Creativity & Leadership
The introduction of creative internal communication practices in organizations

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Date: 29.11.2014
Subject: Leadership and Management in International Context
Level: Master Program
Course code: 4FE74E
Acknowledgments

First of all, I would like to thank my tutor, Professor Philippe Daudi whose expertise guided me in the choice of the study, for his precious recommendations and support in writing this thesis.

I am thankful toward my professional tutor, Laure Manaranche for her encouragements and interesting discussions related to my topic.

Moreover, I am beholden for the eight interviewed persons, their intriguing feedbacks and their honesty toward the investigation. In addition, without the organization acceptance of the study, I would have never obtained these significant results.

Besides, I feel lucky to be surrounded by understanding, helpful and critical friends. I want especially to thank Ronja Nielsen for her dedicated time spent in helping me, Cédric Hemon and Tanguy Madec for their contributive suggestions, and all the people who trusted me and made this adventure possible.

Obviously I wish to deeply thank my family, my parents, my four brothers and my sister who played a central role in motivating me and inspiring me. I am proud of being theirs.
Abstract

This thesis investigates the impacts of introducing creative experiences in a rigid organization. Based on the methodology suggested by Strauss and Corbin (1998) I have conducted a qualitative study through 8 semi-structured interviews of heterogeneous profiles in an organization where I worked for two years as an apprentice. Specific creative experiences were introduced in order to improve the internal communication, facilitate an organizational change transition and sustain a better social climate. I aimed at understanding the impacts resulting from experiencing such activities both at an individual and organizational level. My findings reveal three positive categories (well-being, corporate affiliation and organizational change facilitation) and three negative categories (individual irritations and a lack of coherence with the corporate identity). I conclude my work with the possible reasons justifying unexpected negative results, stating that trustworthy leadership and the corporate culture are essential when introducing such collaborative activities. My thesis might contribute to the discussions of creative problem solving for the sake of communication and values-added resulting from creative interventions in organizations.

Key words: creativity, creative thinking process, artistic interventions, internal communication quality, organizational culture, trustworthy leadership, personal development and organizational identity consolidation.
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1. Introduction

An article from Dr Peter Spitzer (2002, para. 10) revealed the benefits resulting from the interventions of clowns in hospitals to help patients overcome illness. This experience demonstrates that creative thinking can help to imagine new ways of challenging issues. From this observation I aimed at investigating the impacts of creative actions led in the business area. The following thesis presents the concept of creativity as a multi-faceted phenomenon important both at an individual level, as well as for the whole organization. Some leaders are ready to attend personal coaching sessions where art is used as a tool for self-development or invest in artistic interventions residencies. A recent report written by Berthoin Antal and Strauß (2003) cross-check 268 publications on arts and businesses. The results demonstrate numerous benefits caused by the experimentation of artistic interventions which helps address specific issues organizations are facing.

The introduction sets the scene, clarifies the research importance and specifies the focus of the study. Finally the last paragraph arises the essential research questions.

1.1. Context of the research

Creativity is a multi-faceted phenomenon. Human beings are able to conceptualize new approaches into concrete products. In organizations creativity is source of design, improves the processes and can make up the working environment.

Are the outputs generated by creative thinking the best approach to communicate and solve organizational issues? It is this question that will be further developed. Indeed, there is a connection between leaders and creative persons, and creativity will be highlighted as a competitive competency.

1.1.1. The importance of creativity for leaders

One century ago, it was believed that leadership was an innate trait acquired from birth. Thus few people owning specific skills, such as masculinity, self-confidence and dominance were predisposed to achieve greatness and become a leader. This approach called the Great Man Theory was the original leadership theory. Then the conception of learning leadership and continuously improving it, appeared through the senior organizational leaders’ study of Bennis and Nanus (1985). It changed
the myth that leaders are born such, considering the learning stage as one of the most important qualities that leaders should possess. They revealed that top leaders are perpetual learners looking forward to push boundaries, explore new ideas, and consider new challenges.

Bennis and Nanus (1985) defend the idea that leadership is not about position - anyone from any hierarchical position can behave like a leader. This concept asserts that those in position of power and having authority such as Presidents, chief executive officers or manager are not necessarily leaders. To illustrate this vision, an inspirational quote from Anita Roddick states – ‘if you think you’re too small to have an impact, try going to bed with a mosquito’ (1976 cited in Entrepreneur Media 2014, para. 1).

The Great Man Theory asserts that there are some implicit connections with creativity. The success of leaders comes from their personality. Indeed, according to Bennis, Spreitzer and Cummings (2001) and Hesselbein, Goldsmith and Beckhard (1996), the necessary skills required for successful leaders in the 21st century closely match the characteristics of creative people conceptualized by Davis (1986 cited in Puccio, Mance & Murdock 2011, p. 9).

1.1.2. Creativity in the 21st century

The World is perpetually changing. Organizations evolve in an intensive competitive environment, facing uncertainties and nowadays struggling in a hard economic atmosphere. Across History the production processes lived great changes – between the 1960’s and the 1970’s the economic sector was looking for making things cheaper (labor division, standardization, mass production), thereafter between the 1980’s and the 1990’s the trend was to make things better (quality control, flexibility, automation) whereas in the last decades organizations aim at making better things (aesthetics, design, agility, authenticity, innovation, uniqueness). Progress is running since the birth of industrialization, globalization and new technologies. Already predicted in 1965, the Moore’s law (Moore 1965, pp. 114-117) illustrates well these expanding innovations in the research published in Electronics Magazine, announcing that the number of transistors in microprocessors doubles each year, keeping the costs the same as before. New trends are emerging too, such as the exponential increase in speed of life altering change, a shorter product life cycle, the permanent or stable erosion of work life and work changing by nature.

Creativity should be part of any firm engaging in a competitive world. Janszen (2000, p. 7) thinks that innovation is the future of companies and ‘generally accepted as being the
golden route to building a growing and prosperous company’. In his studies, Florida (2002 cited in Nissley 2007, pp. 21-22) underlines the importance of creativity both on an economical side as well as on personal aspect of life. Creativity is a driving force of our economy and our society. At work or in our personal life it is valued and cherished, characterizing humans from other species. Creativity is necessary to bring new ideas and implement change which is a driver for innovation and competitiveness.

Creativity is one of the most essential quality in order to perform well in managing individuals and respond to constant change. Creative leadership is essential to develop successful initiatives and avoid restructuring or downsizing. A study conducted by Andersen Consulting’s Institute for Strategic Change (n.d. cited in Agbor 2008, p. 3) showed that companies characterized by a creative leadership experienced a 900 percent stock price growth compared to only 74 percent for the ones perceived has having a lack of creative leadership. The last century has required new skills such as creativity in addition to the traditional techniques of managing and leading in the workplace. Nowadays creative leaders are more willing to fit with the new generation, leading and interacting in new ways (Korsten 2010, pp. 2-7).

In his book *The Rise of Creative Class* (2002 cited in Nissley 2007, pp. 21-22), Richard Florida considers creativity as the most capital source for economic growth. He suggests the existence of a creative class, whose members (artists or engineers for example) are looking for novelty - new ideas, new products, etc. Florida asserts that creativity is the fuel of our contemporary economy and recognizes creativity as a core competence.

1.2. *Research Purpose*

When inspiration is missing, today’s organizations are ready to invest in artistic specialists to solve organizational issues. In order to bring a better understanding about the research problem, this study will investigate new practices – the intentional use of creative interventions in organizations in order to sustain cohesion and well-being. The empirical research will aim at understanding the positive and/or negative impacts of the use of creative activities such as actors’ interventions in a specific company.

1.3. *Research Questions*

This part of the study discusses about the concern of the investigation of creativity for leaders and in organizations to someone wishing to influence others positively to set well-being and achieve performance.
Over the last century, researches led have demonstrated changes in the field of leadership. The methodological diversity of the studies has improved the measurements and analytical techniques. There have been a number of cross-cultural oriented studies, growth of qualitative researches, multi-context orientations, and multi-methodological design approaches. The major outcomes are focused on the change processes, gender and leadership, leaders’ behaviors, the discourse, problematizing leadership or leadership and meaning as an example. The connection between creativity and leadership is relatively new and has developed over the last 50 years. On the one hand, there have been a number of valuable studies exploring the nature of creativity (e.g., Gardner 1993; Rickards, Runco, & Moger 2009; Runco 2007; Stein 1974; Sternberg 1999), all of them present evidence of the creativity in the service of developing effective leaders. On the other hand, from my point of view and from what I have read and learnt, it seems that the field of the impacts of the use of creative internal communication practices has not been written tremendously.

Creative leadership can match with the willingness of introducing creative internal communication activities. The research will demonstrate that creativity can inspire a way of leading and bring novelty to traditional management tools, specifically focused into a rigid organization (top-down hierarchical structure). The common thread of the study is the creative activities’ impacts and efficiency on individuals and organizations, and how the top executives feel committed.

These following questions will be studied in the empirical research:

- To which extend should organizations consider the importance of creativity?
- How creative thinking operates in solving organizational issues?
- How associate a creative internal communication in a rigid organization?
- What are the benefits of introducing creative internal communication experiences on individuals and organizations?
- What is the implication of leadership on the creative actions efficiency?
2. Methodology

The methodology part presents the whole philosophy behind a certain research approach, the epistemology of the scientific frame of reference adopted and the overall vision of what science is all about according to my point of view. The creation of business knowledge will be discussed, based on my research design. The type of research and the method used will be developed as well.

As previously stated, the empirical chapter will analyze the impacts of creative actions in a rigid organization from various employees’ perspective, positioning myself as an analyst in order to understand the issue of leading creative actions. The main purpose of the study will be to understand the relationship between creative actions’ effectiveness and leadership, and the confrontation between the creative actions initiator and the ones experiencing these actions.

Based on these perspectives, I have chosen to conduct a qualitative primary approach based on interviews’ analysis and to use the grounded theory methodology.

2.1. Motivation and justification of the research study

As a graduated student from the master’s degree in Manager and Consulting studies at the Ecole Supérieure de Commerce Bretagne Brest (France) together with a combining Master’s degree at Linnaeus University in Sweden, I had the opportunity to attend different courses mostly oriented toward leadership and management in international context.

After reading several studies and thesis related to leadership issues, because of my creative personality and my preference for creativity and leadership, I dedicated my time and my energy to this subject.

The theoretical frame of reference captures concepts about leadership and creativity to underline the importance of the introduction of new ideas in organizations.

Once I decided to study this specific theme, I tried to focus my research on current organizational issues that I could experience while working as an apprentice for a financial company during my master studies.
To my mind over the last decades there has been a higher consideration for creativity in organizations, which is one of the apparatus of competitiveness – it is the basis for innovation, problem solving, organizational processes or new management tools for example. I believe that face to the current global economy situation and the growing requirements of employees, companies might already be aware of the issues analyzed in this paper, but I aim at bringing an added value to the existing texts written and to underline the importance of creative thinking.

My French nationality and my culture play a role in the way I interpret and understand my discoveries. However, because I recognize this limitation, I will be very cautious in my translations and my formulations. I will also care in the choice of words to avoid any political, religious, or social affiliations. I am motivated to learn about the existing theories and to produce a complete research, helpful for anyone interested in this topic. I finally lead this study as a true challenge useful for my personal development and which will probably be an asset for my professional career.

2.2. A qualitative approach

In order to understand better the employees’ reactions toward the experimentation of creative and internal communication practices, the chosen methodology is interpretative with a qualitative approach. Creative internal communication actions appear to be part of activities in organizations that impact followers. The issue of implementing them is to create distortions in the organization, opposite to the desired results. Hence I consider several interviews analysis to be an appropriate method to adopt in order to get a clear understanding of the introduction of creative actions. The analyzing process will be carried out by interpreting the feedbacks of real creative actions experiences among different profiles belonging to the same organization. Even if the sample does not allow to generalize the conclusions as it analyses a specific company and a reduced sample, it will be more relevant than case studies or surveys which would not allow me to get a close relationship and honest feedback. According to me open questions allow to go deeper into the thought and to free the answer, which is not possible to obtain through other analysis. Further similar qualitative analysis and quantitative verifications could then reinforce the results but in my empirical research I will focus only on a single company.
2.3. The grounded theory

The grounded theory is conceptualized by Strauss and Corbin as a ‘theory that was derived from data, systematically gathered and analyzed through the research process’ (Strauss & Corbin 1998, p. 12) and as ‘a framework to bring observations, intuitions, and understandings to a concept and to provide the guideline for the discovery and formulation of a theory’ (a.a., p. 182). It is primordial to understand that theories gather concepts and are deduced from a first description, followed by a conceptual ordering and finally theorizing. The last notion is the act of developing a theory which ‘enables users to explain and predict events, thereby providing guides to action’ (a.a., p. 25). Qualitative and quantitative studies are complementary as they advise - it is ‘a true interplay between the two’ (a.a., p. 34). The choice in the type of analysis depends on the efficiency at fostering the development of theory. Collecting data and interpreting them to conceptualize theory also requires a personal sensitivity and creativity. Before conducting any study, three steps need to be fulfilled. Choosing a problem and stating the research question is the first one and is about framing the research. The research question will anticipate the data analysis from a chosen perspective and using specific techniques. This stage is the basis for the future research, that is why the formulation should match the researcher preferences for the topic. The second step consists in maintaining a balance between objectivity and sensitivity. Objectivity allows the researcher to strengthen his position and be more confident with his discoveries whereas sensitivity is synonym of creativity when building the theory. Using literature (e.g. reports, biographies, and scientific catalogs) can help the researcher to get new data and foster conceptualization when used as an analytic tool but it is however a threat for creativity (a.a., p. 53).

Microanalysis is a close-up data analysis following on from the relationship between the researcher creativity and its interpretation of the data. According to Strauss and Corbin doing microanalysis is an ‘interplay that occurs between the analyst and data during the analytic process’ (a.a., p. 71). The grounded theory development requires a good understanding of specific techniques and tools such as asking questions, making theoretical comparisons, analyzing a word, phrase, or sentence, using comparative techniques (e.g. the flip-flop technique or the making of a systematic comparison) and waving the red flag (recognizing individuals biases (a.a., p. 97)). These techniques open up the perspectives of the researcher and ensure the likelihood of better data understanding and interpretations. ‘Conceptualizing is the process of grouping similar items according to some conceptualized properties and giving the items a name that stands
for that common link’ (a.a., p. 121). The starting point of building the structure of the theory comes from specifying the categories (reducing the data in smaller groups), developing them in terms of their dimensions and properties—and then later relating categories through hypotheses or statements of relationships. The specifications and classifications will draw patterns that enable to start theorizing, and more precisely axial coding. This step consists in gathering the categories together in order to conceptualize relationships in between them and above all on the way they are related to each other. Over time and during the research development, Strauss and Corbin suggest to write down ideas coming at any time and any place. A journal might be a way to keep the historical of the whole thinking process and explain how the conclusions have been reached. Selective coding is ‘the process of integrating and refining the theory’ (a.a., p. 143). Integrating the theory consists in transforming data into theory. It is a long and complex process evolving through time. Integration relates categories around one central pillar. To illustrate integration tools, several diagrams were drawn, reviewed and sorted through memos, and notes were permanently taken to keep a track of the analysis progression. Then the analyst has to refine the theory to validate a logic theoretical scheme (a.a., p. 156). Coding for process is a compulsory step which specifies the processes existing in the theory, in other words it is what explains the evolution of a ‘moving picture’ (a.a., p. 179). The conditional / consequential matrix can be used to help to understand better the patterns of connectivity existing between the structure (micro and macro conditions) and the processes (actions and interactions). In order to strengthen the theory building, the analyst has to sample categories – on the one hand look for incidents/events relevant for the theory, on the second hand compare these indicators for their specifications and dimensions in order to classify them. Persons or organizations are not samples, but provide the means to obtain data. The analysis ends up when the categories emerge in different dimensions and when no other data appear.

