Universitat Ramon Llull

DOCTORAL THESIS

Title	**DISCIPLINING CREATIVITY: SOCIAL MECHANISMS AND HUMAN RESOURCE MANAGEMENT PRACTICES IN CREATIVITY-DRIVEN ORGANIZATIONS.**
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Introduction

In today's economy, characterized by uncertainty, risk and dynamism, creativity becomes a vital source of competitive advantage for companies. Considerable evidence suggests that creativity makes an important contribution to organizational innovation, effectiveness and survival. Therefore, encouraging creativity is a strategic choice firms have to make (Amabile, 1996).

Both creativity and innovation involve the generation of novel ideas, yet the two concepts are not identical. While, according to some authors, creativity is usually associated with the generation of new ideas as an end to itself (Amabile, 1988; Van de Ven, 1986), innovation emphasizes the applicability of new ideas to address particular problems (Kanter, 1983). As reported by Amabile et al. (1996:1154):

"*All innovation begins with creative ideas. We define innovation as the successful implementation of creative ideas within an organization. In this view, creativity by individuals and teams is a starting point for innovation; the first is a necessary but not sufficient condition for the second".*

As creativity is an important source of organizational innovation as well as competitive advantage (Amabile, 1988, 1996; Oldham & Cummings, 1996), organizations are increasingly seeking to foster it. Different managerial practices influence the work environment, which is one of the major factors impacting on creativity within business organizations (Couger, 1995). Therefore, managers face the challenge of creating the right context and conditions for creativity to flourish (Shalley, Gilson & Blum, 2000).

Motivation for the research

Recent year studies on creativity have proliferated in the field of management and organization (Gil & Spiller, 2007; Woerkum et al., 2007; Hargadon & Bechky, 2006; Amabile et al., 2004; Shalley et al., 2000). Creativity has been studied from different perspectives and has been associated with a number of interacting and contrasting defining elements. However, an agreement on its definition is still to emerge.

Furthermore, numerous studies have provided evidence that creativity is a paradoxical concept, which is manifested in a number of dualities and tensions, such as passion and discipline, as well as individuality and collaboration (DeFillippi, Grabher, & Jones, 2007; Svejenova, Mazza, & Planellas, 2007; Alvarez, Mazza, Strandgaard, & Svejenova, 2005). These paradoxes take place at different levels and need to be balanced within an organization. For example, scholars have related creativity to notions such as passion, imagination and inspiration, characteristics usually associated with the creative genius (Bilton & Leary, 2002; Simonton, 1999; Boden, 1994). Simonton (1999) defines the creative genius as a person who regularly seeks out complexity and novelty across a wide range of interests while remaining independent, autonomous, and non-conforming in personal and professional endeavours. He argues that such individuals have a tendency toward introversion, a strong tolerance for ambiguity, an openness to diverse experiences, and a persistent, uncompromising passion and commitment to work that often results in estrangement from significant others. These individuals also appear to others to be unconventional, rebellious, and boundless in their energy for particular projects and activities. In addition, despite any barriers that may arise in their work, they usually persevere while remaining flexible enough to alter and adapt their methods when dealing with repeated failure. Following this perspective, creativity emerges as something "divergent" and "messy" (De Bono, 1992), embedded and hidden into this particular type of the creative personality (Storr, 1985).

Other scholars however, without denying a view of creativity as a personal process of "*deviating from the conformity of shared custom and culture*", have introduced the idea of creativity as something composed by two "*completely different genetic materials*" (Hargadon, 2006:199). On the one hand, creativity implies rebelling

against a tradition-bound social system, on the other hand, it encompasses a backstage process, which is rooted in an established social system and seeking acceptance in that system (Hargadon, 2006).

Furthermore, scholars have argued that the celebration of and overemphasis on the creative personality and genius has started giving way to a collective conception of creativity that depicts creative work as interactions or collaboration (DeFillippi, Grabher, & Jones, 2007; Farrell, 2001; Becker, 1982). Recent evidence has also suggested that while some creative solutions can be seen as the product of an individual insight, many others are the result of a collective process. Therefore, investigating creativity means understanding how the collective problem solving happens in sets of interrelated activities (Hargadon & Bechky, 2006). What emerges from these theoretical accounts is an imagery of the creative endeavour as a more disciplined and orderly behaviour.

The paradoxes of creativity are even emphasized in the cultural industry (Lampel, Lant, & Shamsie, 2000). Indeed, in this context a further duality emerges, which has to do with the contrast between art and commerce: between the imperative of the "*relentless creation of new formats*" and the *"economic viability"* (Jones et al, 1996:513). Organizations value creativity for its results, while individuals consider it as a path of self-expression. However, also this duality needs to be managed. On the one hand, a creative genius who comes to play in the industrial world must be aware of his/her new identity of "economic artist" who shapes general needs, searching equilibrium between financial considerations and free individuality. On the other hand, a manager must guarantee the essential conditions for fostering and at the same time disciplining individuals' creativity in some profitable products, as well as motivating and retaining the best creative individuals in the organization. In that context, "disciplining" means ensuring that creativity is focussed and channelled towards a creative product, according to a company's objectives, rules and procedures.

Although scholarly work has explored these paradoxes, further research is needed to explore how creativity can be managed in organizations, what factors allow creativity to take place and a creative passion to be disciplined and translated into a final outcome. Zhou and Shalley (2003), Shalley et al. (2004), and Egan (2005) have all come to the

conclusion that work environments that enhance intrinsic motivation increase creative output, whereas those that hamper intrinsic motivation decrease creative output.

Consistently, many scholars have tried to identify the antecedents that make it possible to foster creativity in organizations, showing for example that an environment characterized by autonomy, diversity, free self-expression, supervisor's support, and possibility to develop and learn, increases motivation and, thus, the level of individual and team creativity (Amabile et al., 1996; Kanter, 1983). However, the specific mechanisms that allow the individual creative passion to be disciplined and translated into an adequate and valuable output have remained less articulated in the literature. This is a crucial aspect that needs further investigation. Furthermore, in order to manage creativity in organizations it is important not only to enhance creativity, encouraging people to "think outside the box", but also to "define the box", that means understanding the context and constraints and transforming the creative effort into a final marketable outcome.

In addition, it is generally recognized that part of an organization's creativity is embedded in its individual members. Employees with a creative potential usually come up with new ideas that enhance the organization's ability to grow and compete (Kanter, 1983). Therefore, investing in human capital is surely one of the keys for organizational success. However, very few studies have investigated how to manage and, above all, retain those employees with the best creative potential (Mumford, 2000). Indeed, harnessing creativity means not just developing ways to allow employees to be creative, but also retaining employees so that creative momentum can build over time and not be disrupted by the constant need to recruit new personnel to fill vacant positions.

Following these considerations, three main research gaps emerge in the literature. First, considering the lack of consensus on the definition of creativity, there is a need for greater clarity in the domain and operationalization of the concept. Second, considering the tension between fostering and disciplining creativity, further research is needed on the specific social mechanisms that allow creativity to take place and the creative passion to be disciplined and transformed into a marketable product. Third, considering the importance of the creative individuals in enhancing organizational creativity and results, further studies are required to analyze the impact of human resource management (HRM) practices on creative employees' retention. The objective of this

dissertation is to address these gaps in the literature and, thus, advance research on creativity in organizational contexts.

Purpose of the research and expected contribution

The purpose of this dissertation is to open up the black-box of creativity and improve the understanding on how it can be managed in organizations.

Firstly, this work seeks to advance the literature on organizational creativity by providing definitional clarity on the term, analyzing how different scholars have conceptualized it. It tries to integrate separate streams of research into a whole and to increase the understanding of what constitutes the essence of creativity, by exploring its defining elements and concepts.

Secondly, it seeks to shed new light on creativity as a paradoxical phenomenon and to contribute to a view of creativity as a social process (DeFillippi, Grabher, & Jones, 2007; Farrell, 2001; Becker, 1982). For this purpose, it develops theory, by advancing a theoretical framework that identifies a number of under-explored roles and relational mechanisms that help translate the individual creative passion into a disciplined collective effort to bring cultural products to market. Accordingly, it seeks first to add to the collective perspective on creativity by delving into a number of roles, beyond the role of the creator, that are crucial for igniting and enhancing the creative endeavour, and second to extend the collaborative view of creativity by examining different relational mechanisms that connect individual creators and creative firms.

Thirdly, the dissertation aims at identifying specific HRM practices that help companies retain creative employees in creativity-driven organizations. At this purpose, it investigates the specific case of a multi-unit corporation operating in the high symbolic context. In this way, the dissertation also contributes to the human resource management and multi-unit organizations literature.

Finally, this work integrates the findings into a multilevel theoretical framework, which pushes forward a new perspective on how creativity happens in organizations that has implications for both theory and practice.

Structure of the dissertation

The dissertation is structured in five chapters that draw on and contribute to different research streams in the organization and management literature and address creativity at different levels of analysis. The chapters build on each other and are strictly connected, and all aspects examined in each chapter are essential pieces for building a concluding theoretical framework on how creativity happens in organizations. In particular:

1) Chapter one overviews the dissertation's methodology and describes in detail the research questions, process, and design, as well as cultural industry as an empirical setting.

2) Chapter two reviews the literature on creativity and examines different definitions of creativity, in order to provide clarity on the term. This chapter also provides a theoretical background for the dissertation.

3) Chapter three explores the social mechanisms that allow creative passion to be disciplined in an organization and translated into marketable cultural products. It develops theory and illustrates it through three cases from the fashion and design sectors.

4) Chapter four is a study of the human resource management practices related to creative employees' retention in a creativity-driven organization.

5) Chapter five concludes the dissertation by advancing a theoretical framework on creativity in organizations and outlining the contribution to theory, limitations, directions for future research, as well as some implications of the findings for practice.

Chapter one – Methodology

The objective of this chapter is to outline the dissertation's methodology. To this purpose, first I overview the research questions and process. Second, I highlight the main elements of the research design. Third, I review key aspects of the empirical setting.

1.1. Research questions and process

As stated in the introduction, the purpose of this dissertation is to open up the black-box of creativity and improve the understanding on how it can be managed in organizations. Fulfilling the purpose requires first, clarifying what creativity is and the elements that constitute it; second, investigating the specific mechanisms that allow creativity to take place and be disciplined and transformed into marketable products and third, identifying the practices that can help companies retain the employees with a creative potential. Therefore, the two research questions inspiring this dissertation: *How have scholars defined creativity? What mechanisms and practices allow managing creativity in organizations?* Answering these questions is a challenge for both researchers and practitioners alike that requires a multilevel focus: an investigation into the dynamics of and the interplay among individual, team and organizational levels. It is surely difficult to see how systematic, comprehensive research on organizational creativity can be pursued without integrating different levels of analysis.

In order to address the research gaps identified and articulated in the introduction, the first purpose of this work is to clarify the meaning of creativity by providing evidence of its conceptual categories and elements. Accordingly, chapter two seeks to address the following research questions: *How have scholars defined creativity?*

For the purpose of answering the research question, chapter two performs a content analysis on 94 definitions of creativity, collected from 462 articles published in

selected management journals and in 50 books over an 18-year period (from 1990 to 2008).

Results show that although the definitions of creativity given by scholars converge to some extent, they also differ considerably and highlight different dimensions. What emerges is that six conceptual categories on "creativity" enjoy general support, namely, creation, synthesis, output, modification, interactions, and engagement. Analyzing the results in detail, on a total of 487 coding references, 39% of the coding associates creativity with an *outcome* (the quality that a specific product, process, idea or solution should have in order to be considered creative), 32% with *synthesis* (the ability to bring together knowledge or ideas from different areas and discover new solutions, or to "think outside the box"), 19% with *creation* (the power or ability to bring into existence, generate, produce). Moreover, 5% of the coding relates creativity with *modification* (a dynamic process of transformation and renewal within a field), 3% with *interaction* (a relational perspective that focuses on when the creative insight emerges not within a single individual, but through the interactions of multiple actors) and finally 2% with *engagement* (an intrinsically highly motivated state, in which there is total involvement in the creative task). Although no attempt is made to establish any form of hierarchy of the conceptual constructs derived, 90% of the coding references link creativity with the categories outcome, creation and synthesis: only few scholars have advanced the new concepts of modification, interaction and engagement in the definitions. All the conceptual categories and their defining elements are analyzed in depth in the chapter, in order to provide a clear explanation of their meanings.

Results of chapter two highlight that a new trend is emerging in creativity research that regards creativity as the result of a collective process, in contrast with the tradition that associated creativity to the characteristics of the personality of the creative genius or with an outcome. In addition, they underline the need to integrate the individual, team and organizational levels in creativity studies and encourage future research to explore together the many different dimensions of creativity. For example, on the one hand, the creation of novel and original products, on the other, how the process of creation is related to the interactions and collaboration among individuals or to individual engagement. Although in recent years a number of studies have

contributed novel perspectives to organizational creativity, the need for a systematic, multi-level theorizing has only partially been addressed.

In view of these considerations, a central question has still not been adequately investigated, namely, *what social mechanisms underlie the translation of creative passion into a marketable cultural product?* This is the research question that chapter three, building on the results of chapter two, tries to address.

The chapter has the objective of enhancing our understanding of the relational view of creativity by identifying the social mechanisms that allow creative passion to be disciplined and translated into cultural products for the market. An approach that pays attention to social mechanisms makes it possible to "*generate and explain observed associations*", which are located at "*a middle ground between social laws and description*" (Davis & Marquis, 2005); such "*identification and analysis of social mechanisms is of crucial importance for the progress of social science theory and research*" (Hedström & Swedberg, 2005: 1, 6, 7).

The chapter develops theory by advancing an incipient, multi-level theoretical framework on the link between creative passion and cultural products and illustrates it through three cases of companies pertaining to the fashion and design industry. In particular, two groups of mechanisms are discussed: (1) *creativity-igniting roles* that energize a creative endeavour, and (2) *creativity-enhancing relationships* that link individual creators to creative firms.

Building on role theory and role-based approach to coordination (Bechky, 2006), the chapter argues for the importance of creativity-igniting roles as mechanisms in disciplining creativity. In particular, according to a literature review, four essential roles are defined and discussed that encompass core activities in the process of translating creative passion into cultural products, such as conceiving ideas (*creators*), offering a compelling vision for the enterprise (*leaders/entrepreneurs*), accomplishing "nexus work" (*integrators*), and providing external support, advice and contacts (*mentors/sponsors*). The relational perspectives on creative activity (Hargadon & Bechky, 2006) is used to articulate the role played by creativity enhancing relationships that bind individual creators to companies devoted to the production of cultural products. A range of forms for these relationships are illustrated, from creators participating in and creating from an internal unit and under a company brand, to

network arrangements that allow the creators to maintain their freedom and individual brand, while channelling their creative passion into cultural products through the structure of a firm-integrator.

Chapter three highlights that nowadays the true challenge for companies is not only represented by their ability of driving individual creativity into new and adequate results, but also to attract and retain the best people to cover the roles described. Specifically, the managers interviewed have highlighted that it is becoming increasingly difficult for companies to attract and retain the best talent in all areas and that this is even truer for the creative side of the organization since, in the last years, companies have reported an increase in the mobility of creative people.

Because of the increase in creative employees' turnover, there has been a progressively greater emphasis on the role of human resource management (HRM) practices in order to identify, attract and above all retain qualified people who possess the skills and the competencies necessary for enhancing organizational performance. This is especially true in creativity-driven organizations, where individual creativity is the key input for the creative process, a continuous generation of novelty is required and a high turnover rate could reduce the speed of firms' response to the competitive environment. Consequently, identifying the practices that can help companies retain the best employees has become crucial for companies to gain competitive advantage.

Whereas chapter three examines the social mechanisms that enable creativity to be translated into a product, chapter four analyzes in detail the practices that allow employee retention and the variables that affect employee turnover, with specific focus on the creative employees. The specific research question the chapter seeks to answer is: *What HR practices lead to retaining the employees in a creativity-driven organization?*

The chapter investigates the human resource management practices that have been adopted in a successful company in order to reduce employee (and in particular creative employee) turnover. Based on one case study pertaining to the fashion and design industry, the study advances a new conceptual framework on the link "HRM practices-turnover", providing evidence of the role that two variables, namely, identity ("who we are as an organization" – Albert & Whetten, 1985) and image ("how organization members think outsiders see the organization" – Dutton et al. 1994), play in affecting this relationship.

To conclude the dissertation, chapter five summarises, links and interprets conceptual categories and empirical results. Finally, it advances a multilevel theoretical framework on how creativity happens in organizations that includes both social mechanisms and HRM practices. The research questions and process have been summarized in Figure 1.

Figure 1 – The dissertation process[1]

Step 1: Identifying gaps in the literature and areas of interest for further research.

Step 2: Articulating the research questions and the methodology of the dissertation.

Purpose of the dissertation: Opening up the black box of creativity and increasing the understanding on how it can be managed in organizations

Step 3: Conducting the research

Step 3a Focus on definitions	**Step 3b** Focus on social mechanisms	**Step 3c** Focus on HR practices
R.Q.: How have scholars defined creativity?	R.Q.: What social mechanisms underline the translation of creative passion into final marketable products?	R.Q.: What HR practices lead to retaining creative employees in a creativity-driven organization?

Relational perspective on creative activity
Need for a multilevel model

Importance of attracting and retaining engaged and with "divergent thinking" abilities employees

Need of having the right people covering the disciplining roles and of building relations with the creative talent

Step 4: Analyzing, linking and interpreting conceptual categories and empirical results. Advancing a multilevel theoretical framework on how creativity happens in organizations

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1 **Legend**: The horizontal arrows report the findings of each chapter that constitute the grounds and justification for the investigation carried out in the following chapters. They illustrate the connections among the different chapters.

1.2. Research design

The dissertation pursues its purpose through a multiple study that integrates results obtained through different research methods (Table 1). This section briefly overviews the research methods adopted. Each chapter provides further details on the methodology used in collecting and analyzing the data.

In order to review and explore the different definitions of creativity, in chapter two I perform a content analysis on 94 definitions of the term, collected from 462 articles published in selected management journals and in 50 books over an 18-year period (from 1990 to 2008). Content analysis is "*any methodological measurement applied to the text (or other symbolic materials) for social science purposes*" (Shapiro & Markoff, 1997:14), or alternatively "*a research technique for making replicable and valid inferences from texts ... to the contexts of their use*" (Krippendorf 2004: 18). This technique includes a class of methods at the intersection of the qualitative and quantitative traditions. It "*views data as representations not of physical events but of texts, images, and expressions that are created to be seen, read, interpreted and acted upon for their meanings, and must therefore be analyzed with such uses in mind. Analyzing texts in the contexts of their uses distinguishes content analysis from other methods of inquiry*" (Krippendorf, 2004:18). One of the strengths of content analysis is its strictly methodological control and the step-by-step analysis of the data.

The analysis of this dissertation is carried out through NVivo2, a qualitative data management software package. This software pertains to the CAQDAS typology (Computer-Aided Qualitative Data Analysis Software), widely used in social science research to facilitate qualitative data analysis and to make qualitative analysis more reliable and transparent (Fielding & Lee, 1989). NVivo allows the researchers to search, organize, categorize, and annotate textual and visual data. Programs of this type also frequently support theory-building through the visualization of relationships between variables that have been coded in the data.

Differently, chapter three develops theory and provides illustrations from case studies. Theory development can be considered as a research process for creating theory and is important for establishing the conceptual models needed to support organizational and management research and practice (i.e. Dubin, 1978; Whetten,

1989). As reported in Rindova (2008:300), the challenges with developing theory are well recognized, and some of the most accomplished theoreticians in management research have offered insights on the characteristics of good theory and methodological steps to follow to provide a theoretical contribution (Kilduff, 2006; Whetten, 1989). Following these perspectives, chapter three builds on relational perspective on creativity and role-based approach to coordination in the creative endeavour and advances a new multilevel theoretical framework on how creative passion gets transformed into a cultural marketable product. After developing the framework, the chapter provides some illustrations and applications of the theory constructed, in order to show its relevance and applicability.

The illustrations are based on three case studies of Spanish-based companies (one main case and two for comparison purposes). Multiple cases are particularly effective since they furnish comparative data that can yield more accurate results than single cases (Eisenhardt et al., 2007). The companies have been researched both holistically and longitudinally between 2007 and 2009. I conducted extensive archival work, collecting relevant articles and interviews from the local and international press and I reviewed corporate documents. I collected data in Spanish, English and Catalan and worked with original language documents. On the total of articles analyzed (among 350), 147 have been considered relevant for the study, as they were explicitly referring to creativity-related issues. I also interviewed people who could provide rich and insightful information about the companies, mainly companies' founders.

Finally, chapter four relies on one in-depth case study of a multi-brand company (Eisenhardt, 1989). The case is used in an inductive way to investigate what HR practices lead to retaining creative employees. It allows deep explanations on the link between HR practices and turnover in the under-investigated context of the M-forms with subunits differentiated by brands to emerge.

Broadly speaking, case study has been defined as a research strategy, an empirical inquiry that investigates a phenomenon within its real-life context and emphasizes the rich, real world in which it occurs. Case study are considered a robust research strategy that can powerfully address *how*, *why* and *what* questions and illuminate these questions as embedded in their unique contexts (Swanson, 2005: 331).

Well done case studies are surprisingly objective because of their close adherence to reality (Eisenhardt, 1989; Yin, 1994).

Case studies should not be confused with qualitative research, as they can be based on any mix of quantitative and qualitative evidence. I've adopted this research methodology in chapter four because very few theories offered an answer to the research questions and qualitative data seem to be more able to help provide an answer.

Also in this case the company has been researched both holistically and longitudinally. As case study "*does not claim any particular method for data collection*" (Merriam, 1998: 28), it was possible to draw upon many approaches to data collection. The main sources of information were companies' documents, archival data, observations and semi-structured interviews with the HR manager and his collaborators, the general manager and creative employees.

The availability of a range of data sources allowed for the triangulation of evidence. For example, I compared the companies' founders' accounts with those of their creative collaborators, as well as with critics from the local and international media. The findings were strengthened by the fact that accounts were found largely consistent.

1.3. Research Setting: the cultural industry

The empirical setting for the study is the cultural industry (Jones & Thornton, 2005), also known as "creative industry" or "high-symbolic industry" (Cappetta & Gioia, 2006). The cultural industry includes those economic activities in which symbolic and aesthetic attributes represent the core of value creation. Researchers agree that competition in these activities moves from price and functionality towards the creation of effective designs and aesthetic styles, shifting from the "use-value" of products to the "sign-value" embodied in design and branding (du Gay, 1997; Lash & Urry, 1994: 122). If, on the one hand, there are many industries involved in the production of goods and services with a relevant symbolic dimension, it is generally recognized that for a subset of sectors in the economy the symbolic dimension clearly prevails on the other dimensions.

Following Jones and Thornton (2005: xi), the cultural industry consists of those organizations that "*design, produce, and distribute products that appeal to aesthetic and expressive tastes more than to the utilitarian aspects of customer needs, such as films, books, building designs, fashion, and music*". Serving these aesthetic and expressive needs has produced a rapidly growing economic sector whose importance extends beyond its sheer size (Lampel et al., 2000). The core activity of these industries is the "*production of products that serve important symbolic functions such as capturing, refracting, and legitimating societal knowledge and values*" (Jones & Thornton, 2005: xi). In the cultural industry individual creativity, skills and talent constitute the basis for companies' success: therefore, people are constantly innovating and new ideas are encouraged and explored.

As reported by Lampel et al. (2000), cultural industries are highly visible because they exert an extraordinary influence on people's values, attitudes, and life styles. They have long been the subject of intense public fascination, which has been nurtured and reinforced by extensive media coverage. In the last years there has been growing interest on cultural industry in organization and management research.

One of the most economically relevant cultural industries is fashion and design, studies of which have been advanced recently in the organization and management literature (Richardson, 1996; Djelic & Ainamo, 1999). As reported in Cappetta & Cillo (2008), symbols have always represented the most important outcome and the exclusive focus of the competitive game in fashion industry. Historically, this industry has been almost entirely symbol-driven and built around 'cults of personality' – indeed, most leading fashion firms have been inextricably linked to their genius founders (e.g., Giorgio Armani, Coco Chanel, Christian Dior). In some cases the symbolic dimension was so prevalent and often so exclusive, that a few observers noted that behind certain 'creative geniuses' there were full-scale economic disasters (Cappetta & Cillo, 2008). The context itself, however, has now shifted. Since economic factors have now become as important as symbolic factors, the expressive symbolic factors and the economically instrumental ones have gradually been integrated. Today, in the most competitive contexts, integrating the world of symbols and the world of management and economics is not an opportunity, but a sine qua non of survival (Cappetta, Cillo & Ponti, 2006).

Because economic and managerial issues have recently become as relevant as symbolic ones, an increasing number of studies have started to explore organizational issues in this context.

According to these considerations, this research relies on the analysis of four companies pertaining to the fashion and design industry. In particular, chapter three illustrates the theoretical framework advanced through the cases of three Spanish-based companies: Camper (a shoe designer and distributor company), Mango (a fashion company involved in design, manufacture and marketing of clothing and accessories), and Santa & Cole (a firm that publishes elements of domestic and urban furniture and lighting – in particular, the company has incorporated many features from the publishing world and applies them to the industrial design industry). They are all renowned in Spain and worldwide for their creative edge and strong design orientation and have won numerous awards.

Further, in order to investigate the human resource management practices, chapter four presents the case of a large multi-brand fashion group[2]. The company is made up of seven different brands and operates in the production and distribution of apparel, footwear and accessories. Multi-brand groups are becoming very common in the fashion context and are particularly interesting for the analysis, as they present several peculiarities and allow deeper explanations to emerge.

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[2] The company will remain anonymous to protect privacy.

Table 1 – The research design

	Expected contribution	Methodology	Data	Key results
Chapter two	Bringing definitional clarity on creativity and identifying its conceptual categories. Providing a theoretical background for the dissertation	Content analysis (Gibbs, 2002; Krippendorf, 2004; Neuendorf, 2002). Software: NVivo 2	94 definitions of creativity collected from 462 articles published in selected management journals (database: Business Source Complete) and 50 books between 1990 and 2008	Six conceptual categories on creativity: outcome, synthesis, creation, modification, interaction, engagement
Chapter three	Developing a multilevel theoretical framework and illustrating the social mechanisms that allow individual creativity to take place and be transformed into a marketable cultural product	Theory development (Whetten, 1989) with illustrations based on multiple case studies (Eisenhardt & Graebner, 2007; Yin, 1994)	For the illustrations, transcripts of semi-structured interviews and secondary data sources (i.e. companies' webpage, press articles). Data refer to three companies operating in fashion and design industry: Camper, Mango and Santa & Cole	A multilevel theoretical framework on the link between creative passion and products. Four *creativity-igniting* roles: creator, entrepreneur, integrator, sponsor. A typology of *creativity-enhancing* relationships that bind individual creators with creative companies (i.e. internal vs. networked creation)
Chapter four	Identifying the HR practices that lead to retaining employees in creativity driven organizations	A single in-depth case study (Eisenhardt, 1989)	Transcripts of semi-structured interviews and secondary data sources (i.e. companies' webpage, press articles). Data refer to a multi-brand group operating in fashion and design industry	The implementation of some HR practices seems to have a positive impact on the reduction of creative employees'turnover (i.e. international work environment, training, development and career opportunities, benefits, an environment that make it possible the *creation* process). Insights into the role of organizational identity and image in influencing the link HRM-turnover in creativity driven organizations.

