, genre and structure) and externally imposed constraints (such as deadlines put by the manager, financial constraints or organizational objectives). Because of the significance of the intrinsic and extrinsic motivation for this study, I place the emphasis on the externally imposed constraints. In this research, I am not interested in studying the self-imposed constraints as they are dependent on the individuals and imposed by themselves. Thus, they can also be removed by them. The extrinsic constraints, on the other hand, are rather limitations that are imposed by someone else than the creative individuals themselves. Creative individuals understand and acknowledge the context in which they work, and they recognize the constraints imposed by the genre or tradition (Bilton 2012).

Other researchers in creativity and management, e.g. Amabile & Khaire, (2008) claim that the management's role is to engage the right persons at the right time to the right degree in a creative work. What is more, the motivation comes to be especially important in creative work, while bureaucracy seems to stifle creativity in organizations (Amabile & Khaire 2008). Literature on management of creativity also discusses how the intrinsic and extrinsic motivation impacts the behavioural changes in employees and managers in a company (Berg, Taatila & Volkmann 2012). To the above discussion on creativity and management, this research adds the focus on the shift from the industrial to the post-industrial organization in creative industries. In order to illustrate that shift better and make this contribution clearer, Table 2 distinguishes the differences between the industrial and post-industrial kind of organization. The table helps to understand the changing nature of management and the differences between those two types, for example by categorising the nature of work processes as existing in the industrial organization and as a constant entry and exit in the post-industrial organization. This can be compared to the attitudes of transformational leaders (Eisenbeiss & Boerner 2013), as opposed to those of transactional leaders who are

more visionary (Bilton 2012, Bono & Judge 2003). To indicate this better, Hewlett and Luce (2006) argue that everyone is one's boss and thus also an organizer of his/her time, which indicates that the role of management is not the same as before.

Table 2. Contrasting industrial and post-industrial organizations in creative industries (published by permission of JIE&M).

| Categories of differentiation | Industrial organization | Post-industrial organization |
|--------------------------------------|---------------------------|------------------------------|
| Nature of work-place | Factory/large corporation | Dynamic/small firms |
| Power behind the work organization | Production | Creativity |
| Nature of the work processes | Existing | Constant entry and exit |
| Acting subject (creative individual) | Obeys the rules | Visionary |
| Subject's affiliation to the career | Organizational boundaries | Boundaryless/-crossing |
| Reasons to do initiatives | Rational | Intrinsic drive |
| Preferred discourse | Resource-based view | Creative industries |
| Ontology of the research | Functionalist | Processual ontology |

On one hand, the shift in the way of management gives more flexibility and independence to the employees (cf. Bilton 2012). On the other hand, managers may risk their employees ending up with burnout due to working too many hours (as there are no managers to tell them when to stop). Therefore, I find it fundamental to understand the ways of how to avoid that in the creative companies' settings. I try to discover that by investigating the way of managing creative individuals. The management concept is related to the issue of how to avoid overworking and burnouts often afflicting creative industries. Creative companies with creative individuals are particularly at the focus here, as those individuals represent the motivational features of creativity, which are the driver behind doing what they love (cf. Amabile 1997, Csikszentmihalyi 1999, Pink 2009).

When looking at the literature of management and creativity, it is hard to overlook the changing nature of the work-places of creative individuals and the concept of individual careers of these persons (Arthur and Rousseau 1996; Tams and Arthur 2010; Inkson, Gunz, Ganesh & Roper 2013). Management research refers to that by applying the concept of boundaryless careers. Other researchers (Bridgstock 2011, Hall 2004) also refer to it as the protean careers, which are defined as *"a career orientation in which the individual, rather the organization,*

is in charge, where the person's core value drive career decisions, and where the main success criteria are subjective" (Bridgstock 2011, Hall 2004). Boundaryless careers (cf. Arthur & Rousseau 1996) mean that creative individuals enter and exit a creative company on a regular basis, and in that way they create their boundaryless career paths. In the literature of boundaryless careers, Arthur & Rousseau (1996) argue that the manager is more of a person who fosters their employees' boundaryless careers rather than someone who controls what the employees do (Arthur & Rousseau 1996, Cadin & Guerin 2006, Haunschild 2003, Tams & Arthur 2010). Inkson *et al.* (2013) also argues that in order to understand the relationship between the employee and the company, it is crucial to discuss about crossing the boundaries (i.e. moving from one position to another or changing the workplace from one company to another). This fact opens up an issue for the management of a creative company where many creative individuals work. Namely, it considers those managers who need to take into account that creative individuals might want to change their positions or work-places during their careers in order to follow their personal goals (Tams & Arthur 2010). From the point of view of a creative company, this might cause challenges for the managers, as they must find and keep their employees and work teams. This study tries to answer to that challenge and, in that way, it responds to the gap addressed by Inkson *et al.* (2013), who call for investigation of the intersection of the boundaryless agency, i.e. an individual's movement from task to task or from company to company, and the social structure, i.e. individual's ideas regarding their optimal next directions.

This study builds upon the idea of creative management and on the shift from the more traditional approach of creative individuals' careers to more postmodern ways in their career paths. As shown above, this concept was examined by various researchers in the literature of boundaryless (or protean) careers. Most conceptualizations have been based on the characteristics of the individuals' careers, both traditional and contemporary (e.g. Arthur 2008), the effects of boundaryless careers on the organizational decisions; tackling with the issue of how companies can cope with challenges of new career patterns (Becker & Haunschild 2003); re-examining the role of career boundaries (Inkson *et al.*, 2012); and assessing the boundaryless careers in the companies from the perspective of the formation and development of organizational social capital (Lazarova & Taylor, 2009). Furthermore, studies have been done on the value of career management competence and intrinsic career motivation (e.g. Bridgstock 2011). An empirical study has also been made on the boundaryless careers and

career attitudes in the environment of undergraduate business students, MBA students and middle managers (Briscoe, Hall & DeMuth 2006). However, for the most part, the empirical research from the field of creative companies has not incorporated the boundaryless careers into the research design (with the exception of Briscoe, Hall & DeMuth and Bridgstock 2011). Considering the changing nature of today's organizations, I consider this gap as a limitation in studying creativity, creative individuals and their management and organizing. Thus, this research tries to fill that gap by applying an empirical context into the creative industries research and investigates that from the perspective of managing creativity and creative individuals.

To sum up this sub-chapter, from the literature of creativity and management, I could find two gaps, which this study tries to answer: first, the focus on the shift from the industrial to more modern and contemporary approach to individual careers adding to the current discussion on the career and management research; second, the empirical context of creative management as an additional contribution to the literature.

2.4 Summarizing the theoretical overview

To sum up the discussion from this chapter, I will now conclude the main theoretical concepts for this dissertation and recapture the research gaps that this study strives to fill. This chapter has introduced various definitions of creativity, theories of creativity and motivation as well as management of creativity in three sections. Firstly, in Section 2.1, I discussed what scholars say about creativity and how it has been defined in the literature of creativity. The creativity aspect was approached from different perspectives: individual (Amabile 1997, Sawyer 2012, Csikszentmihalyi 1990, 1996), organizational (Andriopoulos 2001, Collins & Amabile 1999) and psychological (Amabile 1996, 1997, Deci & Ryan 1985, 2013). In this study, I combine individual creativity with psychological approach to creativity (which is related to the intrinsic and extrinsic motivation, cf. Amabile 1996, 1997, Csikszentmihalyi 1996, Pink 2009) in order to understand how creativity affects the emergence of creative companies. This study is in line with the definitions of creativity applied by the researchers, and it adds to that the very essence of studying creativity, i.e. the emergence of creative companies.

As it was discussed, in the literature the focus was placed on the phenomenon of creativity and its aspects without, however, investigating the very emergence of the creative companies as such. In this dissertation, I see the emergence of

creative companies as the most critical factor in explaining why creativity and creative industries should be studied. Because current literature on creativity, management and organizations has paid relatively little attention to that very essence of creativity from the motivational view, I approach creativity through that perspective. The focus of this study is thus to explore the influence of creativity on the emergence of creative companies and to understand the ways of managing creative individuals from those companies.

In Section 2.2, I discuss creativity and motivational theories by addressing the paradox between art and business (Eikhof & Haunschild 2007). As argued above, this phenomenon has been approached in the literature by various scholars (e.g. Cadin & Guerin 2006, Cohendet & Simon 2007, Glynn 2000, Jones & DeFillippi 1996, Mezias & Mezias 2000, Miller & Shamsie 1996, Voss, Cable & Voss 2000, Wijnberg & Gemser 2000), and this study complements that with an investigation of the phenomenon from the perspective of the emergence of creative companies. Furthermore, I explore the intrinsic motivation through the lense of recognized creativity and the need to be creative.

In the last section, Section 2.3, the theories of management of creativity are introduced and discussed. I analyse research of scholars from the perspective of boundaryless careers in order to get understanding of what the ways of creative management are (cf. Amabile & Khaire 2009, Arthur & Rousseau 1996, Bilton 2012). Based on that overview, I have found two gaps in the literature that this study tries to fill: 1) it adds the focus on the shift from the industrial to post-industrial approach of individual careers when studying management of creativity, and 2) it contributes with the empirical investigation on how to manage creative individuals working in creative companies.

3 Research design

The purpose of this study is to explore the influence of creativity on creative companies' emergence and well as to understand the way of managing creative individuals from those companies. Conceptually, this research shows how work of creative individuals is organized; more specifically, it shows how creativity can influence the emergence of new businesses, i.e. creative companies. Thus, this study contributes to the field of management and organizations.

In this chapter, I provide the reader with the research philosophy of this study, descriptions of the case studies, methods of collecting the data and their analysis. In short, this is a qualitative inquiry with theoretical assumption being constructivism, research strategy being a case study and methods of collection and analysis being interviews (cf. Creswell 2013). In the original essays, creativity is approached using case studies as a research strategy and interviews as the primary data collection method.

3.1 Research philosophy

The research philosophy applied in this study is social constructivism (cf. Denzin & Lincoln 2011). This philosophical approach assumes that people make sense of the world, particularly by sharing their experiences with others through language (Easterby-Smith, Thorpe & Jackson 2008). In this dissertation, this is completed by a qualitative inquiry, where interviews were conducted. The reason behind this philosophical approach is that this study investigates what people are thinking and feeling, and social constructivism focuses on that. In the case of this dissertation, the emphasis is put on what creative individuals and managers of creative companies think about aspects such as creativity, motivation and management of creative individuals. Furthermore, this approach tries to understand why people have different experiences, as opposed to searching for external reasons to explain their behaviour. By applying social constructivism to this research, I seek to understand the world in which the participants for this study live (Creswell 2013). I develop subjective meanings of their experiences. These meanings are multiple and varied, and they can lead the researcher to seek for a complexity of views rather than narrow the meanings into a few categories or ideas. As I follow social constructivism, my goal is to rely on the participants' views of the situation. Because this philosophy is a social construction, those meanings are subjective and formed through interaction with others and through historical and cultural

norms that operate in participants' lives. In this philosophy, I develop a theory rather than start with one.