The communication of the findings occurs through my thesis. I was forced to follow determined rules and constrained to choose carefully the right amount of details around the most relevant thoughts while keeping a constant flow of ideas. Strauss and Corbin (1998) present methodology for evaluating a research study, whether quantitative or qualitative. They provide criteria to judge the empirical grounding of a study – the generation of concepts, the relationship between them, the density of categories, the variation built into the theory, the conditions under which variation can be found is built into the theory and explained, the identification of process in research, the production of
significant findings, and the test of major concepts and hypothesis through ideas exchanged among relevant social and professional groups. Analysis is a complex process where answers can be found using common sense, by trusting oneself and the process. Plenty of procedures and techniques exist and have to be adapted according to the realities of the studies.

In the use of such a method, I will explore rather than tests empirical facts for example through events and social interactions or from data warehouses (interviews). Consequently the aim is not about generating hypotheses but to reach a deeper understanding of an empirical situation (Glaser & Strauss 1967).

The following chart (figure 1) summarizes the process necessary to emerge a substantive theory from the abductive reasoning (grounded theory).

**Figure 1. The research method**

<table>
<thead>
<tr>
<th>Choice of the theoretical framework</th>
<th>Theorizing: emerging substantive theory</th>
<th>Refined theory</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Empirical patterns</strong>: concepts and categories emerging from the empirical analysis</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Empirical facts</strong></td>
<td>Observation and impressions: interviews in the company I worked for</td>
<td>Further/new empirical interpretation</td>
</tr>
</tbody>
</table>

The next section will explain how I did conduct both the theoretical and empirical researches developed in the next chapters. I chose carefully the most efficient methods to acquire relevant information in order to answer to all my research questions. Through my empirical study my main objective is to discover the impacts of employees experiencing creative actions. Interviewees is an appropriate tool to capture individual feelings and their personal situation among other employees. Indeed, the information collected is as close as possible to an everyday conversation.

2.4. **Primary sources: the empirical data collection**

Based on my own experience, the empirical study has been conducted in a company specialized in consumption loans created in 1986. It is a branch of one of the biggest French financial group where I have been working for two years as an apprentice. I did chose this case for one reason. I was personally involved with the internal communication practices and I could interact with the employees experiencing these actions. This proximity allowed me to have an easy access to information.

The name of the company will not be given for confidential reasons. The organization evolves in a very regulated sector, which became even more strict since the beginning of the crisis - for example restrained by strict regulations such as the Consumer Credit European Directive. The organization is structured by a top-down hierarchy welcoming about 400 employees around 8 major poles (please refer to Appendix 3). The average age is 35 years old and the gender proportion is 75% of women as for 25% of men.

The best way to capture individual experiences of different employees is to engage in conversation. The research model has been investigated through interviews (in French) of seven employees from different backgrounds: various ages, various genders, various experience in the company, and from various hierarchical positions. One more interview has also been conducted in order to understand better how these eccentric tools are made-up and monitored. There was no strategy behind the selection besides to collect information from the most heterogeneous profiles belonging to one common entity.

As mentioned previously, creativity might sound opposite to a financial environment, thus conducting this study will bring knowledge about the impacts of the introduction of creative internal communication practices applied in a regulated environment. These qualitative data will be compared to the conceptual framework in order to consider empirical conclusions – ‘The grounded theorist compares one interview excerpt with
another, an interview excerpt with a concept that may explain it, a concept with another concept and so forth’ (Charmaz 2002, p. 6397). I decided to opt for a semi-structured interview methodology in order to benefit from a freedom of asking questions without following any specific order (Fisher 2010) and according to the answers given. The interviews follow a standardized classification which means that exactly the same questions were asked to the interviewees. The choice of this method is adapted to extract comparison criteria allowing me to further categorize them.

2.5. Interview as a method for qualitative research

I have conducted these interviews by face to face meetings in June 2014. An interview guide (please refer to Appendix 4) was written to prepare the exchanges but the interviewed persons were free to answer the way they wanted. The questionnaire was established around four interrelated parts: personal information, the qualification of the creative actions experienced, the individual and organizational impacts felt, and the coherence between these actions and the corporate identity. To obtain the most efficient results and to avoid any misunderstandings, an exchange guide was tested with my closest colleagues and the necessary modifications were introduced. The use of ‘tu’ in French is justified by the proximity that I have with my colleagues whatever their hierarchical positions. These privileged relationships helped me to obtain honest answers, but in order to protect the confidentiality of the information, the names of the interviewed persons will be hidden. Each interview varied in length from thirty minutes to one hour and half and our conversation based on the exchange guide was directly transcribed. After the transcriptions (all the transcripts were written by myself) each interviewed person had the opportunity to read the text and to confirm its content. The notion of well-being at work was asked to every profiles in order to avoid any information bias and understand better her/his state of mind about the company and the Human Resources department. Once collected, the empirical data have been translated from French to English by my own and synthesized through one unique document in order to capture an overview of every profiles (please refer to Appendix 5).

The interpretations and the analysis of the different interviews is based on the research principles of the grounded theory approach (Strauss & Corbin 1998, and Glaser & Strauss 1967). During the interviews I was taking notes of every given feedback and I did not hesitate to ask additional questions in order to get clear, detailed and illustrated answers. Afterwards I used my notes in order to create possible categories and patterns. The
classification driven by my coding process (open, axial and selective coding explained in chapter 4) led me to differentiate emerging categories from different themes. My interpretation is related to my understanding and learning of the interviews and my studying of similar researches.

The feedbacks collected (please refer to Appendix 5) were either positive, negative or positive and negative at the same time. Based on my own interpretation and for a better general overview of the answers, I categorized them into three different colors: green for positive, red for negative and orange when the feedback is both positive and negative. Findings are grounded in the empirical study of those interviewed persons that experienced creative actions at their workplace.

2.6. Secondary sources: the theoretical data collection

In addition to the primary data collected and my personal findings, I included to my research secondary data. These additional inputs collected by other researchers will bring more reliability to my findings because the concepts developed in the next chapter are recognized and have been tested many times in real situations. The scientific documents, articles, and books relate in particular on the importance of creativity, and the notion of creativity to impact people. My unique perspective of looking at these theoretical data crossed with my personal findings will lead me to deduce my conclusions. However some considerations should be taken into account – I should give importance to the trustworthiness of other studies and take into consideration the compatibility of the data collected with the research conducted. As a researcher, I should be aware that the theoretical framework is limited in terms of scope, in other words some fields or ideas have voluntary not been developed. The following chapter presents these secondary data collection.
3. Theoretical framework

Creativity might be imagined as an extravagant idea such as an uncommon dress code of Yves Saint Laurent, an artistic painting of Dubuffet, or the last iPhone 6 of Apple, but its conceptualization is much more complex than it appears. Before explaining the new trend of arts applied in organizations, the beginning will start by conceptualizing creativity and describing leaders’ ability to spark this notion in their organization. Thereupon will be pointed out which leadership styles are more compatible with creativity and the drivers and barriers will be presented. The chapter will end up with the notion of art used as a creative internal communication tool in organizations.

3.1. Creativity, a multi-faceted phenomenon

In 1950, Guilford (cited in Zilch 2011, p. 2) revealed, that between 1927 and 1950, only 186 articles from the index of the psychological abstracts concerning creativity were discussed over 121 000 articles analyzed. After nine years following his incitation for increased research in creativity, Taylor discovered the existence of more than one hundred definitions of creativity in the literature (Soliman 2005, p. 49). Welsch reviewed twenty-two conceptualizations in order to cross check elements of agreement and disagreement from experts in the field. The results led her to write a conceptualization gathering key attributes applicable in a variety of creative activities, suggesting the following one –

‘Creativity is the process of generating unique products by transformation of existing products. These products, tangible and intangible, must be unique only to the creator, and must meet the criteria of purpose and value established by the creator.’ (1980 cited in Isaksen 1995, p. 147)

The definitions of creativity are numerous and varies in concepts, meanings of sub concepts and in terms of terminology. According to Harris (2009, pp. 9-11), creativity is a way of being, relying on sensitivity, thus difficult to measure. This dimension can be judged differently from one individual to another, depending on our unique perception. John West Burnham (2008) added precisions to this concept, using the terms of imagination as the root of any creative output, the development of a different product, or the improvement of an existing one and the idea of the potential to make a difference.
In one article from Kanter (1986, p. 11), creativity is conceptualized as a way of thinking similar to a ‘kaleidoscope thinking’ – helping individuals to twist the reality from different perceptions in order to give birth to new patterns.

These ideas can be illustrated by an artistic drawing. Depending on a context and the way our brain interprets a situation, the perception will defer from individuals. It demonstrates that our five senses are complex and some external factors are able to alter our unique perception. The brain is not the only reason of misinterpretations - culture, age, past experiences, etc. justify as well these differences.

Some people are able to see an Indian, an Eskimo or others both of them. Creativity helps to think out-of-the box and opens-up to new perspectives. Although, I will position creativity in our contemporary time and why should we attribute it so much importance.

It would be wrong to conceptualize creativity under one phenomenon, better it is to present an approach related to four phenomena – the creative process, the creative product, the creative person and the creative environment. These strands are not chosen at random. In the 1960s, Rhodes aimed at responding to Guilford’s address by setting up one common conceptualization of the concept based on fifty-six different definitions.
His conclusions conducted him to recognize a difficulty –

‘As I inspected my collection, I observed that the conceptualizations are not mutually exclusive. They overlap and intertwine. When analyzed, as through a prism, the content of the conceptualizations form four strands. Each strand has unique identity academically, but in unity do the four strands operate functionally.’ (Rhodes 1961, p. 307)

Through the creativity literature, each of these classification appear to be used extensively to provide some frame of references of this complex concept.

3.1.1. The creative process

This part presents an historical overview of the creative process from the Antiquity to the most recent models, in other words I will put on the spot the explanations of “How do we generate creative ideas”.

During the Ancient Greek time, philosophers believed that creativity was similar to a whisper coming as a gift from a Muse (Zilch 2011, p. 1). To understand better the roots of inspiration, it is interesting to notice that the etymology from the Latin verb ‘Inspirare’ (2014, p. 1 of 1) means: ‘immediate influence of God or a God’. In the Antic era the creative act was entirely separated from the person and was believed to be inspired from the daughters of Zeus and Mnemosyne – Clio, Calliope, Erato, Euterpe, Polyhymnia, Terpsichore, Melpomene, Urania and Thalia. Originally considered as goddesses of memory they became icons in arts and sciences – as an example Calliope is the muse of epic poetry, Clio the muse of history or Urania likened to astrology (Peterson & Dunworth 2004, pp. 121-122). While Plato considered creativity as a gift of the Muse, Aristotle disagreed stating that creativity obeys fully natural laws. Thereafter, with the development of Christianity creativity became the gift from God (Zilch 2011, pp. 1-2).

By the beginning of the 19th century, creativity was considered as an internal characteristic of individuals but the orientation of the notion was still mysterious, described as the man’s ‘inner Africa’ such as the unknown Dark Continent to be explored (Williams & Stockmyer 1987). A new approach of the creative act appeared in the late 19th century – the trend of escaping from social constraints in order to be more creative. According to Williams and Stockmyer (1987) these eccentric artists adopting unusual lifestyles did not necessary generate more creativity than others.
The phenomenon of creating something new has been studied from the early 20th century. The primarily theories were focused on the different steps of the creative process (Wallas 1926) and on the dynamic balance between divergent and convergent thinking which is the heart of creative thinking (see Guilford 1967). Graham Wallas’ stage model is the pioneer in the field. The following Figure 2. presents the path followed in the brain when generating creative ideas. The first step is the Preparation – People need to be well prepared and know the field of study. They will gather information, conceptualize the problem and explore its dimensions. The Incubation is the next stage and is about detaching about the problem. Taking time to think about something else helps to solve issues. A possible third stage named the Intimation is often considered in the literature as a sub-stage of the Illumination. This phase is simply when the individual has the feeling that a solution is coming. The third stage, the Illumination, is the transition between the preconscious process into the conscious awareness of getting a creative response. This mysterious stage is very quick and gives birth to different pieces of one concept or the whole at once. And finally the last step is the Verification, the ideas are verified, elaborated and then applied with the initial problem for the sake of solving it and satisfying all the needs and criteria conceptualized in the preparation stage (Wallas 1926).

**Figure 2. Graham Wallas’ model of the Creative process**

*Source: from my own interpretation, based on Wallas (1926)*.
From this first presentation of the basic creative thinking process, one can realize that creative ideas are flowing when being away from the problem and when knowing the field being researched.

The creative process seems to be easy to imagine, but it is much more complex than it appears on the paper, as Donald W. MacKinnon states:

‘The term should be thought of as no more than a convenient summary label for a complex set of cognitive and motivational processes, and emotional processes too, that are involved in perceiving, remembering, imagining, appreciating, thinking, planning, deciding, and the like.’ (1970 cited in Roslansky 1970, para. 6)

Deliberate creativity started to be researched in the 1940s by Alex Osborn, initiator of the Brainstorming and the Creative Problem Solving process (CPS). Ten years later, he teamed with Sidney Parnes to further develop and research CPS. The first model dating from 1953 presented seven steps – Orientation, Preparation, Analysis, Hypothesis, Incubation, Synthesis, and Verification. Parnes invested the model and discovered than training in the CPS process develops the individuals’ creative thinking skills (Puccio, Mance & Murdock 2011, p. 42). The model evolved with the time through the different researches and applications. A modern interpretation of the model is the one of Puccio, Murdock and Mance (2005), which is a contemporary approach for leaders to provide thinking skills and procedures to facilitate their effectiveness in creating and managing change.