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Chapter two – Theoretical background. An examination of creativity definitions

2.1. The concept of creativity

As previously mentioned, many researchers have suggested that creativity is very important for the long-term survival of organizations (Devanna & Tichy, 1990), because it enables organizations to remain competitive in a rapidly changing environment and achieve a competitive advantage (Amabile, 1988). Competitive advantage depends upon the firm's utilization of the existing creativity and its ability to generate new ideas and knowledge more efficiently (Oldham & Cummings, 1996). When employees perform creatively, they come up with novel products and ideas that provide an organization with important raw materials for subsequent development that enhance the organization's ability to grow and compete (Kanter, 1983; Oldham & Cummings, 1996).

Creativity has been studied from different perspectives and is associated with a number of defining factors and elements. As shown by Unsworth (2001: 289):

"*these perspectives range from Royce's discussion of inventions in 1898 to Guilford's call for creativity research in 1950; research into creativity in classrooms (Mayer & Sims, 1994) to research into creativity in organizations (Oldham & Cummings, 1996; Scott & Bruce, 1994); and Freudian accounts (Freud, 1908) to cognitive accounts (Mednick, 1962; Wallas, 1926); personality accounts (Barron & Harrington, 1981), sociological accounts (Stein, 1967), interactionist accounts (Woodman, Sawyer & Griffin, 1993) and psychological accounts (Amabile, 1996)*".

If some scholars have found creativity related to individuals' set of characteristics (Barron & Harrington, 1981), in the last two decades scholarly attention has shifted from internal (individual) to external (contextual) determinants of creativity. Empirical research has examined how environmental characteristics can affect creativity at work and has provided evidence that creativity can be facilitated or reduced by work

environments (Amabile, 1988; Ford & Gioia, 1995; Oldham & Cumming, 1996; Shalley, 1991, 1995).

Although creativity is increasingly recognized as essential for competitiveness and has attracted considerable attention, there is still no consensus among researchers on how to define it in terms of what they perceive as its key conceptualization. As reported by Amabile (1996), although it is wrong to say that little is known about creativity, given the considerable research on this topic, it is nonetheless true that we do not know enough to identify a precise, universally applicable definition of the term. Various authors have different opinions about what should and should not be at the core of what constitutes "creativity". One of the main reasons for these differences is that those who have contributed to the development to creativity literature come from different academic backgrounds, giving rise to ambiguous and different definitions of creativity. Research on this topic is therefore quite difficult to conduct. Hence, the need for greater clarity on the domain and operationalization of the concept.

This chapter attempts to fill the void in the literature by analyzing scholarly definitions of creativity and identifying areas of conceptual agreement by providing evidence of its conceptual categories and defining elements. Creativity's definitions are analyzed through a content analysis of 94 definitions of the term, collected from articles published in selected management journals and books from 1990 to 2008.

This investigation makes several contributions. First, by bringing definitional clarity, it provides theoretical contribution to the literature on creativity. Second, it promotes shared understanding between separate streams of research and suggests possible connections. Third, it begins a process of integrating these streams into a whole. Fourth, once clarified the conceptual categories of creativity, it allows the subsequent investigation of the disciplining mechanisms and practices.

The chapter is divided into three sections. The first section outlines the methodology. The second presents the main results of the content analysis and discusses the conceptual categories of creativity. The third concludes with research gaps, implications, and directions for further research and introduces the motivations for the following chapters of the dissertation.

2.2. Content analysis

The definitions of creativity are analyzed using content analysis. This methodology is "*a research technique for the objective, systematic, and quantitative description of manifest content of communications*" (Berelson, 1952:18). According to Neuendorf (2002), content analysis is a summarizing, quantitative analysis of messages that relies on the scientific method (including attention to objectivity-intersubjectivity, a-priori design, reliability, validity, generalizability, replicability, and hypothesis testing) and is not limited by the types of variables that can be measured or the context in which the messages are created or presented. As already mentioned, this type of analysis is used here to provide evidence of what concepts should form the essence of creativity and which are the conceptual categories of creativity.

This methodology has produced useful results in many different fields. For example, it has been used to determine the presence of certain words, concepts, themes, phrases, characters, or sentences within texts or sets of texts. This technique enables researchers to include large amounts of textual information and systematically identify its properties, such as the frequency of the most commonly used keywords, by detecting the more important structures of its communication content.

Content analysis offers several advantages. First of all, it allows a systematic analysis of textual materials, by following some analytic rules. The material has to be analysed step by step and is divided into content analytic units. Yet the amount of textual information must be categorized, in order to provide a meaningful reading of the content under scrutiny. Categories are found and revised during the process of analysis.

Secondly, this technique has the ability to be inter-subjectively comprehensive, to compare the results with other studies in the sense of triangulation and to carry out checks for reliability, including both quantitative and qualitative operations. Third, it allows closeness to text which can alternate between specific categories and relationships and also statistically analyzes the coded form of the text. Finally, it provides insight into complex models of human thought and language use and, when carried out well, is considered to be a relatively "exact" research method (Tuzzi, 2003).

2.2.1. Data collection and units of analysis

Before adopting the content analysis, an exploratory literature study was done in order to establish how creativity is defined. The literature study guided the subsequent development of units of analysis to be considered in the content analysis. The focus was on management resources and the sources used were diverse, including books, encyclopaedias, dictionaries and academic articles.

Business Source Complete database was used to collect the articles. This database is the industry's most commonly used business research database, providing full text for more than 2,300 journals, including full text for more than 1,100 peer-reviewed titles[3]. An 18-year period was covered, from 1990 to 2008, in order to include in the sample from early stage to more recent creativity studies. 1990 was chosen as the starting point for the analysis since it marked the beginning of studies on creativity that proliferated in the field of management. In that year researchers began analyzing contextual factors and environmental variables associated with creativity, conceptualizing the importance of including new elements in the definitions of creativity.

In order to conduct the content analysis, 462 articles on academic journals and 50 books were analyzed. High prestige journals were chosen to make sure that the leading edge of research was included in the analysis (for example, Academy of Management Journal, Academy of Management Review, Administrative Science Quarterly, Organization Science). As the analysis got under way, it became clear that it was necessary to also include other journals that represented a significant part of creativity studies and that are the most receptive to research on creativity (Creativity & Innovation Management, Creativity Research Journal).

The articles for the study were chosen by reading the abstract: if, after reading the abstract, there was some question as to whether the article included definitional issues on creativity, then the full article was read. Articles on creativity were included if they were deemed to have academic merit, which operationally meant conceptual or empirical content.

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[3] An advanced search was carried out according to the following criteria: field: creativity, publication type: academic journal, publication date: 1990 – 2008, pdf available

Adopting these criteria, 94 different definitions of creativity were selected (Appendix 1), with 69 definitions collected from academic journals (Table 2), 22 definitions from books and 3 from dictionaries and encyclopaedias.

The definitions collected represent the units of analysis of the study. They contribute to answering the fundamental question: *What is creativity?* Broadly speaking, a definition represents the "essence" of an idea, containing its key concepts and critical abstractions.

The following question guided the analysis of the different definitions: *Which constructs are representative of the concept creativity?* The definitions converge to some extent, but also differ in major ways and highlight different dimensions, as it will be explained in the following sections.

Table 2 – Academic Articles by Journal

Academic Journals	Number of papers
Creativity and Innovation Management	21
Academy of Management Journal	13
Academy of Management Review	6
Journal of Management	4
International Studies of Management & Organization	3
Journal of Organizational Behavior	3
Administrative Science Quarterly	2
Entrepreneurship Theory and Practice	2
Creativity Research Journal	2
Organization Science	2
Australian Journal of Management	1
California Management Review	1
Harvard Business Review	1
International Journal of Behavioral Development	1
Journal of Business and Psychology	1
Journal of Consumer Research	1
Journal of Knowledge Management	1
Journal of Marketing Theory and Practice	1
Service Marketing Quarterly	1
The International Journal of Conflict Management	1
The Leadership Quarterly	1

2.2.2. NVivo 2

In order to carry out the content analysis, NVivo2, a qualitative data management software package, was used. This type of software is called CAQDAS (Computer Assisted Qualitative Data Analysis Software) and is widely used in social science research to facilitate qualitative data analysis and to make qualitative analysis more reliable and transparent. It is used in many different fields, from sociology to marketing research (Harker, 1999). The basic idea of the software is summarized in Figure 2.

Figure 2 - The basic idea of CAQDAS software
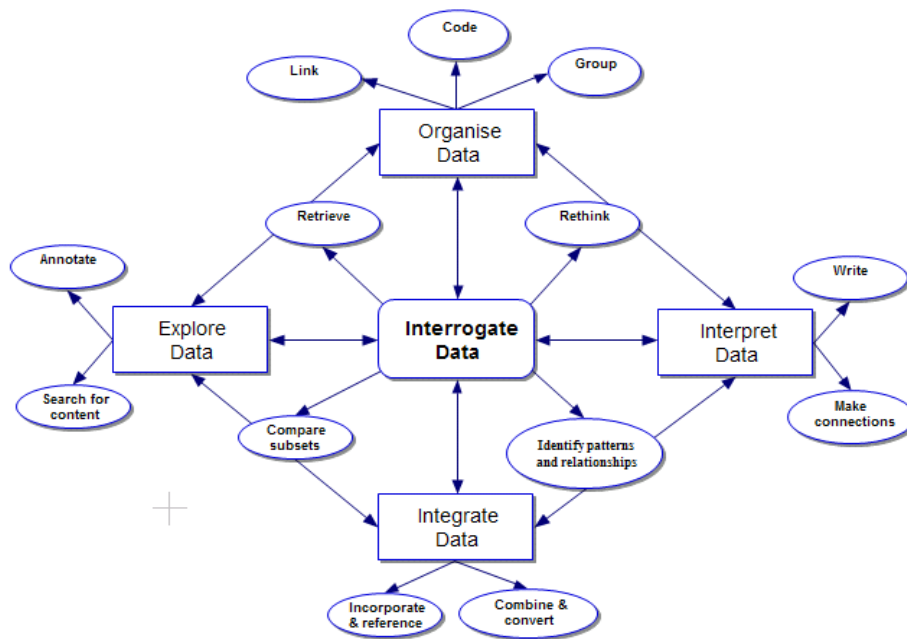
Source: O'Kane P. 2009. *CAQDAS in content analysis*. Power point presented during the 2009 Academy of Management Meeting, Chicago, slide n.5

NVivo allows the researchers to import and code textual data, edit the text, retrieve, review and recode coded data, search for combinations of words in the text or patterns in the coding and import or export data from and to other quantitative analysis software (Gibbs, 2002).

Ideas and categories are stored in places called "nodes". It is important to note the difference between a code and a node in NVivo language. A node is a physical location where you store the groups of ideas that should be coded. Therefore, coding (putting things into codes) is a process, a way to label certain aspects of the data and to sort information in distinct categories: "*Coding is an essential procedure. Any researcher who wishes to become proficient at doing qualitative analysis must learn to code well and easily. The excellence of the research results in large part on the excellence of the coding*" (Strauss, 1987:27).

On the other hand, the nodes hold all the information that has been coded under a certain category. As Dey suggests (1993), the categories that nodes represent should mirror the data and serve some analytic purpose. Nodes are not merely a simple categorization of passages of text. Nodes, as much as anything, form a focus for thinking about the text and interpreting it. NVivo distinguishes between three ways of keeping nodes: *free nodes*, which are the simplest and appear as a simple list in the program; *tree nodes* that are organized into a hierarchy or tree; *case nodes*, used to organize cases (Gibbs, 2002). Free nodes can be transformed into tree nodes, and vice versa. As the analysis proceeds, a large number of nodes are generated. Initially, most of them will be free nodes, but some might be in a tree, because they might be derived from an initial theoretical viewpoint. However, a long list of nodes, especially free nodes, is not very helpful. It therefore makes sense to move them into a tree where their relationship can be seen more clearly.

Attributes are properties assigned to nodes or documents. In this study, the following attributes were assigned to each document: year, type of source, author. Once attributes are defined, each document or node will have specific values for each attribute. These attribute's values can be numeric, string, boolean or date-time type. The attributes can be usefully applied for better data management and effective searches.

NVivo 2.0 was used as a qualitative data analysis technique to summarize and manage the definitions collected. This software was chosen because it provides a holistic view of the current status of research in the study domain and because it provides a structured approach for the content analysis. Furthermore, this program made it possible to transform the way the data was viewed (from static to dynamic) in a way

that makes relationships between categories more visible by using text formatting and hyperlinks to other documents and categories.

2.2.3. Coding scheme

The conceptual categories and certain synonyms indicative of the concepts were identified and highlighted by analyzing the 94 definitions of creativity. The coding scheme was specifically developed during the analysis with a view to tying in with management. Coding was assigned to both single words (i.e. engagement, collaboration) as well as to meaningful combination of words (i.e. recombination of elements, divergent thinking, and restructuring frameworks), keeping consistency during the process. In the first part of the coding process, 69 free nodes were identified. In a second step, the text coded was reviewed and refined and the free nodes grouped into tree nodes since some of the free nodes were related to each other. Tree nodes contributed to obtaining an overall view of the conceptual frameworks. During this process, careful attention was given to keeping the categories mutually exclusive.

2.3. Conceptual categories

At the end of the analysis, six conceptual categories were identified as representative for creativity: creation, engagement, interaction, modification, outcome and synthesis (Table 3).

Table 3 – Six conceptual categories of creativity

Primary construct	(Other common constructs)
Creation	production, development, generation, materialization, improvisation, achievement
Engagement	total involvement
Interaction	communication, social process, collaboration, influence, working together
Modification	transformation, change
Outcome	novelty , originality, usefulness, appropriateness, public recognition
Synthesis	thought, imagination, knowledge, problem solving, improvement, discovery, intuition, invention, conceptualization

The main categories as identified are reported in a table format that lists the concepts and enables counting them (Appendix 2), while Appendix 1 shows lists of the words used by the authors that fall within the different categories. The total number of coding references is 487. 39% of the coding refers to outcome, 32% to synthesis, 19% to creation, 5% to modification, 3% to interactions and 2% to engagement (Figure 3). Although no attempt is made here to establish any form of hierarchy of the conceptual constructs derived, it can be noticed that the 90% of the coding includes references to outcome, synthesis and creation. On a superficial level, the results presented in Figure 3 and Appendix 1 and 2 seem to suggest some level of consensus on the key conceptualizations of creativity.

On a superficial level, the results presented in Figure 3 and Appendix 1 and 2 seem to suggest some level of consensus on the key conceptualizations of creativity. However, the argument that creativity is defined by its key conceptualizations only holds if these concepts are in turn defined by a clear and shared understanding of their fundamental meaning. In the light of this consideration, the following paragraphs will analyze the categories highlighted and the concepts and elements that concur in explaining them.

Figure 3 - Number of references per conceptual category
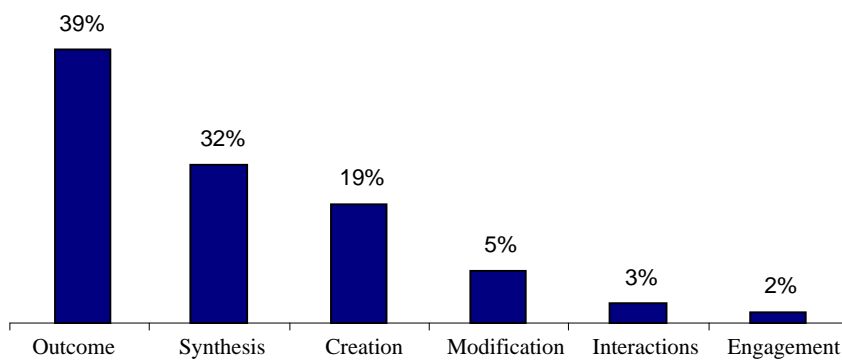
2.3.1. Outcome

Researchers seem to agree that creativity is the quality of a product, process or solution and refers to an outcome produced by an actor. Indeed, 77% of the definitions include references to creativity as an outcome. This outcome should be novel, appropriate, original, valuable and useful (Oldham & Cummings, 1996; Shalley et al. 2000; Woodman, Sawyer, & Griffin 1993) and should produce effective surprise (Fillis & McAuley, 2000). Couger (1995) summarises the requirements for creativity outputs as follows: firstly, the output has novelty value for the thinker or culture, secondly, the newness or uniqueness combines with value or utility.

Most current definitions of creativity that fall into the conceptual category "outcome" are product-definitions, meaning that they are based on the creative product, rather than the creative process (Unsworth, 2001). The product-definition implies that the judgements of novelty, appropriateness and originality refer to some public product rather than to a process or specific person. Although some progress has been made in defining creativity as a process, some authors suggest that in any case, identifying a process as creative must finally depend on the fruit of that, process: a product, an idea or a response. As highlighted by Amabile (1996), even if a constellation of traits that characterizes outstandingly creative people can be specified, the identification of people on whom such personality research would be validated must depend in some way upon the quality of their work. Thus, according to the majority of the authors, the definition that is most likely to be useful for empirical research is the one based on products.

Furthermore, creativity is a subjective judgment of novelty and value (Amabile, 1996; Ford, 1996). This means that creativity requires public recognition, being an assessment that people make and not an inherent quality that can be measured like weight or height. As a rule, assessments of creativity are more meaningful when they are shared by others: higher levels of agreement among judges make evaluations more meaningful. For the purpose of obtaining valid and reliable results of the evaluations, Amabile (1988) developed an assessment technique for creativity, showing that it is possible to obtain high levels of agreement in subjective judgements of creativity even when the judges are working independently and have not been trained to agree in any

way. As reported by Kruger (2004:76), three cluster dimensions for judgement were developed including the following concepts:

Cluster 1 – Creativity cluster

- Creativity – a subjective judgement of the degree to which a design is creative
- Novel use of materials – the degree to which a work shows novel use of materials
- Novel idea - the degree to which a design shows a novel idea
- Effort evident – the amount of effort that is evident from the product
- Variation in shapes – the degree to which the design shows good variation of shapes
- Detail – the amount of detail in the work
- Complexity – the level of complexity in the design.

Cluster 2 – Technical cluster

- Technical goodness - the degree to which the work is good technically
- Organization - the degree to which the design shows good organization
- Planning – the amount of planning evident
- Representational – the degree to which the design shows an effort to present recognisable real-world objects
- Expression of meaning - the degree to which the design conveys a literal, symbolic or emotional meaning to you.

Cluster 3 – Aesthetic judgements

- Liking – a subjective reaction, the degree to which the judge likes the design
- Aesthetic appeal - the degree to which the design is aesthetically appealing
- Would you display it - the interest you have in displaying this design in your home or office.

According to these considerations, the category "outcome" includes the qualities of the specific product, idea, solution or process (for example, novel, valuable, appropriate, useful), as well as references to the fact that this outcome requires a judgement and

public recognition (for example, "judged to be novel", "observers agree it is creative", "accepted in cultural settings").

2.3.2. Synthesis

Creativity is related to the conceptual category "synthesis" in 67% of the definitions. "Synthesis" includes all the elements that refer to building up separate elements into a connected whole/theory/system. This category has been highlighted with specific reference to creativity in Kruger (2004:91). The author provides a description of this category that I'll report in the next paragraphs: I will build on it according to my data and findings. I argue that "synthesis" groups together the following concepts: thought, imagination, knowledge, problem solving, improvement, discovery, invention, intuition. In order to increase the understanding of this category, it should be first pointed out that most of the definitions that fall into this classification associate creativity with creative, lateral or divergent thinking.

Thinking is the ability, given a problem, to come up with new and original methods and ideas to solve it, according to the criteria of a specific domain. Following De Bono (1994), the purpose of the brain is to establish and use routine patterns: cutting across patterns is thus not a natural behaviour of the brain. Accordingly, while vertical thinking is concerned with proving or developing conceptual models, lateral thinking is the ability to restructure old models (intuition) and stimulate new thoughts. Lateral thinking can therefore be defined as creative thinking.

Some authors distinguish between divergent thinking, namely, the tendency to present solutions that move away from established ways of doing things (Guilford, 1950; Mumford & Gustafson, 1988), and flexible thinking, namely, the capacity to come up with different categories of responses to a single problem (Torrance, 1974).

As reported in Kruger (2004), the ability to think "outside the box", to take new perspectives and to escape the confines of current thinking are also captured by the concept "imagination", which is the ability to represent movement mentally. Imagination has been many times associated to creativity. Some authors argue that "*creativity is playing with imaginative possibilities*" and that creativity "*refers to imagination and imaginative ability*" (Lumsdaine & Lumsdaine, 1995:14). According

to some scholars imagining also means recognizing a relationship between two things that others do not recognize and combining old ideas in order to form new ones (Amabile, 1996; Ting Fong, 2006). The keys to imagination are captured in the mental actions of escaping from assumption, escaping premature judgment, moving flexibly in thought through connected mental valleys, exploring these connected valleys, making additional connections to even more concepts, deciding to call an end to idea generation and move on to harvest the best ideas for more processing (Plsek, 1997). According to these definitions, sometimes the word imagination can be considered very close to the meaning of the word "intuition".

Besides "imagination", the definition of creativity as a function of "creative thinking skills" also involves a problem solving approach that helps one come up with new ideas (Amabile, 1983). From the literature study, it can be seen that creativity has to do with the development, proposal and implementation of new and better solutions to problems or with the experimentation of new ways of solving problems. For instance, creativity has been defined as a "special class of problem solving" characterized by novelty (Newell, Simon & Shaw, 1994) or as the generation of alternatives that can be used in problem solving processes (De Bono, 1992).

As reported in Kruger (2004), the biggest potential use of creative thinking could also be seen in "improvements" (De Bono, 1994). By improvement is usually meant "finding a better way of doing things", where "better" means at a lower cost, in less time, with fewer errors, with less energy. Improvements can be made on the basis of experience, new technology, new information, analysis, logic and knowledge.

Furthermore, many studies provide evidence of the role that new or previous knowledge and expertise play in creativity. For example, knowledge, as well as its combination and reconfiguration, is considered the basis of intuition, discovery and improvements. In addition, creativity is defined by some authors as the capacity to bring together knowledge from different areas and discover new solutions (West, 1997). Shepherd and DeTienne (2005) found that the level of prior related knowledge can increase the ability to evaluate and utilise outside knowledge by creating a "knowledge corridor" that allows individuals to discover certain opportunities that tend to be more creative (Kruger, 2004). Similarly, Amabile (1996) identified both "domain-relevant

skills" and "creativity-relevant skills", including knowledge in the domain-relevant skills as being important for developing creativity.

In exploring the relationships between memory and creativity, Stein (1989) identified both positive and negative effects that previous knowledge had on creativity. Even though some scholars argue that previous experience or knowledge could lead to a "functional fixedness" that prevents individuals from producing creative solutions, on balance, it is hard to conceive of any creative behaviour that is somehow "knowledge-free." According to Sir Joshua Reynolds (1732- 1792), quoted in Woodman, Sawyer and Griffin (1993): "*Invention is little more than a new combination of those images which have been previously gathered and deposited in the memory. Nothing can be made of nothing. He who has laid up no material can produce no combination*".

Finally, according to March (1991) the experience of past success contributes to a shift from exploring new ideas to exploiting existing knowledge and solutions. These two types of behaviour closely parallel the distinction made in the psychological literature between incremental and divergent creativity and between the adaptor and the innovator (Kirton, 1976; Torrance, 1988). This distinction may have considerable implications for managing creativity in organizations because extremely divergent ideas may be disruptive or risky (Christensen, 1997). In fact, some researchers affirm that when an organization's environment is relatively stable, it may be useful to encourage the generation of more incremental ideas that build on existing knowledge and skill (Sternberg, 1999).

2.3.3. Creation

Creating means bringing into existence, originating, producing, generating and implementing new ideas or solutions and creation is the act of making something new or the ability to invent something new (Amabile, 1996). 64% of the definitions are associated with creation or creating, presenting creativity as the creation, production, development or generation of a valuable, useful new product, service, idea, procedure or processes (Amabile, 1996; Ford, 1996; Shalley, 1991; Perry-Smith & Shalley, 2003). For example, Amabile et al. (2005) define creativity as the generation of new and useful ideas concerning products, services, processes, and procedures in organizations. In the

same way, Shalley, Gilson and Blum (2000) maintain that creativity involves the production, conceptualization and development of novel and appropriate ideas, processes, or solutions, while Ochse (1990) defines creativity as bringing something into being that is original and valuable. According to these considerations, most of the times definitions that fall under the category "creation" also fall under the category "outcome", as the creation is linked with the specific qualities of a particular outcome.

Sometimes the term creating is used synonymously with the term improvise by researchers. Indeed, the creating process has been compared to a *jam session*, in which musicians begin with a theme that is then replaced by improvisation (Kao, 1996). The ensuing music then takes the initiative, following its own grammar and series of conventions, towards a completely new and unexpected result. According to some authors creativity, like jazz, also has its own rules and vocabulary and it is art and discipline, an exploratory process rather than an end in itself (Saviolo & Testa, 2007).

2.3.4. Modification

According to 17% of the definitions collected, a product, idea, or procedure can be considered novel not only if it involves the production of something completely new, but also if it involves either a significant transformation or modification of existing materials. As reported by Madjar, Oldham and Pratt (2002), "*creativity may reflect a modification of existing materials or an introduction of new materials to the organization*". For this reason, creativity exists along a continuum with creative activities ranging from minor adaptations to major breakthroughs (Shalley, Gilson & Blum, 2000).

According to these definitions, the central problem related to creativity is to understand change, a constant and dynamic process of modification, transformation, renewal and regeneration (Kruger, 2004). For example, Feldman et al. (1994:1) propose that creativity deals with the generation of new alternatives that in some way change a field, arguing that "*creativity is the achievement of something remarkable and new, something which transforms and changes a field of endeavour in a significant way*". Moreover, the author (1988, 1999) suggests that creativity is rooted in the desire for creative change: "*the conscious desire to make a positive change in something real*"

(Feldman, 1988, p.288). People's new creative efforts are inspired by the results of previous creative efforts. He emphasizes that seeing the results of other people's creativity illustrates that it is possible to make a difference.

As reported in Kruger (2004), other authors provide evidence that the central problem in understanding creativity is to understand not only how change is experienced by people and how it is controlled in the organization, but also the relationship between the individual's experience of change and the decision to create changes that alter aspects of the world. There are different types of change: developmental, transitional and transformational. Schumpeter (1947) distinguished between the adaptive response and the creative response, to change indicating that creative response changes social and economic situations for good. It can be deduced that creative response supports transformational change. Key to creative response is creative thinking that leads to the taking of different stances that question the adequacy of existing domains of understanding and occurs when a person believes that the world can be changed through his/her efforts.