With respect to ontology and epistemology, this dissertation refers to social constructivism. Ontology means the nature of reality and its characteristics. Multiple realities are constructed through the experiences and interactions with others. Since this study's research strategy is a case study, I, as a researcher, report the various ways individuals participating in the study understand the phenomenon (Creswell 2013). From the point of view of epistemology, a constructionist perspective in a subjectivist form is applied. In that way, this study does not assume any pre-existing reality, but, on the contrary, it tries to understand how people create structures that help them make sense of what is going on around them (Easterby-Smith, Thorpe & Jackson 2008). This approach also indicates that the researcher can never be separated from the sense-making process. Epistemology assumes that researcher tries to get as close as possible to the participants of the study or, in other words, to minimize the distance between the researcher and those being researched. This is how the knowledge is known, i.e. through the subjective experiences of individuals (Creswell 2013). With respect to social constructivism, reality is co-constructed between the researcher and the researched and shaped by individual experiences. It is important to conduct the research in the field where the participants of the study work and live, in order to understand what they are saying. For the purpose of this dissertation, the research was done in the field of creative companies (films, games and arts) in order to get to know the participants and get an understanding of the subjective experiences of individuals.

3.2 Social constructivism

The basic assumption of this study, when applying social constructivism, is that the reality is socially constructed and that the sociology of knowledge has to analyze the processes in which they occur (Berger & Luckmann 1967). For this study, it means that, throughout the research, I tried to see the phenomena which was real (reality) and which had certain characteristics, i.e. to acknowledge it and be certain that they are real (knowledge).

By applying social constructivism to my research, my goal was to find out about the reality of everyday life and about the social interaction in everyday life (Berger & Luckmann 1967). The reality of everyday life was what was available to the commonsense of the individuals whom I interviewed for the purpose of this

study. That reality had appeared to me already as objectified because when I entered the field it had already been shaped by the members of the existing reality (i.e. the creative individuals). It had been organized to me as "here" (my body) and "now" (my present), i.e. I experienced everyday life in terms of different degrees of closeness and remoteness (Berger & Luckmann 1967). The reality of life appeared to me as inter-subjective world, i.e. the world I shared with other participants. It differentiated my everyday life from the realities of others. This also means that I, as a researcher, could not exist without interaction and communication with other persons. i.e. the creative individuals and managers of creative companies.

The experiences of other individuals took place in face-to-face situations (in this study these were interviews), which formed the social interaction of everyday life. In these situations, both mine and the interviewee's "here and now" were continuously imposed upon each other, as long as the face-to-face situations lasted. During those situations, a constant interchange between me, as the interviewer, and the interviewee took place. With respect to the experience of others in everyday life and face-to-face situations, I had to take into consideration the directness or indirectness of such experience (Berger & Luckmann 1967).

In terms of practice, social constructivism put a perspective on my research by imposing general and broad questions during the interviews, and, in that way, the participants could construct their own meanings of the situation (Creswell 2013). Those meanings emerged in the discussions or interactions with others. Thus, I tried to pose the questions as open-ended in order to be able to carefully listen to what participants said in the particular settings. After I had gathered the responses, I made interpretations of what they said, which was based on my own background and experiences. In that way, I interpreted, i.e. made sense of, the meanings of the participants about various aspects concerning creativity, motivation and management.

3.3 Case study design

The research strategy for this dissertation is a multiple case study. I decided to apply a case study in this dissertation because I want to provide an in-depth understanding of the chosen case studies. As Creswell (2013) explains, the purpose of this approach is to develop a detailed picture and analyses of the cases. Approaching the study from the case study perspective, I collected the data from the individuals participating in the selected cases to best understand the

phenomenon (Creswell 2013). By using this method, my purpose is to gain a better understanding of creative individuals and to explore how they see and experience the phenomenon of creativity and motivation, as well as creativity and management.

Another reason why I decided to approach this study through the case study method is that no studies have been done on the creativity and motivation from that particular perspective. Thus, I believe that it is essential to have a study that is up-to-date in this respect.

Case studies are *"rich, empirical descriptions of a particular instances of a phenomenon that are typically based on a variety of data sources"*, and papers that build theory from case studies are regarded as *"the most interesting research"* (Eisenhardt & Graebner 2007). By applying the case study method in the essays, my purpose is to explore real-life cases over time and get a thorough understanding of those cases (cf. Creswell 2013). I approached the cases by using different sources of data such as personal contacts, audiovisual materials and documents (Creswell 2013, Easterby-Smith, Thorpe & Jackson 2008). Through applying the case study, I focused on understanding the dynamics that exist in a single setting, that is, creative companies (cf. Eisenhardt 1989).

The case study for this dissertation began in 2012 and continued until the beginning of 2013. The identification of specific cases was important (Creswell 2013, Miles, Huberman & Saldana 2014). Since multiple-case studies provide a stronger base for theory building (Eisenhardt & Graebner 2007), this kind of study is applied also in this dissertation. Additionally, because the propositions in multiple cases are more deeply grounded in empirical evidence from the study cases, they thus create a stronger theory (Eisenhardt & Graebner 2007). In multiple-case studies, constructs and relationships are better defined, and they enable better explanations of the research questions and theoretical elaboration. In the selection of the cases, it was also crucial to choose those which are helpful and extending the emergent theory or are likely to be replicated. In this study, the selected cases represent creative individuals from the field of creative companies.

Another step in this qualitative method, after identifying the cases, was sampling, i.e. decisions about which individuals to interview. Sampling for this study was small and nested, in the context of this dissertation, and studied in-depth (Miles, Huberman & Saldana 2014). Furthermore, this qualitative sampling was purposive rather than random. The initial choices of the interviewees led to similar choices (Miles, Huberman & Saldana 2014). It was also important to set up the boundaries in order to define the aspects of my cases, which I studied

within the limits of time and means I had (Miles, Huberman & Saldana 2014). In this study, the boundaries were creative companies working in the field of creative industries. Additionally, I also set up a time-frame for conducting the interviews, e.g. a three-week period of interviews in Copenhagen or a two-month period in London.

The research outline of this dissertation is based on Eisenhardt's (1989) process of building theory from case study research, which involves three main stages: 1) the process of moving back and forth between the constructs and the data, or, in other words, sharpening up the basic constructs, 2) verifying that the relationships between the constructs fit with the evidence from each case, 3) comparing the emergent theories or concepts with the existing literature, particularly with the contradictory findings in order to make the contributions more original.

3.4 Qualitative context

The empirical context of this dissertation are creative individuals who are either self-managers running their own companies, employees working in creative companies or managers of creative companies. The creative companies that this study explores belong to the field of games companies, film-making companies, performing arts and visual arts. The data were collected in 2012 and 2013 in three geographical regions: Finland, Denmark and Great Britain.

The data of 2012 was collected from a games-company in Oulu, Finland. An entrepreneur, Leo, who runs his own company, was interviewed twice and then invited to Oulu Business School to make a story-telling presentation for graduate students. Additionally, also in 2012, individuals from a Danish film-making company, based in Copenhagen, Copenhagen Film Studio, were interviewed. Copenhagen Film Studio is a production house, animation studio and distribution and sales company. Both the CEO of the company and 7 employees participated in the data collection process.

The rest of the interviews were gathered within a two-month period of time in 2013 in London, Great Britain. The following ten individuals participated in the data collection for the purpose of this dissertation:

- Larry (stand-up comedian, performing arts), Skype interview (February 2013)
- Frank from Kingston University (film-maker, artist), face-to-face interview (February 2013)

- Peter from V-Games (product manager), Skype interview (February 2013)
- Diana from C-Studio (visual arts: ceramics and sculptures), face-to-face interview (February 2013)
- Tom from C-Studio (visual arts: sculptures), face-to-face interview (February 2013)
- Johnny from V-Games (High Profile Games Industry Design Consultant, Digital Publisher, Educationalist and Advisor,), Skype interview (February 2013)
- Robert from Kingston University (film-maker), 2 face-to-face interviews (March 2013), recommended by Frank
- Marco working on games (Johnny's friend), Skype-interview (March 2013)
- Kristen from BBC Films (Head of BBC Films), face-to-face interview (March 2013)
- Mike from A-Works (creative consultant), Skype-interview (March 2013)

All together, 22 qualitative interviews were conducted for the purpose of this study. The detailed data collection process is described in the following section (3.5). The summary of the interviewees is presented in Table 3.

Table 3. Summary of the interviewees.

| Interviewee | Occupation / industry | Number of interviews | Studies, in which interviews were utilised |
|-------------|---|----------------------|--|
| Leo | Entrepreneur, games industry | 3 | II |
| Sara | CEO, producer, film industry | 2 | IV |
| Anna | Project Manager, film industry | 1 | IV |
| Katrine | Director of Animation, film industry | 1 | IV |
| Christian | Animation Director, film industry | 1 | IV |
| Lasse | Head of Development, film industry | 1 | IV |
| Patrick | Project Manager, film industry | 2 | IV |
| Larry | Stand-up comedian | 1 | II |
| Frank | Film-maker/artist, film industry | 1 | None (initially in IV) |
| Peter | Product Manager, games industry | 1 | II |
| Diana | Ceramist, visual arts industry | 1 | I |
| Tom | Sculptor, visual arts industry | 1 | I |
| Johnny | Design Consultant & Digital Publisher, games industry | 1 | II |
| Robert | Film industry | 2 | None (initially in IV) |
| Marco | Owner & Manager, games industry | 1 | II |
| Kristen | CEO, film industry | 1 | None (initially in IV) |
| Mike | Entrepreneur/Professional Creative | 1 | I |

3.5 Data collection

As mentioned above, the data collection took place in 2012 and 2013 in three countries: Finland, Denmark and Great Britain. The data were gathered using multiple sources, both primary and secondary. Primary data were collected through in-depth interviews and one story-telling interview, while the secondary data were gathered through archival records and webpages. Additionally, field notes were gathered at the time of the interviews. The primary data for this study were gathered through qualitative in-depth interviews. An interview is *“the opportunity for the researcher to probe deeply to uncover new clues, open up new dimensions of a problem and to secure vivid, accurate inclusive accounts that are based on personal experience”* (Easterby-Smith, Thorpe & Jackson 2008: 144).

The aim of my qualitative interviews is to gain an understanding from the interviewee’s point of view on what their view is and why it is so, as well as to

collect information that captures the interpretation of the concepts of this study from the interviewee's perspective. This particular method of data collection was chosen for this dissertation in order to explore the influence of creativity on the emergence of creative companies and to understand the management of creative individuals from these companies. Almost all the interviews were conducted on one-to-one basis, between the interviewer and the interviewee. In one case (artists creating visual arts), the interview was conducted with two artists at the same time, due to their simultaneous availability. Most of the interviews were conducted as face-to-face meetings. However, due to the distance between the interviewer and the interviewee, in some cases the interviews took place via Skype-call meetings. The exact description about which interviews were conducted as face-to-face and which by Skype is in the sub-chapter where the qualitative context is described (Chapter 3.4).