In the book Creative Leadership: Skills That Drive Change, Puccio, Mance and Murdock (2011, p. 50) define the CPS model as ‘a comprehensive cognitive and affective system built on our natural creative processes that deliberately ignites creative thinking and, as a result, generates creative solutions and change’. The seven stages illustrated in Figure 3. justify how individuals are able to generate creative ideas to solve complex problems.
The scheme is based on the initial creative process, based on three main areas – the Clarification Stage, the Transformation Stage also named the Ideation Stage and the Implementation Stage. These three categories are divided into seven sub-categories – Assessing the situation, Exploring the vision, Formulating the challenges, Exploring ideas, Formulating solutions, Exploring acceptance and Formulating a plan. Each steps require a specific key cognitive thinking skills materialized in bold letters and some key affective skills materialized in grey italic font. The notion of divergent and convergent thinking balance is present at the heart of the model operating before each steps – the divergent thinking is the generation of multiple ideas (facts, problem conceptualization, ideas, evaluation criteria, implementation strategies) whereas the convergent thinking is the selection of the best ideas. Puccio, Mance and Murdock, call this phase the ‘start-and-stop thinking’ (2011, p. 58). The success of the CPS process depends also on three additional attitudes – Openness to Novelty, Tolerance for Ambiguity and Tolerance for Complexity (a.a., p. 64).
Other models regarding problem solving techniques and the application of various tools have also been developed (see James Higgin’s model – Higgins (1994), Edward de Bono’s TO LO PO SO GO framework – de Bono (1970), or de Bono Six Thinking Hats – de Bono (1985)).

From an abstract conceptualization, creative ideas can generate concrete creative products.

### 3.1.2. The creative product

The research in creative products has been mostly led by MacKinnon. He characterizes a creative product as ‘anything that is experienced or made by man – an idea, a work of art, a scientific theory, the design of a building’ (MacKinnon 1970, cited in Roslansky 1970, para. 14). They meet certain common criteria.

As stated Sternberg and Lubart (1999 cited in Stenberg 1999, p. 3) in their conceptualization of the creativity – ‘the ability to produce work that is both novel (i.e. original, unexpected) and appropriate (i.e. useful, adaptive concerning task constraints)’, MacKinnon recognizes creative products through their novelty, their originality. The interesting question to ask is if all people judge the same product as being novel. Probably not. Donald W. MacKinnon illustrates this idea with a child who will consider many of its ideas and experiences as being creative, because new to him. But if other children live the same experimentations, they do not develop any creative output for the society they live. The novelty of a product is always relative to a given population of product. When experiencing a novel or original product, a whole civilization or the mankind can judge it as the most creative.

Still in concordance with the conceptualization of Sternberg and Lubart (1999 cited in Stenberg 1999, p. 3), a new product is not merely creative if it is not appropriate to reality. This notion is true for any kind of creative activity, such as dancing (the dancer conveys a particular style) or painting (the painter needs to express at his best his expression). The product has to be adequate to a particular situation, solve a problem or respond to a specific need.

According to MacKinnon there is another criterion characterizing a creative product, it must be produced in other words ideas have to be concretely communicated. From this basis - novelty, usefulness and production, some additional criteria can be added. They
improve the creativity conceptualization of a product. For example MacKinnon (1970 cited in Roslansky 1970, para. 18) believes that the aesthetic of a product can increase its creative perception. The following quote from an interview between Steve Jobs and Newsweek’s Steven Levy about the Apple’s iPod illustrates well the important consideration of aesthetic in creative products.

‘Look at the design of a lot of consumer products – they’re really complicated surfaces. We tried make something much more holistic and simple. … We believe that customers are smart, and want objects which are well thought through.’ (Jobs 2006, para. 5)

The fifth element and the highest criterion to characterize a creative product is its impact on the human condition, by introducing new principles that transcend traditions, changing radically the man’s view on the world such as the Darwin’s theory of evolution, Copernicus theory or Freud’s psychoanalysis (MacKinnon 1970, cited in Roslansky 1970, para. 20).

3.1.3. The creative person

Under the head of Donald MacKinnon, the Institute for Personality Assessment and Research (IPAR) of the University of California studied intensively the creative personality. Through one research study, the institute investigated the concept of creative personality by analyzing the behaviors of writers, architects, scientists and mathematicians considered by their peers as being highly creative. The results demonstrated that the study of creative personality has multiple facets and can be divided into three categories – personality and motivational characteristics, cognitive abilities and developmental events (Zilch 2011, p. 3).

The first part concerns the traits of creative people and creative personality. After studying the behaviors of creative people, MacKinnon (1978) and his colleagues gathered data to obtain common traits. On the one hand they estimated that creative people are intelligent and need to be intelligent but that intelligent people are not necessary creative. On the other hand creative people are independent in thought and action – independence is a motivator and a reward. As a third trait, creative people are intuitive. They tend to look beyond the established boundaries to find a deeper meaning of what surrounds them. Additionally destiny plays a significant role in decision making of creative personalities and is counterbalanced by logic. An interesting common point with creative products is the originality. To be creative it is important to come up with a variety of ideas, in terms
of quality as well as quantity. Another trait discussed by MacKinnon (1978) is the *openness to experience*. Creative people are risk-takers, they like to try new experiences and are curious to novelty. Finally creativity is synonym of strong *theoretical and aesthetic interests*. A creative person is able to see beauty when others do not feel the same impression. The previous Steve Jobs quote illustrates that aesthetic takes up a lot of space for the creator. Most of creative persons are fascinated by theoretical concepts as well.

Ellis Paul Torrance (1962, pp. 62-67) completed an analogous study based on children interactions and using other existing researches. He revealed dozens of positive and negative traits of the creative personality. However creative people do not completely fit with all the complex traits provided (please refer to Appendix 1).

In addition to the existing creativity studies, Teresa Amabile (1989, pp. 48-49) described eight traits that are inherent to the creative personality – ‘self-discipline about work’, ‘perseverance even when frustrated’, ‘independence’, ‘tolerance for unclear situations’, ‘nonconformity to society’s stereotypes’, ‘ability to wait for rewards’, ‘self-motivation to do excellent work’, ‘a willingness to take risks’.

As stated earlier in the CPS process, cognitive abilities are the thinking skills associated with creative individuals. Joy Paul Guilford conceptualized the complex cognitive abilities necessary for creativity through the Structure of Intellect model (SOI). A simplified cube (see Figure 4) is organized by three sides – the contents, the operations and the products. Guilford interrelated each of these sides composed of five or six categories to generate 150 individual cognitive abilities.
Guilford (1986) asserts that four main cognitive abilities are inherent to creative persons. *Fluency* is the first one and is the ability to generate a divergent quantity of thoughts per unit of time. *Flexibility* is the second relevant capacity for creative people who are able to think out-of-the-box, to move from one area to another one to generate ideas. The third cognitive competence, *originality*, is necessary to develop tangible or intangible products that are novel and valuable. And finally Guilford enumerates a last ability, *elaboration*, employed to conceptualize and refine ideas, discover relationships and apply them.

Zilch (2011, p. 7) evokes as well other abilities such as imagination, evaluation, visualization, the use of metaphors or the sensitivity to the concerns.

### 3.1.4. The creative environment

Creative processes, products and persons are influenced by the environment into which they evolve. The creative environment or the creative press is the fourth P and will be investigated around developmental events that affect individuals’.

Developmental events are specific life circumstances that humans live and that affect their personality, the way they view the world and their creative potential.

Age for example is a determinant criteria for creative expression. According to Simonton (1988, p. 75), a creative peak is reached around 30 - 40 years old and then decrease gradually. Nonetheless it needs to be put into perspective, Dennis (1956, p. 341) indicated
that it is not always the case, historians, philosopher and even inventors might achieve their best potential at their 60’s. If we take the example of Leonardo Da Vinci, he was more than fifty years old when he painted the famous Mona Lisa portrait.

Birth order is another possible explanation to justify potential creative abilities. Simonton (1987 cited in Isaksen 1987, pp. 66-87) asserts that the first child tends to have higher creative expressions and leadership abilities than their younger sister(s)/brother(s). However Zilch (2011, p. 8) moderates Simonton’s comments writing that last born child can also be very creative such as Johann Sebastian Bach who was the last from eight children. Whatever the birth order, individualized attention and interactions with adult tend to develop children’s creativity.

Education plays a significant role on creativity. As reported by Torrance (1962, pp. 66-67) the conformism of formal education is an obstacle for creative expression. It is at school that children lose first their creative potential because of strict rules imposed and the judgment from others.

Life events can affect deeply individuals. Illness or aloneness are for Zilch (2011, p. 11) typical moment for imagination and creative thought. Many famous creative personalities are disabled such as Albert Einstein who was dyslexic. The death of a close relation might restrain the creative expression of individuals as well.

The four P’s of creativity light different aspects of creativity which is important both at an individual level as well as an organizational one.

3.2. The importance of creativity for human beings

Creativity is certainly important for our modern economies to sustain a permanent innovation but further it plays an important role at an individual level – ‘without creativity we would continue to be cavemen’ (Waters 2013, para. 21). Human beings are inherently creative, Hebb (n.d. cited in Walonick 1993, para. 7) considers that ‘every normal human being is creative all the time…it is not something that occurs only in outstanding individuals’. Joyce Wycoff (ibid.), a consultant in creativity explains the importance of creativity through four traits of creative individuals. On the one hand they are more willing to take risks or to do mistakes. On the other hand they are more able to communicate their feelings and their thoughts. Moreover humor is part of their personality and they are able to trust themselves and follow their own intuition.
The Maslow Pyramid representing the Hierarchy of needs is a good illustration to understand the importance of creativity for human beings. In his paper *A Theory of Human Motivation*, Abraham Maslow (1943, pp. 370-396) presents five interrelated human needs categories from the bottom - the *physiological needs* (breathing, food, water, etc.), the *safety needs* (security of body, employment, resources, etc.), the *belonging needs* (friendship, family, sexual intimacy, etc.) the *esteem needs* (self-esteem, confidence, achievement, etc.) and the *self-actualization needs* (morality, creativity, spontaneity, etc.). Each needs cannot be satisfied if the lower level is not addressed. The first four categories are called ‘deficiency needs’ or needs satisfying a sense of lack, whereas the last one, the self-actualization is named as ‘being needs’. Creativity is positioned as a being need which is about struggling for better conditions. It is possible to realize that creativity is part of our highest human potential and that a creative expression helps us to achieve the best that we can (Walonick 1993, para. 8).

The website of the Scottish government (Education Scotland 2012) presents a section related to the importance of creativity in their country. They consider creativity as a factor for economic growth and development, but not only. According to the website, creativity is considered as a way of thinking that has to be taught at school.

### 3.3. The importance of creativity for education

An interview with Sir Ken Robinson (2012) addresses the importance of creativity in education around three points. First, according to his point of view creativity is important because business leaders are looking for creative people, able to work in teams and able to suggest a fresh vision. There is an ‘economic imperative’ for teaching creativity (Robinson 2012, 01:19 min). An IBM study (Korsten 2010, p. 7) conducted surveys of more than 1,500 Chief Executive Officers around the world, and the results demonstrated that creativity is the solution to face massive shifts such as recurrent regulation changes, industrial transformations, more complex data management or higher customer expectations. The second reason is a ‘cultural imperative’ (Robinson 2012, 02:10 mins). As reported by Sir Ken Robinson, creativity supports the humankind adaptation to constant changes such as a new interconnected and dynamic world. Teaching creativity is required to face these challenges. The last but not the least necessity to better take into consideration creativity in schools is for the individuals’ development and blossoming (Robinson 2012, 02:35 mins). It is exactly in accordance with the Maslow Pyramid explained previously and the self-actualization quest. Education might play a role of
suggesting a better comprehensive sense of life. Finally Sir Ken Robinson ends up with the conclusion that ‘creativity is not an option – it’s an absolute necessity’ (Robinson 2012, 02:54 mins).

The Scottish Education website (Education Scotland 2012, para. 3) underlines the importance of creativity for individuals’ development – ‘Creativity improves the self-esteem, motivation and achievement of learners.’ In this way education has adopted creativity to make pupils more curious, open-minded, more efficient at problem-solving and learning, and more open to others. The consideration of creativity in the traditional education helps children to do not be influenced by other points of view, diminish the fear of failure and enhance their natural creativity.

Creativity can be promoted at school with many different approaches (ibid.). Educators can organize recurrent manual and collaborative workshops, encourage children to exchange and to ask questions, use failures as opportunities to learn, strengthen the pupils’ willingness to solve problems from different perspectives and reward the results.

If creativity is valuable for education, the notion has to be taken into consideration in organizations as well.

3.4. The importance of creativity for organizations

3.4.1. Creativity and inventions

In his book Creative problem solving for managers, Proctor (2010, p. 3) conceptualizes inventions as devices, techniques or processes resulting from a creative act and novel enough to produce a significant change in the application of technology. According to Koestler (1975, p. 21) these creative acts consist of a combination of existing knowledge, termed Bisociation (a.a., p. 20). Human brains invent new ideas by choosing among already existing elements, “shaking” them together. For example if we think about a cellular phone and a PDA (micro-computer). We add to the recipe a touchscreen, and many applications such as a calendar, a calculator, a world time clock, an address book or handwritten annotations. I am not referring to the iPhone - the invention was designed and engineered in the 1990s by IBM under the name of the Simon Personal Communicator, the world’s first smartphone (O’Malley 1994, pp. 145-148). The deterministic theory asserts that inventions are historic incidents. When someone does not invent, another individual will do it when specific economic, technical and cultural
conditions meet (Proctor 2010, p. 5). The IBM Simon is not the today’s iPhone because an innovation is above all a social innovation, the Simon was probably ahead of its time.

Sometimes inventions are simply mere coincidence. The Scottish scientist and Nobel laureate Alexander Fleming discovered penicillin accidentally, coming back from holidays he realized that his cultures were contaminated by a fungus and investigated his findings. Hundreds of discoveries have been influenced by chance circumstances (see Roberts 1989). But ideas are not generated completely by accident, it is the fruit of ideas search – ‘It [generating ideas] does not happen to people who are not curious or enquiring or who are not engaged in a hard search for opportunities, possibilities, answers or inventions’ (Proctor 2010, p. 5). A creative output requires a deep wish for ideas quest.

3.4.2. Creative thinking for the sake of management

From a management point of view, creative thinking skills are beneficial for a large amount of problems and business improvements. Proctor (2010, p.10) enumerates typical illustrations requiring creativity – ‘time optimization, products attractiveness, employees’ motivation, production processes effectiveness and efficiency, opportunities identifications, talented people retention’. Furthermore, Proctor identifies four categories of “open-ended” problems which can be solved by multiple solutions. Planning the strategies, missions and objectives, Organizing the jobs repartitions and trainings, Controlling standards and objectives achievements and Leading individuals that is further examined. The empirical research study will aim at understanding better the importance of creativity for organizational problem solving.

3.5. Creativity in organizations

Creativity in organization is sign of performance and has to be perceived nowadays as a competitive advantage for organizations. Harris (2009, p. 9) explained that creativity is an ‘unconventional’ skill for some people because of the wish to go further the usual boundaries and norms. Creativity is part and has to be part of leaders’ personality willing to think more ‘innovatively’. In other words, their thoughts will be constantly relying on new ways of perceiving things.
3.5.1. The role of a creative leader

The role of a creative leader is to ‘be willing to learn and engage others in the process of generating, evaluating, and applying new ideas in order to successfully move schools in new directions’ (Katz-Buonincontro 2008, p. 5).