2.3.5. Interaction

13% of the definitions refer to the category "interaction", which includes the relational perspective to the creative activities. Despite in comparison with the other categories it is evident that only few definitions associate creativity with "interaction", in the last years there has been an increase in the studies that investigate creativity as a collective phenomenon and this perspective seems to be emerging in creativity research (DeFillippi, Grabher, & Jones, 2007). The category "interaction" includes all the definitions (or part of the definitions) that consider creativity as the creation of a valuable, useful new product, service, idea, procedure, or process by individuals "working together in a complex social system" (Woodman, Sawyer, & Griffin, 1993).

In the last years research drawing from sociology and socio-psychology has investigated the network side of individual creativity, arguing that a deeper understanding of how creative outputs are created requires the creative individual be placed within a network of interpersonal relationships (Perry Smith & Shalley, 2003). The underlying assumption of these studies is that an individual working within

different contexts is more likely to be exposed to different and unusual ideas. Perry-Smith and Shalley (2003) have provided evidence of the association between the context of social relationships and individual creativity, arguing that weak ties, which are the direct relationships between two actors with infrequent interactions, and low emotional closeness, are generally beneficial for creativity. Moreover, they maintain that network positions can facilitate and constrain creative work.

In addition, some scholars have studied how interpersonal communication and contacts with diverse associates within or external to the firm are expected to enhance important creativity relevant skills. The relevance of interacting with diverse associates to increase creativity has been supported in many and various studies. For example, several researchers have found that team diversity is related to higher creative performance (Payne, 1990). In addition, Kimberly and Evanisko (1981) found that the contact with professionals outside the organization is related to the increased adoption of innovations and similarly Andrews and Smith (1996) found that interactions with other functional areas enhanced the creativity of marketing campaigns.

Recently, creativity has also been defined as "*a collective phenomenon that emerges in interactions*" (Hargadon & Bechky, 2006). Hargadon and Bechky (2006) have proposed a new relational view of creativity, focusing on the moments when the creative insight emerges not within a single individual, but across the interactions among multiple actors. The researchers introduced a model of collective creativity, suggesting that some creative solutions can be regarded as the products of momentary collective processes. Instead of viewing the *eureka* moment as the result of individual cognition, the authors highlight those insights that emerge in the interactions among individuals and recognize the "*fleeting coincidence of behaviours that triggers moments when creative insights emerge*" (2006: 484). According to their perspective, collective creativity happens when social interactions between individuals lead to new interpretations and discoveries that the individuals alone could not have generated. In other words, when ideas are shared by two or more people, creativity can lead to more culturally relevant and powerful results than individual creativity does.

2.3.6. Engagement

6% of the definitions link creativity to individual engagement, with 2% of the coding that refers to this category. Broadly speaking, engagement can be defined as a positive, fulfilling, work-related state of mind that is characterized by vigour, dedication, absorption and self-efficacy (Schaufeli & Bakker, 2004). Vigour is characterized by high levels of energy and mental resilience while working, the willingness to invest effort in one's work and persistence in the face of difficulty. Dedication is one's sense of significance, enthusiasm, inspiration, pride and challenge. Absorption refers to the state in which one is highly concentrated and so happily engrossed in work that time passes quickly and it becomes difficult to detach oneself from the task at hand.

Despite the small percentage of coverage, the concept of engagement is very relevant for the analysis since it includes some elements of novelty. Unlike most of the definitions in the sample, here creativity is defined as a process, rather than an outcome. The definition of creativity as a process is not unique. For Torrance (1988), for example, individual creativity is a process of sensing problems, making guesses, formulating hypotheses, communicating ideas to others, and contradicting what is expected. Similarly, Amabile (1988) has modelled creativity as an individual-level cognitive process consisting of multiple stages.

In a study that explores the assumptions about the levels of analysis embedded in the literature on creativity, Drazin, Glyn and Kazanjian (1999) define it as a process at the individual, team and organizational level. They argue that creativity is a process of engagement of an individual in a creative task, or similarly, a process in which an individual behaviourally, cognitively, and emotionally attempts to produce creative outcomes. In other words, creativity is the choice of the individual to engage in producing new creative ideas, products or processes. "*For example, engineers working on a project may attempt to design an apparatus that is creative; they may collect data, consult past solutions, contemplate alternatives, propose inventive ideas, and become emotionally invested in their work. Their ideas may or may not be considered by others as creative, but the process of generating those ideas logically can be called creativity*" (Drazin, Gynn & Kazanjian, 1999:290). According to the authors, an individual may

choose minimal engagement, proposing simple solutions that may not be novel or useful - a behavior Ford (1996) refers to as "habitual action." Alternatively, an individual may choose to fully engage himself, using all of his or her abilities in an effort to produce creative outcomes. For Kahn (1990), such processes of engagement (and disengagement) "*vary over time, ebbing and flowing from moment to moment and from day to day*".

In addition, Csikszentmihalyi (1996) argues that creativity is associated with highly intrinsically motivated states, called "ecstasy" and "flow" in which total involvement in the task at hand results in loss of self-consciousness and the sense of time. Finally, some authors argue that creativity is what emerges from persistent engagement within a field (Styhre, 2006).

2.4. Discussion of the results

The aim of this chapter was to provide a theoretical background for the dissertation and to review the literature on creativity, in order to bring definitional clarity on the term. It provides evidence of its conceptual categories and an answer the following question: *How have scholars conceptualized creativity? What concepts should form the essence of creativity?*

Considering the many definitions given by researchers, the aim of this analysis was to increase our understanding of what concurs in defining creativity. The chapter reported the results of examining 94 definitions collected during the analysis of 50 books and 462 articles published in selected management journals from 1990 to 2008 and carried out a content analysis of these definitions. The results of the analysis show that six conceptual categories are fundamental to defining creativity, namely: creation, synthesis, output, modification, interaction, engagement. During the coding, the attempt was to keep conceptual categories mutually exclusive.

A detailed examination of the results shows that 90% of the coding includes references to outcome, synthesis and creation. Only few definitions include references to the categories modification, interaction, engagement. This consideration opens up new avenues for research on these less studied constructs.

Additionally, results of this chapter also encourage future research to explore together the different dimensions of creativity emerging from this study. For example, not only the aspects related to the production of novel and original outputs, but also the aspects related to the recombination of different elements, ideas or materials, the interactions and collaboration among people, and the engagement of individuals. This means that future research should integrate the individual, team and organizational levels, advancing a multi-level framework. Very few studies have proposed a multi-level model to open up the black box of creativity. Furthermore, as previously mentioned, in the last years always more researchers have defined creativity as a collective process, trying to understand its underlying mechanisms. However, a specific focus on the mechanisms that allow creativity to take place as well as a joint exploration of the categories "creation" "outcome" and "interaction" have been largely overlooked by scholars.

In addition, this chapter also suggests that managers at all levels who want to foster creativity and innovation within their organizations should carefully screen recruits, assessing personal characteristics and skills such as creative thinking, imagination, intuition, and create an appropriate environment where these potentially creative individuals can work and collaborate, promoting individual engagement in the creative act and encouraging employees find better ways of doing things. This means that the human resource management practices assume a crucial role in indentifying, attracting and retaining the best talent. However, very few studies have examined the impact of the human resource management practices on employees' retention in a creative context.

According to all these considerations, the following chapters will fill the gaps in the literature. First of all, chapter three will propose an incipient multilevel framework that explores the social mechanisms that allow the process of creation to take place and the translation of creativity into a marketable original, valuable and appropriate outcome. Secondly, chapter four will explore how a creative organization implements a coherent bundle of HR practices in order to reduce employee turnover, mainly in the creative area.

Chapter three - Translating creative passion into cultural products: a focus on social mechanisms

3.1. Passion and discipline in the cultural industry: the need for mechanism-based theorizing

Cultural production includes those economic activities in which symbolic and aesthetic attributes represent the core of value creation. Cultural, or creative, products require and embody creativity beyond what is customary for products and services in other sectors (Lampel, Shamsie, & Lant, 2006; Lampel, Lant, & Shamsie, 2000; Caves, 2000). As previously explained, typically creativity has been viewed as a characteristic of a particular type of creative personality (Storr, 1985), the creative genius (Bilton & Leary, 2002; Simonton, 1999; Boden, 1994), who seeks to express his or her creative voice in the quest for authenticity (Jones, Anand, & Alvarez, 2005; Svejenova, 2005). That "*focus has rested squarely on the individual, highlighting individual cognitive processing, stable individual difference, and the effects of the external environment on the individual*" (Kurtzberg & Amabile, 2001: 285).

However, in the last years other scholars have advanced a new view of the creative work as collaboration (DeFillippi, Grabher, & Jones, 2007; Farrell, 2001; Becker, 1982). Recent evidence by Hargadon and Bechky (2006) suggests that if it is true that some creative solutions can be seen as the product of individual insight, many others are the result of a collective process.

Increasingly more research has investigated the collective dimension of creativity in the specific context of the cultural industries. For example, some studies have highlighted that major achievements in cultural productions (i.e. in films, operas, theatre), but also in scientific organizations and natural sciences, are often the results of collaborations as "*they take place in contexts in which other people are essential contributors*" (Cattani & Ferriani, 2008: 824). For instance, the study by Yoo et al. (2006) on Frank Gehry's design practices has provided evidence that insights in

architectural design and production are rooted in the collaborative networks of multiple actors (mainly the contractors, customers and engineers).

However, despite the novel insights into the social nature of cultural production at different theoretical levels (individual, dyad, group, firm, art world, etc.), the need for a multi-level, mechanism-based theorizing has been addressed only partially. As a result, a central question has remained under-investigated in current research: *what social mechanisms underlie the translation of the creative passion into a marketable cultural product?*

This chapter seeks to advance the understanding of a relational view of creativity by identifying the social mechanisms that can discipline a creative passion in an organizational context and translate it into cultural products for the market. It develops theory by advancing an incipient, multi-level theoretical framework. In particular, building on two theoretical blocks, two groups of mechanisms are discussed: (1) *creativity-igniting roles* that energize a creative endeavour, and (2) *creativity-enhancing relationships* that link individual creators with creative firms. First of all, I build on role theory and a role-based approach to coordination (Bechky, 2006) to argue for the importance of creativity igniting roles as mechanisms in disciplining creativity. In particular, according to a literature review, I define and discuss four essential roles that encompass core activities in the process of translating creative passion into cultural products: *creators* (who conceive new ideas), *entrepreneurs* (who offer, and pursue, a compelling vision for the enterprise), *integrators* (who engage in "nexus work"), and *mentors/sponsors* (who provide external support, advice and contacts).

Next, I also employ the relational perspectives to the creative activity (Hargadon & Bechky, 2006) to articulate the function played by creativity-enhancing relationships that bind individual creators to companies devoted to the production of cultural products. I illustrate a range of forms for these relationships, from creators participating in and creating from an internal unit and under a company brand, to network arrangements that allow the creators to maintain their freedom and individual brand, while channelling their creative passion into cultural products through the structure of a firm-integrator. I also discuss the importance of social skills which involve the ability to induce cooperation in others (Fligstein, 1997, 2001, 2008) for creators who want to advance their work.

The framework is illustrated with insights from three cases of companies from cultural sectors that offer very distinct approaches to translating creativity into products. I have researched these companies through extensive archival work and interviews with their founders.

The chapter is structured as follows. First, building on the results of the previous chapter, I review research employing a relational perspective on creative activity and the role-based approach to coordination. Next, I advance a new theoretical framework and provide case illustrations to highlight the relevance of the theoretical development pushed forward. Finally, I discuss implications of the research.

3.2. Linking creative passion and cultural products: a relational and role-based approach

In this section, I first define the notion of creative passion. Then, I review the literature on the relational perspective on creative activity and role-based approach to coordination.

3.2.1. Creative passion

As explained at the beginning of this dissertation, creativity is a paradoxical concept, which is manifested in a number of dualities and tensions, such as passion and discipline, as well as individuality and collaboration (DeFillippi, Grabher, & Jones, 2007; Svejenova, Mazza, & Planellas, 2007; Alvarez, Mazza, Strandgaard, & Svejenova, 2005; Lampel, Lant, & Shamsie, 2000). Creativity has typically been denoted as divergent, impulsive and messy (De Bono, 1992) and related to notions such as passion, imagination and inspiration. These characteristic usually are associated with a particular type of creative personality (Storr, 1985), the creative genius (Bilton & Leary, 2002; Simonton, 1999; Boden, 1994). For the purposes of this study, I capture the meaning of these individual factors affecting creative endeavour into the notion of "creative passion".

Social psychologists have suggested that "passion" is a motivational construct that contains affective, cognitive and behavioural components. For example, Vallerand

et al. defined passion as "a strong inclination toward an activity that people like, that they find important and in which they invest time and energy" (2003: 756). As reported by Chen, Yao and Kotha (2009: 200), in the entrepreneurship literature attempts to define passion share a common emphasis on positive affect. Some authors define it "love" (Baum & Locke, 2004), others as the "intense positive feelings experienced by engagement in entrepreneurial activities" (Cardon et al, in press: 12), others as the "enthusiasm, joy and zeal that come from the energetic pursuit of a worthy, challenging and uplifting purpose" (Smilor, 1997: 342). Building on these definitions, I define creative passion as the strong inclination and full engagement towards the quest for novel concepts.

Differently, recent evidence by Hargadon and Bechky (2006) has suggested that if it is true that some creative solutions can be seen as the product of individual insight, many others are the result of a collective process. From these theoretical accounts it emerges an imagery of creative endeavour as a more disciplined and orderly behaviour (Drucker, 1985). However, the specific mechanisms through which individual creative passion can be disciplined into marketable products remain insufficiently articulated.

3.2.2. Relational perspective on the creative activity

In the last years, the celebration of the creative genius has started giving way to a collective conception of creativity that focuses on creative work as collaboration (DeFillippi, Grabher, & Jones, 2007; Farrell, 2001; Becker, 1982). Recent studies, drawing from research by sociology and socio-psychology, have investigated the network side of individual creativity, arguing that a deeper understanding of how creative outputs are created "demands that the creative individual be placed within a network of interpersonal relationships" (Perry Smith & Shalley, 2003) or art world (Becker, 1982). Indeed, "creativity is all in the social networks" (Brass, 1995: 94).

Most of the empirical evidence concerns the social structural mechanisms through which individuals or teams can have access to new ideas and information (e.g. brokerage of individuals positioned close to the holes of a social structure). Research on the role of networks in enhancing or hampering creativity has revealed the importance of "weak ties", "structural holes", and peripheral network positions in generating novel

ideas by getting exposure to and having opportunity for combining alternative ways of thinking (Cattani & Ferriani, 2008; Perry-Smith, 2006; Burt, 2004). For example, Sutton and Hargadon (1996) and Hargadon and Sutton (1997) have developed a dynamic process theory of brokering in innovation, building on a detailed ethnographic evidence about product design firm IDEO' brainstorming teams. They used the notion of "technology brokering" to explain how brainstorming teams generate innovative design ideas by leveraging on the external relationships of the firm with clients in more than 40 industries. Exploiting the firm position as "network hub" across market segments, IDEO designers gain knowledge of existing technological solutions in various industries and introduce these solutions in industries where they are not known.

Some scholars suggest that a virtuous and self-reinforcing cycle of creativity takes place in the so-called "small worlds", in which locally intense clusters of cohesion are linked by occasional bridging ties; they bring both opportunities through the new ideas and information that travel across firm boundaries and threats precisely due to the diffusion of creative knowledge to other firms through the movement of personnel across firms (Fleming & Marx, 2006). Examining the small world network of artists involved in making Broadway musicals from 1945 to 1989, some researchers found a parabolic effect of small worlds on creativity and financial performance that increased up to a threshold, after which the positive effect was reversed (Uzzi & Spiro, 2005). Finally, it has been demonstrated that tightly-knit collaborative circles (Farrell, 2001), as well as nuclei of trust and affection, and symbiotic relationships (Alvarez & Svejenova, 2002; Alvarez, Mazza, Strandgaard, & Svejenova, 2005) with significant others (Chadwick & de Courtivron, 1993) help unleash and support a creative effort.

Recently, some authors have proposed a new relational view of creativity, focusing on the moments when the creative insight emerges not within a single individual, but across the interactions among multiple actors (Hargadon & Bechky, 2006). The researchers introduced a model of collective creativity, suggesting that some creative solutions can be regarded as the products of momentary collective processes. Instead of viewing the *eureka* moment as the result of individual cognition and focusing on the group and organizational variables that "*make up the ongoing context for creativity*" (p.484), the authors highlight those insights that emerge in the interactions among individuals and recognize the "*fleeting coincidence of behaviours that triggers*

moments when creative insights emerge" (p. 484). According to their perspective, collective creativity occurs when social interactions between individuals lead to new interpretations and discoveries that the individual alone could not have generated. In particular, the study reveals that there are four sets of social interactions that play a role in triggering moments of collective creativity: *help seeking*, in which the individual seeks the assistance of others in a problematic situation; *help giving*, that represents the willingness to assist others; *reflective reframing*, that represents the moments when participants in social interactions make new sense of what they already know; *reinforcing*, that reflects the activities that support individuals as they engage in help seeking, help giving and reflective reframing and that are critical to enabling those moments when collective creativity emerges.

Although the relational perspective implies a new focus on the social context where creativity takes place and the development of an interactive approach to creativity, very few studies have tried to combine the relational view of creativity with the role-based approach to coordination in creativity-driven contexts. I argue that, in order to understand how the creative passion is translated into marketable products, it is crucial to integrate the two streams of research.

3.2.3. Role-based coordination in the creative endeavour

Roles consist in expectations associated with social positions (Bechky, 2006). They can be defined as basic units of socializations that facilitate the continuity of behavior over time (Goffman, 1961). In order to analyze roles, there are two different approaches that can be considered: the structuralist and the interactionist. Both approaches are useful to explain how work can be organized in the absence of permanent structures and rules. The structuralist view assumes that roles are given in a formal social structure and consist of a bundle of tasks and norms, or in the behaviors expected from those who occupy a position in a social structure (Biddle & Thomas, 1966). Instead, as reported by Bechky (2006), the interactionist perspective proposes that role structures constitute a general framework so individuals can construct social arrangements through role-taking and enact their own roles in relation to particular others (Turner, 1986).

Recent research has highlighted that temporary project-based organizations in the creative context (i.e. film projects) are governed by structured role systems whose "nuance" is negotiated in situ (Bechky, 2006:3). Temporary project-based organizations contrast with the traditional hierarchical organizations as they are governed through networks of relationships. They are always more spread out and have developed in cultural industries as a response to rapidly changing technologies and market environments: a prime example of shift from hierarchical organization to project based working is the Hollywood Studios System (Storper, 1989). Bechky (2006) has demonstrated that roles not only organize work, but also guarantee continuity across different projects. Role structure and role enactments are crucial to coordinate, enable and constrain work activities in creative contexts. The study illustrates the mechanisms through which role expectations are communicated in film sets (enthusiastic thanking, polite admonishing and role-oriented joking), enabling crew members to negotiate the role structure. Additionally, the study demonstrates that structural elements and role enactments support each other and explains the conditions that affect coordination, which includes role duration, expectation of future interaction and visibility of work.

Any creative field is made up of a "*network of interlocking roles*" (Csikszentmihalyi, 1999: 330). A literature review suggests that at least four roles can be identified that encompass core activities in the process of translation of creativity into cultural products. These roles include first of all the *creators of new ideas* for a domain of knowledge (Elsbach & Kramer, 2003: 265). The creator is who conceives, develops, generates and produces new products, processes, solutions or ideas. However, new ideas developed by the creators are considered creative only if gatekeepers in the domain assess them as creative and decide that are relevant for the field (Amabile, 1996; Elsbach & Kramer, 2003). Accordingly, these gatekeepers or experts seem to have a "categorization" function since they classify the new ideas and order them in relation to previous development.

A second role that has emerged as relevant in the creative endeavour is the one of the *entrepreneur* or *leader*. Entrepreneurs are people who initiate changes within a field. Their commitment to and passion for creativity generates a continuous flow of new ideas, which are then theorized and, because of the actor's reputation, considered worthy of attention. This helps them reach the public domain and challenge existing

ideas, which, in turn, leads to paradoxes in the field and a potential for change (Svejenova, Mazza, & Planellas, 2007).

Recently, scholars have identified a third role –*integrator*, related to *nexus work*- that is particularly relevant for connecting creative ideas and responding to ambiguities (Long Lingo & O'Mahony, 2007). As Long Lingo and O'Mahony explain, integrators are structurally at the centre of a network and not only broker ideas, but also integrate contributions from disparate actors who may have no prior connection or experience working with each other. Nexus workers do not operate on the basis of formal authority reinforced by the organizational internal hierarchy, their authority may be subject to negotiation and interpretation among those contributing to the project (Goodman et al., 1976). Moreover, they have a profound interest in seeing a creative project come to fruition, ensuring the needs of the stakeholders and participants in the creation process are met. Finally, some scholars have suggested that to enhance creative endeavours, a fourth role is very critical, namely, that of the *sponsor* who provides external support, advice and contacts.

Overall, while research has recognized the importance of roles and relationships for creativity, it has not revealed how roles and relationships are related and interact in igniting and enhancing a creative endeavour. Next, I advance an incipient multi-level, mechanism-based framework that addresses this void, and bridges the relational view of creativity with a role-based approach to coordination of a creative endeavour.

3.2.4. From passion to products: how creative passion gets transformed

Building on a relational perspective on creative activity and a role-based approach to coordination, I develop theory by advancing a theoretical model that reveals how passion gets transformed into cultural (or creative) products. The framework proposes that individual creative passion is translated into creative products through a range of "disciplining mechanisms" (Figure 4) which include: (1) the *creativity-igniting roles* that energize a creative endeavour, (2) the *creativity-enhancing relationships* that link individual creators with creative firms.

Mechanisms are "*the wheelwork or agency by which an effect is produced*" (Hernes, quoted in Davis & Marquis, 2005). Thus, disciplining mechanisms are those

that ensure creative passion is channelled towards a creative product, according to a company's objectives, rules and procedures. The framework integrates elements at two levels: a micro-level with creative passion and roles, and a macro-level with creativity-enhancing relationships and company outcomes. In the next section I illustrate the main elements of the framework.

**Figure 4 - Connecting creative passion and cultural products:
A relational and role-based approach**
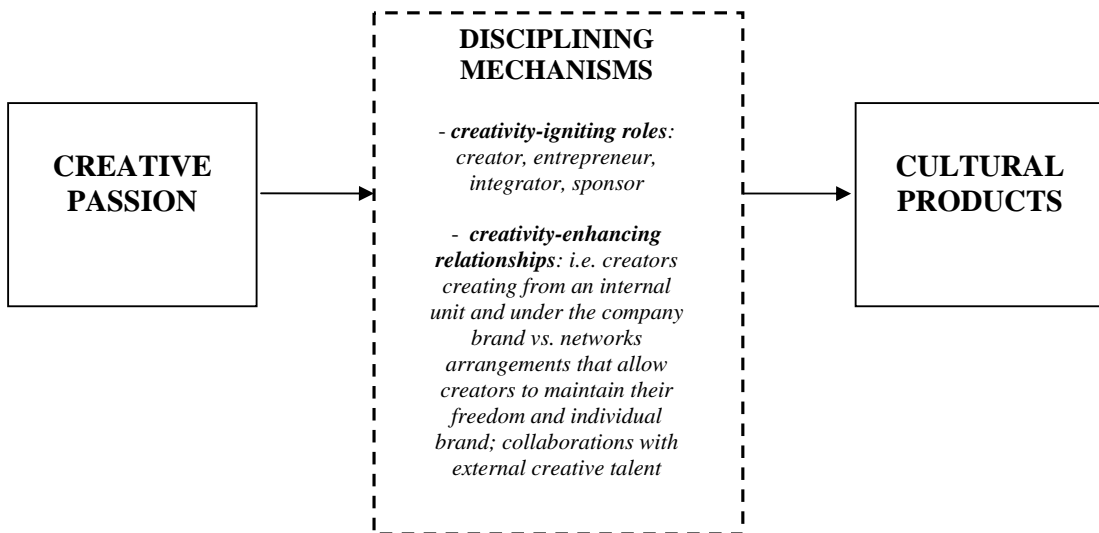
3.3. Illustrations

In this section, I provide some illustrations and applications of the theory advanced in the previous section. The illustrations are based on three case studies from the fashion and design sector that offer distinct approaches to translating creative passion into products. As reported in chapter one, the cases are Camper, Mango and Santa & Cole – companies renowned both in Spain and abroad for their creative edge and strong design orientation and that have won numerous awards. Established in 1975, 1984, and 1985 respectively, as highly innovative initiatives at a time Spain was paving its way to democracy, they allow capturing the nature and interplay of different

mechanisms in the theoretical framework. In particular, Camper is taken as the main case study, while the other two are used for comparison purposes.

3.3.1. Data collection and data analysis

I have researched the companies both holistically and longitudinally. Data on the three cases came from a variety of sources. Some were obtained between 2007 and 2009 during visits to the companies. I used several data sources: (1) semi-structured interviews; (2) extensive archives, including Internet sources and corporate materials; (3) attendance at multiple industry conferences.

First, I conducted extensive archival work, collecting relevant articles and interviews from the local and international press and reviewing corporate documents. I collected data in Spanish, English and Catalan and worked with original language documents. Appendix 3 provides a list of all secondary data sources, which made it possible to develop a holistic understanding of the cases. Second, I interviewed people who could provide rich and insightful information about the companies, mainly the companies' founders, and during each visit to the companies I took observation notes.

In analyzing the data, I sought to identify social mechanisms. An approach that pays attention to social mechanisms allows one to "*generate and explain observed associations*" which are located at "*a middle ground between social laws and description*" (Davis & Marquis, 2005); such "*identification and analysis of social mechanisms is of crucial importance for the progress of social science theory and research*" (Hedström & Swedberg, 2005: 1, 6, 7).

The rich information obtained through the data collection was integrated into detailed write-ups for each case (Eisenhardt, 1989). As reported in Eisenhardt (1989:540), although these write-ups are often mere descriptions, they are central because they help researchers deal with the often enormous volume of data. Subsequently, within-case and across-case analyses were made, following Miles and Huberman's (1994) suggestions for comparative qualitative research. In order to analyze and highlight similarities and differences among cases, comparative tables were used (Appendix 4).

After briefly describing the companies, I will illustrate each element of the framework. It is premature to draw definitive generalizations regarding the potential applications of the theory advanced, but some examples surely suggest its relevance.

3.3.2. The companies

Camper. The company's origins date back to 1877, when Antonio Fluxá, a cobbler who lived on the island of Majorca, Spain, opened a shoe factory. Working with leather became a family tradition: in 1975 his grandson Lorenzo modernized the way shoes were designed and created a company named Camper, which derives from the Catalan word for "peasant". The company was mainly inspired by the historical and social changes that marked Spanish history and reflected a change in lifestyle and life perception. Camper's brand philosophy reflected the rural values of its forefathers: frugality, pragmatism, conviviality and a respect for natural resources. The Mediterranean style lies at the heart of the Camper image and defines its culture. Mediterranean style means encounter of cultures, contradiction between modernity and creativity, rural and austerity, tradition and contemporary. Camper's philosophy is focused on offering to people more than a shoe. Camper's philosophy aims to offer more than just a shoe, but a "way of walking", claiming that there are as many ways of walking as there are people. This distinctive philosophy is expressed by the way the company communicates a "walking" culture by proposing innovative designs and style.