There are six steps to be considered when conducting qualitative interviews (Easterby-Smith, Thorpe & Jackson 2008: 144). These consist of: obtaining trust, being aware of social interaction, using the appropriate language, getting access, choosing the location of the interviews and recording the interviews. Firstly, I managed to obtain trust by first emailing to the participants of the interviews, describing myself, and presenting my research and the purpose of the interviews in a professional and enthusiastic way (Easterby-Smith, Thorpe & Jackson 2008) and then by personal meetings in places chosen by the interviewees. In some cases, the first contact was personal, like when I simply went to a potential interviewee (e.g. after the stand-up performance of one of the interviewee) and introduced myself. In the case of a film-making company, gaining trust was not a problem since I had already cooperated with the company while doing research for my master's studies in 2008. Secondly, social interaction between me and the interviewees had influence on the interview process as well. The interviewees were all informed about the purpose of the data collection and they were assured that data will not be misused. During the interviews, I used the language (third element) that was understandable for the interviewees, trying to avoid theoretical concepts which might have caused confusion for the participants of the interviews. The fourth issue is getting access, which I managed to obtain with my email correspondence and personal contact. The location of the interviews (fifth element) is important as well. As I conducted quite a number of interviews, they took place in various venues. It was important for me that the places were neutral, but at the same time I was flexible towards places that the interviewees picked themselves. For example, I conducted interviews in a cafe (as the interviewee did

not have his own office space), in a studio of two artists (which was an extremely important experience for me as I could familiarize myself with the environment they are working with and also see some of their art), and also in the headquarters of BBC Films in London (where I had to wear an ID in order to get in and was assisted by an employee who let me through to the interviewee, the Head of BBC Films). The last (sixth) step is recording the interviews. All the interviews were electronically recorded with the permission from the interviewees' side. The reason why I decided to use a tape recorder is that it gave me an opportunity for an unbiased record of the interviews (Easterby-Smith, Thorpe & Jackson 2008). The recordings were also essential for accurate data transcriptions.

The selection criteria for choosing the cases for this study was that the interviewees be creative individuals working in creative companies, as the purpose of this study is to explore the influence of creativity on the emergence of creative companies. Neither gender nor age was considered in the selection criteria. Both managers and employees were the target of the data collection.

Based on these selection criteria, I started the process of collecting the data in 2012 in Oulu, Finland. The person interviewed was an entrepreneur, Leo, who runs his own small-sized games company in Oulu and is also the manager of the company. Two interviews of 2.5 hours each took place in a cafe in Oulu, as Leo does not have his own office and he works from home or any other place where he can be connected to the Internet. Additionally, one story-telling interview of 1- hour duration was recorded too. This interview took place in a classroom at Oulu University. The contact to this person was established via an informal meeting of a group of creative individuals. The meeting took place in the summer of 2012 in Oulu.

Following that, the next phase of the data collecting process took place during a 3-week period in Copenhagen, Denmark. Employees from a film-making company participated in the interviews. Both the manager of the company and 7 employees (both creative and non-creative) were interviewed. Each interview lasted approximately from 60 to 90 minutes. The manager and one of the employees were interviewed twice for one hour in each interview. Altogether 9 interviews were conducted in this company. The place of the interviews was the company's headquarter in Copenhagen. Due to the fact that there was a waiting time before the interviews started, I had a chance to make observations of the environment, people and their behaviour. The environment inside and outside of the company was very creative. The company's headquarter is located outside the city center, facing waterfront and a small harbour. The offices are on the 1st floor,

which makes the view even better and more inspiring. The colours inside are orange and yellow and there are many toys and small cartoon figures on the shelves. All of this makes the whole atmosphere extremely creative and innovative. The contact with this company was established via email. All the interviews were arranged with the secretary of the company, who, after an agreement with the manager of the company had been made, suggested a set of interviewees interested in participating in the data collection process.

The next set of interviews took place in 2013 during a 2-month period in London and London area. Several creative individuals from various creative fields were interviewed. Each interview lasted from approximately 40 to 120 minutes. Face-to-face interviews were conducted with the following persons: Frank from Kingston University, a film-maker and artist; Diana and Tom from C-Studio, artists creating ceramics (Diana) and sculptures (Tom); Robert from Kingston Business School, a film-maker (2 interviews conducted); and Kristen from BBC Films, the Head of BBC Films. Skype interviews were conducted with the following persons: Larry, a stand-up comedian; Peter from V-Games, a product manager; Johnny also from Vivid Games, a Design Consultant; Marco, video games; and Mike from A-Works, creative consultant. The places of the face-to-face interviews were at Kingston University in the offices of Frank and Robert, in C-Studio at the studio of Diana and Tom and at the BBC Headquarter in Kristen's office. The contact to the interviewees was realised by a so-called snowball effect. Altogether 10 interviewees participated in the data collection process during my stay in London (which equalled 11 interviews, as Robert was interviewed twice).

As a result of the data collection process described above, a set of 22 interviews was conducted. This resulted in 440 pages of data (which equals approximately 267,000 words in English). The interviews of Leo were transcribed by me, while the rest of the interviews were transcribed by an external company. For the purpose of the interviews, I had prepared two sets of interview guides, which were utilized at each interview. The reason behind having two separate guides was that the purpose of this study is to explore two concepts: motivation and management. The first interview guide focused on themes such as the backgrounds of the interviewees, the story of their work experience within creative industries, their motivations for doing what they do and their opinions on the meanings of creativity, creative product and process. The second interview guide concentrated more on management of creative individuals and included themes such as ways of managing a creative team or ways of fostering and killing

creativity within a creative company (both interview guides are attached below as Appendices). During the interviews, I made field notes in order to make sure that I had captured the most important phrases or words which referred to the research question of this study. To strengthen the dependability of the interviews, the transcripts were sent to the interviewees for verification before being published.

The interviews were semi-structured, which allowed me to adjust the questions in accordance with the flow of the interviews. The structure of the interviews was based on the two interview guides. I began each interview with the questions from the first interview guide and then allowed the interviewee to express his or her opinions on related issues without disturbing them. In some cases, additional questions, which I thought needed elaboration, were asked by me. After the first interview set, I moved on to the second one and followed the same structure. In several cases, the interviews were divided between two separate meetings where each interview guide was used separately. The summary of the primary data collection is presented in Table 4.

Table 4. Summary of the primary data.

| Date & place of data collection | Duration of data collection | Method of data collection | Main theme of data collection |
|------------------------------------|--|--|---------------------------------------|
| June 2012, Oulu, Finland | 2.5 hours | 1 face-to-face interview Field notes | Creativity and motivation |
| August 2012, Oulu, Finland | 2.5 hours | 1 face-to-face interview Field notes | Creativity and motivation |
| November 2012, Oulu, Finland | 1 hour | 1 story-telling presentation Field notes | Creativity and motivation |
| November 2012, Copenhagen, Denmark | 3 weeks (each interview of 60-90 min) | 7 face-to-face interviews (6 individuals, 1 interviewed twice) Field notes | Creativity, motivation and management |
| November 2012, Copenhagen, Denmark | 2 days (each interview of 60-90 min) | 2 Skype-interviews | Creativity, motivation and management |
| February-March 2013, London, UK | 2 months (each interview from 40 to 120 min) | 11 interviews (10 individuals, 1 interviewed twice, interviews both face-to-face and Skype) Field notes | Creativity, motivation and management |

The secondary data collected for this study were available from the sources other than interviews and field notes, i.e. sources that were not personally collected by me as a researcher. The secondary data were not as extensive as the primary data. Nevertheless, they added value to the data collection and data analysis process. They consisted of archival materials and documents provided by the film-making company in Denmark as well as various webpages and Facebook-pages of the companies and creative individuals who participated in the interviews. Furthermore, academic studies and scientific articles were used for this study as secondary data. The role of the secondary data was to provide support to the primary data collected during the semi-structured interviews. The secondary data were mainly used to verify the primary data for the companies' or individuals' stories, or as references. Both the primary and secondary data supported each other as the interviews increased the understanding of the events coming from the secondary data and the events verified the stories revealed from the primary data (interviews and field notes).

3.6 Data analysis

In this dissertation, I followed Miles, Huberman & Saldana's (2014) approach to data analysis (cf. Creswell 2013). The data analysis process for this study started with the transcription of the raw data, i.e. audio and video recordings of interviews, into text. Additionally, handwritten field notes were converted into write-ups. As mentioned in the previous sub-chapter on primary data (Chapter 3.5), two audio recordings of the interviews were transcribed by me, while the rest of the audio recordings and one video recording were transcribed by an external company. The reason for organizing it in this way was that I wanted to save time on the transcriptions, as the amount of the interviews was quite extensive (440 pages of data). The two interviews that I transcribed myself gave me nevertheless a rich experience and prepared me for further data analysis. With the interviews that were transcribed by the company, I spent more time on reading and analysing the texts.

Once the tape-recordings had been finished, it was crucial to make the transcriptions as soon as possible (Miles, Huberman & Saldana 2014). Therefore, I arranged the transcriptions to be done just after collecting the data. While transcribing them myself, I tried to transcribe the interviews in as much detail as I could. What I said as an interviewer was a vital part of the conversation, and, therefore, my questions and comments were written down into the texts as well.

In order to preserve the essence of what the interviewees said, I was careful not to "clean up" the conversation in the transcriptions too much and not to transform the spoken language into the standard written English. In the data processing and preparation for the data analysis, I focused on words which were refined from raw material into texts that were clear to the reader.

After collecting the data from the transcribed interviews and my field notes, I started to work on data analyses. I saw data analysis as a process of making meanings, which was for me, as a researcher, a creative rather than a mechanical process. It was not enough to have all the meanings embedded in my field notes or interview transcripts. My task as a researcher was to actively make meaning out of my raw material.

The first step in the process of making sense of my data was to *manage them*, or in other words, to arrange or organize the data so I could start to make sense of them (cf. Creswell 2013). This process is called "tidying up" (Esterberg 2002). I began that by keeping different types of data separate, i.e. separating transcripts of the interviews from my field notes. In this step, I also converted the files into appropriate text units on my computer (Creswell 2013).

I continued the data analysis process by *getting familiar with my data*, that is, by immersing myself with them (Creswell 2013, Esterberg 2002), as the analysis of the collected data was quite intensive. In so doing, I wanted to get a sense of the whole database (Creswell 2013). To achieve that, I spent a lot of time on going through both field notes and interview transcripts, reading them carefully several times from the beginning to the end, and sometimes also reading in the middle of the page in order to make more sense of some data that I thought were especially important for this study. At this phase, I also explored the database by writing notes in the margins of the interview transcripts.

Once I had done that, I had to make sense of the collected data, which was done by the process of *coding* (Creswell 2013, Miles, Huberman & Saldana 2014). Codes are "*labels that assign symbolic meaning to the descriptive or inferential information compiled during a study*" (Miles, Huberman & Saldana 2014: 71). They are attached to data "chunks" of various size and can take different forms, e.g. descriptive and straightforward or more complex (Miles, Huberman & Saldana 2014). In this study, I used coding for my data analysis because I wanted to categorize similar data chunks from my interview transcripts so that I could then quickly find, pull out and cluster the elements related to my primary research question and four sub-questions. Since the interview transcripts turned into a pile of information, it was necessary for me as a researcher to select

the data and try not to "get it all" (Miles, Huberman & Saldana 2014). I achieved that by considering my conceptual framework and referring to my primary and secondary research questions at all times. By coding, I began to focus on the potential meaning of my data.

