Business Models and Creativity

Adapting creative workflows

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ABSTRACT

The aim of this study is to find a means to profitably manage companies that have a focus on aesthetical and creative values. To achieve this, a business model tool is applied in a case study at one company. The results and conclusions are then presented with reflections on how a company can develop and adjust a business model with aesthetical and creative values.

Key words: dynamic business models, aesthetics, creativity, trends, implementing creativity, organising creativity, aesthetic models, aesthetical orientation.
Preface and Acknowledgements

It all started a relatively long time ago. I come from a Swedish background that is heavily saturated by influences from natural sciences. However, two years of studying aesthetical subjects on Gotland made me change. Then, at Luleå University of Technology, I enrolled in the Industrial Management and Engineering program and the changes deepened. My exploration of the concepts of creativity and aesthetics continued. Eventually, thinking about implementing aesthetics in general business workflows took over.

Adapting the values examined in this study so that everyone can understand has been a challenge. Many days and nights have been spent honing the thought process. Refining the vocabulary was essential in order to present an article worth reading. The final result leaves me feeling a bit of pride. Hopefully my readers will be inspired and after thinking about it will look at companies from a different angle.

I would like to thank Arctic Trend CEO Annkathrin Lundqvist for her help in creating this article. My tutors TorBjörn Nilsson and Diana Chronéer also deserve thanks for their help. Hanna Pääjärvi has also helped me on numerous occasions.

Last but not least, I offer my gratitude to my family for their constant support.

I hope you will find this study to your liking and thought provoking.

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1 Introduction

This chapter will explain the overall purpose of this research. It also introduces the reader to the concept of business models. The idea of business models for companies that harbour aesthetical and creative values is also introduced. As a foundation, this chapter introduces a framework for the study. Essentially, it will focus on describing profitability in these companies.

1.1 Purpose of Study

The overall purpose of this study is to find solutions for issues corresponding with certain types of business endeavours. Aesthetically oriented and creatively directed businesses are the focus. In essence: how should the concept of business profitability be refined and developed for aesthetically creative businesses?

One solution is to use a business model tool. However, how should this tool be developed without spoiling the aesthetical and creative mind-set of the company?

The study starts with examining a main business issue: profitability.

1.2 General Problem

1.2.1 Profitability by creating value

What makes an organisation or a company profitable? The basic need of creating value for the customers is crucial. What benefits do the customers get, if they choose to buy the company’s product? Naturally, it is important to make the value of a product clear to a presumptive customer. Furthermore, if this is done better than the competitors, the company will gain a competitive advantage in its business environment (Schmitt and Simonson, 1997). When looking at value creation, the concept of differentiation is one of many ways to create profitability for a company, i.e. companies find ways to distinguish a product from others, making it more attractive to particular markets (Dickson and Ginter, 1987).

If the differentiated needs of customers are satisfied, then logically they will spread an awareness of their product satisfaction to other individuals. This is a passive effect that improves company reputation and long-term sales. The end result is increased profitability for the company. Therefore, the better a company fulfils the customer’s needs, the bigger the potential profit will be. If the knowledge and skills of a company or organisation are large, then its potential to fulfil customer needs is large as well. The more differentiated the organisation, the more specialized its knowledge and skills base needs to be.

This concept of differentiation is an increasing trend in modern companies. Namely, recent studies have shown that there is a rapid company migration from mass production of products to mass customisation. Companies do this to serve the
experiential needs of the customer better (Du et al., 2003). Therefore, fulfilling the needs of the customer can be logically linked to company profitability.

To better explain this situation, a correlation between the findings of Dickson and Ginter (1987) and the aforementioned concepts of knowledge and skills in a company is shown below. This figure shows how fulfilling customer needs ultimately creates profit for the company through surplus value creation.

![Figure 1: A visual representation of the Customer/Company Advantage](image)

**1.2.2 Importance of business models**

Companies potentially gain a competitive advantage as they differentiate themselves from their competitors. Berman and Hagan (2006) highlight that this is especially true for innovative companies. If market competition increases, however, then logically a company with a differentiation strategy needs to differentiate further. Increasing the knowledge and quality of company workflows would arguably make changes to the company easier.

The business model has become one of the main means for improving company workflows in recent times. Linder and Cantell (2004) state that the overall success of companies today primarily relies on their ability to choose and execute an effective business model. This model should be adapted to the company in question. Its usage also needs to allow for flexibility. The company needs to be able to follow the market dynamics i.e. trends, properly. Furthermore, the business model in many cases involves guidelines for working with strategic tools such as quality function deployment (QFD) and strategic management (ibid.).

**1.2.3 Aesthetical point of view**

According to Schmitt and Simonson (1997), however, many managers of companies tend to overlook their actual customers. They tend to overestimate the importance of
optimization approaches such as QFD. Therefore the needs of the customers lose priority and risks are being overlooked by the companies.

The root value definition of company profit again becomes relevant. Business-wise, fulfilling the needs of the customer is of fundamental importance to the success of any company (Schmitt and Simonson, 1997). More specifically, this need is referred to as the customer's *aesthetical* need, satisfied from the offered product or service (ibid.).

The term ‘aesthetics’ refers to a mixture of culture, nature and art that reflect the ways of the current times (Kelly, 1998; Riedel, 1998). To clarify, these aesthetical values could refer to recognised current cultural ways, relative to a certain cultural situation. As an example, yellow cars might be popular in one area and time, while red cars are more popular in another area and situation. Furthermore when identifying good aesthetical features, it is suitable to use a creative mind-set. Duplicates and derivatives of existing projects are more easily avoided with this kind of thinking and the end result will be differentiated (Hirschman, 1983). When working within any aesthetically oriented field, it is therefore good to analyse situations creatively.

Moreover, the aesthetical values in a company’s cultural surroundings are, according to Entwistle and Wissinger (2006), continuously fluctuating. Logically, the companies and individuals having an aesthetical focus clearly also need to adapt accordingly. Therefore when analysing customer needs, it is important to attain the knowledge of what aesthetical values to adapt as a company. To elaborate, one can refer to the depiction in Figure 1. If a company assesses the current aesthetical values of its customers and then implements a properly adapted product-value mix, the resulting product would then satisfy the customers’ needs, improving company profitability.

1.2.4 Effectively communicating aesthetics

Examples of businesses fulfilling their customer’s needs by improving their aesthetical appeal can be found across the business market landscape. In other words, not only businesses in aesthetically and creatively focused markets work this way. As an example, the liquor company Absolut Vodka, Inc. increased its market share in the United States drastically. According to Schmitt and Simonson (1997), the company’s market share increased from 5,000 cases sold per year to approximately 2.5 million units in a mere ten years.