Creative leaders play the role of nurturing the creativity of employees and sustain innovation in the organization. Face to globalization changes and new technologies evolution, this profile of leaders ‘embrace uncertainty because it opens up new possibilities and opportunities’ (Nanus 1990, p. 14).

Creative leaders seek to do everything to rise talents by influencing others and setting up a corporate community. They look for reducing barriers of relationships and push employees to collaborate and exchange. However, creativity might be judged as a threat to a ‘formal way of thinking’ in organizations. Creative leaders inspire and take advantage of the creativity of everyone (Agbor 2008, pp. 39-45). They develop a friendly and social organizational structure where workers feel secure and accepted in order to encourage them to be creative. Those leaders motivate the members of the organization to make them feeling fully integrated and achieve personal and professional growth. Creativity is fostered through a community sharing the same visions and missions. Leaders can ensure that everybody feels involved in the creation of the organizational processes, developing an innovative spirit.

Leaders can stimulate creativity letting freedom to the employees who are allowed to take risks and make mistakes. It is actually fighting against structured and rigid organizations where culture resonates with the belief that the way things were done in the past should always be done like this. These behaviors can be explained by the fear of change, uncertainties, and uneasiness of implementing anything new. Creative leaders are capable of questioning the followers, making them think about new alternatives and learn to think differently. Leaders have also to play with the management of diversities – everyone should feel they belong to the same entity, taking part with talent and creativity. New employees can bring a higher diversity of perception and knowledge from their past experiences, but leaders need to give them opportunities to express themselves.

Finally, according to Morris (2003, p. 17), to set up a creative organization, leaders must be open-minded, participative, encouraging, delete existing hierarchical structure and develop an unconventional one as well as interpersonal skills. Leonard and Swap (1999
cited in Morris 2003, p. 14) described the role of creative leaders as individuals able to set up a good environment characterized by a ‘supportive and safe psychological environment’. Nevertheless, the way a leader communicates his leadership, even if the leader is creative, will impact the whole organization as explained in the next part.

3.5.2. Inspiring a creative mindset

This part is directly linked on the issue of how to behave in order to inspire and motivate people to think creatively.

According to Agbor (2008, pp. 39-45), authoritarian leadership locks creativity because of controlling the work, information, decisions, and allocation of resources for example. As a result, employees feel empowered, less creative and less productive. Successful organizations are characterized more by a collaborative and shared leadership, than an authoritarian and hierarchical one. Shared vision and collaboration in organizations make them successful and innovative.

By nature, transformational leadership closely meets the ability to influence people and stimulate their creativity. The notion was conceptualized by James McGregor Burns (1978, p. 20) as being ‘a process in which an individual engages with others and creates a connection that raises the level of motivation and morality in both the leader and the follower’. According to Avolio, Bass and Jung (1999, pp. 441-462), this leadership approach is based on four factors. The first one is ‘idealized influence’: it is about being a role model as a leader for the followers. This consideration brings trust in their relationships because the leader is respected and follows ethical standards. The second one is ‘individualized consideration’, the leader takes into account the expectations and needs of everyone. Individuals are considered as being different and leaders have to ensure a climate suitable for everyone to promote diversity. Third, ‘Inspirational motivation’ is about building a vision that helps others to achieve a common goal. Leaders encourage and motivate them by believing on the high potential of everyone. And finally the last factor is ‘intellectual stimulation’, which is the most important behavior promoting creativity. Northouse (2010 cited in Puccio, Mance & Murdock 2011, p. 13) described this as the ability for leaders to raise the creativity of the followers, in order to be innovative. This aspect of leadership deals creatively with problems and organizational issues trying to test new approaches. Those engaged in this type of leadership motivate and magnetize other’s creativity. The leader’s task is to build an environment where creativity can be expressed.
Independently of the leader’s personality and his way of leading, some organizational factors will push or minimize creativity.

### 3.5.3. Drivers of creativity

Communities can help creativity to emerge. In fact, they lead to the multiplication of exchanges, interactions and confrontation of ideas. Creative leadership connects people to debate, and might even raise disagreements, but as a result it involves the capacities and capabilities of every member.

According to McCoy & Evans (2002, pp. 409-426), creativity can be stimulated by 8 elements: freedom, challenges, resources, supervision, teamwork, recognition, unity and cooperation, and creativity support. In addition to these elements Hemlin (2009, pp. 278-285) conducted a study among 84 researchers of University and Industry Research and Development in Biotechnology. The result of his study leads to a difference in perception of the creativity stimuli depending on the group membership. In general the group members perceive people’s interaction and relationships as well as equipment and facilities as the main factors conducing creativity. For them the ideal creative knowledge is achieved when there is a good group leadership, open group climate for idea exchange, modern environment (laboratories) and easy access to knowledge sources. However the perception of the group’s leaders seem different because they associate creativity stimuli as the social factors and group climate. According to them, an ideal creative knowledge is existing when the group climate is positive, combined with sufficient physical resources and a good knowledge management. Hemlin concluded his article with the three pillars constituting the Creative Knowledge Environment: idea generation, leadership and group climate.

Amabile (1996) led a quantitative study to understand the effect of work environment on creativity. The author and her colleagues used an instrument to measure the psychological context for innovation called ‘KEYS: Assessing the Climate for Creativity’. Intrinsic motivation is the main mechanism linked to the conceptual method. The intrinsic motivation is the willingness that individuals might find at work – satisfaction, enjoyment, interest and challenges will make them more creative. However the extrinsic motivators can kill this internal energy when people feel externally controlled at work, for example a salary increase when used as a motivational tool (Amabile 1988 pp. 123-167, 1993 pp. 185-201). The enhancement of a creative workplace has a direct effect on
the organizational creativity and as a result, a greater well-being (Isaksen & Ekvall 2010, pp. 73-88).

3.5.4. Organizational structures: barriers of creativity

A recurrent paradox can be found in the theory because most of our contemporary organizations are not made to embrace creativity, and resist to change. If we look back in the past, the organizational functioning were characterized by rigid rules and regulations, as stated Smith (1776/1996 cited in Shafritz, Ott & Jang 2011, pp. 40-45) with the division of labor or Weber (1922/1996 cited in Shafritz, Ott & Jang 2011, pp. 80-85) with bureaucratic decisions making. According to Nahavandi (2009) the uncertainty of today’s economic situations, the rigidity of organizations, the habits to use simplistic solutions and unfavorable corporate cultures represent barriers for creativity.

According to Margaret J. Wheatley (1992, pp. 19-20) - ‘The things we fear the most in organizations: fluctuations, disturbances, imbalances- are the primary sources of creativity’. Organizations are not made to welcome creativity, because to be creative, they have to act in uncertainty. From this perspective creative leadership is the solution to facilitate organizational change transition (Nahavandi 2009).

Amabile (1996) asserted that workload pressures and organizational problems are obstacles for creativity. As a recommendation, Hemlin (2009, pp. 278-285) argued that leaders should focus more on the group compositions rather than on the control of the projects. Organizations should as well avoid commercial activities pressures which limits the generation and realization of ideas.

Creativity is present on multiple forms in organizations. When leaders wish to develop new skills and inspiration or stimulate the organization, they can use the help of external agents specialized in creativity.

Art is an opposite world to business, yet it seems to match closely my empirical investigations, the next parts will point out its benefits.
3.6. The advent of Art as part of activities in organizations

3.6.1. Artistic training sessions

The Componential Theory of Creativity (Amabile 1997, pp. 39-58) asserts that everyone is able to be creative, from different levels, in different fields, at different frequencies and that the work environment influences the creativity of individuals.

Creativity is as a key tool for successful leadership and is conceptualized as being possibly learnt. Institutions training creativity bring pedagogical skills and open up to new perceptions for leaders wishing to develop their creative skills.

Participating in art-based coaching sessions can help leaders to think in new ways, generate ideas and learn the characteristics of creative persons. The major concepts taught through these organizations are imagining, embracing errors, and learn to work both individually and collaboratively.

An article from Katz-Buonincontro (2008) presents the results of a multiple case study from three art-based leadership institutes called Alder, Birch and Cedar, located in North America. To teach creativity, Alder uses sculptures, writing journals, experiencing a piano composition and watching a theater production. Birch is specialized in fostering creativity through theater experiences only. And Cedar uses music, drawing, collages and haiku.

Trainers use the arts to overcome the perceived barriers of creativity. First, leaders are blocked in their “cognitive traps”, they need to think in new ways, open their eyes and look at problems from a new perspective. The training institutions use theater performances or music to help leaders to think out-of-the-box. With these techniques, leaders learn how to react in specific role-play, based on work situations and how to interact between each other using non-verbal communication.

Second point, leaders have to understand that traditional organizational models frame the creativity. One of the training session helps them to think about ‘deficit-thinking’, corresponding to the consideration of the budget while generating ideas and ‘command-and-control bureaucracies’ synonym of structured organizations. During the learning process, the training sessions push the leaders toward their maximum potential.
Then, the institutions consider that traditional leadership trainings are not relevant to teach creative ways of thinking. That is why they push the boundaries and coach the leaders in an innovative way. In this part, art is used to teach that the personal way of behaving will be reflected through the professional life. An individual, being “happy, creative and passionate” will tend to a “productive”, “successful,” and “admired.” leadership (Katz-Buonincontro 2008, p. 18).

As the fourth point, trainers warn the leaders to be aware about the way authority is perceived and the way leaders use their power. In order to nurture creativity, leaders have to kill top-down hierarchies and share their power. The art-based sessions demonstrate that team building allows leaders to delegate, improve group processes and promote organizational learning.

Leaders attending these sessions are aware of the importance of creativity in their organizations. They learn to think from others perspectives, are pushed to take risks and share their passion are work. They become more aware to focus less on the figures but more on building a vision where “nothing is impossible”.

To help leaders to think creatively and foster it in their organizations, Cedar trainers believe that leaders have to manage the art of balancing between autonomous and flexible organizational structure, and a more rigid organization based on a necessary management. Since the late 1990s, private and public organizations take more and more into consideration the potential of using arts to solve problems.

**3.6.2. Artistic Intervention Residencies**

For a few years some business schools such as the Boston University’s school of Management (Knight 2014, para. 1) have integrated the notion of art applied to executive learning in order to teach the students complementary skills. The first artistic projects in collaboration with businesses dates back from the 1960s in United Kingdom with the artists Barbara Steveni and Jhon Latham but also later on, in 1993 in the USA with the Xerox PARC Artist-in-Residence project (Ferro-Thomsen 2005).

Some programs gathering artists and businesses are initiated by agencies called matchmakers. These intermediaries financed by public funds, are present at different stages of development through whole Europe and are the most visible part of the iceberg when talking about these cooperations. Lotte Darsø (2004, p. 14), expert in creativity and
innovation, suggests four motivations pushing companies to use arts: a purpose of decoration, entertainment for the employees, an instrument to improve team buildings, communication, a method for problem solving or innovation, and finally as a tool in the strategic transformation process. The last point is the consideration of art as a remedy for business objectives achievement, implying the whole organizational identity, individual involvement, likewise customer relationships and marketing.

Thus the meeting of two different worlds has to be prepared by defining clearly the objectives of such a collaboration, requiring a good communication and a true business involvement. The findings of Yves Knockaert (2010) concerning the role of artists in companies demonstrate that they are not consultants. The proximity with the economic world is an opportunity for them to find inspiration and nurture their professional experience, and the synergies push them to experience new ideas.

There are several programs or matchmakers in Europe: Arteconomy in Belgium organizes workshops for entrepreneurs and meetings between artists and entrepreneurs; Disonancias in Spain enhances innovation via various collaborations; Le Laboratoire in Paris develops creative experimentations and new economic models of cultural enterprises; Love Difference in Italy and TILLT, a program from Sweden using artists as non-traditional consultants in companies. Their objectives differ from innovation, organizational change, societal interests, creation/art work and advancing artists’ interests. In general the programs are related to all of these goals with a focus specifically on organizational change and innovation.

The intermediaries play a key role. They need to understand the stakeholders’ involvement, their culture as well as their wishes. They represent and defend the interests of the stakeholders to reduce the possible apprehension and have responsibility for bridging two different worlds. They select the appropriate artist, write the contract, frame the focus of the project, maximize its acceptation from the sceptics, monitor its evolution, improve it using feedbacks, etc. The most productive intermediaries are the ones able to assess internally the project realization in partnership with the organizations, and externally using a partner (e.g. research partner) in order to adapt the project in the time and to improve the future ones.

Berthoin Antal (2012, pp. 44-67) studied qualitatively and quantitatively several types of programs of artistic interventions in organizations. Different levels of engagement of
artistic interventions exist - creative actions can last on a short time period, managed by the human resources (as studied in the empirical part), or on a higher degree of implication which we call ‘artistic intervention residences’. The role of the matchmakers is important to limit cultural clashes and connect at best the processes between businesses and artists. Dialogue and feedback are essential and involve a mutual respect. The use of such interventions requires an interaction from every stakeholders. Lighting emotions or getting mutual confidence on a certain level of time will build a better value chain for the company.

In recent literature, Barry and Meisiek (2004) demonstrate the relevance of artistic intervention residencies from a mutual learning. Strauss (2009 cited in Berthoin Antal 2012, p. 4) believes that this mutual learning is stimulated by a cross-cultural interaction. And Stark (2009, p. 27) wrote about these interactions that should create ‘dissonances’.

Communication and collaboration is the key feature to run a project well. It has been noted from Berthoin Antal (2012, pp. 44-67) that the smaller the organizations are, the higher is the impact and effectiveness. The organizational culture, on the other hand, facilitates the project acceptance if it is oriented toward an interdisciplinary collaboration.

Nowadays there is a growth of interest both from artists and organizations. The intermediaries need to constantly assess and review the impacts and feedbacks to improve their methods for the next sessions. The empirical study was inspired from the following analysis revealing the impacts of these projects on identity development.

3.6.3. Impact of Artistic interventions on personal and organizational identity

‘Identity’ (2014, p. 1) is conceptualized as ‘the fact of being who or what a person or thing is’. Few studies have been conducted in order to understand the impacts of artistic interventions on identity development. Although, Berthoin Antal (2013) led a quantitative and qualititative study related to the intermediary Conexiones improbables in Spain and its ‘Creative Pills’ projects. As a result, the social interactions caused by these projects can stimulate identity development, which is required when subjectivity or creativity are expected at work.

Artisitic interventions foster individual and collective identity development because they commit the stakeholders in identity interactions. The projects help organizations to give
importance to the conceptualization of their identity. In general the role of the leader is to push the followers through a vision rather than the notion of an identity. Arts offers the possibilities for challenging debates and confronting ideas.