The method I applied in this study was a *two-stage coding*: first cycle coding and second cycle coding (pattern coding). In the *first cycle coding* (Miles, Huberman & Saldana 2014); I worked intensively with my data, line by line, identifying the themes and categories that referred to my research questions. For that purpose, I used two kinds of coding: descriptive coding and process coding (Miles, Huberman & Saldana 2014). In the *descriptive coding*, I assigned labels to my data to summarize in a word or a short phrase the basic topic of a paragraph of my qualitative data (in most cases it was a noun). A few examples of descriptive coding that emerged from my interview transcripts are: mastery, autonomy and purpose, tasks, creative leader, feedback, creative mind, creativity, motivation, motivation for creative people, career, work-life balance and security, commitment to creativity, curiosity, management of creative people, creative artist vs. consultant, changes in the future. In the *process coding* method, I applied gerunds (i.e. "-ing" words) in order to mark observable and conceptual action in my data. Additionally, I used this method to imply actions intertwined with the dynamics of time, e.g. events that change or occur in particular circumstances. A few examples of process coding, which developed from some of my interview transcripts are: communication and getting things done, money talking, hiring, interns working for free, they love doing it, wanting to be creative since he was 10, studying art instead of technical drawing, getting out of college and resigning from education, working for theatre, making business from mistakes, changing jobs and having help from others, opening his own company, fitting into the flow, being an artist, killing creativity, leading people into the right direction, managing people, finding out the real talent and potential of a creative person, networking.

In the *second cycle coding (pattern coding)*, (Miles, Huberman & Saldana 2014), I grouped the elements into a smaller number of categories and themes. I applied the second cycle coding in order to identify emergent themes and explanations and to pull together a lot of material from the first cycle coding into more meaningful units of analysis. Some examples of the pattern coding is: money does not play a crucial role in the life of creative individuals, creative people need to have freedom at work, balance between work-life and private life needs to be present when working as a creative, the reason why creative people do what they do is because they love what they do.

For writing down the codes, I applied *jotting* (Miles, Huberman & Saldana 2014), which are small pieces of writing that fit onto the space of a small square piece of paper. Jotting corresponds to the function of "Comments" in Microsoft Word. Since my data transcripts were in Word-format, I applied this option. In some cases, I would work on the hard copy of my transcripts and then handwrite notes in the margins of the documents. Sometimes, I also used multicolour highlighters to note the most significant key phrases in combination with the marginal notes. By applying jotting into my data analysis process, I strengthened my coding by pointing to deeper underlying issues that required analytic attention. Some examples of jottings from my interview transcripts are: how to manage creative people or what factors motivate them to work.

The analysis of the interview transcriptions resulted in three empirical essays (Chapters 6, 7 and 9). One of the essays has been published as a book chapter (Chapter 6) with one round of minor revisions. Another conceptual essay was a result of the data analysis (Chapter 8), which was based on the literature review. Furthermore, due to the fact that the data was quite extensive, I found, through the analysis, concepts that could be used for further research on creativity, management and organizations. These are elaborated in the essays (Chapters 6-9).

In sum, I started the process with the literature review and data collection. Through the data analysis process, I examined the phenomenon and developed three empirical essays (by applying coding) and one conceptual essay (based on the literature review). At the same time, I had to make sure that the four parts, which this dissertation consists of, makes a logical construct. Thus, I was constantly reflecting on the phenomenon and the information from the data analysis process and on the literature review as well.

4 Summaries of essays

In this chapter, I will present the summaries of four individual essays, which are part of this dissertation, in order to show how they each respond to the main research question of this study: How is work of creative individuals from creative industries organized?

This dissertation is divided into two parts. The first two essays build the first part of this study, i.e. creativity and motivation, while the two other essays build the second part of this study, i.e. managing of creative individuals. The first essay (Chapter 6) is an empirical paper which explores the influence of the motivational features of creativity on the emergence of a creative company. The role of this paper is to explore why creative individuals from the field of arts (sculptures and ceramics) do what they do. The second essay (Chapter 7) is a follow-up of the first essay. It tackles the concept of the need to be creative and empirically investigates that through computer games companies. The third essay (Chapter 8) is a conceptual paper. It introduces and conceptually examines the organizational entries and exits, which are regarded as a new way of managing creative individuals working in creative companies. The fourth essay (Chapter 9) investigates the issue empirically by examining real-life cases of individuals working in a film-making company. As a whole, these four essays form the logical entity of this dissertation, and each individual essay answers one of the sub-questions of this study.

4.1 Essay 1: Motivational features of creativity as central elements affecting emergence of creative companies from the field of arts

The first essay of this dissertation (Chapter 6) discusses the motivational features of creativity and how they influence creative individuals when a new creative company emerges. It is an empirical paper which analyses two real-life cases of three creative individuals from the field of arts. In the literature, links between creativity and motivation have already been found (see e.g. Amabile 1996, Amabile & Pillemer 2012). Consequently, the purpose of the first essay is to explore the influence of motivational features of creativity on creative individuals from the perspective of emergence of creative companies. Furthermore, this essay investigates the link between the creative world and business world, and, after the

analysis of the data, it concludes that they are closely related to each other in the work of creative individuals.

As mentioned above, in the first essay, I strive to discover the link between intrinsic motivation and creativity from the perspective of emergence of a creative company. Already existing literature on creativity and motivation acknowledges that link (see Grant & Berry) but the scholars approach that from, for example, the perspective of motivated information processing theory from social psychology. Other scholars, for example, Collins & Amabile (1999) argue that the link between creativity and motivation is due to love for what a person does. In this essay, I use Collins & Amabile's assumptions, and I apply that into a new framework. Based on that, the research question of the first essay is: *"How are the motivational features of creativity affecting the emergence of creative companies?"*.

In this essay, I first introduce the Model of Creativity, which serves as a theoretical background for the rest of the essay. The Model comprises four elements: creative individual, motivational features, creativity and creative company. Each of these is discussed and analysed for further development of the essay. It is shown in the model how each element affects others. The main point of the essay is to demonstrate, through the Model of Creativity, how one's motivational features can influence the emergence of a creative company.

The first essay further analyses empirically three case studies of creative individuals, who are owners and managers of their companies. Methodologically, in-depth qualitative interviews were conducted and then transcribed and analysed by coding and jotting (Miles, Huberman & Saldana 2014). Based on the analysis of these two cases, several conclusions were drawn. Firstly, the innate feeling of a creative individual in a form of desire, passion, curiosity and love (which in this essay are seen as the motivational features of creative individuals) is such a strong feeling that it has an effect on one's creativity and thus, as an outcome of that, on establishing a creative company. Secondly, the world of art and business cannot be separated. On the contrary, those two elements support each other in the work of creative individuals. The third finding shows that in the life of creative individuals there is only one choice in life, and that choice is to be creative.

The above-mentioned findings from the first essay have a threefold contribution to the existing literature. The first finding contributes to previous literature on intrinsic motivation (cf. Amabile 1996, Collins & Amabile 1999, Amabile & Pillemer 2012), which acknowledges the link between creativity and motivation, but does not analyse it from the perspective of emergence of creative

companies. The second finding contributes to the literature on art and business brought forward by Pink (2009) in his exploration of a new operating system in current creative companies. Pink (2009) underlines the importance of the business side in today's organizations, which are flat and creative, and at the same time argues that those organizations need creative individuals (the art side). This essay adds the empirical context to this research by analysing case studies of creative individuals, from the field of arts, who explicitly state that those two sides cannot be separated. The third finding from the essay is a contribution to the literature of Csikszentmihalyi (1990, 1996) and his theory of flow.

In the first essay, the motivational features of creativity (drive to create, choice to be creative, among others) are seen as a concept for the future studies for further empirical investigation (e.g. in games companies), as they foster the emergence of creative companies, especially small creative companies. The existing literature already acknowledges that the research around creative companies is needed. However, the primary work on the field considers large companies and creative regions (e.g. Lorenzen & Andersen 2011), while only a few studies analyze small companies carefully. Additionally, in the first essay it is being suggested that future work could study what kinds of creative expressions are related to the motivational features and to what distance such creativity needs to be recognized so that the creative people (e.g. artists) can consider themselves and their work as creative. That is why the second essay of this dissertation discusses the issue by analysing the influence of process, need and third drive on creative individuals' work in the setting of computer games companies.

4.2 Essay 2: Recognized Creativity: The influence of Process, Social Needs, and the Third Drive on Creative Individuals' Work through Social Media

The second essay of this dissertation (Chapter 7) is a follow-up of the first essay. It further explores the motivation and creativity, but from the perspective of importance of recognizing one's creativity and the work of creative individuals from the field of creative industries. Conceptually, this essay investigates that issue from three creativity perspectives: social-psychological (Amabile 1983, 1996), social and flow of experience (Csikszentmihalyi 1996, 1999) as well as third drive (Pink 2009). Empirically, this essay explores three case studies from computer games industry in three countries: Finland, Poland and the UK. Additionally, it investigates a fourth case study, which deals with a British-based

stand-up comedian from the United States. Furthermore, in this essay, it is revealed that the acknowledgment of creativity is the reason why creative individuals do what they do. Similarly, as in the first essay, this paper investigates the paradox between the creative work and business side of it by analysing creative processes and social needs of creative individuals. This essay explicates how this happens through social media and how academics can find creative spaces inspiring when teaching the principles of creative industries.

The essay builds on the idea of intrinsic motivation as a starting point for creative work. It stretches the current ideas of creativity and motivation already put forward by Amabile (1983, 1996), Amabile and Pillemer (2012), Csikszentmihalyi (1996, 1999) and Pink (2009). It further illustrates a gap in the research, providing a clear explanation of intrinsic motivation in the context of creative industries. Thus, the purpose of the second essay is to demonstrate the critical social processes required to release the potential of the third drive in twenty-first-century creative work. In order to explore that, the essay strives to answer to the following research question: *"How do intrinsic drive and the need to be creative influence the acknowledgment of creativity in the context of creating a new product or company?"*.

The essay tries to contribute to the discourse of creativity and motivation in the context of creative industries and the paradox between business and art. It is argued in this paper that intrinsic drive and the need to be creative have an influence on creative individuals when they express themselves through social media. The essay suggests that the intrinsic drive and the need to be creative are critical factors for creative individuals when a new product or company is created, and by that it contributes to the work of Amabile and Pillemer (2012). Furthermore, in this essay, it is illustrated that external rewards, such as money, matter in the life of creative individuals, but do not influence their creativity. By suggesting that, this essay contributes to the research of Csikszentmihalyi (1997), who recognizes the aspect of external rewards but dismisses the idea of money as a mediator. In addition, the second essay explicates that the recognition of creative products is, according to the creative individuals, the most important factor for carrying on with their creative work. That adds to the discussion of Pink (2009), who does not consider that special context in which recognition of creative products takes place.