For a brand of footwear built on a long tradition, Camper has shown a remarkable willingness to innovate and even, in a recent series of counterintuitive moves, to challenge its original business paradigm. With more than 800 employees, a turnover of 150 million Euros and more than 130 mono-brand stores in Europe[4], Asia and Australia, the company sells shoes based on creativity and a unique message. The Spanish brand is recognized worldwide for its creativity and ability to project a different concept of shoes to its customers.

Mango. Established in 1984 in Barcelona by the brothers Isak and Nahman Andic who had emigrated from Turkey to Spain as teenagers with their family, the fashion company designs, manufactures, and markets clothing and accessories for

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[4] Source: company's webpage: www.camper.com, data reported in January 2009

women and, in the last years, also for men. Mango has over 7,800 employees, 1,850 of whom work at the Hangar Design Centre and at its Headquarters in Palau Solità i Plegamans (Barcelona). Hangar Design Centre, the biggest design centre in Europe, has a total surface area of 10,000 square metres and houses more than 600 professionals dedicated to creating fashion garments and accessories for women. The Design, Purchasing and Quality departments are located there. The international expansion of the company started in 1992, when they opened two stores in Portugal. Today Mango has a total of 1,220 stores in 91 countries and over $1.5 billion in sales and is continuing to expand and has recently opened stores in Georgia, Argel, Martinique, Hanói, Boston, Jerusalem and Nantes[5].

Santa & Cole. In 1985, lighting designers Gabriel Ordeig Cole and Nina Masó, teamed up with Javier Nieto, who had a background in book publishing, and founded Santa & Cole Ediciones de Diseño, S.A. (subsequently called S&C). The company is dedicated to publishing the elements of domestic and urban furniture and lighting, books and plant elements for urban reforestation. Although two of the company founders were creative individuals, their vision of the business was not centred on their own creativity. Rather, although the company produced some of its own designs (e.g. the lamp "Sleeping Beauty"), it focussed mainly on facilitating the production and distribution of design objects by other artists selected for their originality and style. The founders incorporated many features of the publishing world (contracts, royalties, rights etc.) and applied them to the then nascent world of industrial design. The main activities of S&C include selecting new products for their catalogue, reviewing designer proposals, developing them technically, subcontracting and financing the production of the different components, storing, selling and collecting payment for the finished products. The company subcontracts 100% of its production to an extensive group of suppliers mainly based in Spain.

S&C works solely with protectable original design, either registered by its authors or generated in its in-house departments. The founders of S&C define the firm as a "*pioneering company with a humanist vocation*"; they believe that "*publishing is a*

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[5] Source: company's webpage: http://www.company.mango.com/in/index.htm. Data reported in January 2009.

necessarily humble trade, a homage to the creative talent of authors". Further, they consider the firm being part of the knowledge industry:

"*We do our utmost to generate, contract, protect and spread knowledge, expressed through physical products with fine design, the fondly remembered Gute Form of the Bauhaus: constructive solidity, aesthetic sobriety and functional quality, a trilogy which becomes even a moral rule, especially in these times of such material waste on a planetary scale. Since 1985, our selection criterion has been to publish only that in which we recognize ourselves: warm light, civil wellbeing and visual comfort*".

3.3.3. Creative passion

I have defined creative passion as the strong inclination and full engagement towards the quest for novel concepts. The founders of the three companies have different interpretation on what the creative passion means for them and their organization. For Lorenzo Fluxà, founder and president of Camper, passion for creativity means "*emphasizing the company's out-of-the-shoe-box thinking*". As he explains, passion for creativity implies having the ability to continuously reinvent the firm without losing its Mediterranean spirit; it is the willingness to come up with new ideas and shoe or store concepts on a daily basis.

Similarly Isak Andic, chairman of Mango, describes passion for creativity as "*being obsessed by Mango*", that means the quest for new concepts:

"*I always look for new ideas and every time I discover something that could work for us, I immediately apply it. Mango is committed to values such as creativity, the avant-garde, quality, which characterise its positioning as a brand*".

Similarly, as the founders explain, at Santa & Cole, passion for creativity means always seeking novelty, following a specific guideline: "*We focus on everyday objects in order to seek a better use experience*". It also means continuously developing new collaborations with designers in order to foster dissemination of design. Company slogans "*serenity, culture and wellbeing*" and "*not to accumulate, but rather to select; not to enjoy quantity, but rather quality*" drive the quest for novel design concepts.

3.3.4. Creative products

In the case of Camper, final outcomes include shoe concepts like the Camaleón (a shoe made entirely from recycled components and based on a traditional design worn by Mallorcan peasants), Twins (a pair of shoes each having a slightly different colour and pattern) and Pelotas (resembling a hybrid between a retro football boot and a bowling shoe), as well as new store concepts like the "Walk in Progress" or the "art gallery" store. Creative outcomes also include new projects, resulting from business diversification, like the FoodBall Café, the Hotel Casa Camper and the Restaurant "Dos Palillos". All these initiatives will be described in the following sections.

At Mango, examples of outcomes include not only the development of new clothing collections, like the ones designed by the Cruz sisters, but also cultural events sponsored by the company, like the Mango Performing Arco (the contemporary art fair held in Madrid). During the Fair, Mango had a space devoted to "live art" that featured live performance by international artists. These artistic representations aimed to broaden the view of contemporary art and present the main trends in international performing art.

Instead, S&C's cultural products include new contemporary design objects, such as lightning, urban elements, furniture. S&C's projects can be categorized into different areas according to their purpose: avenues (such as the "Mondrian tree grid", benches, litter bins and street lamps designed by different artists for Gran Via in Madrid and in Barcelona), squares and parks (like the Royal Victoria Square in London, the Dun Loghaire in Dublin or the ambitious project for the complete restoration of the Ciutadella park in Barcelona that included the rearranging the gardening elements, replacing all the benches existing with the Neoromántico bench with light legs, designed by Miguel Milá, and installing in the park of the Caudal model accessible fountains, designed by Pau Roviras and Carlos Torrente), hotels as well as bars and unique spaces (like the Gran Teatre del Liceu or Port Aventura in Barcelona, Piazza di Porta Palatina in Torino, or the National Library in Madrid).

3.3.5. Creativity-enhancing relationships

Camper makes collaboration with external creative talent the core of its approach to creativity. An external network of industrial and fashion designers from around the world is employed to translate creative passion into novel concepts for the Camper shops and shoes. Camper's association with up-and-coming talent is exemplified by several projects involving the company and designers. The projects include Camper Together, Walk in Progress, Camper Foodball Café and Bar, as well as Casa Camper Hotel and Los Dos Palillos.

Camper Together was launched in 2006 with the aim of having different designers put their stamp on the Camper stores and shoes. It is a collaborative project that integrates one designer's style with the existing designs of Camper. The last few years alone have seen the opening of new Camper Together stores, designed by some well-known names like Jaime Hayon (Spain), Alfredo Haberli (Switzerland), Maria Blaisse (Netherland), Campana brothers (Brazil), Konstantin Grcic (Germany), Bernhard Willhelm (Germany), and Bouroullec Brothers (France). These designers work in the areas of industrial design, fashion, furniture, and architecture.

Some examples of the Camper Together project can be seen in the shops designed by Jaime Hayon, usually located in chic shopping boulevards like Paseo de Gracia in Barcelona or Via Montenapoleone in Milan. His stores resemble art installations and develop the concept of the store as "art gallery".

"*The stores display the shoes like art works in a chic gallery and the style of the shoes fluctuates between handmade frugality, which is also the hallmark of the traditional footwear of Mallorca's rural inhabitants, and ultra-urbane, feel-good luxury*" (Design Week, 2008).

Sometimes a touch of humour slips in, such as Haberli's Camper shop located in Paris where starched trouser-lampshades hang from the ceiling.

Despite the existence of Camper's newly organized official collaboration team "Together", the company continues to maintain strong ties with its core collaborators. One of them is Fernando Amat who designed Camper's first store in Barcelona in 1981 and the hotel Casa Camper in 2005. Another important collaborator is Marti Guixé, who planned the layout of the Camper store design over a period of nine years (1998-2006).

Guixé designed more than a dozen Camper flagship stores where one can see how the styles of Camper and Guixe are one and the same. Guixé's approach matches what Fluxá refers to as the "humble" style of Camper footwear. He is the one who created provocative concepts such as the "info-shops", where information about the environment has been implemented. Moreover, his most popular retail concept was his "still-under-construction store" called "Walk in Progress", which made it possible to quickly open a temporary shop furnished with recycled material with the least amount of investment and the highest level of creativity. Indeed, opening and refurbishing a store can entail high capital demands resulting in short-term strain on resources. Guixé's solution was to open Camper stores in two distinct phases. The first phase was the Walk-in-Progress store concept, which is a raw,

"(...) unfinished space with white walls and products sitting on top of counters made of piled up shoe boxes. Customers are invited to write their suggestions on ways to improve the world using the red felt-tip Camper pens provided so that the store gradually blends in with the neighbouring surroundings in which it finds itself" (Design Week, 2008).

Another example of the implementation of this first phase includes the Campana brothers from Brazil's Torn Leftover project, where the walls are covered with leftover advertising posters that, taken out of their original context, acquire charm and allure.

"Only a year or so later, as funds become available and planning permissions completed, the store is developed with all the design elements of a fully fashioned Camper interior" (Design Week, 2008)

Guixé is no longer under contract to Camper, but his approach still serves as the basic template for new design projects, despite the fact that the store concepts of the last years have transformed Guixe's work. For example, Hayon's stores located in London, Milan, and Paris can be regarded as parodies of Guixé's Camper Soho store in NYC and an updated version of the makeshift outlets of the "walk-in-progress" store opened in Berlin in 2006 by the Campana brothers.

Camper has also decided to follow its fair-trade and recycling brand ethos with a café concept called Camper Foodball, which opened in Barcelona's trendy Raval district in 2004 (but closed a couple of years later). Marti Guixé was the designer behind the

café concept, and described the concept as "a new way of eating food fast" (Camper Website, 2009). Very much like its Walk in Progress, the café reflected creativity through its design concepts as well as fresh, natural and organic use of material. It was a place where Camper extended its spirit (and brand associations) outwards with all the features that made it up.

In 2008 the collaboration between Camper and Albert Raurich, the former chef of Ferran Adria's famous Catalan elBulli restaurant, led to the creation of the restaurant Dos Palillos (translated "two small sticks", a reference to the two wooden sticks used to eat Spanish and Asian cuisine). The interior design is a result of the joint effort of local talent Fernando Amat and architect Jordi Tio (who also collaborated on the Casa Camper hotel next door).

Besides shoes and stores, Camper has also engaged designers and artists to develop graphic presentation of the Camper concept. This graphic presentation covers all materials in a logo, web-graphic, package, shopping bags, signage and wall-decoration of typography in stores. Over forty artists and designers have participated with special mention going to the Memphis team, Carlos Rolando (co-design of logo, 1975), Joaquin Lorente (co-design of logo,1975), Neville Brody, Oscar Marine, Marti Guixe, Loles Duran, Eduardo Bellini, Shubhanka Ray.

In the last years, Camper has also developed a new strategy to benefit from collaborations with customers. The company has currently created a platform named "Bank of Imagination" on the Internet where people can share their creativity and imagination by posting phrases, images and other sources of inspiration. A place for creating, sharing and searching for new ideas; a new implementation of Camper's approach that can also be used as a resource to feed and nourish its own creativity.

Like Camper, Mango also makes collaboration with external creative talent one of the pillars of its approach to creativity and develops new relationships with external talent every year. One example is the Mango International Fashion Awards initiative, "el Botón" (The Button), supported by five prestigious international Fashion schools: Central Saint Martins School of Art and Design (London); Escola Superior de Disseny, ESDi (Barcelona); Institut Français de la Mode (Paris); Istituto Marangoni (Milan-Paris-London); and Koninklijke Academie voor Schone Kunsten van Antwerpen (The Royal Academy of Fine Arts, Antwerp). These schools form part of the First Jury which

shortlists the 10 finalists out of the 50 candidates previously selected by the Mango Committee. The Award aim is to discover and attract nascent talent and give the winners the opportunity to have access to a new media platform, as well as commercialize their collections and design a collection for Mango. Chairmen of the First Jury have been world-famous designers like Valentino and Oscar de la Renta. This event also aims to foster relationships with famous show business celebrities. Further, Mango's founder has strengthened collaborative relationships with some of these famous personalities with the aim of proposing new collections. For example, a big boost for the company was the collaboration with American fashion designer Adam Lippes. Originally slated for only two seasons, the collaboration has been extended another year. As reported by Adam Lippes:

"It's been an incredible collaboration. They called me and I went to see them in Barcelona and I was amazed. There's not one derivative dress in the line not one designer copy. They wanted a fresh take on American sportswear and they gave me free rein".

Adam for Mango and Adam for HE, the names of the women's and men's lines, respectively, each boast about 20 items that are on sale in key stores in the U.S. as well as in 650 stores. Elizabeth Hurley and Penélope and Mónica Cruz have also collaborated with Mango. In fact, in the last three years, the Cruz sisters designed some of the Mango collections, including accessories. They also starred in many of the brand's advertising campaign. Similarly, the company teamed up with the models and actresses Milla Jovovich and Carmen Hawk, who have designed an exclusive limited edition collection under the Jovovich-Hawk brand name. This new collection has been available at Mango's top stores worldwide. Further, the company continues its collaboration with the famous Lebanese designer Zuhair Murad in developing a collection exclusively designed for the Arab countries.

Even in the case of S&C, final outputs are the result of a permanent collaboration with designers, "*which leads to an excellent dissemination of design in Spain*" (as reported in the catalogue of the "Premio Nacional de Diseño" that the company won in 1999). The company was founded as a collaboration project between established designers and talented young people yet to be recognized: this means that the continuous development of external relations is the basis of the company's success.

To date, eighty-eight creative artists and designers have formed part of Santa & Cole at one time or another. Many of them are famous Catalan graphic and industrial designers, painters and sculptors, such as Xavier Nogués, Javier Mariscal, Montse Periel, Miguel Milà, Antoni Arola, and Carlos Torrente.

3.3.6. Creativity-igniting roles

The cases show that the all the four roles (the creator, the entrepreneur, the integrator and the sponsor) allow disciplining the creative passion and translating it into a product. The four roles are very different, but equally essential. They all ensure, through their interaction and in different ways, that the creative passion is strictly channelled into the final product. Specifically, they ensure that company's objectives, rules and procedures are followed in the creative endeavour.

Creator

The role of the creator is to conceive ideas. The Camper novel shoe concepts are developed by the internal creative team that designs for and under the Camper brand. Very rarely and for limited collections are individual designer brands associated with the Camper brand, such as Ágata Ruiz de la Prada, Sybilla or Castañer.

The internal creative team is located in a "factory of ideas" in the small town of Inca, in Mallorca. The company moved designers there "*in order to keep them away from the big city's creative contamination and close to Camper's rural values,*" as explained by Miquel Fluxà, who is responsible for the relations with designers. The role of the internal creative team is also essential during Camper's collaboration with industrial designers involved in developing and creating new shoe concepts:

"*So far, three product designers, Hayon, Haberli and Maria Blaisse have been asked to transfer their skills and design shoes for Camper. However, the collaborations need to be closely managed and supported. Because most of the collaborators have never designed a shoe before, Camper's input is very important in order to get from the idea to the final shoes*" (Design Week, 2008).

Accordingly, five full time in- house designers help the guest designers execute their design ideas and ensure the stars don't get too carried away.

Like Camper, Mango also relies on an internal team of creative talent who work from dedicated premises - Mango Design Hangar, a modern, open space surrounded by works of modern art. The company's founder refers that in these years the key for companies' success is attracting and retaining the best creative talent to work in the Hangar. However, this is always more difficult due to increased competition. In addition to creators who work under the Mango label, Mango also employs designers with their own brand and visibility, like the case of the sisters Penélope and Mónica Cruz. The designers who work under the Mango brand on some occasions support external collaborators involved in developing new collections. "Functionality and creativity" represent the philosophy that has driven the creation of this space in 2007. As reported by Isac Andik, "*the Hangar is a very important challenge for Mango design and is the primary source of our novelty*".

Unlike the Camper and Mango cases, at Santa & Cole, novel design concepts are created by designers with their own brands. In fact, although two of the company founders were creators, S&C's business consists in publishing design, that means identifying talent outside the company structure and helping this talent produce its objects, subcontract them to third parties and finally reach the market. Examples of designer brands include Javier Mariscal, Arne Jacobsen, Bernardo de Sola, Lagranja Studio, Charles & Jane Dillon, Radek Hegmon, Roviras y Torrente Industrial Design.

Entrepreneur

The entrepreneur is the person in the company who offers a compelling vision for the enterprise and helps channel the creative ideas into a final product. The three cases illustrate different typologies of charismatic leaders and entrepreneurs. Their strong, unusual personalities, as well as their ability to shape the company identity, can be considered one of the main determinants of the results achieved by the firms.

Camper's entrepreneur is Lorenzo Fluxà, a fourth-generation shoe-maker, who founded the company in 1975. Although Camper is a brand with global reach, from the very start, he wanted the traditional Majorcan way of life to provide design inspiration for many of the shoes. As he says:

"*My idea was to create a new type of footwear, unlike any other on the market: casual, unisex, comfortable yet stylish, with a strong character, that reflects my Mediterranean background and my in-built family values of tradition and quality*".

In his opinion, the brand had to represent an alternative, rather than a response to market demands. It had to be an answer to the need for freedom after the social changes that occurred in Spain after 1975. The simple, three-world Camper slogan: "Walk, don't run" was coined by Lorenzo himself. As he explains, "*on life's journey, slow is better than fast*" and every Camper product should be "*the safest and cheapest vehicles possible*". Every new idea should fit with all these statement. He adds on this point:

"*When people call us a 'fashion brand' it offends me. Camper is beyond fashion. We're trying not to take ourselves too seriously. Camper is a distinctive brand that wants to affirm its identity. We are different*".

The entrepreneur's vision is completely reflected in Camper's approach to creativity. During his stay in Barcelona during the Seventies, Lorenzo Fluxà developed relationships with the most influential creative personalities of Catalunya, such as Fernando Amat, Montse Guillén y Joaquín Lorente, who were internationally recognized as interpreters of the emerging creative trends in Spain. Lorenzo Fluxà was famous for his non-existence of business cards and his strong personality led to provocative collaborative work with new talent. He also had contact with avant-garde designers and artists who worked in Spain and around the world. Many of these designers contributed to shaping the distinctive features of the brand and still contribute to developing new concepts for the design of shoes and stores.

Lorenzo Fluxà is also responsible for the brand's diversification strategy together with his son Miquel. As he explains: "*Every week we get offers to put our brand name on watches, bags and clothes, but we would never do that juts to make more money*". Fluxà is wary of extension into anything that would dilute the brand's raison d'etre and is very concerned about maintaining the company's identity. Given all these considerations, it becomes evident that Fluxà's vision serves to filter every initiative undertaken by the company.

Of particular interest in understanding the role played by entrepreneurs is also illustrated by the Mango founder and chairman, Isak Andic. In 2004 he was included in

the Forbes 400 list of the richest men in the world, published yearly by Forbes magazine. Andic has always maintained an extraordinarily discreet way of life. He never participates in public appearances and there are a very few pictures of him. Born into a Jewish family who moved from Turkey to Spain in 1950, Andic started working in the fashion business in 1972 when he returned from vacation with a pair of shirts he subsequently sold to friends for nine hundred pesetas, twice as much as he had paid. In 1984 he opened his first store Mango in Barcelona. One year later, he already had five stores in Barcelona and one in Valencia. Since then, Mango has incredibly expanded.

The company has continued to maintain the same initial concept developed by its founder: dressing the urban and modern woman. Andic explains:

"This does not mean that we are not flexible. As an entrepreneur I have to clearly keep in mind Mango's original concept. In keeping with the original concept, our successful formula will surely evolve in the next years".

The entrepreneur explains that today one of Mango's objectives is to double its turnover within the next four years. *"This means that all our choices, mainly in the creative area, and all our efforts need to support this goal"*. This is also the reason why the company stays in touch with the best schools, recruiting the best talent in both the artistic and managerial areas. Accordingly, the company has created one of the most important Fashion Awards that helps the firm discover the best designers around the world. As regards the business model, Mango's growth has been constant over the past 20 years, with a very different strategy compared to its competitors. As Andic explains, the key to success is *"having found a business model that works. The most important thing today is the ability to develop and maintain a concept and knowing how to commercialize it"*.

As regards Santa & Cole, the innovative thinkers Javier Nieto Santa, Nina Masó and Gabriel Ordeig Cole, along with a group of family and friends, founded the company Santa & Cole Ediciones de Diseño in 1985. Nina Masò was an expert in interior design and Gabriel Ordeig was an outstanding lightning designer, who with his partners was responsible for finding objects that have since become design classics. Javier Nieto had a totally different background, coming from the book publishing sector. The aim of the new company was to publish objects they liked in order to

"*disseminate the works of different artists related to everyday life*". The entrepreneurs chose publishing and not manufacturing. As Javier Nieto explains:

"*This is due to our interest in the intangible, where we find authentic value. This explains why we select the best suppliers for each product component and offer the public small objects like the Básica Mínima light, or enormous structures like the traffic light support called Monza. 'From the spoon to the city', following the footsteps of the Bauhaus, on any scale*".

The first company building, located in an industrial bay on the slopes of Tibidabo in Barcelona, served as an assembly workshop, office space and a warehouse. The company philosophy has remained the same during the years; guiding principles are a rigorous selection process, product quality and the cultural content of every product.

Sponsor

The cases demonstrate the importance of the role of the sponsor (or mentor), who provides external support, advice and contacts to companies. In the case of Camper, the most important sponsor is Fernando Amat (Spain). He is a famous Barcelona designer who has been instrumental in connecting Camper with industrial and fashion designers and identifying novel talent over time. His role as sponsor has been crucial.

Fernando Amat is the founder of the Vinçon home & furnishings emporiums - the Spanish equivalent of the Conran stores – a visionary household goods, personal accessories, and home furnishings store. The Barcelona store that Amat and his brother acquired from their father in 1968 houses La Sala Vinçon, a non-profit exhibition and performance space for art and design. Amat is the creator of the most ambitious Camper project to date, namely, Casa Camper. He introduced Lorenzo Fluxá to a number of designers and graphic artists, including the Memphis team, Javier Mariscal, Neville Brody, Marti Guixé, and dozens more who have contributed to shaping the identity of the Camper brand.

For a short time, even Marti Guixé served as a sponsor for the company. In an interview he remarked:

"I just contact the people I admire or can contribute to the creativity of the brand. I believe it is interesting to design shoes with creative people we admire, because they usually bring another viewpoint. As an object, a shoe is also very close to industrial design, so we believe the contribution of industrial designers such as Hayón enhances company's creativity."

Integrator

Another relevant role that serves to discipline creative passion is the integrator. The integrator, or nexus worker, could be an individual or team, who integrates creative ideas, taking advantage of the central position in the creative project. Moreover, the integrator evaluates whether the creative contributions fit in with the company values.

At Camper, the integrator role is played by a Committee composed of three people (including Lorenzo and Miguel Fluxà) who assess whether the artistic proposals of the internal and external designers fit in with company expectations and try to manage ambiguities. The Committee also assesses the activities of the various creative actors and assembles all the ideas generated by the internal team and the external collaborators. The role of the Committee is crucial in channelling concept decisions.

At S&C, the integrator role was initially played by Gabriel Ordeig. Following the death of Gabriel Ordeig, the role he played together with Nina and Javier in selecting the designs to publish was taken over by a formal editorial committee. The Committee acts as entrepreneur, sponsor, and integrator to identify creative designs and helps the designers convert them into cultural products and bring them to market.

3.4. Discussion of the results

The main contribution of this chapter is the development of theory. It pushed forward "*a view of creativity as a social process embedded within organizational and institutional contexts*" (DeFillippi, Grabher, & Jones, 2007), by advancing a multi-level theoretical framework of roles and relational mechanisms that help translate creative passion into cultural products that reach a market. The theoretical framework proposed and the illustrations from the case studies highlight the importance of four roles - creator, entrepreneur, integrator and sponsor- in disciplining a creative passion and translating it into a marketable product. They also unravelled different relational

arrangements, used by the creative talent in the process of disciplining creativity. Further, roles and relationships need to be understood in interaction. For example, the sponsor and the integrator seem to be the most "relational" roles, since they connect the company with external collaborators and bring fresh perspectives inside the company. Further, the integrators perform a boundary spanning activity among different creative actors and assemble all the ideas generated by the internal team and external collaborators. As regards the role of the entrepreneur, his or her relational skills allow a company to connect with talent. Finally, the creators seem to be a "less" relational role. However, because creativity does not occur in isolation but in interactions, even this role requires relational abilities.

The results of this chapter highlight that nowadays the true challenge for companies is surely represented by their ability of driving individual creativity into new and adequate results through the right disciplining mechanisms. Furthermore, findings also suggest that companies need to have the best people covering the different roles described: as explained by the entrepreneurs interviewed, the three companies make the collaboration with and attraction and retention of the best people the pillar and key of their creativity. However, some of the companies' founders interviewed have highlighted that it is becoming increasingly difficult for companies to retain the best talent in all areas and that this is even truer for the creative departments as, in the last years, there has been an increase in the mobility of creative people. Consequently, identifying the practices that help companies retain the best employees has become crucial for companies to gain a competitive advantage and it seems to be the basis for the subsequent effective implementation of the disciplining mechanisms.

According to this consideration, the following chapter will analyze in detail the practices that allow employee retention and the variables that affect employee turnover in the fashion industry, with a specific focus on the creative employees par excellence, the designers.

Chapter four – Retaining creative employees: a focus on human resource management practices

4.1. Importance of retaining the best creative employees

As much of organizations' creativity is embedded in their individual members, there has been a progressively greater emphasis on the role of the human resource management (HRM) practices in order to identify qualified people who possess the skills, the competencies and the creative potential necessary for enhancing organizational results. Scholarly work has investigated the practices that allow managing and fostering employees' creativity. However, harnessing creativity means not just developing ways to allow employees to be creative, but also retaining employees so that creative momentum can build over time and not be disrupted by the constant need to recruit new personnel to fill vacant positions. If this consideration is certainly valid for every organizational context, it is especially true for creativity-driven organizations, where a continuous generation of novelty is required and a high turnover rate could reduce the speed of firms' response to the competitive environment.

The results of the previous chapters have implicitly underlined the importance of the HR practices, suggesting that managers who want to foster creativity within their organizations should carefully manage the recruitment and selection processes in order to attract and identify the most talented and qualified creative employees (i.e. with divergent thinking abilities and engaged in the creative task), as well as create a work environment that promotes and disciplines at the same time individual creativity. However, findings have also highlighted that it is becoming increasingly difficult for companies to retain the best talent in all areas and that this is even truer for the creative side of the organization since, in the last years, there has been an increase in the mobility of creative people.