The results of Berthoin Antals’ study shows that first the employees were positively receptive to the artistic project – ‘The two most common responses that the employees gave were “good idea!” (EK 2012: 100%, BD 2012: 33.3%) and “we’ll see” (BD 2012: 66.6%)’. The second is that employees felt stimulated by the project – ‘The most frequent response from all the stakeholders was “stimulating” (32.6% of responses)’.

Therefore, in the study, one employee, one artist and one project manager felt embarrassed. It means that the role and status of artists might be ambiguous and underline possible identity issues. As a contrast to this point, 100% of the interviewed answered that they would recommend this experience.

Berthoin Antal discovered three relevant clusters:

- The first one is that artistic interventions impact the identities and bring an added-value for the employees. Experiencing arts in organizations increase relationships and ideas development.

- The second cluster underlines the confrontation of two different words: arts and business. The results can be unexpected for the artist identity who can feel destabilized by a situation. The artistic techniques disrupt the organizational environment.

- And finally, the experience shakes up the stakeholders’ identities and help them to reconceptualize who they are and nurture their personal identity.

Even if the employees and managers accept positively the artistic experience, they fear identity confrontations. These tensions are different from debate and lead to identity development. On the one hand, artists have an external vision from the organizations, thus they have a neutral point of view when facing organizational issues and this can be used as a facilitator for change. On the second hand artistic interventions residences can help to overcome the conformist corporate thinking and open-up the mind to creativity. The employees will confront their identity to the one of the others and to the one of the artist.
In terms of organizational impacts ‘Artistic interventions for innovation’ (2007-2013, p. 1) pinpoints three benefits. On the one hand such interventions enhance the development of non-technological innovations, user-driven oriented and new working processes. On the other hand they foster social innovation because these projects contribute to sustain a better cohesion – ‘improving social relations amongst employees and enhancing new skills contributes to creating better working conditions, social cohesion and inclusion.’ (‘Artistic interventions for innovation’ 2007-2013, p. 1). And third positive impact, artistic interventions might be a solution to identify and redefine the corporate values and identity through the acceptance of strategic communication tools. The article reports the impacts from a Tillt project in Sweden. Together with an insulating wool factory named Paroc they organized a photography documentary taken by the employees relating their job activity and their workplace atmosphere. Thanks to the project employees felt involved and gathered around a transversal project. As a result they perceived a higher motivation and a better efficiency at work.

The artist is an agent for changing a conformist identity to a more creative one. These recent projects confront identities to their self-development. It opens up to a reflection and a confrontation of personal identity as opposed to organizational identity. This individual questioning impacts the global organization. Art-based projects offer mutual benefits, open up to new possibilities, and exploit the potential identities of every members involved. The added value also hits the artist who can discover new facets of its identity.

3.7. **Summary of the theoretical framework**

Appendix 2 summarizes the theoretical framework. The table represents the impacts of artistic interventions and creative leadership on individuals and organizations. The results found in the readings present recurrent notions such as creativity development, identity development and community development.

This matrix will be used as a base for the empirical research in order to understand the impacts of creative internal communication practices on individuals and organizations.
4. Empirical investigation

The practical demonstration will be necessary to test creative actions, to discover which ones are the most efficient and to suggest a substantive theory. The chapter displays prominently the necessity to engage in creative thinking for the purpose of organizational problem solving. Concrete creative products resulting from a creative process are described and their impacts toward individuals and the specific organization are disclosed.

The following parts are formulated around the three main Creative Problem Solving approaches (Puccio, Mance & Murdock 2011, p. 47) adopted unconsciously by the Responsible of the internal communication (L.B.) – the Clarification stage, the Transformation stage and the Implementation stage (see p. 18). I got the opportunity to interview L.B. to understand better her personality, her inspirations and the reasons justifying her mission in the organization. This part has been written based on my exchanges with her.

4.1. Creative problem solving to face organizational issues

4.1.1. Clarification stage

L.B. was hired in 2011 after having already experienced the same field in the group. The independent Communication Service did not exist before, but the internal communication was managed by the Human Resources.

a) A creative personality

Before explaining her job, it is logic to understand better her personality. L.B. describes herself as behaving the same at work and outside the workplace. She makes no difference of behavior depending on the hierarchical position - she is dynamic and honest. Her open-mindedness and curiosity characterize her human interaction and brings her personal benefits. I noticed her kindness and her curiosity during my professional exchanges with her and I believe that she acquires inspiration naturally. She is not afraid of taking risks and she defines herself as being confident.
L.B. used specific adjectives to describe herself and matches a creative personality because *risk-taking, open-mindedness* and *curiosity* are part of the characteristics of creative persons as announced by Torrance (1962, pp. 66-67, please refer to Appendix 1).

Concerning her inspiration which is necessary at work, L.B. always keeps in boxes any interesting ideas that she finds in her daily life. She likes to exchange and is always aware about what surrounds her. She also finds new ideas because of being a member of the Professionals of the Communication (APC – Association des Professionnels de la Communication). She has had several opportunities of meetings with professionals and attends conferences. She is as well working in partnership with companies specialized in marketing providing some of the ideas.

In spite of a personality in ad equation for her job, L.B. has always to question herself, find new ideas, use them at the right time, and with a limited budget. She exploits the feedback, she pays attention to people and spends time outside her office to interact.

**b) Current situation analysis**

When she took office she had to observe the current situation in order to contribute to improvements. First she had to analyze what was happening in terms of activities, such as the actions conducted from the Human Resources and from the various Departments. Then she had to collect the needs and what could miss. And finally she had to write a report for the head of the company (supervising her), making some suggestions for the future.

L.B. applied unconscious creative thinking to face the organizational issues discovered – there is no structure in charge to communicate corporate information, a bad information transmission in services, a bad organizational membership felt, a workplace relocation to anticipate, a loss of motivation and a weak employees’ awareness toward the organization. They are part of typical organizational problems requiring creative problem thinking depicted by Proctor (2010, p. 10) (see p. 25).

**4.1.2. Transformation stage - Objectives of introducing original actions**

This step is a balance between divergent and convergent thinking. L.B. generated a multitude of ideas and selected the best ideas. Concretely her creative thinking gave birth to creative ‘products’ – creative actions. They can be identified as the result of the theory of *Association* or *Bisociation* (see Koestler 1975, p. 21). Jane Henry (1991 cited in Von
Stamm 2003, p. 10) asserts that a creative product might be the consequence of connecting two areas and requires lateral thinking. The actors’ intervention role play (described in the next stage) is a good example. Two distinct areas have been connected - art (acting) and business, with the purpose of facilitating change transition (the move in a new workplace).

The objective of the three initial actions were to spark curiosity and develop an organizational culture to gather the staff members around common values. The aim researched was also to develop a state of mind where information is provided to everyone, because she noticed a rigidity of the Departments where information is not always well shared. Now with these actions everyone has equal information access.

Moreover, L.B. wants to play a role to make people exist and feel good - that is to say considering them as special Humans and not as production capacities. To achieve her wish, she took risks and moved the company toward new directions.

From a general vision, she aimed at creating a team spirit, bringing humanity and even if it does not solve conflicts, developing a good working atmosphere in the organization.

4.1.3. Implementation stage - Action plan
a) Initial actions
According to her analysis no communication actions were existing except an internal journal used to communicate the last news:

- ‘MAIA’: She started by building a webpage dedicated for the employees to facilitate them the information access – that is to say to gather the information in their most simple form.

- The ‘Newsletter’: Since 2012, emails have been sent to every employees to provide them the last information, from the headquarters as well as any agencies. One model requires one full working week and a deep information research, usually difficult to get.

- Thematic lunches: in 2012 she also started to suggest to organize recurrent meetings while sharing a lunch. The idea changed to the thematic ‘Cafés’, since April 2013 where a speaker gets into topics linked to the company activities (such as the moving in the new building, the car market, the conformity, etc.).
presentation always gives time for exchanges and questions to any employees while drinking coffee and eating cakes.

These actions request a monitoring based on post-actions reports and have to be in accordance with the target audience.

**b) Creative tools to communicate**

Several eccentric ways to communicate have been used. I will explain five of them that I also experienced and used them as examples when speaking about creative tools during the interviews. The word ‘creative’ is understood as being innovative, uncommon, and as Harris (2009, p. 9) conceptualized ‘unconventional’.

- **New Year’s Eve announcement:** The organization celebrated New Year’s Eve with chocolates which sparkled once put in the mouth as well as stars spread on every desks.

- **Teaser:** The Communication service announced a piece of information (e-learning training sessions) by offering to every employees a can made to grow a small chili bush.

- **‘Les Terrasses Gourmandes’:** This meeting gathers the Department where I have been working for, every three months. It is a cooking contest composed of teams of five people, and at the end of the year the event takes place outside the company in order to meet doing fun activities such as a boat trip or a treasure hunt.

These artistic actions are the result of a human creative thinking process requiring creative and imaginative skills.
c) The relocation facilitation

The relocation was a big issue to prepare because it is usually considered as part of the three general sources of stress together with divorce and death (L.B.). A relocation implies change, and as a consequence resistance that is inevitable but maybe might be limited through actions.

Thus an upstream work was necessary to facilitate the change and help the employees to feel good. L.B. gives importance to the necessity to offer the same benefits to everyone. To succeed in this transition, she found essential to think about an action to welcome the employees in their new workplace. The bet was risky anyway because of the seniority of some employees (up to 20 years), and it is difficult to anticipate their reactions.

⇒ The office relocation assistance: In June 2013 the company moved into new buildings far from the very much appreciated harbor where it was first located. During the relocation day, the Human Resources Department organized a surprised improvisation role play using professionals’ actors to relax the atmosphere and help the transition.

Every employee got the opportunity to visit the new building together with the same actors but in another acting style.

After a professional photographer intervention, the communication office displayed a poster in the new cafeteria composed of every employee’s members mixed randomly without taking into account any hierarchical position and representing the name of the company when viewed from a distance. The photos wall cannot be displayed on this paper for image privacy rights.

⇒ The office relocation acceptance: A box answered to the question: « How to welcome the employees at best? ». The idea was to combine business with pleasure. When the employees arrived in their new office a “Welcome box” was offered with sweets decorated by a “welcome” message and the logo of the company, a “Seagull box” remembering seagull sounds when shaken and practical information such as the company map.
She considered the limitation of the risk because of the young age average of the employees (35 years old) who already know from their youth the similar small box reproducing the cows sound. The box has a double effect: nostalgia from the youth and nostalgia from the previous workplace location on the harbor. Thereafter, indirectly it creates an affiliation feeling. The use of amusement helps also to relax the atmosphere: ‘it is not because that we are not serious that we do not do things seriously’ underlines L.B.

Before these actions few events were conducted, thus it was easy to produce a positive effect. The issue is that it creates expectations that have to be satisfied otherwise they become frustrations. These creative ideas have participated to construct an organizational identity recognized at the group level. The image of the company has been embellished and appreciated from independent contractors - as an example the ‘Photos wall’ concept was copied in another branch of the group.

### 4.2. Interpretations and findings

In this part I will present the sample of persons I did interview and present my findings regarding the impacts of these creative internal communication tools on individuals and the whole organization.

#### 4.2.1. Profiles interviewed

A. G. is a woman aged between 25-30 years old. She has been working for this organization for 3 years and is in charge of researches in the Risks Department.

B.A. is between 50-55 years old, and reaches twenty years of experience for the same company. She is in charge of researches and support in the Direction of Operations, working together with C.H.

B.L. is one manager from the Prescriber Commercial Department. I found interesting to interview her to get the point of view of someone who worked in the Human Resources from other entities of the financial group.

C. H. is the only man interviewed because of the very low proportion of men (25%) versus women (75%). He is 25-30 years old. He has been in charge of research and support in the Direction of Operations for 2 years as his first professional experience.
H. L. is a woman of 35-40 years old, Councillor Recovery for eleven years in the Direction of Operations.

K.P. is a woman of 45-50 years old responsible of the Risk Department. She has a 4 year-experience in the structure.

L. B. is a woman of 35-40 years old. She has been working as the head of the communication service (internal) for about three years and acquired previous experiences for similar jobs in branches belonging to the same group.

L. M. was my responsible. She is between 40-45 years old and has been responsible of the Insurance team for three years and half.

The interview benchmark visible in Appendix 5 illustrates my approach toward the results’ interpretation and gathers the most relevant data collected during the exchanges. From a first general outlook, we can notice that both positive (green color) and negative (red color) feedbacks have been given, even if there is a majority of positive ones. In orange is represented the balance between positive and negative reactions. We also notice that in terms of content, the managers gave more ideas and were more critical than the others.
4.2.2. Creative actions recognition

The spreadsheet displays that every member agrees to qualify these actions as being creative. Creative because the ideas are described as being ‘pioneer’ (C.H.), ‘new’ (A.G.), ‘changing from the daily activity’ (H.L.), ‘original… and unusual’ (B.L.). The following scheme presents the motivation pushing companies to use arts and sets the company analyzed among these four areas.

Figure 5. Motivations pushing companies to use arts

[Figure showing the motivations for using arts]

Source: from my own interpretation, based on Darsø (2004, p. 14)

In red is the “area” where the company can be positioned. The interviewed persons admit that art is adopted for a purpose of decoration with the painting or the photo poster (K.P.), a function of entertainment with the ‘Welcome box’ and its ‘Seagull game’ (H.L.), and a role of instrument to improve team buildings and communication as explained previously by the person head of the communication service L.B. testimony. Even if the ‘Welcome box’ or the actors’ interventions were handled to facilitate the change acceptance, art was not employed as a tool for business objectives achievement implying the whole organizational identity – besides, five interviewed (A.G., H.L., K.P., L.M., and B.L.) think that these actions were not coherent with the organizational identity.

4.2.3. Analyzing my findings

In the previous Chapter 3, I discussed how the creative process occurs and why creativity is important. In this chapter I analyze the data I have collected. As explained I used the methodology suggested by Strauss and Corbin (1998) and proceeded in three steps.
First I classified relevant key words gathered from each interviewee and related to the feelings evoked toward each of the creative actions experienced. These individual and organizational categories are represented in Appendix 6 classified by candidates and actions. This table completes the theoretical summary (please refer to Appendix 2) discoveries. The data collection findings reveal as well communication improvement in terms of quantity and quality but the investigation is focused on two open categories—**Individual** and **Organizational developments**.

The second step was to organize these various feedbacks into positive and negative categories (axial coding). Each of the categories summarized in figure 6 are the results from my own interpretations of the recurrent and major feelings perceived (please refer to Appendix 6). The green boxes represent positive impacts whereas the red boxes are negative feedbacks.