This increase happened in a highly saturated market, a hard thing to accomplish. Partly, the success was based on Absolut, Inc. branding itself differently compared to its competitors. The company adapted their marketing strategy in accordance with the trends of the times (ibid.). Absolut communicated an aesthetic feel to the customer. The company differentiated itself from its competitors through design, marketing and branding tactics. Furthermore, since the market then favoured Absolut at the time, the company consequently acquired considerable profits.
The most likely case is that Absolut made this differentiation possible by utilizing a business model adapted towards this intent. Moreover, a company directing its processes towards an aesthetical differentiation strategy should logically strive to attain a competitive advantage. Surely there might be other reasons aside from a business model adaptation behind this success-story. However, doing such a business model adaptation would still be a favourable process for the company based on the arguments presented in this section.

1.2.5 Varying levels of aesthetics in businesses
The level of aesthetical awareness and, more importantly, the level of aesthetical integration being exercised by businesses towards their markets, vary. Björkman (2002) brings up the successful Italian designer house Alessi as an example of how Alessi is doing things differently. A prominent aspect is that they are 'breaking with technological, aesthetical and marketing rules'. Therefore, it implies that Alessi adapts its aesthetical thinking with other aspects of its business model. This creates a mixture of business elements unique to the company.

In other words, the utilisation of Alessi’s knowledge and skills, along with a well-weighted aesthetical integration, has niched the company successfully in their business environment. This utilisation has clearly helped in the Alessi design house success story, as reviewed by Björkman (2002). In summary, a proper mix is needed in business models as they are constructed to create profit for niched companies. It is also important to note that this is applicable to more than aesthetical and creative business environments like the design market. The general retail market could also implement such business model mixtures as with the Absolut example.

1.2.6 Preliminary conclusions
The business model tool is important to utilize in businesses, as Linder and Cantell (2004) describe. Furthermore, the way companies adapt their business models to creative and aesthetical values differ depending on which company is examined. Björkman (2002) and Schmitt and Simonson (1997) describe this phenomenon. An understanding of how companies use the business model tool in this regard is needed. However, before attempting to use the tool, a general understanding of the business model itself is needed. Therefore, the following section will outline relevant theory before the research focus is outlined.
2 Theoretical Overview

The previous chapter raised the question of how to improve profitability in companies that are creatively and aesthetically nicher. In this chapter, a theoretical base will be presented. It will describe what business models and aesthetics essentially are. Creativity also seems to play an important role together with these concepts. Therefore, theory surrounding how to effectively organise creativity will be examined as well.

2.1 Different Types of Business Models

The business model is an important cornerstone in profitable companies. However, what is the difference between the business models of different companies? Hedman and Kalling (2003) look at the differences between business models. More specifically, companies using broadly defined business models are compared to those that focus on more specific areas of expertise. Examples of differences are the restructuring of value chains, generalized strategy implementation or resource optimization.

As an example, Hedman and Kalling (2003) look at which components should be included in business models. This particular model is specialised towards the relationship between information systems and enterprising. The example emphasizes that defining a business model that suits the company's specific industry needs is important. This is opposed to simply using a model that has worked elsewhere.

Furthermore, business models in the information age are characterized by their focus on fundamental change as opposed to an incremental change in companies and markets. This redefinition observed by Sugumaran (2002), underlines the importance of dynamic business models. To further adapt companies towards their respective markets, the business models need to follow the market trends as well. Herein follows some examples of different business model tools.
From the desk of David.com (2009) uses some relatively basic ideas to describe the main aspects of most business models. It summarizes the business model into four main topics:

1: Offer
This is what the company offers, which in turn the customers pay money to receive.

2: Infrastructure
How is this offer provided? Examples could be people and Internet infrastructure.

3: Sales Funnel and Customer Relations
Sales and distribution of the offer including customer care and maintenance, such as customer support.

4: Financial Structure
How is the resulting revenue collected? How are the costs paid for?

According to this source, the *offer* is an essential piece of information that needs to be addressed first and foremost when creating a business model. One or more offers need to exist for the company to make money. The offers need to provide value and create desire from the customers’ points of view.

Businesses that rely heavily upon creative thinking and focus on products that appeal to the masses (i.e. creative, aesthetical products) compete in a very interesting market. The following reasoning should logically apply regarding this creative and
aesthetical business sector. Product lines that are aesthetically appealing have key features that are generic since aesthetics are generic. It is therefore important that the customer offers are *differentiated* from what other companies provide. Company differentiation should therefore be a key issue when creating a successful business within a creative, aesthetical market.

Linked to the main core of the offer is the supporting *infrastructure*. Here, the core resources, business activities and important weaknesses are identified and refined.

Looking at the company’s utilization of *distribution channels* is also important. This essentially means knowing who the customers are and what they want. The reason for this is to understand them enough to exceed their expectations. It is also vital to understand the *financial structure* of the business situation. Knowing the costs of the company will limit the number of inappropriate decisions, which do not fit into the company business model. From the desk of David.com (2009) concludes that every business has a model that they act in accordance with. However, serious businesses have the aspects of their model well defined and control them actively (ibid).

As these basics have now been described, a more detailed version of the business model can be constructed. Osterwalder, Pigneur et al. (2010) have split the same basic segments into nine specific characteristics of the business. These specifics are depicted in an easily understood table. When company management has filled out this table, the result will be a visual depiction of the business structure. This can be done for virtually any business type (ibid). The table, also called the canvas, is shown below with its important main headings visible.

![Figure 3: The Business Model Canvas, Osterwalder, Pigneur et. al. (2010)](image)

To be more specific, the four main areas of interest in the previously defined business model (Figure 2) are also depicted by Osterwalder, Pigneur et al. (2010). The canvas is split into the following main areas:
Offer:

1: Value Proposition(s) An overview of the value-creating products and services that focus on a specific market segment. This differentiates the company from its competitors.

Infrastructure:

2: Key Activities Necessary activities that are conducted to fulfil the goals set out in a company’s business model.

3: Key Resources To create value for the customer, these resources need to be maintained.

4: Key Partners Paired with other parts of the business model, these vital business alliances are integrated in the model.

Sales Funnel and Customer Relations:

5: Customer Segments The products and services of the business have a main focus on these groups of different customers.

6: Channels How the services or products are delivered to a customer. This includes distribution and marketing strategies.