According to these considerations, the objective of this chapter is to investigate the HRM practices in support of employees' retention in creativity-driven organizations,

with a specific focus on creative employees. In particular, the context of the multi-brand corporations in fashion industry has been chosen for the empirical investigation. Multi-brand groups are becoming very common in the fashion context and are particularly interesting for the analysis, as they present several peculiarities and allow deeper explanations related to turnover to emerge.

The structure of the chapter is as follows. First, it justifies the choice of the multi-brand organizations for the analysis and illustrates the theoretical background, reviewing the literature on multi-unit organizations, human resource management practices and turnover. Second, it describes the methodology and the setting. Third, it presents the findings and interprets the results. Finally, it introduces the conceptual framework emerging from the research and provides supporting evidence from the study.

4.2. Multi-brand corporations

The multi-unit corporation, named M-Forms, is one of the most important organizational phenomena that emerged in the last century and is characterized by a separate headquarters and relatively autonomous and discrete operating units (Chandler, 1962, 1991; Williamson, 1975; 1981; 1985). Almost unknown in 1900, the multi-unit corporation is today one of the dominant organizational forms that conduct industrial activities (Fligstein, 2001). In the United States, about 60 percent of output is carried out by these entities and this percentage is similar in Europe (Pedersen & Thomsen, 1997; Villalonga, 2004). These groups are also ubiquitous in developing countries (Khanna & Palepu, 1997). A specific multi-unit organization is the multi-brand organization, in which the subunits are differentiated by brand – called brand units. Although, on the one hand, many scholars have devoted particular attention to multiunit organizations characterized by geographically dispersed units (meaning that the subunits considered are differentiated by geographical area), on the other, very few researchers have investigated the phenomenon of the M-form with subunits differentiated by brands.

Today, multi-brand companies are facing many organizational challenges (Demos, 2008; Levenson, 2008; Taylor III, 2002), since they are becoming larger and

more complex. In order to manage this complexity, these companies are increasingly investing in human resource management (HRM) practices. An increasing body of research has supported the view that HRM practices have a positive effect on firm performance (Appelbaum et al., 2000). The studies assume an underlying, causal link flowing from HRM practices to organizational performance via employee responses (Guest, 1999). Some studies have suggested that investments in specific HRM practices are associated with greater productivity and corporate financial performance and lower employee turnover (Huselid, 1995). Currently, the adoption of HRM practices is crucial for multi-brand companies, especially considering that in the last years they have reported growing competition in managing and retaining the best performers. This is even truer in the case of multi-brand companies operating in the cultural (or high symbolic) context, where competition is both the symbolic and the economic fronts and the mobility of the creative workers is even higher.

Very little research has specifically explored the link "HRM practices – employee turnover" in the case of a multi-brand group operating in the high symbolic industry. I suggest that in these companies employee turnover is strongly affected by the fact that not all the brands within the same company are equally attractive in the eyes of the employees. Therefore, I believe that employees, and above all creative employees, are particularly concerned with the specific brand unit where they work and this can result in attempts to change brand unit, affecting the internal turnover. In this connection, I propose a specific interpretation of internal turnover in multi-brand companies, arguing that this phenomenon is strictly related to the attractiveness that the different brands have within the company. In addition, I argue that this especially happens in the high-symbolic sector, where the brand images have a very high value and significance. Drawing on findings from the study of a multi-brand fashion company, the chapter proposes a new conceptual framework that explores the link between HRM and turnover in the multi-brand context.

4.3. Human resource management practices and turnover in multi-brand companies

Recently, the diffusion of multi-unit companies has increased at a remarkable rate. These companies are large, dynamic players that, through a combination of

experience and know-how, are capable of benefiting from a number of positive synergies. Multi-unit organizations are characterized by the existence of two different levels: corporate and business unit. The classic M-Forms described by Chandler (1962) and Williamson (1975) are multiunit organizations characterized by geographically dispersed units, with each unit specializing in a specific range of activities or products. The corporate headquarters play a crucial role in directing and coordinating the actions of every specific unit and is responsible for a single set of activities, separated from and having delegated decision rights to operating units (Chandler, 1962). Chandler originally identified two specific roles for the corporate centre: "*coordinate, appraise and plan goals and policies*" and "*allocate resources*" to the different subunits (Chandler, 1962: 9). In his later work, these roles were reclassified as "*entrepreneurial*" (value creating) and "*administrative*" (loss prevention) (Chandler, 1991:31). Therefore, given the headquarters entrepreneurial role and implementer role of the subunits, the M-form is characterized by a high degree of centralization.

The '90s witnessed the evolution of the M-Form towards a more decentralized structure, with more accountable and autonomous subunits. The evolved M-form is characterized by a high degree of subunit differentiation because of the differences in the local markets. As reported by Bartlett and Ghoshal (1993), the increased autonomy of the differentiated subunits seems to be an important source of local entrepreneurship, accountability and commitment. In their version of the M-form, the headquarter delegates the entrepreneurial role to the subunits and takes on the role of the creator of purpose and challenger of the status-quo.

In both the classic and the evolved M-forms, business units compete by definition on resources' allocation: "*The general office is engaged in periodic auditing and decision review and is actively involved in the internal resources' allocation process. Cash-flows, therefore, are subject to an internal competition*" (Williamson, 1985: 289). Furthermore, competition among units can be enhanced by organizational arrangements that feature a decentralized structure and an arm's-length relationship between the corporate office and business units (Houston et al. 2001). In multi-brand companies, subunits' competition is exasperated by the fact that brand units could be located in the same geographical area and share the same clients and markets. Furthermore, competition is also fostered by the fact that subunits not only compete on

resources, but also on employee retention. In fact, in these companies the brand can be very attractive, for both customer and employees, because of its reputation (Cappetta & Gioia, 2006). Consequently, internal competition can be increased by the fact that not all the brands are equally attractive in the eyes of the employees and, thus, employees care very much about the specific brand unit where they work. In other words, employees prefer to work for the more attractive brand unit. When this happens, there is typically an increase in internal mobility.

In view of these considerations, it can be argued that a multi-brand company presents a specific issue of internal turnover closely connected to the different attractiveness of its brands. When scholars investigate the problem of turnover, they usually refer to external turnover (employees leaving the employing organization altogether). However, I maintain that in the case of multi-brand companies, the attractiveness of the different brands highlights particularly the issue of internal turnover, which can be defined as employees' internal mobility throughout the different brands in the same organization. Generally speaking, if its rate is low, it can be considered healthy for multi-brand companies. In fact, it provides employers with the opportunity to renew the talent pool, without destabilizing the status quo and also promotes socialization and knowledge sharing between brands. On the other hand, internal turnover can also be pathological should all the employees prefer to be moved to one specific brand unit. In fact, when this happens, managers will be forced to stop internal mobility and this might lead to external turnover.

The literature has traditionally maintained that in order to reduce turnover, companies should implement specific HRM practices. Indeed, past research has demonstrated that effective HRM practices contribute to the creation of a positive work environment and enhanced job satisfaction, thereby reducing turnover. For example, some scholars have shown that investments in incentive compensation and performance management systems, extensive employee involvement and training, comprehensive employee recruitment and selection procedures, are associated with lower employee turnover (Huselid, 1995). Similarly, McEvoy and Cascio (1985) demonstrated that job enrichment interventions and realistic job previews are effective in reducing turnover. Other researchers have demonstrated that perceptions of job security, the presence of a union, compensation level, organizational tenure, perceptions of a positive

organizational culture are all associated with a reduction in employees quitting (Arnold & Feldman, 1982; Baysinger & Mobley, 1983; Cotton & Tuttle, 1986, Sheridan, 1992). Finally, past investigations have also shown that job satisfaction and organizational commitment are antecedents to turnover intention, reporting that job satisfaction is negatively related to turnover intentions (Griffeth, Horn, & Gaertner, 2000; Currivan, 1999) and that organizational commitment is negatively related to the intention to quit (Horn & Griffith, 1995; Mathieu & Zajac, 1990).

However, I believe that research should elaborate more on these considerations, taking into account the specificities of the multi-brand companies. Some authors have certainly given specific attention to the existence of corporate and business unit HRM practices in the M-forms with geographically dispersed units (Myloni et al., 2007; Sparrow, 2007; Wocke et al., 2007; Lewin & Volberda, 2003). The results of past investigations have shown that in these companies, corporate HRM practices are in line with company's strategy and organizational competencies in order to support the company's competitive advantage, while the business units' HR systems are embedded in the specific business units and support their objectives. However, no studies have specifically focussed on the link between corporate and business unit HRM practices and employees internal and external turnover in the case of M-forms with subunits differentiated by brand.

As demonstrated in the HRM literature, it could be argued that in multi-brand companies, corporate HRM practices (like the reward systems tied to organizational goals) contribute to creating a positive organizational environment and enhancing job satisfaction, thereby reducing external turnover. Furthermore, corporate HRM practices also enhance cooperative mechanisms and coordination among brand units, giving all the employees the same opportunities (for example, in terms of training, career paths, and rewards). It could therefore be argued that the existence of corporate HRM practices also reduces internal turnover.

On the contrary, brand unit HRM practices, like reward systems focussed on subunit performance, as well as different development opportunities and career paths, tend to create conflicts and competition among units. Accordingly, the existence of specific brand unit HRM practices may exasperate competition among brands, leading

to internal turnover. As previously mentioned, in some cases, internal turnover may also generate external turnover.

Starting from these considerations and given the scant research on this topic, the following sections will explore the relationship between HRM practices at corporate and brand unit level and internal and external turnover in the specific case of a multi-brand corporation. The HRM practices at both corporate and brand unit level will be analyzed separately and in their interactions, in order to explore their relation with employee turnover. Specific attention will be given to the creative employees.

4.4. The empirical investigation

4.4.1. Data collection and data analysis

In order to empirically explore the impact of HRM practices on employee turnover in multi-brand companies, this research is based on the case study of a large multi-brand company. The main sources of information used for the qualitative study were documents, archival data, annual reports, external communication tools and, following Yin's suggestions on data collection (1994), semi-structured face-to-face interviews.

As regards the first source, I examined all the manuals and internal documents related to the HRM practices: for example, the procedure to carry out the selection process, documents relative to the identity seminars (when identity claims are debated), compensation strategy and performance management, job descriptions and role profiles, informal HR policies and organization charts. I also analyzed the videos that describe the design, manufacturing and distribution processes. All the documents between 2003 and 2008 were analyzed in longitudinal terms and the development of these processes closely examined. Secondly, I carefully analyzed the annual reports from 2003 to 2008, the corporate web site in various stages of development, and other documents intended for external communication. Archival search allowed tracking the evolution of corporate and business strategy, strategic goals, and links to the evolving identity claims.

As regards the last source mentioned, the interviews ranged from a half- hour to two hours for a total of 960 minutes. The sampling logic moved from purposeful to theoretical (Locke, 2001): I initially interviewed people who could provide rich and insightful information on the HRM practices. Subsequently, I theoretically selected the informants on the basis of specific research interests. Moreover, in order to deepen the understanding of the environmental and strategic issues the company had faced, I interviewed some of the top management team running the company. Overall, the informants included the HR manager and all his collaborators, the brand unit managers, the general manager and some of the designers.

Interview transcripts served as primary data for our analysis. The availability of a range of data sources allowed for triangulation of evidence. For example, I compared company top managers' accounts with those of the designers, as well as with the view expressed by the HR manager. The findings were strengthened by the fact that accounts were found largely consistent.

4.4.2. Multi-brand companies in the fashion industry

As already mentioned in the introductory part of this work, the general setting for this study is the high-symbolic or cultural industry. In the consolidated symbolic industries, symbols have represented the most relevant outcome and the exclusive focus of the competitive game. One of the most economically relevant industries in the high symbolic context is fashion. These past years witnessed a remarkable increase in the number of multi-brand companies in this sector. Taking all this into account, I've decided to analyze the case of a multi-brand company in the fashion context.

In the last twenty years, fashion has also become a varied and relevant economic phenomenon. The fashion system is made up of at least three economic or product categories - accessories, clothing and textiles - producing a rather consistent stream of turnover. The new millennium opened with the consolidated success of multi-brand companies in this industry. These groups are putting together a great number of brands, experience and know-how to support and strengthen the 'historical' brand, which usually lends its name to the entire group (i.e. the Louis Vuitton Moet Chandon Hennessy - LVMH group, or the Gucci Group). They are capable of benefiting from an

array of positive synergies. In general terms their economic strength allows them to win on the symbolic front, and it is this victory that prevents their profit generating businesses to be devalued or be considered "out of fashion".

Although commonly regarded as a somewhat superficial industry (Cappetta & Cillo, 2008), fashion has recently become an interesting phenomenon in organization and management literature (Richardson, 1996; Djelic & Ainamo, 1999). In these contexts, the brand assumes an incredibly high symbolic value and can be very attractive, for both customer and employees (Cappetta & Gioia, 2006). The importance that the brand, and, in particular, the brand image has for fashion companies, is well described by the CEO of Bulgari (an Italian jeweller): "*The danger is, you do something badly, and then you don't just lose money but your reputation*" (Gumbel & Levenson, 2007). In the fashion industry, what governs all the activities is the image.

In multi-brand fashion companies, the corporate level is crucial in delineating a creative integration front that may be highly relevant in two ways: firstly, it would indicate a creative interchange thus supporting, if not outright boosting, less innovative brands. Secondly, it would support and reinforce the affirmation of certain trends that could end up creating (and confirming) a completely new fashion style. The obvious risk however is that instead of favouring these brands, a stylistic standardization would only hamper them in terms of the exclusivity they aim to project.

Today, multi-brand fashion companies have to deal with their rather complex organizational structures (Levenson, 2008). To fully reap the benefits and profits resulting from balancing and integrating management, production, distribution and creative resources, they will need to continue brand differentiation. A key element is the ability to keep the different brands distinct and recognizable one from the other. The creative image of each brand is, in part, the reason for the acquisition in the first place and therefore must be safeguarded and capitalized.

4.4.3. ONE

This research is based on the analysis of ONE[6], a large multi-brand fashion group, operating in the production and distribution of apparel, footwear and accessories. The company is made up of seven different brands (Appendix 5). The different brand units all have the same structure and include the areas of design, manufacturing, distribution, operations, business development, and general management.

The origins of ONE date back to the end of the '80s. The firm's goal is to respond to market needs and achieve maximum competitiveness, by channelling resources and efforts into innovative processes, improving the quality and comfort of products, and staying in the forefront of the market. The company has adopted a policy of expansion and growth and the economic results support the group's strategic and organizational decisions.

This case was chosen for several reasons. First, ONE is a multi-brand company, in which the different brands have very distinctive strengths and images. Second, ONE belongs to the fashion sector, and therefore the brand images have a very high value and significance. Third, in the last year this company has made considerable investments in HRM practices in order to reduce employee turnover.

4.5. Findings

As regards the employees, the data reveal that ONE is a very young company: the average age is 31. The number of employees has considerably increased in the last years, with a 12.8% increase in 2007 and a 24% increase in 2008. 59% are senior employees, meaning that they have acquired a minimum of 36 months of experience in the company. In 2008, 81.1% of the professionals were made up of women and 18.9% of men. The data also shows that a large percentage of company employees are made up of designers, who are the more specialized employees in the specific brands. 73% of the designers joined ONE less than 3 years ago. Their average age is 27 since many started working at ONE after completing their education. The designers are assigned to and specialize in the products for a specific brand, and are responsible for the collection

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[6] I use fictitious names to protect privacy.

concept, design and development. The company employs a total of 200 designers, with more than 100 working only for Alpha, the group's historic brand.

4.5.1. Implementation of human resource management practices

The findings suggest that the human resource management plays a key strategic role at ONE. At the corporate level this function is held by the HR manager and the persons responsible for industrial relations, training, selection process and those working in the development area (which includes performance evaluation and career development). ONE invests predominantly in the corporate HRM practices usually linked with high job satisfaction (for example, training, mentoring, and employee benefits), with the specific aim of keeping turnover rates low. The company had traditionally invested in selection, training and industrial relations and only had to act as a personnel office, whose role was to provide services for ONE's management.

With the arrival of a new HR manager in 2003, the corporate function experienced a phase of transition and change. In that year, one of the first initiatives at the corporate level involved the internationalization of the professional profiles of those recruited mainly in the design area. Up to that time, only 5% of those employed had an international background. As the person responsible for the selection process explains:

"Our designers now are really excited by the international environment we have created in ONE. Generally speaking, creative people place a high value on working in an international environment. Furthermore, not surprisingly, what gives creative people satisfaction is the possibility of "creating" – working with a set of variables to come up with something new. The opportunity of "creating" in an international environment makes our organization more attractive, above all in the design area".

Secondly, in the same year, training activities related not only to specific competencies, but also to ONE's philosophy were introduced in all the functions. The new internal training plans were of a diverse nature: introductory training and new incorporations, team leadership and management, languages, information systems, new technologies, individual training plans, store management systems, product training, raw materials and collection presentations, custom-made tailoring. Moreover, the role of the tutor was also created to help new employees develop the skills and competencies

required for the position they would cover. Becoming aware of the company's core values is considered a crucial strategic point, as ONE brand manager explains:

"Thanks to the uniqueness of our business model based on innovation and flexibility, ONE has become one of the largest fashion groups. Our philosophy - creativity and quality design together with a rapid response to market demands - has resulted in fast international expansion and excellent response to our sales concepts. It is very important for our employees to understand and share our philosophy. How people implement our philosophy makes the difference".

In 2003, the organization of team-based work was also introduced, with the Design, Purchasing, Product and Manufacturing areas working together, supervising the sample intended for international markets. One of the objectives of this initiative was to include all the people in a broad range of decisions. Subsequently, in 2004, a system of performance evaluation was developed in order to encourage employees and teams to identify themselves with company values. The indicators were the same for all the brands and achieving certain performance target meant a 20% salary increase. This system aimed to make the perception of organizational identity more uniform in all the different brands, identify the best performers and promote a compensation policy in line with the market. The HR manager also introduced a new focus on the concept of emotional reward:

"Nowadays employees seem to care more about intangible rewards rather than monetary ones. They need to feel that what they do is crucial for a company's growth and survival. ONE's objective is to transmit to its employees the feeling that what they are doing is vital for us, that they are unique and that top management really values their job".

Another novel element in 2004 was the introduction of some new HR "informal" policies aimed at strengthening the employees' sense of affiliation with the company. These initiatives included after-work meetings (a monthly "happy hour" organized in a luxury hotel), benefits for mothers (flowers, reserved parking, presents), discounts in city stores and sponsoring summer language courses abroad. Moreover, starting in 2004, a yearly minimum of three trips abroad (i.e. in Tokyo, New York, London, and Milan) was guaranteed to the designers. As the Alpha director explains:

"We give our designers the opportunity to travel every year to find inspiration, discover new trends and come up with new ideas. As many designers observe, this opportunity enhances not only their creativity, but also motivation and job satisfaction".

At the brand unit level, HR teams deal with HRM initiatives with a focus on individual brands. HR professionals are functionally subordinated to the HR corporate and hierarchically to the brand unit manager. ONE mainly invests in corporate HR practices, without making any distinction between brands. However, at the brand unit level some specific HR practices exist. For example, given the importance of attracting the best people, starting from 2004 more focus was put on certain aspects of the recruiting and selection processes.

"Because of the many competitors we have in this area, now more than ever, we have to pay close attention to the brand images we project to our candidates during the selection process. Closeness, transparency and providing detailed information about the company and the profile requirements are crucial aspects. Our mission is to attract and keep the best talent. In order to prevent mistakes in the selection process, we always try to assess whether the candidate fits the brand rather than just assessing the job qualifications. For example, designers who are aware of fashion trends are best suited to working at Alpha, while designers who have a particular bent for an elegant, cosmopolitan style are more suitable for Gamma",

says the person in charge of selection.

The person responsible for selecting recruits regularly makes company presentations in business and design schools. This gives interested students a chance to attend a brief interview and to hand in their CV to the human resources department. The process continues with a visit to ONE's facilities where they learn about the company and the specific brands. If a candidate's profile meets the brand unit's needs he or she will join a "Promotion Project": the PROMO position was created in 2004. For example, PROMO designers are very young people who have no previous experience in design, but show great potential. A six-month training period with candidates working full time has been specially organized for new recruits. The company also introduced a competition for external designers who wanted to work for ONE. The competition consists of designing the shoes and bag collection of a girl spending a week abroad to attend a job interview and do some sightseeing. This initiative was quite successful and

20 profiles out of more than 200 were selected. The competition takes place every year and has proved to be an extremely effective way of attracting talent.

All the corporate and brand HR initiatives mentioned above are still in use at ONE. Once adopted, no specific changes have been made since 2005.

4.5.2. Evolution of the external and internal turnover rates

The expected result of the investments made in corporate HRM practices was to create a positive work environment, increase job satisfaction and organizational commitment and thus reduce external turnover. The company seems to have reached this goal, since up to 2006 the external turnover rate amounted to 7%. This percentage has been constant over the years, gradually improving compared to the years before 2003 when no policies were adopted to enhance employee job satisfaction. The reasons for turnover usually stemmed from burnout, personal reasons or personal adaptation. As the person responsible for development explains:

"The reasons our employees have indicated for leaving were usually related to the fact that they did not fit in with our philosophy, as they felt pressed to do more than they could handle. Others, mainly the designers, sometimes prefer to do freelance work while others, mainly international profiles, move back to their own countries. However, the situation in the past years has always been under control, with a stable external turnover of 6-7% and a low percentage of internal turnover".

Another expected result of the main investments in corporate HRM practices, instead of in specific brand unit practices, was to reduce internal turnover. As reported by the HR manager:

"We treat all our employees in the same way. Training and development opportunities, career path, benefits, wage... there are no differences among brands... Our objective is to create a positive organizational climate and enhance trust and job satisfaction. Creating specific brand unit HR practices may have reinforced competition among units and increased employees' requests for mobility among brands. This is exactly the contrary of what we would like to do here".

This result seems to have been achieved. In fact, until 2006 the use of the HR corporate practices mentioned kept the internal turnover rates low. In the same way,

since brand units HRM practices were very few, the brand units did not compete at all, resulting in low internal turnover rates. More specifically, between the year 2003, when the new HR manager arrived, and 2006, the internal turnover rate was 2%.

Despite the increase in employee job satisfaction following the introduction of new practices (confirmed by assessment results regarding the working environment conducted in 2004 and 2005), in 2006 both internal and external turnover rates began to increase considerably. Unexpectedly, external turnover reached 38% in 2008, above all in the design area of all the brands, excluding Alpha. Although no significant changes had occurred (i.e. no changes in the company management team, same compensation policies among brands, same development opportunities), an unexpected new trend was emerging. Before leaving the company, some designers pointed out that they would have been happy to continue working for ONE as long as they could work for the Alpha brand. Otherwise, they would leave the company. The general manager provided the following explanation for this phenomenon:

"In recent years Alpha's reputation has increased. For example, international rankings have highlighted that only the Alpha brand is perceived as very positive and attractive by customers. Some customers are not even aware of the existence of some of the other brands we have in ONE! As a consequence, our employees have started perceiving Alpha's image as much more attractive than the one of the brands. I guess this is why everyone now would like to work for Alpha. And we certainly cannot centre the entire company around just to one brand! This explains why many people are leaving. Although we are trying to communicate to everyone in the company the same identity at all levels and in every brand unit to avoid competition, the fact that different brand unit images are emerging is making things more difficult for us".

4.5.3. Role of corporate identity in fostering cooperation among brand units

ONE's top management has always transmitted the company's core values and beliefs to all the brand units, with no distinction made between brands. The company's core values can be easily understood considering ONE's mission:

"We are a dynamic, young company with a passion for our work. Our aim is to continue learning, innovating, creating and fighting for our ideas, forming a team that is committed to the personal and professional development of each of our members. We are committed to differentiation. We believe in making a commitment to cultural diversity and we give every member of our company the chance to participate in our ambitious project for the future. At ONE we are armed with the knowledge of the value

of human capital, we are committed to working in the area of social and economic responsibility, and are guided by the needs of our customers".

Organizational identity can be defined as the set of beliefs about what is most core, enduring and distinctive about an organization; it is the collective sense of "who we are as an organization" (Albert & Whetten, 1985; Mackey & Whetten, 2002). Identity is usually conceptualized as comprising features that are central, have continuity over time, and help to distinguish the organization from others in an industry (Albert & Whetten, 1985; Gioia, et al, 2000). It is usually formed by the top leaders' establishment of the core values and beliefs that guide and drive the organization's behaviour (Voss et al, 2006).

ONE's general manager emphasizes that "*it is very important that all the employees have a positive perception of ONE identity*". Broadly speaking, individuals perceive organizational identity as positive and attractive when working in the organization enhances their self-esteem and self-distinctiveness, thus increasing continuity of members' self-concept over time (Ashforth & Mael, 1989). Organizations with strong distinctiveness attributes are attractive at the individual-level because they allow employees to demonstrate their self-distinctiveness in the eyes of others (Tajfel & Turner, 1985). Moreover, a positive perception of organizational identity is an important antecedent of identification in the organization (Bergami & Bagozzi, 2000) which has been linked to increased job satisfaction (Cheney, 1983; Dutton, Dukerich, & Harquail, 1994) and lower turnover rates (Mael & Ashforth, 1995).

The HR manager explains that it is very important that activities at all company levels "*support a uniform and internally coherent organizational identity*" since "*when organizational members have a common identity they are more likely to cooperate*". As the CEO observes:

"*It is very important that all our activities and communications across brand units express the same organizational identity. Indeed, a company can have only one identity... We know that a lot of people, above all designers, have bad feelings about some of the ONE's brands because they cannot be categorized as "high fashion". For this reason, we must build a strong positive corporate identity, convincing people to contribute to the corporate level - and not just to one brand unit only because they find its identity more appealing".*

The creation of and contribution to sub-groups is exactly what ONE's managers try to avoid. Top management seems to have reached this goal. In fact, when those employed in the different brand units were asked to explain what makes ONE distinctive, the answers were almost always the same: creativity, responsibility, flexibility, team spirit and youth. As one of the designers remarked:

"We really believe that in this sense top management did a good job. ONE identity is very clear and there are no subgroups that see ONE or its brands differently".

One of the Delta designers adds:

"We really are a young, creative and flexible organization, at all levels and in all brands, with no distinction made".

These considerations suggest that ONE's distinctive corporate identity enhances employees' identification with the company as a whole. This result is particularly interesting if we consider that usually in multi-brand companies organizational members tend to invoke either higher-order (organization) or lower level identities (brand unit), thus contributing, in the first case, to corporate and, in the second case, to brand unit level (Ashforth & Johnson, 2001). The more salient a higher-order identity, the greater the likelihood that an organizational member will pursue organizational goals ahead of narrow lower-order goals, interpret issues and events from a higher-order perspective and cooperate with other organizational members across units (Ashforth & Mael, 1996; Dutton, Dukerich, & Harquail, 1994). Instead, organizational members who strongly identify with a particular unit engage in a pattern of in-group and out-group dynamics. Strong identification prompts increased cooperation with organizational members who are part of the group and increased competition with non-members (Dutton, Dukerich & Harquail 1994).