**Figure 6. Categorizing – Impacts of creative activities in the organization**

<table>
<thead>
<tr>
<th>Open coding</th>
<th>Individual</th>
<th>Organizational</th>
</tr>
</thead>
<tbody>
<tr>
<td>Axial coding</td>
<td>Entertainment</td>
<td>Corporate affiliation</td>
</tr>
<tr>
<td></td>
<td>Relationships</td>
<td>Organizational change transition</td>
</tr>
<tr>
<td></td>
<td>Well-being</td>
<td>Community</td>
</tr>
<tr>
<td></td>
<td>Frustration</td>
<td>Organizational identity</td>
</tr>
<tr>
<td></td>
<td>Irritation</td>
<td>Lack of coherence with the organizational identity</td>
</tr>
</tbody>
</table>

*Source: from my own depiction*

The selective coding led me to synthetize on the one hand three main positive categories based on the conversations approach – a **greater working atmosphere** (entertainment and relationships), the **cohesion encouragement** (corporate affiliation, organizational identity and community) and the **change facilitation** (organizational change transition).

a) **Category: Well being**

Over eight interviewed, seven of them acknowledged the well-being produced by these actions on their personality, and especially the sessions requiring the employees participation like the photo poster or interactions such as the thematic ‘Cafés’ meetings,
the ‘Terrasses Gourmandes’ and the actors interventions. C.H. appreciated when the actions played a double role, such as entertaining and informing. A.G. felt ‘happiness’ after discovering the photo poster in the new cafeteria, K.P. was also ‘satisfied’ from this poster and is convinced by the ‘well-being’ brought by the ‘Terrasses Gourmandes’, source of ‘happiness’ and ‘good moments’. H.L. was more amused by the ‘Welcome box’ and especially affected from the nostalgic ‘Seagull box’. B.A. did not have the chance to experience the ‘Terrasses Gourmandes’ in her Department, but she enjoyed the thematic “Cafê” meetings, described as ‘relaxing’ and bringing a personal ‘comfort’. L.M. and B.L. were very enthusiastic when talking about the ‘Terrasses Gourmandes’, an event from the Department, and for the Department. According to L.M., it is a ‘motivation’ and ‘loyalty’ tool. And finally B.L. appreciates it more for the playful aspect.

A majority of the interviewed recognized that indirectly the well-being increases the performance. They justified their answer with the cohesion perception (A.G.), the recognition of individuals as Humans (K.P.), the shift from the habits (H.L.), the enjoyment and a better tolerance of issues (B.L.).

As I wrote in the theoretical part concerning the drivers of creativity (see p. 34), the intrinsic motivation impulsed by the creative actions induces the concerned people to be more creative (Amabile et al. 1996), hence to feel a higher well-being (Isaksen & Ekvall 2010, pp. 73-88). Along these lines the head of the communication service aims at raising the employees’ intrinsic motivation.

b) Category: Corporate affiliation

On the one hand it is possible to say that for all of the profiles, a spirit of community membership is strengthened. The interactions of the participants increase synergies and enhance their network (C.H.) with the other employees. Thanks to the actors’ interventions and the “Welcome box” A.G. esteems it facilitates the meeting of new colleagues. K.P. indicated that the “Terrasses Gourmandes” is an opportunity for ‘exchanges’ and for L.M. it requires ‘implication from everybody’. B.A. pointed up the gathering effect of the “Cafê” and B.L. highlighted the ‘team affiliation’ provoked by the photo poster. In total the world ‘cohesion’ was used to characterized five operations: the actors’ interventions (A.G.), the “Welcome box” (A.G and H.L.), the “Terrasses Gourmandes” (K.P.), the photo mosaic wall (K.P.) and the thematic “Cafês” meetings (B.A.).
Notwithstanding, two persons judged the cohesion at the Departments level only and excluded the whole organization involvement. The recurrent meetings organized by the Departments and gathering small groups of employees sustain the individuals’ attachment for their entity (K.P.).

The photo poster aroused the feelings to ‘belong to one big family’ (L.M.), ‘without carrying about the hierarchical position’ (K.P.) or at the opposite ‘does not make sense’ for C.H. As reported by B.L., the negative point is that ‘it shows a lot about the ethnics, composed of only white people’, the picture gathers but might mirror a negative image for the visitors.

c) Category: Organizational change facilitation

Four persons designated the actors’ intervention and the ‘Welcome box’ as a tool for conducting the change transition as the company relocated in the new building. For A.G. it helped to ‘accept the change’ and prevented a ‘feeling of frustration’, and for H.L. and L.M. it was a way to ‘help the change transition’.

I was listing the positive benefits resulting from handling such actions but paradoxically an uneasiness feeling was evoked from the majority of the interviewees and led me to highlight two negative impacts – individual irritations and a lack of coherence with the corporate identity.

d) Category: Irritations

None of the interviewed person felt any creative benefit from these actions and the testimony of B.L. underlines that ‘an action perceived as being useless can irritate and have the opposite effect’. When B.L. experienced the actors role-play she was participating to a meeting and because she has not been informed before, the actors faced her surprised and were not welcomed. B.A. realized the nostalgic and inappropriate aspect to the context when using the ‘Welcome box’ and the actors role-play. She claimed that the employees having seniority in the company were sad to leave and did not appreciate to experience these actions.

B.A. interpreted in general these actions as being unfortunately ‘childish’. Conjointly, B.L. specified the ‘Welcome box’ as being also ‘childish’ even if she appreciated the
design and the decoration. Here the issue of creativity is raised and the puerile results associated, coming from the head of the communication service inspiration.

The chocolates and stars handed out for the New years’ Eve and the Teaser announcement were not significant in terms of impacts on individuals. For K.P., ‘the money has been wasted’ and L.M. considers that putting stars on the 230 desks of the company requires a lot of work for a useless impact (‘because the first thing I did was to clean my desk when I saw them’, L.M.).

Most of the interviewed persons did not appreciate the punctual actions, the ones that happen once and not recurrent. For some employees these actions are considered as being extra investments, unjustified and useless – K.P. has been personally touched only from the ‘Terrasses Gourmandes’.

As the head of the communication service (L.B.) recognized, frustration can come up because of the habits to be involved in these kind of actions. If one day an action is expected by the employees but nothing is conducted, then negative feelings will arise. As L.M. claimed - ‘the issue is the impact of the inactions in terms of recognition, motivation and cohesion. The most appreciated actions are the ones from the Risk Department, which stays at an inferior level than the global organization.’ One more irritation can be perceived from the people who cannot benefit from other Department initiatives.

e) Category: Lack of coherence with the organization identity

Over these seven persons interviewed, it was surprising to hear that only two of them recognized a coherence between the actions and the organization identity. For the others the practices from the Communication can withal play indirectly on the Organization identity development (A.G.) or are coherent at the Department level only (K.P., L.M. and B.L.). From an extreme point of view, B.L. and H.L. do not find any significant coherence and were questioning themselves about the company’s identity. According to B.L. the organization lack of communication first of all proves the inefficiency of some actions.
4.3. Discussion and substantive theory

The numerous data collected demonstrates that creative activities mirror the organization identity perception. If the identity perception is positive before experiencing such actions, then the impacts will likewise be better accepted. Appendices 7 and 8 sketch these positive and negative impacts toward the organization.

As I have been working for two years in this company, I had close relationships with the interviewed colleagues, which allowed me to obtain honest results. I found it interesting to study creativity in a ‘serious’ financial environment, always changing in terms of regulations. Creativity results from all the ideas that have been imagined first and then concretely applied to solve problems (CPS Process). After the exchange with L.B., I realized that these actions mirror the initiator(s) personality and not the organization one. Thus they nourish the work environment and foster amusement, cohesion, recognition, change acceptance, and identity development. Actions that gather and involve the employees regularly are most effective on the well-being felt, and following indirectly on the individuals’ performance at work.

The budget priorities are not oriented toward the employees’ well-being, but thanks to the person in charge of communication, a shift in the habits has been set up and has aroused entertainment in spite of the Direction disagreements regarding the actions’ ideas. The chief executive officer position might represent a threat for the initiator identity development (L.B.) because a creative initiative refusal blocks the self-actualization search which can impact directly on the well-being development (see the Maslow Pyramid, Maslow 1943, pp. 370-396).

The exchanges with the interviewed also taught me about the well-being issues non-related to these actions. I understood the difficulty for the person head of the communication service to impact individuals that are frustrated about the budget allocation priorities from their own projects and aware about the actions’ meanings and justifications. Indeed the most experienced interviewed were the most critical ones regarding the actions acceptance and evoke an evident feeling of uneasiness. One of the interviewed commented that ‘it is essential to build above all a clear and transparent Human Resources policy; it will also improve the impacts of their actions’ (L.M.). Employees are sensitive to the daily Human Resources actions and expect more recognition, cohesion and motivation. If there is an organizational identity development,
as H.L. said, ‘it is only at a Human level and not organizational one’. L.M. added that ‘employees feel to belong to the same family when they see the photo poster but they do not really feel it in the facts’. The cohesion is built from the individuals relationships and is not based on a common share of values in the organization. For L.M., ‘the real problems that the employees are facing are avoided, there is a lack of recognition and Human Resources values’. Some of the actions are considered only as “make-up” to hide the ‘social tensions’ (B.L.).

I aimed at understanding the reasons behind such disparities between intentional interventions and unexpected results. Creative activities acceptance rely first on the three areas of the CPS thinking concept (see figure 3) – the Clarification Stage, the Transformation Stage and the Implementation Stage. On the one hand, during the first Stage, the observation phase should be an understanding of the social context and the employees’ feelings regarding the organization. On the other hand the Transformation Stage consisting of idea exploration and formulation should answer to the creative actions characteristics. The content is the first one and is the message being communicated behind the action. The second one is the form - it is the concrete aspect of the tools used to communicate. The following one is the employees’ participation, in other words at which levels they are involved in the action. And finally to which extend do the employees interact in between them because such actions might raise debates or positive conflicts profitable for the whole organization. The results also demonstrated a preference for recurrent actions. While proceeding to the last step of the CPS process, the implementation of actions is useless if employees are not prepared to accept them. The second consideration is to start ‘crescendo’ to get some feedbacks in order to improve the future activities. Feedbacks will also help to improve the social climate if employees have anonymous opportunities to give their opinions.

Even if a non-creative organization invests in creative internal communication tools to get added values, this is not enough. The study demonstrates a paradox between the possible well-being induced from the creative actions and a tight social climate toward the organization. The priority is to build a basis – in terms of corporate identity and trustworthy leadership – which has to be integrated and shared by the employees. The following Figure of the Maslow Pyramid converted into the business world illustrates this necessity.
Creative collective projects (Belonging needs) are not needed if the previous Safety needs such as a trustworthy leadership climate are not satisfied. A substantive theory arises - creative collaborative projects and trustworthy leadership are inseparable. It seems inappropriate to launch collective and creative projects involving the members of the organization if a safe climate is not felt. In an article from Forbes trust is highlighted as ‘a powerful motivational tool and those leaders that are more transparent with their employees will find surprising results and new types of opportunities to develop talent’ (Llopis 2012, para. 6). Indeed trustworthy leadership is considered as being what ultimately motivates employees at work (ibid.). From this observation it is possible to deduce that a possible risk perception might be associated with introducing such actions in organizations where trust does not characterize the leadership. As a consequence, creative interventions might be considered as ‘make-up’ to hide unsatisfied Physiological and Safety needs.
5. Conclusion

The thesis started to conceptualize creativity as a whole phenomenon composed of multi-facets (the four P’s). Creativity is the result of a complex cognitive equation and a permanent divergent/convergent questioning. A simplified thinking scheme summarizes the creative process, supplemented by the Creative Problem Solving process which is considered as a real tool composed of specific thinking skills and procedures useful to create and manage change. These processes generate new tangible or intangible products characterized as being creative if they meet two criteria – novelty and value. All the human beings have a creative potential in different fields, at different levels and frequencies and the environment into which they grow influence their creative outputs. This environment relates to developmental events as well as the external environment such as education or the workplace. Subsequently I underlined the importance of creativity for individuals and organizations evolving in a permanent changing world. Some organizations are ready to invest up to 75,000 USD in creative experiences such as leaders’ art-based coaching sessions or artistic interventions to obtain benefits.

I chose deliberately to investigate a counterexample where leadership does not inspire confidence because I believe it is possible to learn from failures to thrive. Creativity was not necessary but helpful to rethink traditional managerial practices, especially the ones adopted to communicate. The head of the Communication department succeeded to create and develop a structure in charge to communicate corporate information, improved the information transmission in services in terms of quantity and quality, aimed at gathering and involving members around entertaining experiences and facilitated the relocation acceptance. Three axial categories related to the positive impacts have been identified – well-being, corporate affiliation and organizational change facilitation, as well as two axial negative categories – individual irritations and a lack of coherence with the corporate identity. The research demonstrated that a basis in terms of corporate culture, working climate and trustworthy leadership is essential to welcome creative collaborative experiences.

According to Berthoin Antal and Strauß (2013, p. 24) organizations rely on formal (functional dimension or ‘institutionalized ways of working’) and informal (working climate, interpersonal relationships, feelings) aspects. Initiating creative internal
experiences strengthen relationships between individuals and the organization they belong to. The dual structure imagined by Berthoin Antal and Strauß operates like the human brain. One hemisphere is dedicated to processes, mechanisms and movements whereas the other side affects emotions - both areas interacting together generate well-being and human development.

The interaction of individuals with novel and appropriate experiences might raise well-being and intrinsic motivation, necessary for the organization to retain individuals and stay performant. Moreover creative expression should be considered as a quest for the human beings’ self-actualization in organizations but not only. In our day-to-day life creativity offers inspiration to be more optimist, provides means to face dilemmas and to blossom.
6. **Recommendations for further research**

Additional studies could investigate qualitatively or quantitatively the impacts of creative experiences in different organizations where a trustworthy leadership is felt. Over the sample of seven persons interviewed, positive and negative feedbacks were given from all of them, depending on the actions experienced. It would be interesting to know if the generation differences or the gender impact the creative actions perceptions with a cross-check of the effects of different creative actions on diverse aged/gender samples.