7: Customer Relationships Customer relationship management is defined as a vital link between customers and the company.

Financial Structure:

8: Cost Structure The results of actions taken using the business model from the perspective of monetary terms.

9: Revenue Streams Monetary flows existing to create income for the company.

The Business Model Canvas is an effective tool where multiple persons are able to discuss and quickly define the way a company conducts its business. This is all done using an easily understandable tool (ibid).

As business models can be made in many different shapes and sizes, they focus on widely different things. Pine Ridge Group (2001) demonstrates this variety with its Competitive Business Model as shown in Figure 4.
2.2 Working Aesthetically

There exist a significant number of examples where an aesthetical mind-set dominates the reasoning of businesses. Notably, Schmitt and Simonson (1997) bring up three major brands including Absolut. These have had their practical conduct of business enriched through the utilisation of aesthetical thinking. The previously described aesthetical case of Absolut, Inc. turned into market domination.

2.2.1 GAP Inc., the ever-changing clothing company

GAP, Inc. has made a major return to the retail clothing market in recent years. This has been done through providing a wider variety and with niching of clothing lines. GAP was selling primarily Levi’s jeans in the 1970’s, which ended up being unprofitable for the retail clothing stores. GAP therefore proceeded with acquiring and revamping the novelty retailer Banana Republic together with an entirely new aesthetical strategy. Turning into a high-end casual clothing store, GAP also
introduced Old Navy Clothing in 1994. Old Navy focused on the other side of the clothing market: the economically oriented side. GAP also profitably succeeded with the Old Navy line through its rugged industrial aesthetical approach.

Finally, GAP is also able to profitably run a third clothing niche. Their middle/upper-middle class Gap Clothing line complements the other lines and is a success. GAP is constantly updating their clothing selections with fresh yearly products. This is done even in spite of the potential that their last year's model usually were highly profitable. GAP’s business model is to constantly refine and keep their products up-to-date and trendy. This new segmentation approach has proven to be a big success for the company (ibid).

2.2.2 Cathay Pacific and the customer base adaptation
Cathay Pacific, Inc. is an airline based in Hong Kong, China. Cathay decided to revamp their increasingly obsolete corporate identity. Their entire aesthetical look was remade after thorough market investigation and a well worked through design phase in 1994.

The company had noticed a certain trend in their business environment. Their customer base was dominated by a local Asian ethnicity. This was opposed to the traditional airline clientele of old-world Caucasian businessmen. In response to this, Cathay implemented directed design aspects throughout the marketing of their company identity. This was paired with product design adaptations and media coverage towards their target market.

As a result, Cathay Pacific has successfully differentiated itself in favour of their local clients. Cathay Pacific now better provides for their needs in response to the current trends of their business environment.

2.2.3 Apple’s modern success story
It’s hard not to note the impact that Apple products have had on modern computing. Apple Inc. is contending with Exxon Mobil to be the highest valued company in the world, according to Elmer-DeWitt (2011). Its development and growth has indeed been staggering. Thomke and Feinberg (2009) briefly touch on the history of Apple. It started as a small firm of computer designers, in the early stages of personal computing in the late 1970’s. Today, Apple has grown into a major world-wide movement.

Thomke and Feinberg (2009) further state that during the early years of Apple, the personal computer was barely considered a viable concept. Computers were basically seen as advanced tools with steep learning curves. The early adopters of Apple computers therefore virtually needed to fall in love with their investments. This thought process inherited from the original Apple design team seems to continue to be utilised by the personnel at Apple (ibid.).

Moggridge (2007) describes Cordell Ratzlaff, a major architect of the Apple Mac OS X operating system. He explains that the design team at the firm worked closely with
the engineers. Together they achieved goals originally thought to have been next to impossible, given the limitations of the time. As Ratzlaff described the process:

“It was great, because we were applying a lot of creativity and ingenuity on the design side and then pushing the engineers to use the same kind of creativity and innovation to make it happen.” (ibid).

Apple was implementing aesthetical thinking not only into the creativity of their design department. They also integrated more parts of the company in this creative process. Apple seemingly used the knowledge attained by employees outside of the classic creative departments. Then they directed this knowledge towards a common creative goal. Since the company’s efforts are unified in this way, it allows Apple to deliver products that are equally unified. Such innovative creative development processes helps drive the company towards a common goal for all its employees. In short, this goal is the delivery of aesthetically accurate products through creativity and innovation.

2.2.4 Focus on the experience of a product
According to Schmitt and Simonson (1997), modern companies are increasingly leaning towards an aesthetical viewpoint when reaching out to their customers. Moreover, the sensory experience of the business transaction itself is of primary concern. An illustration of this is shown in the figure below.

![Figure 5: Focus of Marketing Approaches, Schmitt and Simonson (1997)](image-url)
This development highlights the importance of constantly adapting company business values to what the customer desires (ibid). The development trend further hints at an overall increasingly holistic, widened business philosophy of customer needs satisfaction.

2.2.5 Creative application of aesthetical thinking in businesses

In relation to this aesthetical viewpoint, Björkman (1998) brings up the concept of aura. This refers to the feeling of authenticity, exclusiveness, uniqueness and beauty of a product in the eyes of the consumer. In other words, it is the public aesthetical perception of a product.

Björkman (1998) further compares successful, profit driven companies such as Apple with non-profit organizations. The focus is on similarities in vision, ideas and value orientation in these organizations. As noted by this author, these company aspects all have identifiable resemblances.

Moreover, Björkman (1998) discusses companies focusing too much on the concept of profit. Some companies tend to forget the underlying factors as to why they are conducting business in the first place, instead putting profit numbers first and losing track of customer needs. It all comes back to the organisational culture. If the beliefs behind the work performed are sound and true (such as building a better society) then the workflows will be better as well. It is noteworthy that Schmitt and Simonson (1997) also bring up these tendencies.

With a focus on the creative workflow, Björkman (2009) attempts to describe the aforementioned Alessi Design House approach to designing “applied art”, as the Alessi designers describe it. This sense of knowing what the public wants during the design process is described to heavily rely upon the skills and knowledge of the designers. These people then rely on the overall know-how of design house leader Alberto Alessi. Also relevant is their product presentation process that involves a personalized description of the product, its designer and his or hers design process. This is done so a potential customer can understand the artistic workflow and creates customer value.

Organizing company workflows properly is generally important when attempting to attain profitability. The situation does not change when a strong creative company mind-set exist. The next section will look into this in detail.