The perceived organizational identity is constantly monitored through identity seminars that aim to project the desired images and make beliefs and aspirations as uniform as possible. These seminars involve all recent recruits. During the first seminar, the HR manager explains objectives, philosophy and values of the company. After some months, a new meeting is organized, involving the same people, but also middle and

senior managers. This second meeting consists of conversations regarding the perceived organizational identity. Employees are asked to identify the factors that had the most impact on them during the selection process. In addition, every 6 months the HR manager organizes individual meetings with the employees and the person responsible for their functional area, in order to assess job satisfaction and areas that need to be improved. As the HR manager observes:

"Results from the identity seminars are always very positive. After a very few months our employees understand very clearly who we are as an organization. 'Flexibility, communication, active, dynamic, creative, innovative' are the most recurrent words employees use to describe ONE. Many times our employees, and especially the designers, report that our identity exceeds their expectations. For example, our designers really value the freedom they have in the design process. Those who had worked for other fashion brands were initially amazed that here they were completely to develop their prototypes".

Beta's brand unit manager adds:

"Creativity at ONE has no limits and there are no rules. The designers are given full support to develop their ideas and can count on the collaboration of our suppliers, who are the best in the world. The only limitation set in this first phase of the design process is that we closely follow fashion trends and for this reason our collection is influenced by the communication media. However, creativity is surely one of the most important features of our identity".

4.5.4. Role of brand unit images in fostering competition among brand units

Image-related initiatives in ONE are carried out in order to keep ONE's brands distinctive and recognizable. ONE's general manager explains: *"ONE's name is not popular at all, as the company is marketed through its brands. Very few customers are aware of the existence of ONE"*.

Consequently, the different brand unit images, closely connected to each brand's reputation, strongly emerge. One of the designers explains:

"We exactly know how our brands are perceived outside the organization. Unfortunately, people think that some of our brands make low quality products. To be honest, most of the time what our customers think about our brands perfectly matches what the employees and the designers think".

Generally speaking, the organizational image can be conceptualized in two different ways, depending on the perspective. From an insider perspective, it can be viewed as "how organization members think outsiders see the organization" (which is why this form of image is sometimes labelled as "construed external image" – Dutton, Dukerich & Harquail, 1994). From an outsider perspective, it concerns how outsiders actually perceive the organization either in the short term ("transient image" – Gioia, et al., 2000) or the long term ("reputation" – Fombrun, 1996). Researchers have observed how construed external images serve as a gauge against which members evaluate organizational action (Dutton & Dukerich, 1991). In multi-brand companies, a clear distinction must be made between the "umbrella organizational image" (the entire company as a brand – in this case ONE) and brand unit images. For the sake of clarity, when I refer to "brand unit image" I mean the construed external image at brand unit level, when I refer to corporate image I mean the overall organization construed external image.

While employees are usually very proud of being part of an organization with a positive organizational image, they are strongly affected by a negative reputation. As in the case of organizational identity, the attractiveness of organizational image depends on its contribution to individual self-esteem and self-distinctiveness and is an important antecedent of employees' identification with the company (Bagozzi & Bergami, 2000). An attractive image of one's work organization helps maintain a coherent and consistent sense of self, intensifies a member's distinctiveness in the eyes of others, and promotes self-enhancement by providing important information about how others are likely to appraise a member's character based on his or her organization affiliation (Bergami & Bagozzi, 2000).

At ONE, the brand units' images can be evaluated through some indicators, like the brand units' contributions to ONE sales, the number of stores of each brand and the number of countries where the brand units operate (Appendix 5.1). Moreover, the distinctive features of each brand diffused through ONE web page can help understand the image-related issues (Appendix 5.2).

ONE's brand image is not enhanced by any advertisement initiatives, because the founder of the group has always regarded advertising as a "*distraction without*

purpose". Despite the fact that there are numerous stores all over the world, no advertising campaign has even been run. As the CEO says:

"We don't follow an advertising strategy. We don't spend money on ads. We invest in warehouses and stores. Our best publicity is in our window displays. This is our television".

Both Appendix 5 and the overall data analyzed clearly show that Alpha is the most popular brand due to its contribution to ONE sales, the number of stores and number of countries in which it operates, followed by Gamma and Epsilon. Alpha has always been ONE's historical brand. However, in the last years, Alpha's sales and its stores have increased remarkably compared to other ONE's brands, especially since 2006. Although this year all of ONE's brand images are increasingly becoming prestigious and very distinctive, Alpha's image has attracted particular attention and has increased more than any other brand. As the Alpha brand unit director states:

"The success of Alpha has consistently increased in the past three years. The main success factor is represented by its fashion component. It is a product that has a reputation of closely following fashion trends and their rapid succession. We have a transversal clientele which values our products whatever their lifestyle, social class, culture, purchasing power, age, sex, or geographical origin. Among our clients there are people who usually buy from the most famous designers in the world".

Moreover, as the media report:

"Alpha is the second company with the best image in its country. Alpha has always made the top 10, and is the second company that has had the best reputation for the last three years".

According to the data, also Beta's and Delta's popularity seem to have increased in the last years in the sector of casual wear for young people. However, in 2006 the Monitor of Corporate Reputation, which carries out reputation analysis among the different targets and draws up a Reputation Matrix, provided evidence that the Alpha brand has a very positive reputation around the world, whereas the other ONE brands are not even included in the rankings. In 2006, the discrepancy between the popularity of Alpha and the other brands became so visible that it started to modify the previous balance among brand units and enhance competition. Employees started perceiving

Alpha brand as more attractive than the others. This is truer in the design area, as usually designers put a high value on the image projected and are very sensitive to image-related issues. As the HR manager observes:

"The consequences of the emergence of the Alpha brand are clear if we consider that in 2006 many designers began asking to change brand unit and move to Alpha. Since conditions in all the units had remained the same (i.e. compensation, career and development policies, management team, team-based structure), brand image turned out to be the most relevant factor that made the previous balance completely change".

Moreover, since 2006, many designers working for brands with a weak image have begun to feel frustrated and have therefore attempted to change brand unit. When an internal turnover was not possible, employees preferred to leave the company. In order to ascertain that there were no other reasons (different from image-related issues) to explain the increase in internal and external turnover, the events that could have influenced this situation have been examined in detail with the help of company management. Those in charge of HR and the brand unit directors all gave the same explanation: since 2006, Alpha's reputation has increased, as reported by national and international rankings, while ONE's other brands and the ONE brand itself were not even included in any ranking. These rankings have highlighted what employees already knew, namely, that the Alpha brand was perceived as very positive and attractive by customers. Employees started perceiving Alpha's image as more attractive than the image of the other brand units. As a consequence, the role of the brand unit images strongly emerged. Consequently, competition among brand units and thus internal turnover started increasing. However, because this increase in the request for internal mobility was not sustainable, even external turnover started to increase.

4.6. Discussion of the results

This study has revealed that, in multi-brand companies, corporate and brand unit identity and image have a specific role in influencing the diffusion of cooperative or competitive mechanisms among brand units. Given these findings, I propose a new conceptual framework that combines the relationship between corporate and brand unit, HRM practices and internal and external turnover with the roles that identity and image play in influencing this relationship at both corporate and brand unit level.

As already mentioned, in multi-brand companies, corporate HRM practices contribute to creating a positive work environment and enhancing job satisfaction, thereby reducing external turnover. Moreover, corporate HRM practices also enhance cooperative mechanisms among brand units, thereby reducing internal turnover. The case of ONE seems confirming this relationship. In fact, at least in the first years examined (2003-2006), the case suggests that the corporate HRM practices implemented are effective in keeping the internal turnover rates low.

Furthermore, as mentioned earlier, brand unit HRM practices strengthen both competition among units and turnover. At ONE, the absence of brand unit HRM practices and the fact that all the employees are treated in the same way, regardless of the specific brand unit they belong to, works in favour of reducing competition among brand units and thus turnover.

However, I propose that in multi-brand companies, the only implementation of specific and effective HRM practices is not enough to keep employee internal and external turnover rates under control. As I said, in these companies the brand can be very attractive to both customers and employees (Cappetta & Gioia, 2006). I therefore suggest that in multi-brand companies, the role played by two variables, namely identity and image, emerges at corporate and brand unit level. The characteristics of these two variables at corporate and brand unit level are strictly connected to the different attractiveness of the companies' brands. Furthermore, these variables influence the diffusion of cooperative or competitive mechanisms among brand units.

In this connection, I propose that the existence of a discrepancy between corporate and brand unit identity or/and corporate and brand unit image might influence the range of the HRM practices and their impact on turnover.

The framework is illustrated in Figure 5. The signs "**+**" and "**–**"identify the type of effect that a positive and distinctive identity and image have (at both corporate and brand unit level) in influencing:

1) the impact that corporate HRM have in reducing internal and external turnover

2) the impact that brand unit HRM have in enhancing internal and external turnover

(with "**+**" meaning "strengthen" and "**–**" meaning "weaken"). The following paragraph will explain and discuss in depth the framework.

Figure 5 – The effect of identity and image in the relationship between HRM and turnover in multi-brand companies

Corporate
HRM practices

Brand unit
HRM practices

I	II
-	**+**
III	IV
+	**-**

Positive and distinctive brand unit identity or image

Positive and distinctive corporate identity or image

4.6.1. Effect of brand unit identity and image in the relationship between corporate HRM practices and turnover (box I)

The existence of a brand unit identity promotes identification with organizational subgroups, resulting in cooperation with organizational members who

are part of the group and increased competition with non-members (Dutton et al. 1994). In fact, when the reference point is the brand unit, a strong identity can promote what Dougherty (1990, 1992) describes as distinct "thought worlds," in which one unit focuses on different environmental contingencies and reflects different values, beliefs, and goals than another unit (Daft & Weick, 1984; Frankwick et al., 1994; Houston et al., 2001).

Furthermore, the existence of a distinctive brand unit image also promotes identification with organizational subgroups. If employees perceive their brand unit's image or identity as more attractive than the corporate one or another brand unit, they are more likely to identify themselves with their brand unit and compete with other sub-groups. Research has, in fact, shown that people tend to identify most strongly with groups that are distinctive and prestigious and that compete with a salient set of out-groups (Tajfel & Turner, 1985). Therefore, employees may find an organizational sub-group more attractive for their self-concept and identify themselves only with this sub-group (Bergami et al., 2000). This explains why sometimes people who act simultaneously in different organizational sub-groups mainly tend to contribute to only one of the groups. Considering the same situation from another viewpoint: if employees perceive another brand unit's image (or identity) as more attractive than their brand units, competition mechanisms among brand units and consequently internal turnover intentions will increase. As already mentioned, if all the employees want to move to a specific brand within the company, the HR manager will be forced to stop internal mobility and this may result in external turnover. This normally happens in multi-brand companies, because many times they have a brand portfolio which usually includes different brand reputations (i.e. a portfolio with cash cow brands supporting other new brands for future growth). The consequence is that not all the brands are equally attractive in the eyes of employees, therefore increasing in competition among brands.

These considerations suggests that both brand unit identity and image not only fail to support the cooperative mechanisms sought by corporate HRM practices in reducing internal and external turnover, but, on the contrary, enhance competition among brand units. Given all these considerations, it can be argued that a positive and distinctive brand unit identity and image may both weaken and reduce the impact that corporate HRM practices have on reducing internal and external turnover.

In the case of ONE, the company prevents the creation of lower level identities and this helps reduce competition among brand units. However, brand unit images certainly do exist and come to the forefront in 2006. Although the company continues to implement corporate HRM practices in order to reduce competition between brand units and also turnover, the prestige of the Alpha brand image increases internal mobility and since it is clearly impossible to move all the employees to Alpha, also external turnover. The case suggests that brand unit images, or rather, the discrepancy between brand units' images, affect not only internal turnover, but also external turnover. The case also suggests that the impact of the brand image is not homogeneous and uniform within the company because it mainly affects the design area. This result is not surprising since creative and talented people are the most sensitive to image-related issues. They are the most concerned with brand awareness and are emotionally connected to the organization and strongly identify with the specific brand and product design.

4.6.2. Effect of corporate identity and image in the relationship between corporate HRM practices and turnover (box II)

Corporate identity usually strengthens cooperative mechanisms among all the organizational members. In fact, according to Houston et al. (2001), when an employee reference point is the organization as a whole, organizational members are more likely to think, feel, and act in ways consistent with broader organization goals. This is more likely to foster cooperation among organizational members across brand units. In the same way, a positive corporate image strengthens cooperative mechanisms among brand units, making employees proud of being part of the organization as a whole (Bagozzi & Bergami, 2000). All these considerations suggest that both corporate identity and image support the cooperative mechanisms sought by the corporate HRM practices reducing internal and external turnover. In other words, management's success in making higher-order identity or image more salient to organizational members contributes to creating the cooperative structures sought by the corporate HRM practices. Given these considerations, it can be argued that a positive and distinctive corporate identity may strengthen the impact that corporate HRM practices have on reducing internal and external turnover. Similarly, a positive and distinctive corporate

image may strengthen the impact that corporate HRM practices have on reducing internal and external turnover.

For example, ONE strongly promoted its corporate identity by transmitting to the employees the idea that all the brands shared the same attributes and that the company did not have a "top brand". The company reached this objective since all the employees interviewed used mainly the same positive attributes to describe the company's identity and agreed that "lower level identities do not exist". Accordingly, ONE's positive and distinctive corporate identity contributes to enhancing the impact that corporate HRM practices have in reducing internal and external turnover. As regards corporate image, ONE'S image is very weak and its role does not emerge at all. Sometimes multi-brand groups do not promote the "umbrella brand" in order to avoid the risk of casting a shadow on the different brand units' image and to maintain the different brands distinct and recognizable. In these cases, the role of the brand images increases considerably and affects the internal turnover.

4.6.3. Effect of brand unit identity and image in the relationship between brand unit HRM practices and turnover (box III)

As previously argued, when employees perceive their brand unit's image or identity as more attractive than the corporate one or another brand unit, they are more likely to identify with their brand unit and compete with other sub-groups. If lower-level identities or images are more salient to organizational members and the company implements brand unit HRM practices, it can be argued that competition mechanisms are emphasized within the organization and employees are more likely to identify with organizational subgroups. It can therefore be argued that the existence of brand unit identity or image may enhance the competitive mechanisms already produced by the existence of the brand unit HRM practices. Thus, brand unit identity or image enhances the impact that brand unit HRM practices have in increasing internal and external turnover.

4.6.4. Effect of corporate identity and image in the relationship between brand unit HRM practices and turnover (box IV)

As explained in the literature review, the existence of brand unit HRM practices (i.e. reward systems focussed on subunit performance, different development opportunities and career paths strictly related with specific needs of the brand) tend to create conflicts and competition among units. Therefore, brand unit HRM practices are associated with higher internal and consequently external turnover rates. However, I argue that when these practices are associated with management's success in making higher-order identities or images more salient to organizational member, the impact that brand unit HRM practices have in increasing turnover will be reduced. In fact, as explained, corporate level image and identity promote cooperation among units. Accordingly, the framework suggests that corporate level identity and image may reduce the competitive mechanisms caused by brand unit HRM practices. Therefore, it can be suggested that corporate level identity and image weaken and reduce the impact that brand unit HRM practices have in enhancing internal and external turnover.

Chapter five – Discussion and conclusions: towards a new theoretical framework

The objective of this dissertation was to open up the black-box of creativity and enhance the understanding on how it can be managed in organizations. Specific attention was given to the mechanisms and practices that allow disciplining creativity in organizations. "Disciplining" means ensuring that creativity is focussed and channelled towards a final creative outcome.

To this purpose, this study has been structured in five chapters: chapter one presented the methodology, chapter two reviewed the literature on creativity seeking to provide definitional clarity and a theoretical background for the dissertation; chapter three advanced a theoretical framework on the social mechanisms that allow translating a creative passion into a final marketable product and illustrated it through three cases pertaining to fashion and design industry; chapter four investigated the HR practices related to employees' retention in a multi-brand fashion company. The chapters addressed the phenomenon at different levels of analysis, contributing to different research streams in the organizational and management literature.

This chapter concludes the dissertation by reviewing, linking and interpreting the conceptual categories defined in chapter two and results of chapters three and four. Finally, it advances a new theoretical framework on how creativity happens in organizations and outlines the contributions to theory, limitations, directions for future research, as well as some implications of the findings for practice.

5.1. Analyzing, connecting and interpreting the results

The first relevant result of this dissertation is that it has clarified the meaning of creativity, by highlighting six conceptual categories that enjoy general support: outcome, synthesis, creation, modification, interaction, and engagement. These

categories have been studied in-depth, individually and in their interactions and relations.

One of the most interesting aspects related to this issue is that for every conceptual category researchers whose definitions fall under that specific category share a common understanding of its fundamental meaning. However, scholars still disagree about what creativity is. On the one hand it seems that the there is a general consensus in associating creativity with the characteristics of an outcome (like novelty - originality, unexpectedness - and value - relevance, appropriateness, significance, usefulness, effectiveness), as well as with the assessment of something or someone as being creative by an authoritative body (field) according to some criteria (Sternberg, 1999). On the other hand, however, the differences among some of the conceptual categories (i.e. modification versus engagement) suggest that we are still quite far from having a consensual definition of creativity, because the level of shared understanding between different streams of research is still low, reflecting the diverse origins of the theories.

Furthermore, over the years, some specific "trends" or "fashions" in creativity definitions could be identified. In fact, data showed that some journals tend to publish mainly articles that relate creativity with the more diffused constructs like "creation" and "outcome", while others tend to be more open, favouring studies that introduce different and new definitions.

From the analysis of the different definitions of creativity what could also be observed is that some authors tend to relate creativity with an individual process of engagement, as well as with the individuals' divergent thinking, imagination and the ability to come up with new solutions to problems. Other authors, however, suggest that if it is true that some creative solutions can be seen as the product of individual insight, many others are the result of a collective process and depend on individuals collaborations (Hargadon & Bechky, 2006; Hargadon, 2006). These considerations underline the necessity to explore creativity using a new multilevel focus capturing each of the categories and dimensions highlighted.

Chapter three made the attempt of advancing a new multilevel framework on creativity, with the aim of developing new theory and filling the research gaps. The chapter pushed forward an incipient multilevel framework that explored the social

mechanisms that allow the process of creation to take place and the translation of the creative passion into a marketable cultural outcome. The framework integrated two groups of mechanisms: (1) *creativity-igniting roles* that energize a creative endeavour, and (2) *creativity-enhancing relationships* that link individual creators to creative firms. Building on role-based approach to coordination, four roles have been identified through a literature review as fundamental to encompass core activities in the process of transformation of creative passion into cultural products: creator, entrepreneur, integrator, and sponsor. Further, the relational perspectives to the creative activity (Hargadon & Bechky, 2006) has been used to articulate the function played by creativity-enhancing relationships that bind individual creators with companies dedicated to the production of cultural products. Illustrations from three Spanish based companies helped clarify the framework and enhance an understanding on what happens inside the "creativity box".

Finally, chapter four, building on findings of previous chapters, explored how a multi-brand company operating in the cultural context implements a coherent bundle of HR practices in order to reduce turnover. In particular, the study examined the relationship between corporate and brand unit HRM practices and employee internal and external turnover. The chapter, differently from the others, builds on international human resource management literature and literature on multi-unit organizations. The combination of these two perspectives and the specific focus on the creative employees par excellence – the designers – allowed new relevant insights to emerge.

Firstly, the chapter suggested that in multi-brand companies, employee turnover is strongly affected by the fact that not all the brands are equally attractive in the eyes of the employees. In particular the creative workers are the most concerned employees with brand awareness, as they are emotionally connected to the organization, strongly identifying themselves with specific brands. Surprisingly, in these companies the relation between human resource management practices and turnover seems to be influenced by the existence of two variables, identity and image, whose role had never been considered before in this context.

Drawing on the results of a case study, chapter four found that both, identity and image, have a specific role in influencing the "HRM practices-turnover" relation at two levels: corporate and brand unit. In fact, the characteristics of these variables at

corporate and brand unit levels may enhance cooperative versus competitive mechanisms among brands. More specifically, the research pushed forward a new conceptual framework, showing that a multi-brand company may have effective HRM practices but, in the case of multi-brand organizations, the corporate and brand unit identity and image may enhance or reduce the impact of the HRM practices on employee turnover.

To conclude, results of this dissertation extend in different ways the organization and management theories on creativity, contributing to different levels of analysis. In the next section an attempt will be make to integrate all these findings in a multilevel model, in order to build a new framework on how creativity happens in organizations.

5.2. Towards a new framework on how creativity happens in organizations

Findings of this dissertation suggest that the study of creativity could be advanced by an integration of different levels of analysis. This consideration has implications for both theory and practice: scholars and practitioners who want to manage creativity in organizations should focus at the individual, team, organizational levels at the same time.

As previously mentioned, the limitation of most of the studies on creativity is that they consider one level of analysis at a time, preventing one from knowing whether factors at one level remain important in explaining creativity after factors at other levels are accounted for. Using a multilevel lens is crucial to develop a more complex understanding of the phenomenon.

According to these considerations, the aim of this section is to advance a multilevel framework on how creativity happens in organizations, bridging the results of chapter two, three and four. The elements of the framework have been determined according to previous dissertation's findings. Indeed, the framework includes all the aspects related to creativity that have been discovered and analyzed through this work.

The framework is designed to link the micro and macro levels, specifying relationships at higher and lower levels of analysis. As stated in the previous chapters, the creative persons and teams, the disciplining mechanisms, the creative contexts, and the creative products are all essential for a comprehensive understanding of creativity in complex social systems. Figure 6 provides a way to conceptualize the crucial links among the different levels.

The framework is made up of four different levels: individual, team, organizational and interorganizational. As it could be seen at a first glance, it complements and extends the results and information emerged in the dissertation and at the same time, it provides a deeper perspective on the same ideas. It suggests that there are some individual and organizational antecedents that impact on individual and team creativity, which in turn are inputs for the subsequent transformation of creativity (through the disciplining mechanisms) into a final creative product for the organization. This final organizational outcome should have the characteristics outlined in chapter two: it should be novel, original, valuable, appropriate and useful (i.e.Amabile, 1996).

The key inputs for obtaining a final creative outcome are certainly individual and team creativity. Further, individual creativity is also one of the prerequisites for and antecedents of team creativity (Pirola-Merlo et al., 2004).

Individual creativity has antecedents at both individual and organizational levels. At individual level they include the characteristics of the creative person: for example creative passion, openness to experience, tolerance for ambiguity, divergent thinking abilities, intrinsic motivation, cognitive abilities (i.e. Amabile et al. 1996; Simonton, 1999). The relations between individual creativity and most of these characteristics have already been empirically demonstrated in previous studies (i.e. Taggar, 2002).

Differently, at organizational level the antecedents of individual creativity are the organizational characteristics, which include the choices that the organization makes for what concerns the different HRM practices. These choices define the company's orientation towards the employees. The inclusion of the HRM practices among the organizational characteristics is not new in the literature on creativity: indeed, in their multilevel model Woodman, Sawyer and Griffin (1993) introduced the reward policy among them.

Without denying the importance of further organizational antecedents, this framework proposes that, as much of organizational creativity is embedded in its individual members, HR practices are crucial not only to identify, recruit and select employees with a creative potential, but also to create a work environment that motivates and retains these creative employees. Previous studies have shown that a stimulating work environment is a key antecedent that fosters both individual and team creativity (i.e. Amabile et al. 2004). Indeed, the framework suggests that the internationalization of the work environment, the possibility of "creating" (working with a set of variables to come up with something new), a clear performance evaluation system, training activities, internal career and development opportunities, being involved in decisions, employees' benefits and a focus on emotional reward, are all practices that positively impact on creative employees' motivation and job satisfaction, which in turn increase individual and team creativity and reduce employees turnover. However, it should not be forgotten that the effectiveness of the HR practices in reducing turnover is also influenced by the roles of organizational identity and image, which may enhance or reduce their strength and impact, as referred in chapter three.

Additionally, if on the one hand individual and team level creativity are surely key inputs, on the other the ability to continuously generate new outcomes also depends on the organization's internal implementation of some disciplining mechanisms at individual, team, organizational and inter-organizational levels. These mechanisms help transform individual and team creativity into a final creative product at organizational level. This is an interesting aspect, above all if we consider that many time studies on the determinants of the creative outcomes have involved just one level of analysis (i.e. organizational characteristics that determine the generation of a creative solution at organizational level; the influence of team composition on the teams' creation of a new product).

These disciplining mechanisms firstly include the enactment of the creativity-igniting roles, namely, the creator, which is the person or team conceiving new and original ideas, the entrepreneur, who offers a compelling vision for the enterprise, the integrator, who accomplishes "nexus work", and the sponsor, who provides external support, advice and contacts. These roles can be implemented at individual or team level, as illustrated in chapter three through the case studies (i.e. in some cases the creator was an internal team, in others individuals with their own brands).

Secondly, the mechanisms include the creativity-enhancing relationships, which bind individual creators to the organization. These relationships can be of different typologies and take place at different levels (team, organizational and inter-organizational), from creators participating in and creating from an internal unit and under a company brand (in this case the relations are internal), to organizational collaborations that provide the organization with fresh and original perspectives and ideas, allowing the external creators to maintain their freedom and individual brand, while channelling their creativity into cultural products through the structure of a firm-integrator (in this case the relations are external). As highlighted in the framework, HR practices may also influence in some way the disciplining mechanisms. For example, they can promote the development of the internal relationships, introducing an incentive system that fosters internal collaboration.

This complex mosaic of individual, team, organizational and interorganizational mechanisms creates the context in which individual and team creativity is played out.

The framework advanced in this section could be compared with previous multilevel frameworks on creativity, in order to better understand its contribution to theory. As reported by Drazin et al. (1999) and more recently by Taggar (2002), in the last years always more scholars have promoted multilevel investigations in creativity research. For example, Woodman, Sawyer, & Griffin (1993) proposed one of the first multilevel models for creativity management, linking individual, group, and organizational level variables to creative outcomes; Ford (1996) integrated multiple levels of analysis to explain engagement in creative behaviour; Glynn (1996) presented a theoretical model that related intelligence at both the individual and organizational levels to creativity; and Oldham and Cummings (1996) demonstrated with an empirical test that factors at multiple levels of analysis (i.e. individual, job and organizational) can affect creativity.

To conclude, in order to make creativity happen in organizations, the integration of different levels, characteristics and mechanisms is required: on the one hand the creativity-relevant individual and organizational characteristics, on the other the roles and relations that help discipline creativity. Although the framework advanced in this section provides new insights, it surely presents limitations that will be discussed in the following sections. Future research and practice need to further unravel the complex relations among these aspects.