To summarize, the second essay has three main conclusions. Firstly, it concludes that intrinsic drive and the need to be creative are the most important and critical motivational factors of creative individuals when a new creative

product is being developed or a new creative company is being established. Secondly, the essay concludes that the financial benefits obtained from the creative process is not the most important factor for creative individuals. On the contrary, they have the opposite influence. Thirdly, the acknowledgment for creative work of individuals working for creative companies motivates them to continue to create despite the challenges. In other words, the uplifting feeling coming from public recognition is the most important incentive for creative individuals.

This essay considers a discussion between the art side of creativity and business side of it, and it suggests further research in that direction. Its practical implications suggest that university professors could take the creative processes into consideration when preparing their courses for the students. Additionally, according to the essay, future research could examine the management of creativity in creative companies; more precisely, the management's role in fostering creativity and managerial challenges in leading creative individuals. The essay suggests further research in that direction in other creative fields apart from games companies, e.g. in film-making companies. The next two essays of this dissertation explore that (Chapters 7 and 8).

4.3 Essay 3: A conceptual framework for boundaryless careers and their management in creative industries: The creative freedom/control paradox

The third essay (Chapter 8), together with the fourth essay (Chapter 9), forms the second part of this dissertation. It tackles with the issue of managing creative individuals. In this essay, the shift from the industrial to the post-industrial business development is underlined. The characteristics of more dynamic creative companies, as opposed to traditional companies, are emphasised. In this conceptual paper, organizational entries and exits are seen as a new way of management and as a combination of traditional career-perspective with the boundaryless careers. The purpose of this essay is to explore the issues of managing creative individuals by investigating current streams of creativity research and providing a conceptual framework that makes it possible to study management of creative firms and boundaryless careers from the perspective of managing creativity in post-industrial organizations. Thus, this paper seeks to answer the following research question: *“How is the creative management*

fostering the organizational entries and exists and, therefore, boundary-crossing careers in post-industrial companies”.

The third essay conceptualizes the issue of boundaryless careers (Arthur 2004, 2008, Rodrigues & Guest 2010, Zeitz, Blau & Fertig 2009) as organizational entries and exits, which are an outcome of the discussion on the shift from the industrial to the post-industrial age (Inkson, Gunz, Ganesh & Roper 2013). Creative individuals, who are intrinsically motivated and have an innate drive to create (Amabile & Pillemer 2012, Pink 2009), enter and exit a creative company on regular basis (Arthur & Rousseau 1996, Tams & Arthur 2010). In that way, they build boundaryless careers within the industry (cf. Bilton 2012).

This essay concludes that there is a paradox between creative freedom and control when managing creative individuals, and it suggests that both of those elements are critical in managerial practices (cf. Eikhof & Haunschild 2007). Based on those considerations, two findings, which explain the notion of freedom and control respectively, are provided. Firstly, organizational entry and exit characterize the nature of creative work for individuals who cross the boundaries in their careers in order to achieve personal rather than company's goals, which often involves looking for opportunities for freedom in their work. This indicates that creative work differentiates a lot from its industrial counterpart, not because of the nature of the work (i.e. physical or knowledge-based) but due to the nature of the careers that the employees are trying to achieve.

Secondly, control is the other aspect of the paradox due to the fact that managers of creative companies often have their own visions, which they want to realize and accomplish. When managing creative individuals, managers need to make sure that their employees conform to the company's vision. The form of control in this thesis is understood as providing creative individuals with boundaries, to some extent, by the managers of creative companies. Thus, it is crucial that managers combine the factors of creativity and control to generate a synergy between them (Amabile & Khair, Bilton 2012). This can be achieved by, for example, constant engagement in discussions and negotiation processes concerning the boundaries, which requires a dynamic work environment that allows changes to occur (Inkson *et al.* 2013). That requirement entails that, in addition to the need for employee freedom, there is also a need for managerial control.

This essay suggests further investigation into managing creative individuals and their creativity; more precisely, it calls for papers which explore issues related to how management of creative companies and creative teams deals with

managing creativity and creative individuals on everyday basis. The fourth essay (Chapter 9) investigates that with an example of a film-making company from Copenhagen.

4.4 Essay 4: Managing creative individuals via freedom and control in film-making companies

The fourth essay of this dissertation (Chapter 9) is a follow-up of the third paper (Chapter 8). It builds on the conceptual framework introduced in the third essay, that is, the shift from the more traditional approach in creative individual careers to a more postmodern way of viewing career paths, which are seen as the boundaryless careers of creative individuals (Arthur 2004, 2008, Becker & Haunschild 2003, Dany, Louvel & Valette 2011, Tams & Arthur 2010). This essay further elaborates the idea of creative management (cf. Bilton 2012, Castro, Gomes & de Sousa 2012). It is an empirical paper and considers the issue of managing creative individuals from the perspective of both employees and managers. It conceptually deals with the concepts such as creative freedom and constraints (Bilton 2012) as well as creativity and leadership (Amabile & Khaire 2008). Empirically, this essay applies a single case study of a Danish film-making company, where both the managers and employees were interviewed via a semi-structured interview process.

The fourth essay adds an empirical finding to the second part of this dissertation. According to the interviewees, the ways of managing creative individuals are based on the right balance between creative freedom provided by their managers, and, at the same time, a some kind of control (so that creative individuals do not end up with burnout, cf. Hewlett & Luce 2006). Creative individuals are intrinsically motivated persons who are not money-driven (cf. Amabile 1996, 1997, Amabile & Pillemer 2012, Collins & Amabile 1999). Thus, as the results suggest, they are best managed when they can release their creativity and creative freedom while working on projects. In addition to that, this essay refers to work-life balance, which is seen as a critical factor in the work of creative individuals. It is emphasized in the interviews how essential work-life balance is for both the managers and the employees.

This essay contributes to the current literature in creativity and management, which for example Bilton (2012) writes about. According to him, managers should provide their employees with greater autonomy and self-actualization. The essay supports that and further suggests that creative individuals, when being

managed, need creative freedom and control. The control in this essay is understood as a factor which fosters creativity. In other words, persons working on creative projects know what the limits are, and that helps them to work. Those limits are set by the manager, and it is the manager's role to make sure that creative individuals know them and are familiarized with them. As the analysis also indicates, when managing creative individuals, giving creative freedom to the employees is also connected with having trust and being convincing., This turned out to be appreciated by the employees of the interviewed film-making company.

In conclusion, creative individuals engaged in companies from the field of creative industries (in this case a film-making company) can be managed best when they have both freedom and control. At the same time, they require a right work-life balance in order not to risk burnouts.

5 Discussion and conclusions

In this final chapter of the dissertation, I will provide the conclusions of the study and answer the main research question: “How is work of creative individuals from creative industries organized?”

For the literature of creativity and organizations, the main contribution which this study brings is the investigation of creative individuals from the perspective of emergence of creative companies through the paradox between art and business. The second contribution is the exploration of intrinsic motivation through the lense of “recognized creativity” and the “need to be creative”. The main contribution of the dissertation from the management point of view is, firstly, the focus on the shift from the industrial to more modern and contemporary approach to individual careers, which adds to the current discussion on the management research, and, secondly, the empirical context of creative management, which is an additional contribution to the literature. By that, this study contributes to the management and organizations literature.

Based on four essays and four supporting sub-questions, several conclusions were established, which all lead to answer the primary research question of this study. The first essay concludes that individuals’ motivational features of creativity are the most important drivers behind the emergence of creative companies in the field of arts. In other words, creative individuals have an inner need to make (open up/establish) their own company, and in that way they can do what they love (cf. Amabile 1997). As highly intrinsically motivated persons (cf. Amabile 1996, Csikszentmihalyi 1990, 1996), they are presented in the Model of Creativity by their motivational features: love, passion, curiosity, choice to be creative and inner desire to create (cf. Amabile 1997, Amabile & Pillemer 2012, Pink 2009). In the second essay, it is concluded that intrinsic drive and the need to be creative are the critical motivations of creative individuals when a new product is developed or a new company is founded. Furthermore, in this essay I suggest that acknowledgement for creative work is the reason why creative individuals do what they do.

I have also searched to discover how creative management fosters the organizational entries and exits in post-industrial companies. In the conceptual essay, I discover that there is a paradox between freedom and control when managing creative individuals and that both of those factors are needed for obtaining good managing practices. This dissertation further demonstrates that creative individuals from companies engaged in film-making are best managed

when they can release their creative freedom and have the right work-life balance and when control to some extent is provided by the manager of a creative company.

Based on the discussions above, the main argument of this study is that creative individuals from creative industries organize their work aided by intrinsic motivation, particularly the need to be creative, which influences the fact that they open up new creative companies. The emergence of creative companies is not discussed in this study from the entrepreneurial point of view, as the company is a mainly a tool for creative individuals to express their creativity. Furthermore, work of creative individuals is organized around managerial practices, which are based on having both the elements of freedom and control provided by the management. Thus, the results of this study suggest that motivational features of creativity affect the emergence creative companies and that there exist ways to manage creative individuals from those companies. In the following section, the contributions that this dissertation brings to the body of knowledge are presented.

5.1 Theoretical implications

This dissertation proposes two new theoretical concepts: the need to be creative, referring to the strong desire that a creative individual has and that does not allow him/her to do anything else in their lives and organizational entry and exit, which are seen in this study as a way of managing creative individuals who enter and exit a creative (often project-based) organization on a temporary basis. As those concepts are new additions to the theory, we would benefit from their further investigation and analysis in various contexts, both conceptual and empirical. I will now elaborate on this in the following.

The first concept, the need to be creative, opens up new possibilities for scholars to further understand and investigate the meaning of the intrinsic motivation in the work of creative individuals. In this dissertation, I focused on how this need affects creative individuals' creativity when, for example, a new product, idea or company comes into being. My findings show that intrinsic drive to be creative is crucial when creating a new product, idea or company and that financial gain from the creative process is not the most important factor for creative individuals (Pink 2009). As this is only one aspect of the issue under consideration, other approaches would be valuable for future investigation of creativity and motivation. To mention some of the possible research paths based on this theoretical concept: 1) studies on creativity and the need to be creative in a

wider perspective; 2) studies on the need to be creative approached from a different methodological perspective (Creswell 2013); 3) studies on creativity and the need to be creative investigated in other empirical contexts; 4) studies on further investigation of the extrinsic motivations compared to the need to be creative and their relationship (Amabile & Pillemer 2012); 5) comparable studies on the concept in various countries to develop our understanding on creativity and motivation and their meanings in different contexts (Lorenzen & Andersen 2011).

The second theoretical concept introduced in this research is the organizational entry and exit, which is in fact perceived as a way of managing creative individuals from the field of creative industries. Literature on creativity and management would benefit a lot from further investigation of this term (Amabile & Khaire 2008, Bilton 2012). Possible avenues for the future studies could be: 1) studies on creativity and management, which investigate this phenomenon more widely, that is, other factors that have a particular importance for creative individuals when being managed; 2) studies on creativity and management in different empirical contexts, also in non-creative fields; 3) studies on the phenomenon via a different methodological approach; 4) critical approach to this phenomenon, that is, studies that question whether the issue of managing creativity and creative individuals is possible at all and further investigation of that.

The above-mentioned suggestions for future research are just few proposals for scholars investigating creativity and motivation as management of creativity. This dissertation opens up possibilities for other papers as well, also for those not presented above.