2.3 Organising and Creativity

Razeghi (2008) discusses the importance of organizing the creative thought processes of virtually any endeavour. This ranges from the goal of mastering the game of chess to the creation of a new product. Razeghi (2009) identifies a difference between these two focuses. Mastering the game of chess can be considered a skill-based endeavour, whereas the creation of a new product is considered the result of so
called *applied imagination*. Furthermore, the practitioner needs to have at least ten years of experience in the field. If this is not the case, a true practice of creativity cannot be fully achieved through the skill-based structure (ibid).

However, Razeghi (2009) also states that this is not entirely true. Statistical outliers exist that contradict this theory and provide exceptions. But there may be some truth behind the ten year skill-base requirement. What is important to emphasize is that all the documented achievements are thought to be the result of creative inspiration.

Razeghi (2008) manages to combine the creative mindsets of applied imagination and skill-based endeavours into a unified basic concept of praxis. Whether the skill-base or applied imagination defines the workflow basis, the practitioners use different creative codes. These codes form frameworks that the practitioners’ workflows are based on. Razeghi further narrows down this concept into four major thought patterns.

1) Think more deliberately about how to perceive problems.
2) Use constraints advantageously.
3) Manage seemingly irrelevant information with past experience and knowledge.
4) Challenge prevailing conventions about the surrounding world.

Following these thoughts, Razeghi states that inspiration will present itself, and consequently creativity ensues.

Leaving this definition of creativity for now, focus is directed on the importance of organizational aspects in companies. Innovative company organization is seen as a strategic activity. This is done to increase the window of creativity in companies. Furthermore, trends in the organization of European companies surveyed tend to lean towards an outsourcing and decentralization focus. Interestingly, vertical and horizontal communication within companies is being strengthened. This is to further increase accountability vertically and knowledge transfers horizontally between companies. This is all according to a study conducted by Pettigrew (1999).

A horizontal company integration aspect is also present. Pettigrew (1999) further states that in horizontal organizations, team building, cross-company training events and mission building activities are focused upon. These activities are favoured in front of IT infrastructure development and the like. The reason for this is that these activities act like glue to make the flatter and more horizontal organizations work.
3 Further Defining the Problem

Using the foundation of the research previously described, this chapter further refines the problem definition. The discussion includes what needs to be done and two research questions to be answered.

3.1 What Needs To Be Done

As presented in the previous sections, a variety of research has been done on what effects aesthetical thinking has on the ways of conducting business.

According to Schmitt and Simonson (1997), aesthetics affect, among other things, the marketing of company products. They and other researchers have studied the aesthetical implementations in businesses on identity branding and company image influence, resulting in many articles and books. The resulting conclusions made by their authors are uniformly positive regarding these implementations.

A wealth of knowledge is also readily available concerning a variety of ways to streamline businesses to make them as profitable as possible. As an example, an article by Linder and Cantell (2004) provides an abundance of findings on the implementation of business models aimed at solving profitability issues.

However, there exists little prior research on implementing tools that are specifically suited to organize creatively and aesthetically oriented businesses. But there are many examples proving successful implementations of organised aesthetical thinking in business environments. In relation to this, tailoring business solutions for aesthetically niched companies to suit the aesthetical needs of customers is highly relevant to the study. Such aesthetical fulfilment satisfies the competitive advantage goal described by Berman and Hagan (2006) and depicted in Figure 1.

Therefore a research study goal like this is justifiable. It is important to note that the direction of this goal is towards aesthetically niched companies. Such a study should furthermore prove a welcome addition to many managers aspiring to effectively run such creative businesses today.

3.2 Research Questions

An aesthetically oriented business model needs the following specific objective: it should turn a creative and aesthetically directed idea into a way of making money. Key to this objective are the incorporation of image and branding throughout the creation, operation and growth of the enterprise. This applies for a company, organisation or a group of individuals. It is important to note that the creative workflow should not be limited as a result of pursuing this objective.
Research Purpose

The main focus of this study is to investigate how the knowledge and skill base in creative organisations and companies are utilized. This utilization should be aimed at making these companies as profitable as possible. Practically, this could be done through using the previously derived idea of a business model. Ideally, it should be adapted and applied in creative and aesthetical business situations. Since aesthetics are continually changing, the model application is more useful if it allows adaptation to changing trends.

To satisfy this study focus, two research questions are presented. The main reason for having two questions is that the first one addresses the original research purpose. When this question is answered, the ideal business model components will have emerged. The second question looks at how to integrate these components into a complete and viable model.

Research Question 1:

How should the components of a business model be organised/developed to allow aesthetical aspects and creativity to flow freely but productively throughout an organisation?

Research Question 2:

How should these creative and aesthetical aspects be integrated together within a viable business model?
4 Frame of Reference

This chapter discusses the limitations to the proposed research. It will be conducted using a specific theory to produce a productive workflow. This will lead to answering the research questions satisfactorily and achieving the overall purpose of the research.

This study has thus far focused upon the issues concerning profitability in companies that utilise aesthetical thinking through creative workflows. There exists a prior wealth of information regarding business models and creativity. Moreover, the aesthetic field is also a broad one to consider.

Specific research touching on aesthetical implementations in businesses is available. Therefore, study could theoretically involve every aspect of these aesthetical implementations. The same applies to the subject of creativity but is not a plausible and practical course of action for the study.

Referring to the background, problem discussion and theoretical material presented earlier, the focus of this study is on running creatively and aesthetically niched companies. Therefore what is needed is to develop this aesthetical and creative thinking into an organised structure.

Therefore, the approach will be on using an already defined business model and applying this to a business within the aesthetic and creative field. It is mostly necessary to limit the size of the study. Care will be taken with the choices made to preserve and optimise the workflow of these kinds of companies.

What follows is a graphic depiction of what parts need to be considered when creating this business model framework. This frame of reference acts as an overall study plan. It outlines the required information needed to define a relevant business model for creatively and aesthetically niched companies.

![Figure 6: Research Frame of Reference](image-url)
The goal will be to aid the company in bridging itself and the customer using a rigid organizational structure. By using its knowledge and skill base, the company should fulfil the needs of a customer with a focus on the customer's experience. All this is done to achieve and grow profitability.

Based on this frame of reference, the study will focus on the business model. This links the organisational structure, creativity and aesthetics as shown in Figure 6. All other surrounding entities are depicted for the purpose of presenting a situational perspective.