Figure 6 – A multilevel conceptual framework on how creativity happens in organizations

ANTECEDENTS ⟶ INPUT ⟶ TRANSFORMATION ⟶ OUTPUT

individual-level

INDIVIDUAL CHARACTERISTICS
creative passion, openness to experience, tolerance for ambiguity, divergent thinking abilities, intrinsic motivation, cognitive abilities

INDIVIDUAL CREATIVITY

Disciplining mechanisms

CREATIVITY-IGNITING ROLES (INDIVIDUALS AND/OR TEAMS)

creator, entrepreneur, integrator, sponsor

team-level

TEAM CREATIVITY

organizational level

ORGANIZATIONAL CHARACTERISTICS
i.e. Specific choices related to the HRM*: recruiting and selection process, possibility to creating, clear performance evaluation, employee benefits, emotional reward, international work environment.

*The role of organizational identity and image in determining the effectiveness of these practices

CREATIVITY-ENHANCING RELATIONSHIP (INTERNAL AND/OR EXTERNAL)

creators participating in and creating from an internal unit and under a company brand

collaborations among different organizational teams and individuals

organizations' collaborations with external creative talent

CREATIVE OUTCOME

inter-organizational level

Legend: Boxes indicate tha variables of the model. Arrows indicate the relationship between the variables and their direction.

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5.3. Contributions of the dissertation

This dissertation contributed to different research streams in the organization and management theory. First, it contributed to creativity literature. For instance, the review of creativity's definitions and the identification of the conceptual categories have significantly clarified existing theory and promoted a shared understanding between separate streams of research. Further, they have begun the process of integrating these different streams into a whole, increasing the understanding of what constitutes the essence of creativity and suggesting promising avenues for future research.

Additionally, chapter three contributed to creativity literature in several ways. It developed theory, by introducing a new multi-level theoretical framework that advanced the understanding on the link between creative passion and cultural products and highlighted a number of under-explored roles and relational mechanisms that help translate creative passion into a disciplined effort to bring cultural products to market. In this way, it contributed to "*a view of creativity as a social process embedded within organizational and institutional contexts*" (DeFillippi, Grabher, & Jones, 2007). Moreover, it added to the collective perspective on creativity by delving into a number of roles, beyond the role of the creator, which are crucial for igniting and enhancing the creative endeavour. Further, it extended the collaborative view of creativity by examining different relational mechanisms that connect individual creators and creative firms. It explored the different strategies adopted to build and use reputations in bringing creative products to market, maintaining the individual's signature style and personal brand or, alternatively, employing a company brand, without identifying the work of the designer. Lastly, by considering the collective perspective on creativity and combining role-based and relational approaches, it shed new light on a complex and paradoxical phenomenon: the transformation of creative passion into creative products.

Chapter four contributed to the literature on creativity as well, by illustrating specific practices that help creativity-driven organizations retain the creative employees. In addition, the case of a multi-brand company in the high-symbolic context, specifically in the fashion sector, made it possible to point out the importance of the role of two new variables, organizational identity and image, in understanding the "HRM - employees turnover" relationship. This setting was of particular interest since it allowed

adding new insights on identity and image related issues and a specific focus on creative employees (Cappetta & Cillo, 2008).

The chapter also contributed to both the literature on multi-unit organizations and international human resource management. In particular, first it contributed to the literature on multi-unit organizations, by offering new insights that advanced the understanding on the under-investigated M-forms with subunits differentiated by brand. Second, by presenting the case of a company that implements human resource management practices at the corporate and brand-unit level, it added new evidence on their role in balancing cooperation and competition mechanisms and their impact on turnover. Third, it contributed to both the research streams clarifying the importance of the roles of identity and image in influencing the link between HRM and turnover.

Finally, one of the main contributions of this work is also that it has expanded theory on creativity in organizations, by advancing a new multilevel framework, and it has proposed a more general perspective on how creativity happens in organization.

5.4. Limitations and future research

This dissertation presents some limitations, which suggest directions for future research. First of all, the most evident limitation of the content analysis carried out in chapter two is that some definitions in the sample literature might have been missed or discarded. Definitions from other sources certainly exist, but have not been assessed. This limitation is mainly the consequence of the high level of subjectivity involved in any qualitative method (Harker, 1999). Given these considerations, the main question is whether the results obtained from this sample are sufficiently general to be transferred to the population as a whole. Considering the dynamism of the field, the answer is both yes and no. Yes, because at this point in time the results are probably valid for creativity literature produced to date. No, because in the future new directions and concepts not highlighted in this study may gain strength and the conceptual categories derived may evolve. In any case, the collection of definitions used, in no way claims to be fully exhaustive, but strives to relate creativity to management and business, to include diversity for the analysis and to suggest the existence of specific trends in the literature.

Furthermore, of all the definitions collated it could be argued that the definitions that cover most conceptual categories are the best in terms of acceptability.

In addition, this research methodology has reduced creativity literature to its key conceptualization. Purely as a spur to promote further academic discussion, it could be possible to use the results of this study to build a new all-encompassing definition of creativity.

Further, chapter three examined and defined specific social mechanisms, namely, the creativity-igniting roles and the creativity-enhancing relationships. First of all, the framework was illustrated and enriched through the comparison of three cases from the fashion and design sectors. The distinctive nature of the industry casts some doubts on the generalizability of our findings to other creative sectors. Therefore, the results should be interpreted with caution. Additionally, to deepen insights into the social mechanisms, cases from other creative sectors should be examined. Secondly, my analysis was constrained by the theoretical framework developed for the study. In addition to the roles and relationships defined, there could be other mechanisms and factors that affect the process of disciplining creativity. Process studies may help uncover additional mechanisms and factors, as they untangle the interplay of roles and relationships over time.

Finally, chapter four presents the limitations of generalizability associated with case study research (Yin, 1994). Qualitative methods were a useful approach to identify and describe the phenomenon. However, these methods are not well suited to testing frameworks and propositions. To avoid the limitations of a qualitative study, future research should empirically test the conceptual framework and the moderation effect of identity and image suggested, in order to provide quantitative evidence.

To conclude, some final limitations could also be highlighted for what concerns the final multilevel framework advanced in this chapter. The main limitation is that it fails to consider other antecedents or mechanisms that could influence individual, team, and organizational creativity. Indeed, some studies have shown that important antecedents of team creativity at team level are norms, enacted roles and task assignments, degree of cohesiveness, and so on (i.e. Amabile, 1983). In addition, group characteristics such as cohesiveness, size, leadership, and diversity have been demonstrated directly influencing individual and group creativity, as well as other

important organizational characteristics, including cultural influences, resource availability, organizational mission and strategy, structure, and technology (see Woodman et al. 1993). However, all these variables have not been included in the framework. Future research should include them in a new all-encompassing model and empirically test the relations.

I believe, however, that more empirical research on all the aspects mentioned in this work is needed to shed more light on the complex phenomenon of creativity in organizations. Clearly, given the limited understanding of this topic, future research is crucial.

5.5. Implications for practice

This dissertation has important implications for practice. First of all, it provides managers with important insights about where creativity could be located in organizations. Further, it also suggests that a company's ability to achieve business success is directly related to its ability to attract and retain the "right" kinds of employees.

For example, this work indicates to managers at all levels who want to foster creativity and innovation within their organizations that they should, on the one hand, carefully screen recruits (assessing personal characteristics and skills such as creative thinking, imagination, intuition) and, on the other, create an appropriate environment where these potentially creative individuals can work and collaborate (for example, an environment that supports communication and that fosters the creative process). In addition, managers should strive to create the conditions that promote individual engagement in the creative act, spur curiosity and encourage employees find better ways of doing things.

Further, the dissertation provides evidence of the importance of the collective dimension of creativity. It encourages managers to create the conditions that foster collaboration among employees and teams, opening up to relationships with external talent as an important source of new ideas. Additionally, it suggests that managers may find the success of a collective creativity dependent on individuals' ability to interact

with others. In terms of recruiting and selection, this means that they should select and reward individuals who pursue collective achievements instead of individual ones.

The dissertation also highlights the need for creativity-disciplining mechanisms, in order to translate creativity into a final outcome. This means that before encouraging people to "think outside the box," it is important to "define the box" – understand the context and constraints of the work – and why it exists, otherwise people might spend precious time "fighting" the box.

Moreover, this dissertation also suggests specific and effective HRM practices that managers could adopt in order to retain creative employees. If turnover of employees is high because the environment or management practices do not support their creative endeavors, achieving business objectives becomes increasingly more difficult. Certainly, providing job satisfaction and retaining top-performing employees is more complicated than simply fostering broad participation, providing training activities and career opportunities, as well as the right context for creating. However, adopting some of these principles can go a long way in creating an environment within which creative employees can thrive.

Finally, by clarifying the importance of the roles of identity and image in influencing the link between HRM and turnover, this dissertation also provides managers with important information about leverages they can use to foster cooperation or competition among units in the M-forms with subunits differentiated for brand.

5.6. Conclusions

To survive in a hypercompetitive, uncertain and dynamic business context, organizations require innovation. Nowadays, creativity has been recognized as the real engine of this renewal and the vital source of firms' competitive advantage. This is particularly true for the cultural industry, which finds its origin in individual creativity and where creativity is the central input for the production process.

Creativity is not an easy phenomenon to study because of its complex and controversial nature made up of disparate and conflicting variables that interact and influence each other. Research on creativity not only embraces diverse theoretical approaches, but even in the same field of analysis, disparate perspectives can collide. The evidence of this is written in the same nature of creativity. Indeed, creativity is a paradoxical concept, which is manifested in a number of dualities and tensions, such as passion and discipline, art and commerce, as well as individuality and collaboration (DeFillippi, Grabher, & Jones, 2007; Svejenova, Mazza, & Planellas, 2007; Alvarez, Mazza, Strandgaard, & Svejenova, 2005; Lampel, Lant, & Shamsie, 2000). These paradoxes need to be understood, balanced and managed within the organizations at all levels.

Accordingly, the attempt of this dissertation was to enhance the understanding of the elements that constitute the essence creativity and to investigate its organizational side. In particular, this study offered one glimpse into mechanisms and practices that may help organizations manage creativity. In this work I have favoured a view of creativity as a collective and social process. However, this collective perspective denies neither the importance of the individuals involved, nor the originality and novelty of their ideas. Rather, it allows shedding new light on a complex and paradoxical phenomenon. This is a promising area of research and further work is needed to push these insights forward.

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Appendix 1 – Definitions of creativity and conceptual categories

Definitions	Outcome	Synthesis	Creation	Modification	Interaction	Engagement
A creative solution is a resolution to a difficult problem. Boyer (1990)		solution, resolution				
Bringing something into being that is original (new, unusual, novel, unexpected) and also valuable (useful, good, adaptive, appropriate). Ochse (1990)	original, new, unusual, unexpected, novel, valuable, useful, appropriate, good, adaptive		bring something into being			
Creativity is a generative or productive way of experiencing reality. Smith and Carlsson (1990)		experience reality	generative, productive			
Creativity is fluency, flexibility, originality, and sometimes elaboration. Torrance (1990)	originality	flexibility, fluency		elaboration		
Creativity is associated with problem solving and creative thinking. Kebanoff et al. (1991)		problem solving, creative thinking				
Organizational creativity is the creation of a valuable, useful new product, service, idea, procedure, or process by individuals working together in a complex social system. Woodman, Sawyer & Griffin (1993)	valuable, new, useful		creation		working together	

Creativity is the achievement of something remarkable and new, something which transforms and changes a field of endeavour in a significant way. Feldman (1994)	remarkable, new		achievement	transforms, change		
Creativity has to do with "solve problems, fashion products, or pose new questions within a domain in a way that is initially considered to be unusual but is eventually accepted within at least one cultural group". Feldman et al. (1994)	accepted	solve problems, pose new questions	fashion			
Creativity is a special class of problem solving characterized by novelty. Newell, Simon & Shaw (1994)	novelty	problem solving				
Creativity is having the ability to creating things, showing imagination and originality. Oxford paperback dictionary (1994)	originality	imagination	creating			
Some degree of creativity occurs whenever people solve problems for which they had previously no learned or practiced solution. Creativity is the process of sensing problems or gaps in information, forming ideas, testing and modifying these hypotheses and communicating the results. Torrance (1994)		solve problems, sensing problems	forming ideas	modifying	communicating	
Creativity deals with the generation of alternatives and ideas that can be used in the problem solving process. Creativity is changes in perceptions and concepts. De Bono (1995)		problem solving	generation	changes		
Creativity is the process that initiates a product or process that is useful, correct, appropriate and valuable to a heuristic task. Dollinger (1995)	useful, correct, appropriate, valuable	heuristic task	initiates			
Creativity is located in the interaction between the creator and the field's gatekeepers who selectively retain or reject original products. It may be useful to think of creativity as a form of persuasive communication, in which the creator is the source, the original product is the message, and the judge [gatekeeper] is the recipient. Kasof (1995)	original				interaction, communication	

Creativity is playing with imaginative possibilities, leading to new and meaningful outcomes while interacting with ideas, people and the environment. Lumsdaine and Lumasdaine (1995)	new, meaningful	imaginative			interacting	
Employees believe they have the freedom to generate new ideas and creative ideas and "think outside the box," and that their creative contributions will be accepted and appreciated. Robert & Yan (1995)	new, accepted, appreciated	think outside the box	generate			
Creativity is defined as behavior that results in identifying original and better ways to accomplish some purpose. I defined individual creative behavior as developing solutions to job-related problems that are judged as both novel and appropriate for the situation. Shalley (1995)	judged original, novel, appropriate	identify better ways, solutions to job-related problems	developing			
A product or a response is creative to the extent that appropriate observers independently agree it is creative. Appropriate observers are those familiar with the domain in which the product was created or the response articulated. Thus, creativity can be regarded as the quality of products or responses judged to be creative by appropriate observers, and it can also be regarded as the process by which something so judged is produced. Amabile (1996)	appropriate observers agree is creative, quality of products judged creative		produced, created			
Creativity is the generation of new and useful ideas concerning products, services, processes, and procedures in organizations. Amabile et al. (1996)	new, useful		generation			
Individuals in a highly focused state of consciousness take new perspectives and reassemble interrelated parts of a system in novel and unusual ways leading to viable solutions. Csikszentmihalyi (1996)	novel, unusual, viable	take new perspectives, solutions, reassemble part of a system				
Creativity is the missing link between context and innovation as outcome. Pure creativity is cast as freedom from distraction, and the ongoing enterprise as the major distraction. Drazin et al. (1996)	innovation as outcome		enterprise			

Definition						
I define creativity as a domain-specific, subjective judgment of the novelty and value of an outcome of a particular action. Ford (1996)	novelty, value, domain-specific, subjecive judjement					
Creativity involves divergent thinking, which is the tendency to present solutions that move away from established ways of doing things. Mumford et al. (1996)		divergent thinking, present solutions, move away from established ways of doing things				
We defined creative performance as products, ideas, or procedures that satisfy two conditions: (1) they are novel or original and (2) they are potentially relevant for, or useful to, an organization. Further, we consider a product, idea, or procedure novel if it involves either a significant recombination of existing materials or an introduction of completely new materials. Oldham & Cummings (1996)	novel, original, useful, relevant			recombination, introduction of new materials		
Creativity in particular is associated with highly intrinsically motivated states, called "ecstasy" and "flow" in which total involvement in the task at hand results in loss of self-consciousness and the sense of time. Csikszentmihalyi (1997)						total involvement, ecstasy, flow
As a fitting thinking style for nonlinear systems, creativity is characterized by spontaneity and flexibility, with a balanced integration of rational analytic and unconventional imaginative processes. Katz (1997)	spontaneity, flexibility	thinking style, imaginative processes				
Creativity is a process of fit between individual and organizational factors that results in the production of novel and useful ideas and/or products that influences individuals' responses. Livingston et al. (1997)	novel, useful		production		influence	

Creativity is bringing together knowledge from different areas of experience to produce new ideas. Creativity is not something limited to chosen few, it's a fundamental part of being human. All of us are naturally creative and intent new approaches to problems as we go about our daily life. Creativity involves us in the constant discovery of new and improved ways of doing things, it means challenging well tried and traditional approaches and coping with conflict and change which this inevitable causes. West (1997)	new	bringing together knowledge, discovery, improved ways of doing things, new approaches to problem	produce	change	
To generate good ideas, creative thinkers depend on their prior knowledge and their ability to recognize its relevance when they need it, not just on their ability to combine and adapt ideas and distinguish good ideas from bad ones. Eckert and Stacey (1998)	good	creative thinkers, knowledge, recognize its relevance, combine and distinguish ideas	generate		
Creativity is the generation of ideas whereas innovation is putting these into action by sifting, refining, implementing. Gurteen (1998)			generation		
Creativity is taking something that perhaps you believed would never come to pass, declaring it possible and then working to make it a reality. Hargrove (1998)			working to make it reality	declaring it possible	
Creativity is the ability to develop new ideas, refers to imagination and to the ability to think originally and can be described as applied imagination or the establishing of a new idea. It can be seen as an active, stimulating, uplifting process of growth towards an unknown unique ouput, achievement or creation in times of difficulty or opportunity. Kroon (1998)	new, unique, unknown	imagination, think originally, growth towards an unknown output	develop, creation, achievement, establishing		
Creativity is associated with creative problem solving. McFadzean (1998)		problem solving			

Mooney attempted to define creativity in terms of what is referred to as creative. He considers four approaches: the creative product, the creative process, the creative person. Beattie (1999)	what is referred to as creative					
Originality, freshness of perceptions, divergent-thinking ability are all well and good in their own right, as desirable personal traits. But without some form of public recognition they do not constitute creativity. I define creativity as 'a person's psychological engagement in creative activity'. Csikszentmihalyi (1999)	originality, public recognition	freshness of perceptions, divergent-thinking ability				engagement
Creativity is the process through which invention occurs, that means creativity is the enabling process by which something new comes into existence. Brazeal and Herbert (1999)	new	invention	comes into existence			
Creativity is a choice made by an individual to engage in producing novel ideas; the level of creative engagement can vary from person to person and from situation to situation. Drazin, Glynn & Kazanjian (1999)	novel		producing			engage
Among theorists and practitioners alike, there is a view that creativity is something to do with processes that produce new and valuable ideas. Richards (1999)	new, valuable		produce			
Creativity is thinking beyond the box. Rickards (1999)		thinking beyond the box				
A commonly accepted definition for "creativity" is a new or novel idea, appropriate for its context, that creates value. Sternberg (1999)	new, novel, appropriate		creates			
Being creative is seeing the same thing as everybody else but thinking in something different. Fillis and McAuley (2000)		thinking in something different				

Creativity should be defined as a socially constructed label used to describe actions embedded within particular contexts. Creativity is defined here as a domain-specific, subjective judgment of the novelty and value of an outcome or product of a particular action. Ford and Gioia (2000)	domain-specific subjective judgement, novelty, value				socially, embedded	
Creativity involves the production, conceptualization and development of novel and appropriate ideas, processes, or solutions. The definition of creative strategy or solution varies by the field or required creativity should affect job incumbents' job involved, but all creative behaviors result to some degree in identifying original and better ways to accomplish some purpose. Shalley, Gilson and Blum (2000)	novel, appropriate,original	conceptualization, solution, original and better ways to accomplish some purpose	production, development			
Creativity is the ability to visualize, foresee, generate and implement new ideas. Hellriegel, Jackson and Staude (2001)	new	visualize, foresee	generate, implement			
Creativity is the generation of ideas that result in the improves efficiency or effectiveness of a system. Kuratko and Hodgetts (2001)		improved efficiency	generation			
Creativity is the ability to consistently produce different and valuable results. Levesque (2001)	different,valuable		produce			
Creativity is based upon novel and useful ideas, regardless of the type of idea, the reasons behind its production, or the starting point of the process. To enable prospective analysis, we need to categorize creativity based upon an individual's initial engagement in creative activity. Unsworth (2001)	novel, useful		production			engagement
Creativity is the generation of new and potentially valuable ideas concerning new products, services, manufacturing methods and administrative processes and contributes to organizational renewal. Zhou and George (2001)	new, valuble		generation			

Creativity refers to activities such as "lateral", "original" or "novel" thinking, exploration, experimentation and imagination as well as the more postmodern quality of intuition. Banks et al. (2002)		original novel, lateral thinking, imagination, intuition, exploration, experimentation				
Early findings concluded that originality was an important dimension of a creative new product. Creativity results in the production of some novel output that is satisfying and represents a real leap forward from the current state of the art. Kristensson, Magnusson and Matthin (2002)	originality, novel, new			production		
Creativity is the development of ideas that are unique or novel and are deemed to be useful in a work situation where the 'standard action' is not appropriate (Kylén, 1999). Guilford suggested four measures of creativity. Fluency is the ability to generate many ideas. Flexibility is the ability to generate a wide range of ideas. Originality is the ability to generate a novel idea. Elaboration is the ability to develop or embellish ideas (Guilford, 1967). This divergent thinking perspective helps describe a broad range of creativity. Kylén et al. (2002)	unique, novel, useful, appropriate, originality	divergent thinking	development of ideas, generate	elaboration		
Creativity may reflect either a recombination of existing materials or an introduction of new materials to the organization. Madjar, Oldham & Pratt (2002)				recombination, introduction of new materials		

Creativity is what emerges from persistent engagement within a field. According to Amabile, creativity is simply the production of novel and appropriate ideas, in any realm of human activities (…) the ideas must be novel different from what's been done before, but they can't be simply bizarre; they must be appropriate to the problem or opportunity presented. Prichard (2002)	not simply bizarre, novel, appropriate, different	problem	production			engagement
A product or response is creative when observers independently agree that it is novel and appropriate, useful, correct, or valuable to the task at hand, and when that task is open-ended and appropriately carried out via discovery rather than via a predetermined step-by-step procedure. Taggar (2002)	observers agree, novel, appropriate, useful, correct, valuable	discovery				
We consider employee creativity to be the production of ideas, products, or procedures that are (a) novel or original and (b) potentially useful to the organization. These ideas may reflect either a recombination of existing materials or an introduction of new materials to the organization. Further, creative ideas may be generated by employees in any job and at any level of the organization, not just in jobs that are traditionally viewed as demanding creativity. Baher, Oldham and Cummings (2003)	novel, original, useful		production	recombination, introduction of new materials		
A number of attributes are associated with creativity, including divergent thinking ability, diverse expertise, and a problem-finding orientation. Elsbach & Kramer (2003)		divergent thinking, problem finding orientation, diverse expertise				

Li and Gardner offered a Chinese definition of creativity as "the solution of problems and products in a way that is initially original but is ultimately accepted in one or more cultural settings" (1993: 94) that parallels a commonly accepted Western definition of creativity as the production of novel and useful ideas for processes and products that are accepted within relevant domains. The core concept of new and practical ideas is paramount and common to creativity as it has been defined in both East and West, and so novelty and usefulness of ideas is at the center of the definition we adopted in the current study. Farmer et al. (2003)	accepted in one or more cultural settings, accepted within relevant domains, original, novelty, new, usefulness	solution of problems	production		
Creativity is a continuous reorganization of our habits in our activities. "If the individual succeeds in modifying his view on the world and in re-orientating his activity a new thing is created: a new way of acting, which could be stabilized and turn itself to become an un-reflected routine". Kern (2003)	new	new way of acting	created	reorganization, modifying, re-orient	
Creativity is the imaginatively gifted recombination of known elements into something new. Creativity adds value to knowledge and progressively makes it more useful. Hence, creativity is a by-product of the knowledge economy, where knowledge is the key resource. Knowledge needs creativity. Lapierre et al. (2003)	new, useful	knowledge, imagnatively recombination of known elements			
Creativity is a social process. (…).Individuals can be creative in their jobs by generating new ways to perform their work, by coming up with novel procedures or innovative ideas, and by reconfiguring known approaches into new alternatives. Thus, creativity does not have to exist only on specific types of projects; it can occur while an individual performs in various work situations. We define creativity at work an individual-level construct as an approach to work that leads to the generation of novel and appropriate ideas, processes, or solutions. Within the work context, the concepts of novelty and appropriateness are important (…) a minor adaptation of existing ideas so that they are reconfigured to a new application is creative, but at a relatively low level. Perry-Smith & Shalley (2003)	new, novel, appropriate, innovative	solution reconfiguring known approaches into new alternatives, reconfigured	generating, coming up		social process

Collaboration has not been the focus of creativity research for decades. This is amazing as the source of creative achievements is no longer only individuals, but more and more combinations of people (Sonnenburg 2004). Sundgren et al. (2003)			achievement		collaboration, combination of people
While several definitions of creativity have been offered (e.g. divergent thinking as fluency - the ability to produce a large number of ideas), flexibility (the ability to produce a wide variety of ideas), originality (the production of unusual ideas) and elaboration (developing or building on other ideas) (Guilford 1967), we have chosen the definition put forth by Amabile (1996) as the development of novel ideas that are useful. Björkman (2004)	novel, useful, originality, unusual	divergent thinking	produce, production, developing, building, development	elaboration	
Creative problem solving occurs when an individual or group devises a new way of circumventing the obstacle. According to two problem solving theorists, a person's ability to form internal symbolic representations of external settings affords the opportunity to mentally manipulate and test potential solutions to a problem without having to physically enact all of them. Burroughs & Mick (2004)	new	problem solving, new way of circumventing the obstacle, form internal symbolic representations of external settings, solutions to problems			
According to Kirton (1976, 1987, 1988, 1994) the concept of creativity may be broken down into two dimensions. (…)The adaptor prefers to improve things within existing frameworks and existing boundaries. The innovator prefers to do things differently, restructuring problems and frameworks. Kaufmann (2004)		improve, do things differently, restructuring frameworks			
Creativity is a process that brings new knowledge, that is, previously unrelated elements of knowledge that are synthesized bring new insight through a mental process. There seem to be four sub-processes, 'layered' into each other, which connect with each other in a variety of ways. The processes are: value creation processes; scaffolding; imagination processes; materialization processes. In the creative processes the imaginative is sought, that which did not exist before. Real imagination is concerned with new insights. In a creative process, imagination may be intense, but with short duration. Finally, the materialization process transforms concept into material objects. Kristensen (2004)	new	brings previously unrelated elements of knowledge, synthesized, imagination, imaginative	materialization, creation	transforms	

Creativity has been defined as a judgment of the novelty and usefulness (or value) of something. Pirola-Merlo and Mann (2004)	judjement of novelty, usefulness, value					
Creative thinking involved breaking down and restructuring our knowledge about something in order to gain new insights into its nature. Creativity is something that occurs when we are able to organize our thoughts in such a way that readily leads to a different and even better understanding of the subject or situation that we are considering. Rickards (1985, p. 5) defines creativity as: 'the personal discovery process, partially unconscious, which leads to new and relevant insights' Rickards (1988, p. 225) also advocates a view of creativity as a universal human process resulting in the escape from assumptions, and discovery of new and meaningful perspectives or as an 'escape from mental stuckness'. In broad terms he believes creativity is to do with personal, internal restructuring. Proctor et al. (2004)	new	breaking down and restructuring knowledge, organize our thought, even better understanding, discovery, escape from assumptions, escape from mental stuckness, internal restructuring	gain			
Creativity means coming up with fresh ideas for changing products, services, and processes so as to better achieve the organization's goals. Creativity is generally defined as the production of novel, useful ideas or problem solutions. It refers to both the process of idea generation or problem solving and the actual idea or solution. (…) In his evolutionary theory of creative thinking, Simonton (1999) proposed a process of variation and selective retention (…) In a significant modification of Campbell's original ideas, Simonton suggested that variation need not be (and usually is not) blind or random. Rather, it is guided by the existence of knowledge elements that are available for combination into new variations within the creator's mind, by the extent to which the creator's mind treats those elements as relevant to the problem at hand, and by heuristic processes for combining those elements. Amabile et al. (2005)	fresh, new, novel, useful	better achieve organizational goals, knowledge, problem solving, solutions, creative thinking, changing elements of knowledge, combination of knowledge, combining	coming up, production, generation	changing		