Further studies could be led on a long term period to analyze the effects of creative actions on general company’s performance. It can be questioned so far after only comparing experiences on actions conducted in a limited time in one company, if these have measurable impacts on the employees’ performance at work. In the same way, it needs to be investigated, if the consequences of creative actions varies from each other over various financial companies or different fields such as industry for example.
7. References


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Appendices

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Appendix 1. Characteristics of the creative personality (Torrance 1962, pp. 66-67)

<table>
<thead>
<tr>
<th>Characteristic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Accepts disarray</td>
<td>43. Not always popular</td>
</tr>
<tr>
<td>2. Adventurous</td>
<td>44. Odd habit</td>
</tr>
<tr>
<td>3. Strong affection</td>
<td>45. Persistent</td>
</tr>
<tr>
<td>4. Altruistic</td>
<td>46. Become preoccupied with a problem</td>
</tr>
<tr>
<td>5. Awareness of others, likes solitude</td>
<td>47. Preference for complex ideas/concepts</td>
</tr>
<tr>
<td>6. Always baffled by something</td>
<td>48. Questioning</td>
</tr>
<tr>
<td>7. Attracted to disorder</td>
<td>49. Radical</td>
</tr>
<tr>
<td>8. Attracted to mysterious</td>
<td>50. Receptive to external stimuli</td>
</tr>
<tr>
<td>9. Attempts arduous jobs</td>
<td>51. Receptive to others’ ideas</td>
</tr>
<tr>
<td>10. Bashful outwardly</td>
<td>52. Regresses occasionally</td>
</tr>
<tr>
<td>11. Constructive criticism employed</td>
<td>53. Use rejection or suppression to control</td>
</tr>
<tr>
<td>12. Courageous</td>
<td>54. Refuse to repress</td>
</tr>
<tr>
<td>13. Deep conscientious convictions</td>
<td>55. Reserved</td>
</tr>
<tr>
<td>14. Defies conventions of health</td>
<td>56. Resolute</td>
</tr>
<tr>
<td>15. Defies conventions of health</td>
<td>57. Self-assertive</td>
</tr>
<tr>
<td>16. Desires to excel</td>
<td>58. Self-starter</td>
</tr>
<tr>
<td>17. Steadfast</td>
<td>59. Self-aware</td>
</tr>
<tr>
<td>18. Differentiated value hierarchy</td>
<td>60. Self-confident</td>
</tr>
<tr>
<td>19. Discontented</td>
<td>61. Self sufficient</td>
</tr>
<tr>
<td>20. Disturbs organization</td>
<td>62. Sense of beauty</td>
</tr>
<tr>
<td>21. Dominant (not in power sense)</td>
<td>63. Sense of humor</td>
</tr>
<tr>
<td>22. Emotional</td>
<td>64. Shuns power</td>
</tr>
<tr>
<td>23. Emotionally sensitive</td>
<td>65. Sincere</td>
</tr>
<tr>
<td>24. Believes in destiny</td>
<td>66. Uninterested in small details</td>
</tr>
<tr>
<td>25. A fault-finder</td>
<td>67. Speculative</td>
</tr>
<tr>
<td>26. Doesn’t fear being thought ‘different’</td>
<td>68. Spirited in disagreement</td>
</tr>
<tr>
<td>27. Feels whole parade is out of step</td>
<td>69. Strives for distant goals</td>
</tr>
<tr>
<td>28. Full of curiosity</td>
<td>70. Stubborn</td>
</tr>
<tr>
<td>29. Appears haughty/self-satisfied at times</td>
<td>71. Temperamental</td>
</tr>
<tr>
<td>30. Likes solitude</td>
<td>72. Tenacious</td>
</tr>
<tr>
<td>31. Independence in judgment</td>
<td>73. Tender emotions</td>
</tr>
<tr>
<td>32. Independent thinker</td>
<td>74. Timid</td>
</tr>
<tr>
<td>33. Individualistic</td>
<td>75. Tireless</td>
</tr>
<tr>
<td>34. Intuitive</td>
<td>76. Thorough</td>
</tr>
<tr>
<td>35. Industrious</td>
<td>77. Unconcerned about power</td>
</tr>
<tr>
<td>36. Introversion</td>
<td>78. May seem uncultured, primitive</td>
</tr>
<tr>
<td>37. Keeps unusual hours</td>
<td>79. Unsophisticated, naive</td>
</tr>
<tr>
<td>38. Lacks business ability</td>
<td>80. Unwilling to accept on mere say so</td>
</tr>
<tr>
<td>40. Never bored</td>
<td>82. Versatile</td>
</tr>
<tr>
<td>41. Non-conformist</td>
<td>83. Risk-taker</td>
</tr>
<tr>
<td>42. Not hostile or negative</td>
<td>84. To some extent withdrawn and quiescent</td>
</tr>
</tbody>
</table>
## Appendix 2. Impacts of Creative Leadership and Art on individuals and organizations

<table>
<thead>
<tr>
<th>Impacts</th>
<th>Impacts of a Creative Leadership</th>
<th>Impacts of artistic training sessions</th>
<th>Impacts of Artist in Residence Interventions</th>
<th>Related key words</th>
<th>Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Source of inspiration</td>
<td>Creativity</td>
<td>Creativity</td>
<td></td>
<td>Agbor (2008)</td>
</tr>
<tr>
<td></td>
<td>Open up to new ways of thinking and new perspectives</td>
<td>Creativity</td>
<td></td>
<td></td>
<td>Agbor (2008)</td>
</tr>
<tr>
<td></td>
<td>Nurture innovation</td>
<td>Innovation</td>
<td></td>
<td></td>
<td>Stoll &amp; Temperley (2009); The Center of Creative Leadership (2012)</td>
</tr>
<tr>
<td></td>
<td>Corporate community, collaboration and exchange</td>
<td>Community</td>
<td></td>
<td></td>
<td>Harris (2009)</td>
</tr>
<tr>
<td></td>
<td>Sustain a friendly environment</td>
<td>Community</td>
<td></td>
<td></td>
<td>Agbor (2008)</td>
</tr>
<tr>
<td></td>
<td>Feeling of security and acceptance</td>
<td>Community</td>
<td></td>
<td></td>
<td>Agbor (2008)</td>
</tr>
<tr>
<td></td>
<td>Feeling of organizational apperance</td>
<td>Community</td>
<td></td>
<td></td>
<td>Agbor (2008)</td>
</tr>
<tr>
<td></td>
<td>Develop synergies</td>
<td>Community</td>
<td></td>
<td></td>
<td>Harris (2009)</td>
</tr>
<tr>
<td></td>
<td>Personal and professional growth</td>
<td>Identity</td>
<td></td>
<td></td>
<td>Agbor (2008)</td>
</tr>
<tr>
<td></td>
<td>Tolerance for risk-taking and mistakes</td>
<td>Freedom</td>
<td></td>
<td></td>
<td>Agbor (2008)</td>
</tr>
<tr>
<td>Organizational</td>
<td>&quot;Supportive and safe psychological environment&quot;</td>
<td>Identity</td>
<td></td>
<td></td>
<td>Leonard and Swap (1999)</td>
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<tr>
<td></td>
<td>Sustain the organizational creativity and well-being</td>
<td>Identity</td>
<td></td>
<td></td>
<td>Isaksen &amp; Ekvall (2010)</td>
</tr>
<tr>
<td></td>
<td>Facilitate the organizational change transition</td>
<td>Restructuration</td>
<td></td>
<td></td>
<td>Nuhavendi (2009)</td>
</tr>
<tr>
<td>Individual</td>
<td>Help to think in new ways and generate ideas</td>
<td>Creativity</td>
<td></td>
<td></td>
<td>Katz-Buonincontro (2008)</td>
</tr>
<tr>
<td></td>
<td>Imagination</td>
<td>Creativity</td>
<td></td>
<td></td>
<td>Katz-Buonincontro (2008)</td>
</tr>
<tr>
<td></td>
<td>Pedagogical skills</td>
<td>Communication</td>
<td></td>
<td></td>
<td>Katz-Buonincontro (2008)</td>
</tr>
<tr>
<td></td>
<td>Learn to work individually and collaboratively</td>
<td>Interpersonal skills</td>
<td></td>
<td></td>
<td>Katz-Buonincontro (2008)</td>
</tr>
<tr>
<td></td>
<td>Exploit the maximum potential of individuals</td>
<td>Effectiveness</td>
<td></td>
<td></td>
<td>Katz-Buonincontro (2008)</td>
</tr>
<tr>
<td>Organizational</td>
<td>Determine bureaucratic organizations</td>
<td>Restructuration</td>
<td></td>
<td></td>
<td>Katz-Buonincontro (2008)</td>
</tr>
<tr>
<td>Individual</td>
<td>Inspiration</td>
<td>Creativity</td>
<td></td>
<td></td>
<td>Berthoin Antal (2012)</td>
</tr>
<tr>
<td></td>
<td>Experience new ideas</td>
<td>Creativity</td>
<td></td>
<td></td>
<td>Berthoin Antal (2012)</td>
</tr>
<tr>
<td></td>
<td>Individual identity development</td>
<td>Identity</td>
<td></td>
<td></td>
<td>Berthoin Antal and Debucquet (2013)</td>
</tr>
<tr>
<td></td>
<td>Stimulation</td>
<td>Identity</td>
<td></td>
<td></td>
<td>Berthoin Antal (2012)</td>
</tr>
<tr>
<td></td>
<td>Feeling of being embarrassed</td>
<td>Identity</td>
<td></td>
<td></td>
<td>Berthoin Antal (2012)</td>
</tr>
<tr>
<td></td>
<td>Mutual learning</td>
<td>Community</td>
<td></td>
<td></td>
<td>Barry &amp; Mennisick (2004)</td>
</tr>
<tr>
<td></td>
<td>Cross-cultural interaction</td>
<td>Communication</td>
<td></td>
<td></td>
<td>Berthoin Antal (2012)</td>
</tr>
<tr>
<td></td>
<td>Communication and synergies</td>
<td>Communication</td>
<td></td>
<td></td>
<td>Berthoin Antal (2012)</td>
</tr>
<tr>
<td>Organizational</td>
<td>Source of dissonances</td>
<td>Identity</td>
<td></td>
<td></td>
<td>Stark (2009)</td>
</tr>
<tr>
<td></td>
<td>Redefine the organizational culture</td>
<td>Identity</td>
<td></td>
<td></td>
<td>Berthoin Antal (2012)</td>
</tr>
<tr>
<td></td>
<td>Collective identity development</td>
<td>Identity</td>
<td></td>
<td></td>
<td>Berthoin Antal and Debucquet (2013)</td>
</tr>
<tr>
<td></td>
<td>Redefine the organizational identity</td>
<td>Identity</td>
<td></td>
<td></td>
<td>Berthoin Antal (2012)</td>
</tr>
<tr>
<td></td>
<td>Societal interests</td>
<td>Identity</td>
<td></td>
<td></td>
<td>Berthoin Antal (2012)</td>
</tr>
<tr>
<td></td>
<td>Innovation</td>
<td>Innovation</td>
<td></td>
<td></td>
<td>Berthoin Antal (2012)</td>
</tr>
<tr>
<td></td>
<td>Creative/art work</td>
<td>Innovation</td>
<td></td>
<td></td>
<td>Berthoin Antal (2012)</td>
</tr>
<tr>
<td>Organizational</td>
<td>Organizational change</td>
<td>Restructuration</td>
<td></td>
<td></td>
<td>Berthoin Antal (2012)</td>
</tr>
<tr>
<td></td>
<td>Facilitator for change</td>
<td>Restructuration</td>
<td></td>
<td></td>
<td>Berthoin Antal and Debucquet (2013)</td>
</tr>
<tr>
<td></td>
<td>Challenge debates and idea confrontation</td>
<td>Community</td>
<td></td>
<td></td>
<td>Berthoin Antal and Debucquet (2013)</td>
</tr>
</tbody>
</table>
Appendix 3. Organization chart
Appendix 4. Interview guide

English translated version

Family Name - Name:
Seniority:
Job:
Do you plan to work for the same company in 5/10 years?
How do you feel at work? Do you like the atmosphere?

Actions presentations : the « Cafés », the « Terrasses Gourmandes », the welcome box, the actors role-play, the teaser and the sparkling chocolates for New Year’s Eve.

How could you qualify these actions using adjectives?

(If they are creative) Why do you conceptualize them as being ’creative’?

Which actions did you appreciate the most? What did they brought you personally?

From an organizational perspective, which are the possible impacts of these actions according to you?

Can you say that they are coherent to the company identity?

Do they play a role in the organization identity?

Do you think they have an impact on the organization performance?

Which actions did you appreciate the less, why and how to do in the future to optimize their success?
How did you react when you saw your pictures on the poster in the cafeteria among every employees?

What do you think of the paintings in the main hall?

Which suggestions would you advice to improve the actions impacts?

SUMMARY:

Guide d’entretien (original version)

Nom- Prénom :
Ancienneté :
Poste :
Te projettes-tu dans la même entreprise dans 5/10 ans ?

Bien être au sein de l’entreprise ?

Présentation des actions : Cafés, Terrasses Gourmandes, kit de bienvenue, jeux des acteurs, note pimentée et chocolat pétillants avec les étoiles.

Comment les qualifierais-tu en utilisant des adjectifs ?

Pourquoi sont-elles créatives ?

Quelles sont les actions qui t’ont le plus touché ? Que t’ont-elles apporté personnellement ?

D’un point de vu organisationnel, quels en sont les impacts selon toi ?
Sont-elles cohérentes par rapport à l’image de l’entreprise ?

Participant-elles au développement de l’identité de la structure ?

Ont-elles un impact sur la performance de l’organisation ?

Quelles sont les actions que tu as le moins apprécié, pourquoi le sont-elles et comment faire en sorte d’optimiser leur succès ?

Comment as-tu réagi lorsque tu as vu ta photo affichée en public avec tous les autres employés, quel que soit leur niveau hiérarchique ?

Que penses-tu de l’intérêt d’avoir affiché des peintures dans le hall d’accueil ?

Quelles suggestions conseillerais-tu afin d’améliorer ces actions ?