Furthermore to define the business model properly, an analysis of the theoretical data will be done. It will be paired with practical material collected from studying actual situations in an aesthetically and creatively niched company. The business model can then be defined properly to satisfy the research purpose.
5 Methods

Based on the preceding frame of reference, this chapter introduces a specific work plan for the research paper. The purpose, approach, strategy, sample and data collection for the study is presented. Thereafter, an analysis methodology and a reliability/validity segment complement this approach.

5.1 Research Purpose

The purpose of a research study is, according to Saunders et al. (2009), based upon the type of research questions that have been proposed. The purpose can either be descriptive, explanatory or exploratory, depending on whether the research questions can be answered using any of these techniques. This research harbours questions regarding a relatively sparsely described area. Existing theories will be looked upon from new angles. Therefore, the choice for this study is to use an exploratory approach.

An exploratory study is generally conducted when new revelations are sought after. Other situations include when an understanding of what is happening is needed. Also, if an already existing fact is studied from a different angle, this focus is preferred (ibid.).

An explanatory purpose is considered favourable in this case since creative and aesthetic businesses already have the knowledge of applying their skills in profitable ways through experience. This existing experiential knowledge could potentially only require explanation through a descriptive quantitative study. However, utilising practical knowledge and forming new theories surrounding this subject is deemed more favourable. Therefore, an exploratory study will be made.

5.2 Research Approach

The research approach is aimed at simplifying the fulfilment of the research purpose. It is based on the research purpose to an extent, and the resources and time available to the researchers. According to Saunders et al. (2009), this can be done with two phases: an inductive or deductive part, together with a qualitative or quantitative part.

Existing knowledge surrounding effective and profitable ways of conducting business is readily available. Furthermore, the exploratory purpose of the research has been defined. Therefore, a deductive research approach is going to be conducted in conjunction with mainly a qualitative focus.

Qualitative research approaches are often utilised when a thorough understanding of a specific case is needed, according to Saunders et al. (2009). Therefore this focus is deemed reasonable. Furthermore, this study is in many ways analytically based.
However, because of the creative nature of this research topic, a certain participation focus will be utilised as well.

Also affecting this decision on approach is that some areas being looked upon are not thoroughly described. One such example is the aesthetic and creative aspects of business profitability. Also, existing theories surrounding profitability in regular businesses, mainly through business models, exist on a broad scope.

A deductive research approach (Saunders et al., 2009) is based on existing theory. This essentially means that a new hypothesis is formed and the operational variables or concepts are tested in relationship with each other. Thereafter an examination is done where verification or a modification of theory is conducted.

Therefore, the operational application of a business model on an aesthetically and creatively niched company will be done. It will then either be verified to be applicable or modified to fit the company in question.

5.3 Research Strategy

When choosing a relevant research strategy, it is important to take into consideration what correlates to the approach and the purpose of the research. Even more importantly, the strategies available all work differently depending on the situation. (Saunders et al., 2009).

Existing data is present in the form of the extensive research surrounding business models, and to some extent aesthetic marketing and the like. Therefore, utilising the archival research method was deemed plausible. This method is preferred in all the different variants of research purposes and approaches (Saunders et al., 2009). The universal availability of data relevant to all the subgenres of research lies behind this reasoning.

Gathering the qualitative data necessary to form a deductive result based on the exploratory study is vital to the research. Therefore a holistic case study covering one or more companies will be conducted. They should ideally be working openly and in an aesthetical and creative way. By definition, a holistic case study undertakes the work of mapping entire situations. This is as opposed to be working with an embedded case study. (Saunders et al., 2009).

In terms of a practical specification, the situation will be applying business model theory to a practical, aesthetically and creatively niched company. This is considered to be a holistic situation, since the entire company will be studied. Moreover, for comparative reasons, in-depth interviews will be done on a time available basis in the selected company.

Obtaining the main source of practical material in this study will need a certain kind of company. Local trend bureaus, design firms, advertising bureaus and the like are deemed plausible candidates for this work.
5.4 Data Collection

The data collection methods are divided into those for primary data and secondary data. Primary data is based on being the first researchers gathering the data. Sometimes a documentary data collection method will be utilised through deep interviews for primary data collection. Secondary data utilises previously collected data from other sources. This data is usually voice or video tape recordings of situations to be analysed (Saunders et al., 2009).

Participant observation is good to utilise when ample time is available to fully immerse the researcher into the situation that is being researched. It is done to develop a deeper qualitative understanding of the workings of an aesthetically and creatively oriented business. It is also needed to further understand the workings of how business models affect profitability in such an environment (Saunders et al., 2009).

Done effectively, this work is ultimately aimed at improving the workflow of the studied company as much as possible. This will only be verified over a given time. The company chosen for data collection purposes is the trend analysis and product development company Arctic Trend, situated in Luleå, Sweden. Arctic Trend is the perfect candidate for conducting this data collection simply because of its creative nature, its mindfulness to aesthetics, its availability, openness to collaboration and geographical position.

5.5 Analysis Method

Following the collection of the chosen data, the logical follow-up is the analysis phase of the research.

As described earlier, the study will have a qualitative focus. A qualitative analysis method is based on the comparison of the collected qualitative data with the frame of reference. It is done in order to verify or revise the hypothesis that has been made (Saunders et al., 2009).

Quantitative analysis is also performed by validating data, coding, data entry, machine cleaning, tabulation and statistical analysis in sequence.

The collected data from the targeted companies will be compared to the existing theory surrounding the study area. This should provide sufficient information to allow the formation of new theories. These theories could then potentially relate to answering the research questions for the study.

5.6 Reliability / Validity
As with any kind of research, there always exist potential problems regarding the validity and reliability of data collected through different types of sampling. Whether primary or secondary data, the problems and their risks always need to be taken into consideration for them to be minimized. A set of identified risks associated with the reliability and validity of this study are discussed below.

5.6.1 Bias
Due to the large amount of primary qualitative data being collected in this research, there exists a risk of collecting biased data. This applies regardless of whether the source is voluntary or involuntarily. Biased data risks the validity of the research project, and problems might arise when the pride of individuals is potentially being pressured in an interview. Less than optimal data would be produced as a result. This biasing risk is particularly evident in the study since the data collection is participation oriented. Consequently, a risk of contaminating the participant observation data needs to be addressed. Using an analytical documentation viewpoint during critical discussions and the like will hopefully minimize the risk.

5.6.2 Secondary data
This is a problem associated with the reliability of the data. Secondary data associated with aesthetical business models are relatively scarce. Therefore, triangulation with other secondary data should be sufficient to reduce the reliability issues.