This study has contributed to the body of knowledge in several ways. Firstly, it underlines how intrinsic drive is the most important motivator for why creative individuals do what they do. This finding contributes to the research of Amabile and Pillemer (2012), in which the scholars investigate intrinsic and extrinsic motivation and their influence on the results in creative work. For example, in Section 4.1, I suggest that intrinsic drive is the outcome, not an element, of intrinsic motivation, because trying to increase the amount of intrinsic motivation cannot foster pure creativity as such. On the contrary, intrinsic motivation is a default assumption of a creative individual, whose creativity can be manifest as an intrinsic drive. Furthermore, in Section 4.2, I propose that strong motivational features of creative individuals (such as love, passion, curiosity, desire to create, choice to be creative) influence their creativity and thus affect the emergence of

new creative companies. Future studies focusing on creativity and motivation could investigate this phenomenon by applying different theoretical approaches.

Secondly, this study indicates that money and other external rewards do not play the most important part in the work of creative individuals (cf. Amabile 1996, 1997, Csikszentmihalyi 1990, Pink 2009). A future theoretical implication could combine this finding with the boundaryless careers paths, which Section 4.3 examines, in order to find out the relationship between those two concepts. It would be valuable to further explore issues concerning external rewards in the boundaryless careers of creative individuals.

Thirdly, this dissertation argues that managing creative individuals from film-making companies is based on combining the feeling of freedom, trust and control from the manager's side and at the same time offering the right work-life balance to the employees. This finding contributes to the literature on creativity and management, which Bilton (2012) and Amabile & Khaire (2008) write about. As these findings were studied in a specific (film-making) environment, further research would gain a lot from explicating whether individuals from other creative fields (for example, theatre, music industry, performing arts and visual arts) would behave similarly or differently.

5.2 Practical implications

This section deals with some practical implications that this dissertation brings. Studying creativity and motivation as well as creativity and management is valuable for many practitioners, including the managers. I would argue that the below-listed practical implications are particularly notable for practitioners from the field of creative companies. However, managers and experts from other companies, not necessarily from creative companies, could apply them as well in order to improve their managerial practices.

Firstly, this study shows that recognition of creative products (such as games for computers) are considered as the most important motivational factors for creative individuals who have decided to continue doing what they do (cf. Amabile 1997) despite the challenges that their work can bring (for example in money issues). At the practical level, managers of creative individuals could take this as an advice and give positive and constructive feedback on their work and creative projects along the way. It is not always the case in the organizations that managers provide comments and feedback to the work of their employees. I believe that such commenting and mere talking (as the CEO in the second essay

also states) can foster the creative process and is thus a critical factor for practitioners in the field of creative companies to consider.

Secondly, the key finding of this dissertation is that the intrinsic need to be creative influences the emergence of a creative company or a new product. As the findings from the interviews indicate, because of their strong innate need to create and because of their love for doing what they do, creative individuals launch their own companies in order to follow their intrinsic motivations. This finding could help other practitioners who may be creative individuals but do not have, for example, courage or resources to start up their own company. I hope that this dissertation will invite other creative individuals (similar to e.g. Lee or Mike in the second essay, Chapter 7) who work in big corporations to become self-managed and be in the flow with their creativity (cf. Csikszentmihalyi 1996).

Thirdly, this dissertation could serve as an inspiration for university professors who teach young people about creativity and creative processes. There already are university programmes where creative economy is taught. Those university professors could take the creative processes into consideration when preparing their courses for the students. As this study suggests in Chapter 7, even though the creative processes characterize work in creative companies and creative industries, they are also part of everyday life of creative individuals. Thus, it is especially important for university professors to transfer that knowledge at the course levels, before young people begin to work in the industry.

5.3 Evaluation of the study

The evaluation of this qualitative study follows the standards of validation for case studies (Miles, Huberman & Saldana 2014, Yin 2009). The purpose of the evaluation process is to receive answers to the questions regarding issues such as "did the researcher get it right?" or "did he/she receive the right answers to the research questions?". To check this, two evaluation standards are used, i.e. *validity* and *reliability*.

The validity of a qualitative research is considered as an attempt to evaluate and assess the correctness and truthfulness of the findings presented in the study, as presented by the researcher and by the participants (Creswell 2013). There exist quite a few validation strategies. In this study, I apply strategies such as *clarifying researcher bias*, *member checking* and *rich, thick description* (Creswell 2013). In the first strategy, *clarifying the researcher bias*, it was important for me

as a researcher that the reader understands my point of view and any kind of assumptions or prejudice which may have had an impact on the study. To validate this criteria, I have to make sure that my past experiences or biases do not shape the interpretation of the analysis of the study and the interpretation of this study as a whole. In the second strategy, *member checking*, the researcher seeks for the interviewees' views on the credibility of the findings (Lincoln & Guba 1985). This method requires the researcher to take the data, analysis, interpretations and conclusions back to the participants in order for them to judge and evaluate the credibility and accuracy of the researcher's work. In this study, after the data was collected, transcribed and written as the analysis, they were sent to the participants of the study, who were asked to read, reflect on and validate the work. Their comments and views were accordingly dealt with and considered. With the third strategy, *rich, thick description*, my goal was to describe the participants of the interviews, settings of the study and case companies in detail and provide explanations for them so that the reader would have a good chance to transfer that information to other settings with similar characteristics and determine whether the findings of the study can easily be transferred there.

The validity of the qualitative case studies can also be evaluated according to three design tests: *construct validity*, *internal validity* and *external validity* (Yin 2009). Starting with *construct validity*, I made sure that the sources of *data were numerous and multiple*, which guaranteed the construct validity in the study. Using a host of various sources of evidence (data triangulation) allowed me to address a broader range of behavioural issues (Yin 2009). My second tactic to increase the construct validity was to have my *draft reports reviewed by the participants* of the study (cf. member-checking strategy). This added value to the overall quality of the study by enhancing the accuracy of the case studies and reducing the likelihood of false reporting of the events presented in the draft reports. The third method I applied was to *maintain a chain of evidence*, which was aimed to help the reader of the study to follow the derivation of any evidence in the research.

Internal validity was achieved by tying the emergent theory to existing literature in the theory-building process of this study (Eisenhardt 1989). Internal validity (or credibility) refers to the researcher's understanding of the topic and is evaluated by the participants of the study, who must find the research credible (Lincoln & Guba 1985). In this dissertation, the internal validity was established by a long engagement of the researcher with the participants, which meant investing sufficient time to get an understanding of the topic and gain the trust of

the participants. Building and gaining trust was achieved by spending enough time on preparing for the interviews and interview sets, maintaining strict confidentiality in handling the interviews and explaining the purpose of the research to the participants. Careful reading of the interview transcripts to ensure that the transcripts were done correctly also increased the internal validity.

External validity relates to the issue of whether the study findings are generalizable and can be applied to other contexts. This criterion is often a barrier for doing case studies as it often has a limited basis as a generalization (Yin 2009). That has also been the case in this study. In order for a case study research to be generalizable, it is required that the theory be tested by replicating the findings in another setting in which the theory has indicated that the same results would appear. In this research, the goal was to discuss and understand the phenomenon in the settings of creative industries, rather than test the theory in different contexts.

The purpose of the second evaluation standard, *reliability*, is to minimize possible errors and biases in the study (Yin 2009). This means that a researcher, who has done a similar study and followed the procedures provided by me as the first researcher, would come up with similar findings and conclusions. Reliability can be achieved by several ways in qualitative research (Creswell 2013). In this study, the reliability was enhanced by documenting the procedures with the help of case study notes (Yin 2009) as well as by recording the interviews and transcribing the tapes (Creswell 2013).

5.4 Limitations of the study and suggestions for future research

This dissertation has some limitations, which I will now explain. The first limitation is related to the qualitative study that this dissertation adapts, which is the case study approach. Here I focus on exploring real-life cases over time and getting an in-depth understanding of those cases where participants of the interviews expressed their opinions on the phenomenon and their motivations behind doing what they do (Creswell 2013). In this approach, the researcher must be careful in identifying the cases and in considering whether to study a single case or multiple cases (Creswell 2013). The risk with selecting more cases to study is that of possibly ending up with less in-depth analysis than in a single case study. Since for this dissertation I did not choose a large number of cases, I was not able to make the findings and conclusions generalizable.

The second limitation of the dissertation is the researcher bias on the findings of this study. Due to the fact that I as a researcher personally interviewed all the participants for the purpose of this study, I might have placed my own interpretations and experiences on them, which might have then influenced the data analysis and further conclusions.

The third limitation of this study concerns the multiple case study approach applied in the first and second essay of this dissertation. The reason for bringing up this limitation is that a study of more than one case may make the overall analysis weaker. Moreover, analysis of multiple cases might yield less in-depth analysis than that of a single study case (Creswell 2013). Additionally, selecting the cases might be a limitation as well, as a researcher needs to make sure to apply a purposeful sampling strategy for selecting the cases (Creswell 2013).

To follow the discussion above about the limitations of this study, I will now propose a few possible research directions that I have come across while writing this dissertation but could not investigate. The first future direction could be to investigate the creativity and motivation from the perspective of another methodological approach, e.g. a phenomenology. Phenomenology is a research method the goal of which is to understand the essence of the experience by studying several individuals who have all shared that experience (Creswell 2013). By applying this research strategy in future research, next studies could describe the common meaning for several individuals of their experiences of the phenomenon. In other words, future studies could explain and define what the participants have in common as they experience the phenomenon. That could be achieved by applying a phenomenological approach to further investigation. Another possible future direction would be to make a longitudinal case study on creativity and management of large number of cases, which would provide generalizable knowledge on the phenomenon.

In addition, a different unit of analysis could be another possible topic for a future study. In this dissertation, the unit of analysis was an individual, more precisely a creative individual working for or in a creative company as a part of a creative industry. Also organizations, social interactions (e.g. groups and group work) or organizational mechanisms (e.g. innovativeness) could be explored further.

This dissertation should also be an invitation for other researchers to act upon the landscape of creativity, motivation and management disciplines and to explore issues that have not been covered by me in this sub-chapter.