BILAN :
### Appendix 5. Interview results

<table>
<thead>
<tr>
<th>Names</th>
<th>C.H.</th>
<th>A.G.</th>
<th>K.P.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender</td>
<td>♂</td>
<td>♀</td>
<td>♀</td>
</tr>
<tr>
<td>Age</td>
<td>25-30</td>
<td>25-30</td>
<td>45-50</td>
</tr>
<tr>
<td>Seniority</td>
<td>2 years</td>
<td>3 years</td>
<td>4 years</td>
</tr>
<tr>
<td>Job</td>
<td>Research and support</td>
<td>Attached of studies</td>
<td>Department Director</td>
</tr>
<tr>
<td>Department</td>
<td>Direction of Operations</td>
<td>Risks Department</td>
<td>Risk Department</td>
</tr>
<tr>
<td>Projection in 5/10 years in the same company</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Feeling of well being in the company</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Qualification of the actions</td>
<td>Communicative, Creative</td>
<td>Creative</td>
<td>Creative</td>
</tr>
<tr>
<td>Justification of the notion of creativity while describing them</td>
<td>Pioneer ideas, innovative content</td>
<td>Did not really exist before the arrival of the Communication Responsible in 2011.</td>
<td>Novelty of the ideas. Before only yearly meetings were organized around funny themes.</td>
</tr>
<tr>
<td>Actions most appreciated</td>
<td>The &quot;Cafés&quot;</td>
<td>The actors interventions and the welcome kit because unexpected.</td>
<td>The &quot;Terrasse Gourmande&quot;.</td>
</tr>
<tr>
<td>Personal impact</td>
<td>Network improvement, open-mindedness, help to apprehend the organization identity</td>
<td>Feeling of belonging to this company. Help to meet new colleagues, feeling to exist as a human, feeling of better cohesion with the employees and the organization.</td>
<td>For the &quot;Terrasse Gourmande&quot;: bring emotions, stressful to organize but happiness at the achievement. Do not require any investment apart Human (20 employees/working day), gives the opportunity to take the time to exchange in a small group.</td>
</tr>
<tr>
<td>Organizational impact</td>
<td>Play on the organisational culture</td>
<td>The actors interventions help to accept the change in a new environment, avoid the feeling of frustration. Actions different to the image of the company. Relax the atmosphere.</td>
<td>Freedom of exchange, freedom to give its opinion. Cohesion. Share of good moments. Well-being.</td>
</tr>
<tr>
<td>Coherence with the organizational identity</td>
<td>Yes</td>
<td>No</td>
<td>Yes, for the &quot;Terrasse Gourmande&quot;, coherence to the Department identity. Help to get feedback and to know the employees opinions about any topics.</td>
</tr>
<tr>
<td>Names</td>
<td>H.L.</td>
<td>B.A.</td>
<td>L.M.</td>
</tr>
<tr>
<td>-------</td>
<td>------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>Gender</td>
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<td>♀</td>
<td>♀</td>
</tr>
<tr>
<td>Age</td>
<td>35-40</td>
<td>50-55</td>
<td>40-45</td>
</tr>
<tr>
<td>Seniority</td>
<td>11 years</td>
<td>20 years</td>
<td>3 years</td>
</tr>
<tr>
<td>Job</td>
<td>Councillor Recovery</td>
<td>Attached of studies and support</td>
<td>Manager</td>
</tr>
<tr>
<td>Department</td>
<td>Direction of Operations</td>
<td>Direction of Operations</td>
<td>Risks Department</td>
</tr>
<tr>
<td>Projection in 5/10 years in the same company</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Feeling of well being in the company</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Qualification of the actions</td>
<td>Creative</td>
<td>Creative but a bit childish</td>
<td>Hard to qualify the whole actions at the same time.</td>
</tr>
<tr>
<td>Justification of the notion of creativity while describing them</td>
<td>Bring energy</td>
<td>Change from the daily activity</td>
<td>New</td>
</tr>
<tr>
<td>Actions most appreciated</td>
<td>The &quot;Welcome box&quot;: helped the change transition and limited frustrations linked to change. &quot;Boîte à mouettes&quot;: Remind good memories</td>
<td>Actions using food and drinks because of its friendliness.</td>
<td>The &quot;Terrasses Gourmandes&quot;: specifically were concrete and were requiring implication from everybody, it gives an opportunity to exchange in a fun atmosphere and in a dedicated time. It is an interesting action because it takes off the possible hierarchical distances and reminding the Department and company news.</td>
</tr>
<tr>
<td>Personal impact</td>
<td>Joy / well being</td>
<td></td>
<td>Brought some comfort and feel is that &quot;we&quot; care about her well-being. The &quot;Café&quot; are well appreciated because it is a way to meet other employees, exchange about interesting topics that might be useful for the daily activity and the timing is well chosen for everybody.</td>
</tr>
<tr>
<td>Organizational impact</td>
<td>Improved the cohesion, develop exchanges with others and bring happiness</td>
<td>Gatherers Well-being Cohesion Relaxing Communication: share of information</td>
<td>New Year’s Eve actions (chocolates and stars): no impact Actors intervention: change from the daily activity, bring fun and assist the change &quot;Terrasses Gourmandes&quot;: motivation, loyalty tool, and well being.</td>
</tr>
<tr>
<td>Coherence with the organizational identity</td>
<td>Not significative</td>
<td>Yes</td>
<td>No, coherence and development of the Departments (Risks Department and Human Resources Department) identity, not the organizational one.</td>
</tr>
<tr>
<td>Names</td>
<td>C.H.</td>
<td>A.G.</td>
<td>K.P.</td>
</tr>
<tr>
<td>---------------</td>
<td>----------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Organizational identity development</td>
<td>The &quot;Cafés&quot; for their frequency, gathers around a common identity, whereas the other actions are however only punctual.</td>
<td>Build the identity: Important because the environment is changing, thus it is interesting to adapt. However, doubt on the cohesion of senior employees who might be afraid to change. Thinks that the young employees are expecting these kind of actions.</td>
<td>No, impact only on the Department identity.</td>
</tr>
<tr>
<td>Impact on the performance</td>
<td>Yes indirectly because of the well being development related to the &quot;Cafés&quot;</td>
<td>Improve the cohesion and indirectly the organization performance because of the feeling of attachment.</td>
<td>Feeling to exist, thus impact on the motivation and the results indirectly.</td>
</tr>
<tr>
<td>Action less appreciated</td>
<td>The teaser and the chocolates because punctual.</td>
<td>The others: pictures, teaser and chocolates.</td>
<td>No impacted by the others actions: feeling that money was wasted. They should have explained the message behind.</td>
</tr>
<tr>
<td>Reaction to the photo flyer in the cafeteria</td>
<td>No, does not make sense</td>
<td>Good idea because not common and require an investment. Changes the sense of belonging and evokes happiness.</td>
<td>Very satisfied to see the picture around everyone. Demonstrates a cohesion of the employees, pictures mixed randomly without caring about the hierarchical position. The location of the flyer in the cafeteria is a good idea.</td>
</tr>
<tr>
<td>Objective of the paintings in the entrance</td>
<td>No impacts because unfrequented place</td>
<td>Bring gaiety but might be a useless investment</td>
<td>Useful for decorating and to bring a good image of the company.</td>
</tr>
<tr>
<td>Summary</td>
<td>Feels impacted by the &quot;Café&quot; only, feeling to don't loose its time, meet new people and get new information</td>
<td>Some actions gathers people and help them to accept the change However others should more rely overtime.</td>
<td>Importance of the pictures and recurrent meetings for the cohesion However the others actions need to be justified and some of them need to be measured to anticipate any negative impact.</td>
</tr>
<tr>
<td>Comments</td>
<td>If an action is eccentric, there should be a sense behind, has to be justified and last in the time.</td>
<td>Suggest yearly meetings gathering everybody from the company The organization faces a complicated environment, requiring budget and workload.</td>
<td>She finds herself in the organizational identity even if she has to find the right balance in between her personal and her professional identity.</td>
</tr>
<tr>
<td>Names</td>
<td>H.L.</td>
<td>B.A.</td>
<td>L.M.</td>
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</tr>
<tr>
<td>Organizational identity development</td>
<td>Yes but at the Human level more than at the Organization in general.</td>
<td>Yes because it helps to exchange while providing information: balance between fun and helpful.</td>
<td>&quot;Terrasses Gourmandes&quot;: Develop a feeling of belonging to the same Department. Develop the Department identity and the Department cohesion between the different members. Thus feeling of well-being, happiness, motivation to work and indirectly performance.</td>
</tr>
<tr>
<td>Impact on the performance</td>
<td>Positive impact and change from the daily activity</td>
<td>It has an effect on the well-being, thus indirectly on the productivity.</td>
<td>Few actions (ponctuals) have been conducted. The issue is the impact of the inactions in term of recognition, motivation and cohesion. The most appreciated actions are the ones from the Risk Department, which stays at an inferior level than the global organization.</td>
</tr>
<tr>
<td>Action less appreciated</td>
<td>Others actions less important and only ponctual.</td>
<td>The &quot;We come box&quot; and the &quot;Boîte à mouette&quot; were too much and inappropriate for some people that were really sad to leave their offices.</td>
<td>For the New Years Eve, the chocolates were coming from a good attention but the Stars were asking a lot of work for a useless impact. The problem is that these actions are minors. There is a lack of Human Resources policy above all to share common values. The real problems that the employees are facing are avoided. There is a lack of recognition and Human Resources values.</td>
</tr>
<tr>
<td>Reaction to the photo flyer in the cafeteria</td>
<td>Good memory but might be a unnecessary investment</td>
<td>Good idea because it will stay in the future. The flyer leaves a good memory.</td>
<td>Nice, feeling to belong to one big family, feeling of membership but would have like that it becomes true in the facts.</td>
</tr>
<tr>
<td>Objective of the paintings in the entrance</td>
<td>Well appreciated as a decoration.</td>
<td>Did not care so much and place not really frequented. She should have preferred to have paintings in her office as decoration.</td>
<td>Appreciate it for the decoration role and the picture communicated.</td>
</tr>
<tr>
<td>Summary</td>
<td>Good reaction for the &quot;We come box&quot;: good tool to prepare a change of environment. The others actions are minors, less funny and do not have the same amplitude.</td>
<td>The creative meetings join the image of the organization. However some other actions should have been thought more &quot;deeply&quot; to limit any negative impacts.</td>
<td>The &quot;Terrasses Gourmandes&quot; are the most coherent events conducted with almost no budget from the Department and for the Department. The action is fully creative and joins completely the Department values.</td>
</tr>
<tr>
<td>Comments</td>
<td>Suggest more yearly meetings in small groups to gather her Department altogether and in a relaxed atmosphere.</td>
<td>Appreciate the open spaces, meeting rooms and the working environment.</td>
<td>It is essential to build a clear and transparent Human Resources policy. It will also improve the impacts of the actions. The policy should rely on motivation, recognition, and loyalty of the employees. There is a big lack of team spirit, equity and integrity. Necessity to open the interDepartment communication and accept the mistake risk.</td>
</tr>
</tbody>
</table>
## Appendix 6: Open-coding: Individual and organizational impacts

<table>
<thead>
<tr>
<th>Names</th>
<th>C.H.</th>
<th>A.G.</th>
<th>K.P.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACTIONS</td>
<td>OPINION</td>
<td>RELATED KEY WORDS</td>
<td>ACTIONS</td>
</tr>
<tr>
<td><strong>Personal impacts</strong></td>
<td></td>
<td></td>
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<tr>
<td>The &quot;Cafés&quot;</td>
<td>&quot;Network improvement&quot;</td>
<td>Community</td>
<td>The actors interventions and the welcome kit</td>
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<tr>
<td>The &quot;Cafés&quot;</td>
<td>&quot;Open-mindedness&quot;</td>
<td>Creativity</td>
<td>The actors interventions and the welcome kit</td>
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<tr>
<td>Photo flyer</td>
<td>&quot;No impact&quot;</td>
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<td>The actors interventions and the welcome kit</td>
</tr>
<tr>
<td>Paintings</td>
<td>&quot;No impact&quot;</td>
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<td>The actors interventions and the welcome kit</td>
</tr>
<tr>
<td>The teaser</td>
<td>&quot;No impact&quot;</td>
<td></td>
<td>The actors interventions and the welcome kit</td>
</tr>
<tr>
<td>The chocolates</td>
<td>&quot;No impact&quot;</td>
<td></td>
<td>The actors interventions and the welcome kit</td>
</tr>
<tr>
<td></td>
<td>Photo flyer</td>
<td>&quot;Membership sense of belonging&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Photo flyer</td>
<td>&quot;Happiness&quot;</td>
<td></td>
</tr>
<tr>
<td><strong>Organizational impact</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The &quot;Cafés&quot;</td>
<td>&quot;Play on the organizational culture&quot;</td>
<td>Organizational Identity</td>
<td>The actors interventions</td>
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<tr>
<td>The &quot;Cafés&quot;</td>
<td>&quot;Help to apprehend the organization identity&quot;</td>
<td>Organizational Identity</td>
<td>The actors interventions and the welcome kit</td>
</tr>
<tr>
<td>The &quot;Cafés&quot;</td>
<td>&quot;Gathers around a common identity&quot;</td>
<td>Organizational Identity</td>
<td>The actors interventions and the welcome kit</td>
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<td>Organizational Identity</td>
<td>The actors interventions and the welcome kit</td>
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<tr>
<td></td>
<td></td>
<td>Organizational Identity</td>
<td>The actors interventions and the welcome kit</td>
</tr>
<tr>
<td>Name</td>
<td>H.L. ACTIONS</td>
<td>OPINION</td>
<td>RELATED KEY WORDS</td>
</tr>
<tr>
<td>-------</td>
<td>--------------</td>
<td>---------</td>
<td>-------------------</td>
</tr>
<tr>
<td>The &quot;Welcome box&quot;</td>
<td>“Joy”</td>
<td>Individual Identity</td>
<td>The &quot;Café&quot;</td>
</tr>
<tr>
<td>The &quot;Welcome box&quot;</td>
<td>“well being”</td>
<td>Individual Identity</td>
<td>The &quot;Café&quot;</td>
</tr>
<tr>
<td>“Seagull box”</td>
<td>“Remind good memories”</td>
<td>Individual Identity</td>
<td>The “Gif”</td>
</tr>
<tr>
<td>Photo flyer</td>
<td>“Good memory”</td>
<td>Individual Identity</td>
<td>The “Gif”</td>
</tr>
<tr>
<td>The “Café”</td>
<td>“usefull”</td>
<td>Interpersonal skills</td>
<td>Terrasses Gourmandes</td>
</tr>
<tr>
<td>The “Café”</td>
<td>“Relaxing”</td>
<td>Individual Identity</td>
<td>Terrasses Gourmandes</td>
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<td>Photo flyer</td>
<td>“Good memories”</td>
<td>Individual Identity</td>
<td>Terrasses Gourmandes</td>
</tr>
<tr>
<td>Paintings</td>
<td>“No impact”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>H.L. ACTIONS</th>
<th>OPINION</th>
<th>RELATED KEY WORDS</th>
<th>B.A. ACTIONS</th>
<th>OPINION</th>
<th>RELATED KEY WORDS</th>
<th>LM ACTIONS</th>
<th>OPINION</th>
<th>RELATED KEY WORDS</th>
<th>BL ACTIONS</th>
<th>OPINION</th>
<th>RELATED KEY WORDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>The “Welcome box”</td>
<td>“Improved the cohesion”</td>
<td>Community</td>
<td>The “Café”</td>
<td>“Gather”</td>
<td>Community</td>
<td>Actors role play</td>
<td>“change from the daily activity”</td>
<td>Working environment</td>
<td>Terrasses Gourmandes</td>
<td>“strengthen relationships”</td>
<td>Community</td>
<td></td>
</tr>
<tr>
<td>The “Welcome box”</td>
<td>“develop exchanges with other”</td>
<td>Community</td>
<td>The “Café”</td>
<td>“Cohesion”</td>
<td>Community</td>
<td>Actors role play</td>
<td>“fun atmosphere”</td>
<td>Organizational Identity</td>
<td>“Call”</td>
<td>“information”</td>
<td>Interpersonal skills</td>
<td></td>
</tr>
<tr>
<td>The “Welcome box”</td>
<td>“limited frustrations linked to change”</td>
<td>Community</td>
<td>The “Welcome box” and the “Seagull box”</td>
<td>“inappropriated”</td>
<td>Organizational Identity</td>
<td>Actors role play</td>
<td>“assist the change”</td>
<td>restructuration</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The “Welcome box”</td>
<td>“helped the change transition”</td>
<td>Restructuration</td>
<td>Terrasses Gourmandes</td>
<td>“Feeling of membership within the Department only”</td>
<td>Community</td>
<td>Photo flyer</td>
<td>“Feeling of membership”</td>
<td>Community</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix 7. Empirical findings – positive impacts of creative activities in organizations

Source: from my own depiction
Appendix 8. Empirical findings – negative impacts of creative activities in organizations

Source: from my own depiction