5.6.3 Qualitative vs. quantitative focus
Since the majority of the data is qualitative, introducing quantitative data might confuse the orientation of the study. This is particularly apparent when triangulating secondary data from articles and other sources. Verifying that the data collection methods of these articles and sources are qualitative in nature is important. This has been addressed by thoroughly verifying that the majority of the article material focuses on primary data sources.
6. A Practical Perspective

The previous chapter lays the methodology foundation for this study. This chapter will present the data collected from the trend company Arctic Trend. This practical example of a creatively oriented company outlines the thinking pattern necessary for an accurate analysis.

6.1 Arctic Trend Background
6.2 Examples of Products
6.3 Design Process and Product Development Process
6.4 Using Technology

6.5 Future Goals

6.5.1 *brainstorming session*
7 Analysis

This chapter correlates the practical data collected from Arctic Trend with the theories previously presented. An analysis of this data is conducted, paired with an idea generation process. This work presents some interesting findings for drawing conclusions, which are presented in the next chapter.

7.1 Arctic Trend Analysis

As described by Lundqvist, customers receiving Arctic Trend’s presentation material consume the service differently. When customers are not prepared for the type of material delivered beforehand, it may seem ineffective from Arctic Trend’s point of view.

However, one can adapt the official Arctic Trend workflow process (taken from the Arctic Trend presentation material) to increase the surprise factor during service delivery. The reasoning behind this is that the customer expects an experience beyond the mere delivery of a service or product. Of course, this is highly dependent on the type of service being provided by Arctic Trend. It may be very effective during presentations and not as effective during potential product development phases. Overall, there seems to be a general consensus among the employees for working toward a common goal regardless of the end product. Therefore, nourishing good relationships between the employees is of utmost importance.

Moreover, Arctic Trend conducts creative design thinking to inspire company workforces. Such inspirational work is closely tied with creative thinking, according to the theory surrounding creativity outlined by Razeghi (2008). Accordingly, the business model needs to embrace creativity to aid Arctic Trend in delivering this product. What is needed are continuously creative solutions to this value proposition and the aesthetical appeal of the end product. The value proposition definition refers to the Osterwalder, Pigneur et al. (2010) business model perspective. Furthermore, the aesthetical need definition is based on what Schmitt and Simonson (1997) refer to as being the most important business aspect to consider for this kind of company.
7.2 The Thinking Process

Razeghi (2008) states that creativity is inspired by the advantageous utilisation of constraints. Furthermore, it is important to think hard about how to perceive problems to become inspired. It is favourable to correlate this reasoning with the view presented by Pettigrew (1999) where various social activities are favoured in horizontally oriented companies to improve them.

Thinking hard about perceiving problems is arguably easier when working well in groups, and different views of the same problems provide insights that are otherwise easily overlooked. Therefore, it seems evident that the result of organising creativity can be linked to the increase in quality in company communications. This is provided that the application is done within these creative, horizontally oriented companies.

Therefore, a big emphasis should be placed on nourishing internal as well as external relationships. In other words, a focus on healthy networks in general is beneficial for companies of this type. The development of the relationship aspects of the business model canvas is favourable as presented by Osterwalder, Pigneur et al. (2010). If done correctly, this development will promote the competitive advantage presented in figure 1, Customer/Company Advantage.

Usly stated that Arctic Trend utilises needs to work well together with the environment needs to be paired with models that accurately take into account and nourish this environment. It is favourable should an attempt be made to successfully run a company that utilizes these working practices. Taking this into account, an adaptation of the product development process model to harbour the networking aspects would arguably aid the company greatly.

7.3 Relationship To Theory

Arctic Trend bases most of its working routines on the product development process. The general company workflow is also greatly reliant on the experience of its personnel as previously outlined. Theoretically, however, according to Razeghi (2008), creativity relies on more than experience and design tools. This section draws parallels between Arctic Trend and prior research theory.

7.3.1 Aesthetics

As outlined by Moggridge (2007), Apple, Inc. involves different parts of its workforce to work towards a collective goal. This makes the aesthetical appeal of the product delivered as high as possible. What Apple has basically done is surround itself with top people in their respective areas of expertise. The company then directs this knowledge towards a common goal and more importantly, with a general mind-set. The result is a very creative working atmosphere, where there is trust in individuals to get the job done.
Also important to consider is that the combined expertise within Apple, Inc. needs to be properly directed. If this is not done correctly, the risk of producing a product that is not creatively diverse, nor aesthetic increases. After all, the goal is to maintain a common “look and feel” throughout all the different product aspects. A good organisational framework is preferred to achieve this. Arctic Trend works towards a common creative goal through good relationship management, internally as well as externally. However, there are possibilities for organizational improvements.

7.3.2 Creativity
Innovation nourishes creativity, as previously outlined by Razeghi (2008). Herein, the advantageous use of constraints is promoted. Challenging the prevailing conventions of the surrounding world is also encouraged. However as Linder and Cantell (2004) outline, business models are needed in businesses today. As business models direct the work a company does, it also potentially constrains the workflows. The inspirational material provided by Razeghi (2008) is then potentially limited by conventional business model theories. Adapting the constraints of business workflows should solve this limiting problem somewhat. The reasoning behind this lies in taking into consideration the creative potential of specific company segments. Promoting this constraint adaptation aspect in business models should therefore be encouraged.

Pettigrew (1999) conveys that the general modern organisation surrounding creatively oriented companies suggests an increase in integration work that applies vertically and horizontally. Network nourishing of this type can be related to the way Arctic Trend is working. An example of this is the Swap for Change event, where the relationship between the employees and external firms working for Arctic Trend makes the endeavour possible. According to Lundqvist and the Arctic Trend business plan, the aim is to increase the company’s frame of influence and essentially become firmly rooted in its environment. If the frame of influence increases with an increase in social networking as a result, innovation potential increases. If one accepts the logic of Razeghi (2008) and Pettigrew (1999), this reasoning is valid. The added potential for innovation also increases the creative potential of the company (and even its partners’) workflows.

7.3.3 Business models
Business models are in many ways very flexible tools. They can be applied virtually in any business. As an example, Pine Ridge Group (2001) has adapted a model to describe its competitive advantage situation. This leads to the reasoning for creating a specific business model for creative, aesthetical businesses.

All the different aspects of business models presented in this study are to a certain degree relevant in most company environments. However, one needs to keep in mind that the level of relevance of all these aspects varies from business to business. In aesthetically directed companies for example, a business model with a big economical focus potentially limits the creativity driving the company forwards.