References

- Amabile TM (1983) *The Social Psychology of Creativity*. New York, Springer-Verlag.
- Amabile TM (1989) *Growing Up Creative*. New York, CEF Press.
- Amabile TM (1993) Motivational synergy: toward new conceptualizations of intrinsic and extrinsic motivation in the workplace. *Human Resource Management Review* 3(3): 185–201.
- Amabile TM (1996) *Creativity in Context. Update to The Social Psychology of Creativity*. Colorado & the United Kingdom, Westview Press.
- Amabile TM (1997) Motivating creativity in organizations: ON DOING WHAT YOU LOVE AND LOVING WHAT YOU DO. *California management review* 40(1): 39–58.
- Amabile TM (1998) How to kill creativity (cover story). *Harvard business review* 76(5): 76–87
- Amabile TM, Hennessey BA & Grossman BS (1986) Social influences on creativity: the effects of contracted-for reward. *Journal of Personality and Social Psychology* 50: 14–23.
- Amabile TM, Barsade SG, Mueller JS & Staw BM (2005) Affect and creativity at work. *Administrative Science Quarterly* 50(3): 367–403.
- Amabile TM & Khaire M (2008) *Creativity and the role of the leader*. Harvard Business School Publication Corp.
- Amabile TM & Pillemer J (2012) Perspectives on the social psychology of creativity. *Journal of Creative Behavior* 46(1): 3–15.
- Andersen KV, Bugge MM, Hansen H, Isaksen A & Raunio M (2010) One size fits all? Applying the creative class thesis onto a nordic context. *European Planning Studies* 18(10): 1591–1609.
- Anderson N, Potocnik K & Zhou J (2014) Innovation and creativity in organizations: a state-of-the-science review, prospective commentary, and guiding framework. *Journal of Management* 40(5): 1297–1333.
- Andriopoulos C (2001) Determinants of organisational creativity: A literature review. *Management Decision* 39(10): 834–40.
- Arthur MA (2004) The boundaryless career: a new perspective for organizing inquiry. *Journal of Organizational Behavior* 15: 295–306.
- Arthur MA (2008) Examining contemporary careers: A call for interdisciplinary inquiry. *Human Relations* 61(2): 163–186.
- Arthur MB & Rousseau DM (1996) *The Boundaryless Career: A New Employment Principle for a New Organizational Era*. New York, Oxford University Press.
- Barron F (1968) *Creativity and personal freedom*. USA, Van Nostrand Company Inc.
- Barron F (1969) *Creative Person and Creative Process*. USA, Holt, Rinehart and Winston Inc.
- Baron RA (2008) The role of affect in the entrepreneurial process. *Academy of Management Review* 33(2): 328–340.

- Baron RA, Hmieleski KM & Henry RA (2012) Entrepreneurs' dispositional positive affect: the potential benefits – and potential costs – of being “up”. *Journal of Business Venturing* 27: 310–324.
- Baron RA & Tang J (2011) The role of entrepreneurs in firm-level innovation: Joint effects of positive affect, creativity and environmental dynamism. *Journal of Business Venturing* 26: 49–60.
- Becker KH & Haunschild A (2003) The impact of boundaryless careers on organizational decision making: an analysis from the perspective of Luhmann's theory of social systems. *The International Journal of Human Resource Management* 14: 713–727.
- Bear M (2012) Putting creativity to work: the implementation of creative ideas in organizations. *Academy of Management Journal* 55(5): 1102–1119.
- Baer M & Oldham G (2006) The curvilinear relation between experienced creative time pressure and creativity: moderating effects of openness to experience and support for creativity. *Journal of Applied Psychology* 91(4): 963–970.
- Bilton Ch (2012) *Management and creativity. From creative industries to creative management*. Malden, USA, Blackwell Publishing.
- Binnewies C & Wörnlein S (2010) What makes a creative day? A diary study on the interplay between affect, job stressors, and job control. *Journal of Organizational Behaviour* 32: 589–607.
- Bissola R & Imperatori B (2011) Organizing individual and collective creativity: flying in the face of creativity cliches. *Creativity and Innovation Management* 20(2): 77–89.
- Bledow R, Rosing K & Frese M (2013) A dynamic perspective on effort and creativity. *Academy of Management Journal* 56(2): 432–450.
- Boden MA (2004) *The creative mind. Myths and mechanisms*. London & NY, Routledge Taylor & Francis Group.
- Bono J & Judge T (2003) Self-concordance at work: toward understanding the motivational effects of transformational leaders. *Academy of Management Journal* 46(5): 554–571.
- Bridgstock R (2011) Skills for creative industries graduate success. *Emerald Education + Training* 53(1): 9–26.
- Briscoe J, Hall D & DeMuth R (2005) Protean and boundaryless careers: An empirical exploration. *Journal of Vocational Behaviour* 69: 30–47.
- Cunningham SD (2002) From cultural to creative industries: Theory, industry and policy implications. *Media International Australia Incorporating Culture and Policy: Quarterly Journal of Media Research and Resources* 102 (1): 54–65.
- Cadin L & Guerin, F (2006) What can learn from the video games industry? *European Management Journal* 24(4): 248–255.
- Cardon MS, Wincent J, Singh, J & Drnovsek V (2009) The nature and experience of entrepreneurial passion. *Academy of Management Review* 34(3): 511–532.
- Castro F, Gomes J & de Sousa FC (2012) Do intelligent leaders make a difference? The effect of a leader's emotional intelligence on Follower's creativity. *Creativity and Innovation Management* 21(2): 171–182.

- Caves RE (2000) *Creative Industries – Contracts between Arts and Commerce*. Cambridge, Massachusetts and London, England, Harvard University Press.
- Clare, K (2008) Management and Creativity. *Creative Industries Journal* 1(1): 81–83.
- Collins MA & Amabile TM (1999) Motivation and creativity. In: Sternberg RJ (ed) *Handbook of Creativity*. Cambridge, University Press: 297–312.
- Cummings L (1965) Organizational climates for creativity. *Academy of Management Journal* 8(3): 220–227.
- Creswell JW (2013) *Qualitative Inquiry & Research Design. Choosing Among Five Approaches*. University of Nebraska, Lincoln, Sage Publications.
- Csikszentmihalyi M (1990) *Flow: The Psychology of Optimal Experience*. USA, Harper Perennial.
- Csikszentmihalyi M (1996) *Creativity. Flow and the Psychology of Discovery and Invention*. USA, Harper Perennial.
- Czikszentmihalyi M (1999) Implications of a systems perspective for the study of creativity. In: Sternberg JR(ed) *Handbook of Creativity*. Cambridge, University Press: 313–335.
- Czikszentmihalyi M & Sawyer K (2014) Shifting the focus from the individual to organizational creativity. In Czikszentmihalyi M *The systems model of creativity. The collected works of Mihaly Csikszentmihalyi*. USA, Springer: 67–71.
- Dany F, Louvel S & Valette A (2011) Academic careers: The limits of the boundaryless approach and the power of promotion scripts. *Human Relations* 64(7): 971–996.
- Daskalaki M (2010) Building ‘bonds’ and ‘bridges’: linking tie evolution and network identity in the creative industries. *Organization Studies* 31(12): 1649–1666.
- Deci EL & Ryan RM (1985) *Intrinsic Motivation and Self-Determination in Human Behavior*. New York, Plenum Press.
- Deci EL & Ryan RM (2013) *The handbook of Self-Determination Research*. University of Rochester Press.
- Denzin NK & Lincoln YS (2011) *The SAGE Handbook of Qualitative Research*. USA, Sage Publications.
- DeFillippi R, Grabher G & Jones C (2007) Introduction to paradoxes of creativity: managerial and organizational challenges in the cultural economy. *Journal of Organizational Behavior* 28: 511–521.
- Easterby-Smith M, Thorpe R & Jackson PR (2008) *Management Research*. Sage Publications Ltd.
- Eikhof DR & Haunschild A (2007) For art’s sake! Artistic and economic logics in creative production. *Journal of Organizational Behavior* 28: 523–538.
- Eisenbeiss SA & Boerner S (2013) A double-edged sword: transformational leadership and individual creativity. *British Journal of Management* 24: 54–68.
- Eisenberger R, Jones JR, Stinglhamber F, Shanock L & Randall AT (2005) Flow experiences at work: for high need achievers alone? *Journal of Organizational Behavior* 26: 755–775.

- Eisenberger R & Aselage J (2009) Incremental effects of reward on experienced performance pressure: positive outcomes for intrinsic interest and creativity. *Journal of Organizational Behavior* 30: 95–117.
- Eisenhardt, K. M. (1989) Building theories from case study research. *Academy of Management Review* 14(4): 532–550.
- Eisenhardt KM & Graebner ME (2007) Theory Building from cases: opportunities and challenges. *Academy of Management Journal* 50(1): 25–32.
- Epstein R, Kaminaka K, Phan V, Uda R (2013) How is creativity best managed? Some empirical and theoretical guidelines. *Creativity and Innovation Management* 22(4): 359–374.
- Eres M & Nouri R (2010) Creativity: The influence of cultural, social, and work contexts. *Management and Organization Review* 6(3): 351–370.
- Esterberg KG (2002) *Qualitative Methods in Social Research*. University of Massachusetts: Lowell, Mc Graw Hill.
- Florida R (2002) *The Rise of the Creative Class. And How It's Transforming Work, Leisure, Community and Everyday Life*. USA, Basic Books.
- Florida R (2012) *The rise of the Creative Class. Revisited*. USA, Basic Books.
- Florida R & Tinagli, I (2004) Europe in the creative age. URI: <http://www.inthekzone.com/report-ranking-images-pdfs/Florida%20Study%20-%20EUCIfinal.pdf>. Cited 2014/1/12.
- Garnham N (2005) From cultural to creative industries. *International Journal of Cultural Policy* 11(1): 15–29.
- Grant AM & Berry JW (2011) The necessity of others is the mother of invention: intrinsic and pro-social motivations, perspective taking, and creativity. *Academy of Management Journal* 54(1): 73–96.
- Hall DT (2004) The protean career: A quarter-century journey. *Journal of Vocational Behavior* 65(1–13).
- Haunschild A (2003) Managing employment relationships in flexible labor markets: the case of German repertory theaters. *Human Relations* 56(8): 899–929.
- Hewlett, S. A. & Luce, C. B. (2006) Extreme jobs. The dangerous allure of the 70-hour workweek. *Harvard Business Review*, December Issue 49–59
- Hirsch PM (1972) Processing fads and fashions: an organization-set analysis of cultural industry systems. *American Journal of Sociology* 77: 639–659.
- Hirsch PM (2000) Cultural industries revisited. *Organization Science* 11(3): 356–361.
- Hjorth D (2004) Creating space for play/invention – concepts of space and organizational entrepreneurship. *Entrepreneurship and Regional Development* 16(5): 413–432.
- Inkson K, Gunz H, Ganesh S & Roper J (2013) Boundaryless careers: bringing back boundaries. *Organization Studies* 33(3): 323–340.
- Jeanes EL (2006) Resisting creativity, creating the new. A Deleuzian perspective on creativity. *Creativity and Innovation Management* 15: (2) 127–134.
- Jeffcutt P & Pratt AC (2002) *Managing Creativity in the Cultural Industries*. Wiley-Blackwell.