The necessity of networking in creative and aesthetically oriented companies is evident. This applies internally as well as externally for the company. Internal and external relationships both affect the effectiveness of creativity in the company. A
business model with a networking focus, therefore, needs to enrich this networking aspect accordingly and be adaptable. This is because companies have varying amounts of external social integration. As an example, some companies utilize outsourcing more than others.

The Product Development Process that Arctic Trend uses is a broad and effective model. Generally it should work well in many of these kinds of companies. However, if the model would aim to describe more of the business workflow, additional factors needs to be taken into consideration. It should include not only the networking aspects, but other business factors as well.

Moreover, the experience factor of the product delivered is central to the success of creatively, aesthetically niched companies today. This reasoning is based on the trends reported by Schmitt and Simonson (1997) as shown in figure 5, Focus of Marketing Approaches. This reasoning applies to any product delivery process, whether for services or products such as laptop computers. The experience factor relies upon the creative practices and aesthetical goals of the company workflow.

So far, different aesthetical and creative company requirements have been outlined. These affect the company and/or the customer as shown in figure 6, Research Frame of Reference. To properly satisfy the experience need of the customer, organising the experience fulfilment should be prioritized. What seems logical is to develop an applicable model that utilises this experience factor.

What is central to such development is the product offer itself. The product offer, as shown in the business model canvas of Osterwalder and Pigneur (2010), should aim at guaranteeing the production of the largest experience factor possible. The delivered product will then adhere to the surplus value of the entire product delivery process, referring again to figure 1, Customer/Company Advantage. The surplus value is crucial in attaining profitability for a company of this type. The offer(s) therefore needs to be saturated with all the creativity and aesthetical focus that the company can muster. The business model needs to help lubricate this experience enrichment process as well. To sum up, the creative focus and the experience focus both affect the end profit of the companies in this study. These concepts will need to be integrated in the development process of an applicable business model.

Furthermore, the experience focus is no doubt vital to the delivery success of the end product. What is even more fundamental is the soundness of the product offer delivery. Without a proper offer to give the customer, the other aspects previously discussed are largely useless. The primary focus of the offer needs to saturate company workflows for the offered product.

Having defined the important aspects of the study analysis, the next chapter will assess them and draw operational findings and conclusions.
8 Findings and Conclusions

In this chapter, the findings and conclusions surrounding business models are derived from the analysis. The research questions are answered and problem solutions are offered. Final thoughts are then conveyed regarding the creative and aesthetical business model concept.

In this study, an exploration of applying business models to a specific business environment has been done. This environment consists of the aesthetically niched and creatively driven business segment. Interestingly, the business model tool can be applied to most business environments as long as it is properly adapted to the company at hand.

The creative, aesthetical and experiential values of these kinds of companies need to be taken into account when forming the model. It should be done in an easily explainable manner. A thorough focus on a wide company social network is needed. Furthermore, the experience factor of the customer and the creativity focus of constraining workflows should be deemed favourable. Ideally, care is taken internally as well as externally for these business aspects.

The networking thinking should be applied to key activities and resources of the internal company aspects. Externally, the creativity surrounding customer relationships, customer segments and channels (from the business model theory of Osterwalder and Pigneur, 2010) should be encouraged to attain as many of them as possible. In addition, the financial infrastructure should be limited to certain vital aspects only. Since cost structure focuses solely on monetary terms, it contradicts the wide creative focus of these kinds of companies. Therefore this emphasis needs to be limited or even removed altogether.

Finally, the creative aspects of the offer need to be open to possibilities of all kinds. It will then have the value delivered be as large as possible. A creative outline on the product offered will consequently deliver an aesthetically appealing product, assuming all the other aspects of the business are outlined as stated.

Combining these values and thoughts, the practical application to real world situations should be favourable. The result is a new model called the creativity matrix that has a basic framework with two axes. The framework contains business model theory derived from the Business Model Canvas of Osterwalder and Pigneur (2010). The intention of the creativity matrix is to integrate the customer experience focus for companies in an organised and useful way. Moreover, the workflow constraint adaptation (for inspirational creativity purposes) is also integrated for this reason. These values were previously described along with the customer experience focus.
8.1 Creativity Matrix

The goal of the Creativity Matrix is to nourish the creative potential, enabling the aesthetical appeal of the product delivered to be maximised.

![Creativity Matrix Diagram]

**Figure 8: The Creativity Matrix**

8.1.1 Outlining the Basics

The wider along the x-axis in this two-dimensional model, the fewer the number of constraints are recommended on the correlating company processes. This reasoning is based on the previous Razeghi (2008) analysis about creativity. Since the customer experience focus is dependent on what activity is performed in the company, it also needs to vary. This reasoning comes from the previous analysis on the customer experience factor. The y-axis shows an increase of recommended customer experience focus that is all activity specific. The company processes outlined by Osterwalder and Pigneur (2010) are arranged to fit inside these axes accordingly.
The Creativity Matrix is based on the assumption that an aesthetically directed company is studied. Such an organization wants to discover how widely its creative thinking should be implemented in its different company processes.

8.1.2 Detailed description

Such an organization needs a creative value proposition. All kinds of creative input should be allowed with few constraints in its development process. To continuously develop and question the value proposition allows a company to stay up to date with trends and changes in the target market. More specifically, the thought patterns of Razeghi (2008) could be utilized to different degrees depending on the level of required creative control.

Thus, the model suggests default levels of creative control application. For example, a high level of creative control is recommended when evolving the customer segment. The reasoning is because creativity regarding customer segment choice is done early in a company history. Changing it would potentially require significant resources. Focusing on creativity is therefore recommended elsewhere.

However, customer relationships as well as customer channels are preferably creatively maintained. The reasoning behind this lies in the wide network focus discussed earlier. Therefore, the scope of creative association (i.e., the workflow constraint application) is consequently recommended to be wide.

Key resources and key activities of the company are what essentially create the product that delivers the customer experience value. The application of this model is aimed towards creatively directed and aesthetically oriented companies. Consequently, the creative control is recommended to be loose in this case and be widened on the x-axis as far as possible.

Financial infrastructure is required in any business-oriented company. However, the experience factor of the customer hardly plays any role in these processes. Furthermore, the creative aspects of this work are fairly limited. The positioning of this process in the matrix is therefore done accordingly.

However, these are only recommended values. No borders are presented in this model. This is aimed at maximizing the amount of flexibility in adapting the model towards creative and aesthetically focused businesses. These vary greatly in their setup structures. Therefore, a flexible canvas is preferred in front of a strict calculus.

This evolved version of the original business model tools potentially enables companies to outline their business aspects. Specifically, this outlining of company processes will be according to the creative nature of their work. This produces products that should attain the aesthetical appeal that customers of these kinds of companies are interested in. The values that aid these processes are based on thinking patterns, which the creativity matrix highlights.

8.1.3 Operationalizing the model
A philosophical overview has been provided of how to view work in general business processes for aesthetically oriented and creatively driven companies. However, on a general practice level, operationalizing the model requires more. The findings and conclusions made so far around the creativity matrix lay the foundation. The empirical data of the product development process from the Arctic Trend presentation material was also taken into consideration. Another model has been developed on this basis, incorporating the thinking of the Creativity Matrix.

### 8.2 CEN-Phase Product Development Process

The Creativity Matrix outlines the philosophical basis for structuring a company. However, the need arises to correlate the main new aspects of this model into a working praxis. The workflow constraint level of creative control is based on how far along the x-axis one looks in the creativity matrix. Mainly looking at the product development process, the first segment describes the design process, which is *creatively* oriented. To correlate, the segments from the Osterwalder and Pigneur (2010) business model canvas apply to key activities and resources. These segments are mainly used in the design process. Therefore, the focus herein will be on creativity. This is conveniently coloured yellow for cross-referencing purposes between the models.

As developing a prototype have other priorities, the model needs to adapt accordingly. The creative phase has already been done and creative focus has already been established. Logic dictates that focusing on the next important aspect derived in the analysis should be done. This aspect is the customer *experience* of the product. The business model segments utilised are still the key activities and resources. However, the focus is directed on the y-axis of experience rather than on creativity. This outlines what mind-set is needed for the processes and nothing else.

Finally, the product is in its deployment phase and learning in the company is rolled out. The focus is now shifted to the sales funnel and customer relations segment of the original business model canvas theory. In other words, the company *network* is primarily utilised. Here an increase in customer experience focus is performed. The reason is that the networking focus from the analysis section strengthens the whole business concept.

The process just described is called the CEN-Phase Product Development Process. This name comes from the model’s main values surrounding Creativity, Experience and Networking. This new development process operationalizes the previous models and thoughts.
8.2.1 The Creative phase
In this first product development phase, the designing of the product is still very much in an open state. Therefore, high creativity is emphasised, using key resources and activities to succeed in this. However, the user should remember that the customer relationships should always be kept in mind when forming the product. Doing this correctly will in the end enrich these customer relationships after delivering the product. As a result, overall creativity potential increases through the increased inspiration potential described in the analysis.

8.2.2 The Experience phase
After a successful think tank and concept formation, the subsequent prototype development process has other priorities. Here, the value of the offer is emphasised when choosing the appropriate product prototype. Since the overall experience of the product is what governs the final product success, this is deemed an appropriate focus. Moreover, correlating the emphasis on experience in the creativity matrix hints at moving up the y-axis ladder toward the experience focus of the offer and final product delivery.

8.2.3 The Networking phase
When the correct prototype is chosen, a wide deployment through the customer segments and its appropriate channels should be done. Moreover, verification that the customer relationships have been improved as a result of the delivered product is preferably carried out. Also, further attention to nourishing the networks through
customer relations and creatively is preferred. Reasons behind this include when utilizing these networks according to the creativity matrix, it further enhances the creativity potential previously discussed.

8.2.4 The Grass Root Thinking Angle
Grass root thinking is no doubt a very potent tool for creating brand awareness for aesthetically successful companies. It is limited to low difficulty tasks to a certain degree, however. To nourish this grass root thinking, it could be included in all of the CEN Process phases. It utilises a free thinking workforce to improve the company muscle in its processes. Furthermore, using external resources potentially improves the workflow creativity. Input from people outside of the company gives a fresh view on thoroughly studied situations. In Figure 9, the grass root thinking is represented with circles.

8.3 Research Questions Answered

The first research question was how should the components of a business model be organised/developed to allow aesthetical aspects and creativity to flow freely but productively throughout an organisation?

The formation of the Creativity Matrix and its surrounding attributes describes a way of organising the creative aspects of a company to ultimately achieve an aesthetically pleasing product. It is aesthetically pleasing in that the customer experience is taken into account in all the appropriate segments of the company. Therefore, the first question is answered through the definition of this matrix.

The second research question was how should these creative and aesthetical aspects be integrated together within a viable business model?

The answer to this question relates to the operationalization of the creative and aesthetical aspects. In part, one could argue that the potential company utilization of the Creativity Matrix answers this question. However the more concrete CEN-Phase Product Development Process works in correlation with the creativity matrix. Therefore, the adaption of creative and aesthetical values between the two models acts together to operationalize these values in an organization. The second question is answered using both these models.

8.3.1 Final thoughts on generality
The overall result of this research is the formulation of two models: the Creativity Matrix and the CEN-Phase Product Development Process. Final thoughts on how well these tools answer the two research questions are several. A constant focus has been maintained on making the research as broad as possible while still keeping a firm grip on the problem at hand. One factor is that different companies work differently.
The creatively directed ones, having a focus on fulfilling aesthetic values in their final products, vary greatly in their types of organizational setups and workflows.

Therefore, a well-structured model that perfectly fits every single company of this type is naturally an extremely difficult task to accomplish. However, providing general guidelines for these companies has been an effective study focus for many reasons. First and foremost, the resulting application possibilities of the newly designed models are many. Second, the working practices of these kinds of companies should not be reined in too heavily through models. Otherwise, they might cease to produce end products as good as those before the model implementation.
9 References

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9.4 Arctic Trend Data Collection Timeline

The following data collection instances in collaboration with Arctic Trend have been carried out:

2011-03-29 Initial meeting with Arctic Trend CEO Lundqvist 1,0h
2011-04-05 Participational Observation, Arctic Trend Studio, Bergsnäset 1,0h
2011-04-08 Participational Observation, Arctic Trend Studio, Bergsnäset 1,5h
2011-04-09 Participational Observation, Swap For Change, LUT 1,5h
2011-04-10 Participational Observation, Swap For Change, LUT 2,0h
2011-04-12 Participational Observation, Arctic Trend Studio, Bergsnäset 1,0h
2011-04-14 Participational Observation, Arctic Trend Studio, Bergsnäset 1,5h
2011-04-18 Participational Observation, Arctic Trend Studio, Bergsnäset 0,5h
2011-04-27 Participational Observation, Arctic Trend Studio, Bergsnäset 2,0h
2011-05-11 Participational Observation, Arctic Trend Studio, Bergsnäset 1,5h