- Kontula J (2012) *New Venture Creation in Software Business. A contextually embedded entrepreneur's perspective*. Doctoral Dissertation. Tampere: Acta Universitatis Ouluensis, A 601.
- Kunz J (in press) Objectivity and subjectivity in performance evaluation and autonomous motivation: An explanatory study. *Management Accounting Research*.
- Lampel J, Lant T & Shamsie J (2000) Balancing act: learning from organizing practices in cultural industries. *Organization Science* 11(3): 263–269.
- Lincoln YS & Guba EG (1985) *Naturalistic Inquiry*. USA, Sage Publications
- Loudon G & Deininger G (2014) A new model for supporting creativity in research organizations. R & D Management Conference. Stuttgart.
- Lorenzen M & Andersen KV (2011) Different creative cities: exploring Danish data to adapt the creative class argument to small welfare economies. *Creative Industries Journal* 4(2): 123–136.
- Maslow A (1943) A theory of human motivation. *Psychological Review* 50(4): 370–396.
- Miles MB, Huberman A & Saldana J (2014) *Qualitative Data Analysis. A methods Sourcebook*. USA, SAGE Publications.
- Miron-Spektor E & Beenen G (2015) Motivating creativity: The effects of sequential and simultaneous learning and performance achievement goals on product novelty and usefulness. *Organizational Behavior and Human Decision Processes* 127: 53–65.
- Montag T, Maertz C & Baer M (2012) A Critical analysis of the workspace creativity criterion space. *Journal of Management* 38(4): 1362–1386.
- Moultrie J & Young A (2009) Exploratory study of organizational creativity in creative organizations. *Creativity & Innovation Management* 18(4): 299–314.
- Oldham GR & Cummings A (1996) Employee creativity: personal and contextual factors at work. *Academy of Management Journal* 39(3): 607–634.
- Papaleontiou-Louca E, Varnava-Marouchou D, Mihai S & Konis E (2014) Teaching for creativity in universities. *Journal of Education and Human Development* 3(4): 131–154.
- Potts J & Cunningham S (2008) Four model of the creative industries. *International Journal of Cultural Policy* 14(3): 233–247.
- Pink DH (2009) *Drive. The Surprising Truth about What Motivates Us*. London, Riverhead Books.
- Rietzschel E, Nijstad B & Stroebe W (2010) The selection of creative ideas after individual idea generation: Choosing between creativity and impact. *British Journal of Psychology* 101: 47–68.
- Rodrigues RA & Guest D (2010) Have careers become boundaryless? *Human Relations* 63(8): 1157–1175.
- Runco MA (2007) To Understand is to create: An Epistemological Perspective on Human Nature and Personal Creativity. In: Richards R (ed) *Everyday Creativity and New Views of Human Nature. Psychological, Social and Spiritual Perspectives*. American Psychological Association: 91–107.
- Sawyer RK (2012) *Explaining Creativity. The Science of Human Innovation*. New York, Oxford University Press.

- Schippers M, West M & Dawson J (in press) Team reflectivity and innovation: The moderating role of team context. *Journal of Management*.
- Schumpeter J (1934) *The Theory of Economic Development*. Cambridge, Harvard University Press.
- Styhre A (2006) Organization creativity and the empiricist image of novelty. *Creativity & Innovation Management* 15(2): 143–149.
- Tams S & Arthur MB (2010) New directions for boundaryless careers: agency and interdependence in changing world. *Journal of Organizational Behavior* 31:629–646.
- Tan G (1998) Managing creativity in organizations: a total system approach. *Creativity & Innovation Management* 7(1): 23–31.
- Tang Ch & Ye L (2015) Diversified knowledge, R&D team centrality and radical creativity. *Creativity and Innovation Management* 24(1): 123–135.
- Trimarchi M (2008) Explaining creativity: the science of human innovation. *Creative Industries Journal* 1(3): 292–294
- Unsworth K (2001) Unpacking creativity. *Academy of Management Review* 26(2): 289–297.
- Wu Ch, Parker S & de Jong J (in press) Need for cognition as an antecedent of individual innovation behavior. *Journal of Management*.
- Yin RJ (2009) *Case Study Research. Design and Methods*. 4th Edition. Thousands Oaks, CA, Sage Publications.
- Zeitz G, Blau G. & Fertig J (2009) Boundaryless careers and institutional resources. *The International Journal of Human Resource Management* 20(2): 372–398.
- Zhou J & George J (2001) When job dissatisfaction leads to creativity: encouraging the expression of voice. *Academy of Management Journal* 44(4): 682–696.

Appendix 1 The interview guides

The following list presents two sets of interview questions, which were prepared for the purpose of the interviews. Depending on the interviewee (employee, manager, self-employed), the questions were adjusted accordingly. The first set includes more general questions about the background of the participants. It is more concentrated on the motivation concepts, while the second set is more detailed and contains issues related to management. In some cases, the questions from both sets were mixed due to lack of time of the interviewee.

Themes and interview guide 1:

1. Can you tell me something about yourself?
2. What are your personality and your temper like?
 - a. Do you think of yourself as a creative person? Why and how?
 - b. What do you think of work?
3. Can you tell me how it happened that you ended up in games/film industry and why you did not do something else instead?
4. Did something unexpected happen?
 - a. How did you feel about this? (Inspired/worried etc.)
 - b. When have you last felt excited about your work?
5. What did you need to do in order to start? (what kinds of resources did you need?)
 - a. Did you face any problems? What kind?
6. What kind of strategy for the company do you have? Is it the same as it was 10 years ago?
7. What is the most creative product you have made?
8. Are you more a theoretical person or practical person?
9. Tell me about your needs regarding your work: What do YOU want out of your work?
10. What are the best and the worst parts of your work and why?
11. What motivates you to work and why?

- a. Is your current work motivationally better than any other work?
 - b. Could you work for someone else?
- 12. Has it always been like that or did it just appear so recently and why?
- 13. What do you think of Finnish/Danish games/film industry?
- 14. Who are your competitors?
- 15. What is a failure for you? What is a success?
- 16. What do you think of money and about being rich?
- 17. Where do you want to go and why? (in the future)
 - a. What kinds of changes are you going to make in terms of your products (if any) and why?
 - b. What kinds of things will remain the same and why?

Themes and interview guide 2:

- 1. What is it that you love about your work?
- 2. What do you think helps creativity?
 - a. Do you want to be creative or do you want more to produce and make things happen?
- 3. What do you think fosters creativity? In your company and generally? In what way?
 - a. Blank sheet of paper & complete nothingness – can you describe that in a more detailed way?
 - b. Personality differences – do you think there are any kinds of personality qualities that could characterize a creative person better than others?
 - c. Can everybody be creative? Why/why not?
- 4. What comes into your mind when you hear about:
 - a. Expertise: foundation for all creative work (skill, knowledge, know-how, capability)

- b. Creative skills / creative thinking
 - c. Task motivation: intrinsic vs. extrinsic
 - d. Organizational climate
 - e. Leadership style
 - f. Resources and skills
 - g. Structure and systems
 - h. Organizational culture
5. What do you think kills creativity and why?
 6. What do you think as the role of the management/leader in fostering creativity in the organization?
 - a. Can you describe horrible leaders/entrepreneurs?
 - b. What kinds of experiments are you carrying out (in the case you are) around the core philosophy in your company?
 7. What are the managerial challenges in a creative company in your opinion?
 8. What is a creative product?
 - a. Can you list the projects + describe them in detail and how to get there?
 9. How are you motivated? Can you distinguish between intrinsic (coming from the feeling about the activity you are engaged in: curiosity, enjoyment, deep interest and involvement in your work) and extrinsic motivation (promised reward, meeting deadlines or winning a competition)?
 - a. What could the life look like without money?
 10. Can those two motivations support each other? If yes, in what way?
 - a. Feeling of creativity (rewarding creative performance etc.) – Which motivation comes first?
 - b. What is the nature of business by its very nature? Is it about business or not?

11. How/in what way does your motivation influence your creativity?

Original essays

- I Musial M & Puhakka V (2014) Motivational features of creativity as central elements affecting emergence of creative companies from the field of arts, presented and published in the Conference Proceedings of the 7th Art of Management and Organization Conference in Copenhagen 2014. The prior version of this essay was accepted for 3rd INTERREG Conference on Creative Industries, which was held in Deauville, France on 7th–8th November 2013.
- II Musial M, Kauppinen A & Puhakka V (2014) Recognised Creativity: The Influence of Process, Social Needs and the Third Drive on Creative Individuals' Work through Social Media, published in the book: "Cutting Edge Technologies and Social Media Use in Higher Education" edited by Benson, V & Morgan, S. 242–273. The prior version of this essay was presented in Standing Conference on Organizational Symbolism. The conference was held in Warsaw, Poland on 13th–16th July 2013.
- III Musial M (2015) A conceptual framework for boundaryless careers and their management in creative industries: The creative freedom/control paradox. Prior versions of the essay was presented in Critical Management Studies Conference Proceedings, which was held in Manchester, UK on 10th–12th July 2013, and in 32nd Standing Conference on Organizational Symbolism, which was held in Utrecht, Netherlands on 7th–11th July 2014. The essay is accepted for JIE&M Special issue: Re-examining creativity in Entrepreneurship. *In press*.
- IV Musial M (2015) Managing creative individuals via freedom and control in film-making companies. *Manuscript*.

Reprinted with permission from the Art of Management & Organization Conference © (I), IGI Global © (II) and The Journal of Innovation Economics & Management © (III).

Original publications are not included in the electronic version of the dissertation.

59. Pernu, Elina (2013) MNC making sense of global customer relationships
60. Lehtimäki, Tuula (2013) The contextual nature of launching industrial new products
61. Palo, Teea (2014) Business model captured? : variation in the use of business models
62. Lim, Cheryl (2014) What's in it for me? : organizational commitment among faculty members in UAE business schools
63. Almarri, Jasem (2014) Social entrepreneurship in practice : the multifaceted nature of social entrepreneurship and the role of the state within an Islamic context
64. Lantto, Anna-Maija (2014) International Financial Reporting Standards adoption in a continental European context: perspectives of preparers
65. Kantola, Hannele (2014) Management accounting change in public health care
66. Khan, Asadullah (2014) Improving Performance of Construction Projects in the UAE : multi cultural and decent work perspectives
67. Tolonen, Pekka (2014) Three essays on hedge fund performance
68. Jansson, Noora (2014) Discursive practices in organizational change
69. Saarela, Helinä (2014) The influence of self-perceived, subjective attributes on investment behavior
70. Ojansivu, Ilkka (2014) Exploring the underlying dynamics of buyer-seller interaction in project afterlife
71. Ashraf, Abdul Kareem Mohamed (2014) Cross-functional conflicts in new product launches in the food industry
72. Elsilä, Anna (2015) Essays on executive equity-based compensation and equity ownership
73. Sipola, Sakari (2015) Understanding growth and non-growth in entrepreneurial economies : analysis of startup industries and experimental winner generation in Finland, Israel and Silicon Valley
74. Mäläskä, Minna (2015) Co-creation of corporate brand through stakeholder relationships in B2B SMEs
75. Sakko, Susanna (2015) Ulkomaisen työvoiman rekrytointi : aineistolähtöinen sisällönanalyysi kuntasektorin toimintatavoista ja prosesseista

Book orders:
Granum: Virtual book store
<http://granum.uta.fi/granum/>

S E R I E S E D I T O R S

A
SCIENTIAE RERUM NATURALIUM

Professor Esa Hohtola

B
HUMANIORA

University Lecturer Santeri Palviainen

C
TECHNICA

Postdoctoral research fellow Sanna Taskila

D
MEDICA

Professor Olli Vuolteenaho

E
SCIENTIAE RERUM SOCIALIUM

University Lecturer Veli-Matti Ulvinen

E
SCRIPTA ACADEMICA

Director Sinikka Eskelinen

G
OECONOMICA

Professor Jari Juga

H
ARCHITECTONICA

University Lecturer Anu Soikkeli

EDITOR IN CHIEF

Professor Olli Vuolteenaho

PUBLICATIONS EDITOR

Publications Editor Kirsti Nurkkala