Convergent thinking is seen as a single-focus activity or as 'thinking that proceeds toward . . . a single answer' (Thompson, 2003, p. 98), while divergent thinking also termed 'lateral' thinking (de Bono, 1985) is a multi-focus activity that allows for 'conflicting ideas, paradoxes, ambiguity, and doubt' (Thompson, 2003). In innovation management literature, divergent behaviour is described as being explorative; it increases complexity of a system and 'tends to follow a random or chaotic process' (…) These attributes, 'convergent' and 'divergent', can be used to describe phases in both, in the creativity process and the innovation process. In the creativity process convergence is seen to be prevailing in the preparation phase as well as in 'elaboration and evaluation'; divergence is considered the main characteristic of the incubation and insight phases. Haner (2005)		divergent thinking, convergent thinking, lateral thinking, evaluation, explorative, incubation	preparation	elaboration		
Creativity has been described as the ability to think flexibly (considering many different approaches and categories of thought) as one of the crucial elements that can lead to novelty in ideas. Kurtzberg et al. (2005)	novelty	think flexibly	lead			
Improvisation may be close to pure "creativity"or perhaps more accurately to creative organization, the way in which we respond to and give shape to our world. The process is the same whenever we make a new arrangement of the information we have, and produce a recipe, a theory, or a poem. The difference with doing it à l'improviste, or all'improvviso, is that the attention is focused on the precise moment when things take shape. Vera and Crossan (2005)			improvisation, give shape			
Creativity has been seen as a basic skill for those whose job it is to invent and design new products, materials, or services. (…) Bourguignon (2006)	new	invent	design			
Creativity refers to novel and socially valued products in the studied domain. Chen (2006)	novel, socially valued					

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To investigate collective creativity as a distinct phenomenon that emerges in interactions, we adopt the perspective that creative solutions are built from the recombination of existing ideas (Amabile 1988, Van de Ven 1986, Weick 1979, Hargadon and Sutton 1997). Rather than focusing on those aspects of the creative insight that represent the ex nihilo generation of new and valuable ideas, this perspective looks at how creative moments represent the confluence of old ideas. (…) Individuals may contribute discrete "old" ideas within a particular social interaction, and (…) the "creative" value of those ideas evolves through their combination confluence with others. Hargadon and Bechky (2006)	new, valuable	solutions, recombination of ideas, combination of ideas, confluence of old ideas	generation		collective, interactions, social interactions
Creativity is the ability to come up with ideas that could lead to new inventions. Ibrahim et al . (2006)	new	inventions	come up, lead		
To think is to create. There is no other creation but to create is first of all to engender "thinking" in thought. This is a 'creative' thinking one that is free from established ideas and ways of thinking. This process of 'becoming' the what might/could be the creation of what is not yet, is achieved through thinking in new, perhaps previously unimagined, modes of thinking. Jeanes (2006)		new and unimagined ways of thinking, creative thinking, think, thought, free from established ideas	create, creation, creating, becoming, achieved		
There is a tradition, going back to Schumpeter, that sees creativity in a business context as similar to groundbreaking innovations, such as the creation of new forms of organizations, associated with the revolutionary role of the entrepreneur. On the other hand, there is a huge literature on creativity in organizations, which is more interested in another type of creativity performed by a type of actor that Kirton (1989) calls the "adaptor" rather than the "innovator," who is more like an entrepreneur in Schumpeter's sense. With a creativity regime, I mean those institutionalized norms that define what novelties are defined as valuable (Boden 1994; Lasswell 1959), that is, are accepted or recognized as creativity (Czikszentmihalyi 1988) within a given social field such as art, science, industry, and pedagogy. Kupferberg (2006)	novelty, new forms of organizations, valuable, accepted, recognized as creativity		creation		social field

Creativity involves remote association, which is the ability to see connections between seemingly different concepts; divergent thinking, which is the tendency to present solutions that move away from established ways of doing things (Guilford, 1950; Mumford & Gustafson, 1988); and flexible thinking, which is the capacity to come up with different categories of responses to a single problem (Torrance, 1974). Perry-Smith (2006)		remote associations, ability to see connections, divergent thinking, present solutions, flexible thinking				
In the literature on organization creativity the notion of creativity is aimed at capturing what is novel, in the making, in a state of becoming. Creativity is what emerges from persistent engagement within a field. Styhre (2006)	novel, novelty		in state of becoming, making			engagement
Creativity in the business world most often results when employees bring old ideas to new people, enacting "knowledge brokering" (Hargadon, 2002; Sutton, 2002). Sutton also designated organizations recognizing a new use for existing products as creative. Finally, Sutton also deemed products as creative when they result from new combinations of existing ideas. It is clear that in all of these instances of organizational creativity, the novelty arises from an individual's (or a group's) ability to recognize a relationship between two things that others did not recognize. Thus, when employees are demonstrating an increased sensitivity for recognizing unusual associations, they may be particularly valuable assets to help organizations improve their creative performance. Ting Fong (2006)	novelty	knowledge brokering, recognizing a new use, recognize a relationship, new combinations of existing ideas			employees bring old ideas to new people	
Creativity is the ability to produce work that is both novel and appropriate. Zackariasson et al. (2006)	novel, appropriate		produce			

Creativity has been conceptualized as: (a) the individual personality traits that facilitate the generation of new ideas, (b) the process of generating new ideas, (c) outcomes of creative processes, and (d) environments conducive to new ideas and behaviour (Rhodes, 1961). These perspectives led to multiple definitions of creativity. For Martins and Terblanche (2003), it is the capacity to generate new and valuable ideas for products, services, processes and procedures; for Sternberg (1999), the ability to produce work that is both novel (i.e., original) and appropriate (i.e., useful); for Amabile (1996), the set of qualities of products or responses that are judged to be creative by appropriate observers. Alves et al. (2007)	novel, original, appropriate, useful, new, judged to be creative by appropriate observers, set of qualities of products		generation, generating, produce		
Creativity is popularly regarded as something genuinely spontaneous and irrational and hence, by its very definition, impossible to control. Creativity in the 'Western' tradition from Plato to Freud and Popper has mostly been regarded as something divergent, impulsive and 'messy'. This particular perception of creativity precipitated the assumption that creativity is embodied in a particular type of personality: the individual creative genius (Bilton & Leary, 2002: 54; Boden, 1994b). DeFilippi, Grabher and Jones (2007)		spontaneus, irrational, impossibile to control, divergent, impulsive, messy			
Creativity is the establishment of links between various ways of thinking. Bilton (2007)		establishment of links between various ways of thinking			
If we restrict our consideration of creativity to an initial insight and define this as the assemblage of new combinations, then what we might call generative creativity should be increased by exposure to a wide variety of ideas and components that have not already been combined. Fleming, Ming and Chen (2007)		assemblage of new combinations	generative	assemblage of new components	
Creativity is the ability to make or otherwise bring into existence something new, whether a new solution to a problem, a new method or device, or a new artistic object or form. Gil and Spiller (2007)	new	solution to a problem	bring into existence, make		

Creativity is a soft process that starts from when the problem is brought up, including the moment when the idea to solve the problem has been born and ends with the sharing of the idea with others. It is a soft, imaginative process. Mostert (2007)		imaginative process, solve problems			share ideas wih others
Creativity is the tendency of employees within an individual work environment to produce novel ideas that are useful in an organization. Schepers and van den Berg (2007)	novel, useful		produce		
Creativity': generating a novel and effective response to a heuristic problem. Winder (2007)	novel , effective	response to an heuristic problem	generating		
Creativity involves a large number of people from different disciplines working effectively together to solve a great many problems. Catmull (2008)		solve problems			people working together
Creativity is generally treated as a composite of novelty and utility. Creativity relates to ideas generation. Litchfield (2008)	novelty, utility		generation		
Creativity is a process. The creative process has been described as involving several stages (Wallas, 1926), including preparation, incubation, illumination, and verification. Creativity is the extent to which the uses generated were both novel and useful. Madjar and Shalley (2008)	novel, useful	illumination, verification	generated, preparation		
Creativity is a mental process involving the generation of new ideas or concepts, or new associations of the creative mind between existing ideas or concepts. From a scientific point of view, the products of creative thought (sometimes referred to as divergent thought) are usually considered to have both originality and appropriateness. An alternative, more everyday conception of creativity is that it is simply the act of making something new. Wikipedia 2008	new, originality, appropriateness	mental process, new associations of creative mind, creative thoughts, divergent thoughts	generation, making		
Creativity is marked by the ability to create, to bring into existence, to invest with a new form, to produce through imaginative skill, to make or bring into existence something new. Webster Online 2008	new	imaginative	create, make, bring into existence, produce		

Appendix 2 – Definitions of creativity: results of the content analysis

Matrix Nodes	Output	Synthesis	Creation	Modification	Interaction	Engagement	Tot. number of coding references
Boyer (1990)	0	2	0	0	0	0	2
Ochse (1990)	10	0	1	0	0	0	11
Smith and Carlsson (1990)	0	1	2	0	0	0	3
Torrance (1990)	1	2	0	1	0	0	4
Kebanoff et al. (1991)	0	2	0	0	0	0	2
Woodman, Sawyer & Griffin (1993)	3	0	1	0	1	0	5
Feldman (1994)	2	0	1	2	0	0	5
Feldman et al. (1994)	1	2	1	0	0	0	4
Newell, Simon & Shaw (1994)	1	1	0	0	0	0	2
Oxford paperback dictionary (1994)	1	1	1	0	0	0	3
Torrance (1994)	0	2	1	1	1	0	5
De Bono (1995)	0	1	1	1	0	0	3
Dollinger (1995)	4	1	1	0	0	0	6
Kasof (1995)	2	0	0	0	2	0	4
Lumsdaine and Lumasdaine (1995)	2	1	0	0	1	0	4
Robert & Yan (1995)	3	1	1	0	0	0	5
Shalley (1995)	3	2	1	0	0	0	6
Amabile (1996)	2	0	2	0	0	0	4
Amabile et al. (1996)	2	0	1	0	0	0	3
Csikszentmihalyi (1996)	3	3	0	0	0	0	6
Drazin et al. (1996)	1	0	1	0	0	0	2
Ford (1996)	4	0	0	0	0	0	4
Mumford et al. (1996)	0	3	0	0	0	0	3
Oldham & Cummings (1996)	5	0	0	2	0	0	7
Csikszentmihalyi (1997)	0	0	0	0	0	3	3
Katz (1997)	2	2	0	0	0	0	4

Livingston et al. (1997)	2	0	1	0	1	0	4
West (1997)	3	4	1	1	0	0	9
Eckert and Stacey (1998)	1	4	1	0	0	0	6
Gurteen (1998)	0	0	1	1	0	0	2
Hargrove (1998)	0	1	1	0	0	0	2
Kroon (1998)	4	4	4	0	0	0	12
McFadzean (1998)	0	1	0	0	0	0	1
Beattie (1999)	1	0	0	0	0	0	1
Csikszentmihalyi (1999)	2	2	0	0	0	1	5
Brazeal and Herbert (1999)	1	1	1	0	0	0	3
Drazin, Glynn & Kazanjian (1999)	1	0	1	0	0	1	3
Richards (1999)	2	0	1	0	0	0	3
Rickards (1999)	0	1	0	0	0	0	1
Sternberg (1999)	3	0	1	0	0	0	4
Fillis and McAuley (2000)	0	1	0	0	0	0	1
Ford and Gioia (2000)	3	0	0	0	2	0	5
Shalley, Gilson and Blum (2000)	3	3	2	0	0	0	8
Hellriegel, Jackson and Staude (2001)	1	2	2	0	0	0	5
Kuratko and Hodgetts (2001)	0	1	1	0	0	0	2
Levesque (2001)	2	0	1	0	0	0	3
Unsworth (2001)	2	0	1	0	0	1	4
Zhou & George (2001)	4	0	1	0	0	0	5
Banks et al. (2002)	0	5	0	0	0	0	5
Kristensson et al. (2002)	3	0	1	0	0	0	4
Kylén et al. (2002)	6	1	2	1	0	0	10
Madjar, Oldham & Pratt (2002)	0	0	0	2	0	0	2
Prichard (2002)	6	1	1	0	0	1	9
Taggar (2002)	6	1	0	0	0	0	7
Baher, Oldham and Cummings (2003)	3	0	1	2	0	0	6
Elsbach & Kramer (2003)	0	3	0	0	0	0	3
Farmer et al. (2003)	8	1	1	0	0	0	10

Kern (2003)	2	1	1	3	0	0	7
Lapierre et al. (2003)	2	5	0	0	0	0	7
Perry-Smith & Shalley (2003)	8	3	2	0	0	0	13
Sundgren et al. (2003)	0	0	1	0	2	0	3
Björkman (2004)	4	1	6	1	0	0	12
Burroughs & Mick (2004)	1	4	0	0	0	0	5
Kaufmann (2004)	0	3	0	0	0	0	3
Kristensen (2004)	3	7	3	1	0	0	14
Pirola-Merlo and Mann (2004)	3	0	0	0	0	0	3
Proctor et al. (2004)	1	8	1	0	0	0	10
Amabile et al. (2005)	4	8	3	1	0	0	16
Haner (2005)	0	6	1	1	0	0	8
Kurtzberg et al. (2005)	1	1	1	0	0	0	3
Vera and Crossan (2005)	0	0	2	0	0	0	2
Bourguignon (2006)	1	1	1	0	0	0	3
Chen (2006)	2	0	0	0	0	0	2
Hargadon and Bechky (2006)	2	4	1	0	3	0	10
Ibrahim et al . (2006)	1	1	2	0	0	0	4
Jeanes (2006)	1	8	6	0	0	0	15
Kupferberg (2006)	5	0	1	0	1	0	7
Perry-Smith (2006)	0	5	0	0	0	0	5
Styhre (2006)	1	0	2	0	0	1	4
Ting Fong (2006)	1	4	0	0	1	0	6
Zackariasson et al. (2006)	0	1	0	0	0	0	1
Alves et al. (2007)	11	0	3	0	0	0	14
Bilton (2007)	0	1	0	0	0	0	1
DeFilippi, Grabher and Jones (2007)	0	6	0	0	0	0	6
Fleming, Ming and Chen (2007)	0	1	1	1	0	0	3
Gil and Spiller (2007)	4	1	2	0	0	0	7
Mostert (2007)	0	2	0	0	1	0	3
Schepers and van den Berg (2007)	2	0	1	0	0	0	3
Winder (2007)	2	1	1	0	0	0	4

Catmull (2008)	0	1	0	0	1	0	2
Litchfield (2008)	2	0	1	0	0	0	3
Madjar and Shalley (2008)	2	2	2	0	0	0	6
Wikipedia (2008)	4	4	2	0	0	0	10
Webster Online (2008)	2	1	4	0	0	0	7
Total	**191**	**155**	**94**	**22**	**17**	**8**	**487**

Appendix 3 – Secondary data sources

3.1. Camper

<u>Corporate information, articles and cases</u>

(a) *Camper Corporate information*, web page of the company
(b) Case study: Svejenova S., Slavich B., Planellas M. (2008). *Caso Camper*, ESADE Business School
(b) Case study: Jordan Mitchell, Rama Velamuri (2007). *Camper: imagination is not expensive.* IESE Business School - University of Navarra
(c) Case study: Belén Sandoval, Javier Carrillo (2007) *Camina, no corras: Camper exporta el espiritu mediterraneo. La implantacion de puntos de venta en el mercado internacional.* Instituto de Empresa.
(d) "Premio Nacional de Diseño" catalogue (1998)

Articles published in newspapers[7]

In Spanish

YEAR	AUTHOR	TITLE	SOURCE (online magazines)
2007	Lozano A.	*Algo más que unas cajas de zapatos*	Gaceta de los negocios
2007	Anonymous	*Vestidos de sojas*	ElPais.com
2007	Anonymous	*Camper cierra el restaurante de comida ecológica Food Ball en el Raval*	ElPais.com
2007	Cebrián B.	*De Mallorca a la Villa y Corte*	ElPais.com
2007	Gómez Silva M.	*Crocs, el cuento de hadas de una sandalia fea*	ElPais.com
2006	Ballestero M.M.	*Camper, mucho más que zapatos; de los pies a la cocina y a las casas de diseño*	Expansión
2006	Luján Cambariere	*Avant la page*	M2
2006	Anonymous	*Donación de zapatos a la Fundación Barceló*	Expansión

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7 All the articles listed in appendix 3 have been identified using FACTIVA Database, which provides companies' information. Factiva includes nearly 8,000 sources from around the world. These sources provide current news, historical articles, local-language articles, market research and investment analyst reports.

2006	Anonymous	*El diseño español 'vende' en EEUU*	ElMundo.com
2006	Anonymous	*Camper Lotus, de los zapatos a las ruedas*	Autoblog
2006	Meseguer B.	*Camper, un puntapié a los zapatos aburridos*	Topmadrid.com
2005	Lánder R.	*Miguel y Lorenzo Fluxá hijos del fundador de la empresa de calzado Camper*	Actualidad-Económica.com
2005	Anonymous	*El mercado de calzado de outdoor y casual/street de marca creció un 13%*	SGI Europe
2005	Sandri P.	*La preferida de las estrellas*	Lavanguardia.es
2005	Cebrián B.	*Camper pisa su nueva Casa*	ElPais.com
2005	Anonymous	*Camper presenta un modelo de zapato de avanzado diseño, muy cómodo y además reciclable*	Vircota.com
2004	Galtés M.	*La cuarta generación abre nuevos caminos*	Lavanguardia.es
2004	Anonymous	*Los nuevos Camper*	EPS
2004	Balart M.J., Gómez Martín M.	*Una experiencia Camper. Cómo transmitir al cliente los valores de la marca*	Capital Humano
2002	González G.	*La Familia Fluxá amplía la marca Camper de los zapatos a los hoteles*	CincoDías.com
2002	Quiñonero L.	*Cómo desde Inca han conseguido mover el mundo*	ElMundo.es
2001	Iribar A.	*El "efecto Pelotas" impulsa a Camper*	ElPais.com

In English

YEAR	AUTHOR	TITLE	SOURCE (online magazines)
2008	Anonymous	*Team Spirit - Camper Together*	Design Week
2008	Bokern A.	*Camper Together*	Style Park
2008	Silverstein S.	*Camper Shoes – sole Survivor*	Brandchannel.com
2008	Anonymous	*Jaime Hayon shoes for Camper*	Dezeen.com
2007	Vienne V.	*Growing Up Camper*	Metropolis Mag
2007	Anonymous	*Camper goes outdoors with first agency ad campaign*	ProQuest-Marketing Week
2007	Anonymous	*The Shoes in Spain*	www.fastcompany.com
2006	Anonymous	*Fashion - Camper; creative comfort*	Bangkok Post
2005	Lawless J.	*Fashion Special: Carry on Camper: The designer*	Bnet
2005	Anonymous	*Camper: One Step Ahead -- And Running Hard*	Business Week
2005	Hamner S.	*Thinking outside the shoe box*	Business 2.0
2005	Anonymous	*Camper Wabi*	Brand strategy
2005	Helen Edwards - Derek Day	*Passionbrands: getting to the heart of branding*	Young Consumers - World Advertising Research Center
2005	Anonymous	*Next step for Camper identity*	Design week
2004	Anonymous	*Camper: fashionable statement*	MarketWatch
2004	Anonymous	*Camper plans launch of organic restaurant*	Marketing week
2003	Anonymous	*Camper set to launch hotel chain*	Marketing week

| 2002 | Anonymous | *Walk don't run* | Creative review |
| 2002 | Dolbow S. | *Camper takes artistic trail to marketing* | Brand week |

Websites:

http://www.camper.com
http://designtaxi.com/news.jsp?id=19996&monthview=1&month=2&year=2006
http://www.hayonstudio.com/project.php?id=34
http://www.qvb.com.au/IPOH/QVB/me.get?site.sectionshow&PAGE324
http://www.wikipedia.org
http://www.wwd.com

3.2. MANGO

<u>Corporate information, articles and cases</u>

(a) *Mango Corporate information*, web page of the company
(b) Esade Alumni (2008) *Isak Andic – Conversa con Marcel Planellas sobrela estrategia de crecimiento de Mango,* ESADE Business School
(c) Franch J. (2006). *Mango: The US market*. ESADE Business School
(d) Hugas J., Giménez C. (2007). *Mango: Una logística sostenible.* ESADE Business School

Articles published in newspapers

In Spanish

YEAR	AUTHOR	TITLE	SOURCE (online magazines)
2009	Anonymous	*Mango causa furor en Irán*	ElPais.com
2009	Anonymous	*Mango reduce sus ventas en seis países*	ElPais.com
2009	Manana C.	*¿Actúas, cantas o diseñas?*	ElPais.com
2009	Anonymous	*La firma crecerá hasta un 10% el 2009*	Lavanguardia.es
2009	Gastesi A.	*ango asalta el mercado chino con 80 ap aperturas en cinco años*	Lavanguardia.es
2009	Anonymous	*El semaforo verde – Isak Andic*	Lavanguardia.es
2008	Anonymous	*Mango se atreve con Irak e Irán*	ElMundo.com
2008	Berengueras T.	*Mango, viaje fantástico al circo*	Siglo XXI
2008	Anonymous	*Mango se lanza a la conquista de China*	ElMundo.com
2008	Anonymous	*Mango invertirá 360 millones de euros en la construcción de un complejo logístico en el Vallés Oriental*	NexoLog.com
2008	Anonymous	*Mango incorporará la marca Barcelona a sus produco*	Lavanguardia.es
2008	Mars A.	*Barcelona se abraza a Mango*	ElPais.com
2008	Anonymous	*Mango invertirá 400 millones en cuatro años para duplicar su tamaño*	Lavanguardia.es

2008	Anonymous	*La textil catalana abrirá una cadena de moda masculina*	Lavanguardia.es
2008	Gastesi A.	*Mango explota el fast design*	Lavanguardia.es
2008	Cordero D.	*El dueño de Mango da la cara: ni sale a Bolsa ni va de compras*	ElMundo.es
2007	Anonymous	*Mango incluirá la 'marca Barcelona' en su imagen*	ElPais.com
2007	Anonymous	*Mango quiere añadir el nombre de la ciudad a la marca*	Lavanguardia.es
2007	Anonymous	*Mango y Barcelona es una fórmula mágica que atrae a muchas personas a trabajar junto a nostro*	Lavanguardia.es
2007	Anonymous	*a cadena Mango hará ropa para hombre*	Lavanguardia.es
2007	Anonymous	*Mango potenciará sus tiendas en aeropuertos con ocho aperturas hasta 2008*	Lavanguardia.es
2007	Sánchez Vega G.	*España es Zara, Mango, Seat, pasión…y caos*	Cinco Días
2007	Anonymous	*Isak Andic – Presidente Mango*	Lavanguardia.es
2007	Sandoval J.	*La moda pone glamour a la noche barcelonesa*	Lavanguardia.es
2007	Anonymous	*Mango crea un consejo de administración con los hermanos Andic y varios directivos*	Lavanguardia.es
2007	Alvarez D.	*El único rostro de Mango, hasta ahora*	Lavanguardia.es
2007	Alcazar M.	*El Príncipe y el diseño*	Lavanguardia.es
2007	Puig M.	*Isak Andic desvela los secretos del éxito de Mango en una cena solidaria*	Lavanguardia.es
2006	Anonymous	*Las claves del éxito de Mango*	Lavanguardia.es
2006	Anonymous	*Mango prevé triplicar su red de tiendas en diez años*	Lavanguardia.es
2005	Anonymous	*Mango se dota de un nuevo comité de dirección*	Lavanguardia.es
2005	Anonymous	*Mango prepara el asalto a Canadá y EE.UU.*	Lavanguardia.es
2004	Anonymous	*Mango aumenta un 5% su beneficio y ya factura un 73% fuera de España*	Lavanguardia.es
2004	Anonymous	*Isak Andic, fundador de Mango, entra en el ranking de personajes más ricos del mundo*	Lavanguardia.es
2004	Anonymous	*Mango aumenta su cifra de negocio un 5%*	Lavanguardia.es

2004	Anonymous	*Zara, Mango, Cortefiel e Induyco, denunciadas por explotación laboral en el Tercer Mundo*	ElMundo.es
2004	Ramírez B.	*Las 'hermanas menores de Zara' ganan altura*	Nueva Economia
2003	Anonymous	*Mango sube la persiana en Shanghai en su expansión en Asia*	Lavanguardia.es
2003	Anonymous	*Mango facturó un 5% más en 2003*	ElMundo.es
2003	Anonymous	*Mango deja Argentina*	ElMundo.es
2003	Anonymous	*Mango cierra sus cuatro tiendas en Argentina tras sufrir fuertes pérdidas*	Lavanguardia.es
2001	Alvarez D.	*Mango aplaza cuatro años la construcción de su centro logístico y recorta la inversión. La empresa argumenta que ya no necesita tanto espacio debido a las nuevas tecnologías*	Lavanguardia.es
2001	Alvarez D.	*Los nombres y las cosas. Isak Andic presidente de Mango. De mercader a emperador de la moda juvenil*	Lavanguardia.es
2001	Anonymous	*Mango prevé abrir 41 nuevas tiendas antes de finales de año*	Lavanguardia.es
2002	Anonymous	*Botín revela su sueldo. Oscurantismo pertinaz. Gestores ávidos de enriquecimiento. Mango*	Lavanguardia.es

In English

YEAR	AUTHOR	TITLE	SOURCE (online magazines)
2009	Anonymous	*Oscar De La Renta as Jury of 2nd El Botón–Mango Fashion Awards*	Fibre2Fashion
2009	Anonymous	*Mango MNG Holding, S.L.*	BusinessWeek
2008	Anonymous	*Mango's fast growth fueled by supply chain and focus*	Universia-Knowledge@Wharton
2008	Duxbury S.	*Spanish clothing chain Mango brings fast-fashion boutique to SFO*	San Francisco Business Times
2008	Anonymous	*Mango and Mattel collaborate*	FashionUnited
2008	Anonymous	*Elizabeth Hurley for Mango*	FashionUnited
2008	Anonymous	*Mango finishes restoration New York flagship store*	FashionUnited
2008	Anonymous	*Mango celebrates its Gotham flagship with cocktails and dinner*	Fashionweekdaily.com

2008	Anonymous	*First families of European fashion*	Guardian.co.uk
2008	Anonymous	*New image for Mango*	FashionUnited
2008	Anonymous	*Inditex and Mango go to China*	Drapers
2007	Ashworth A.	*Chain reaction revisited: Why must we pay more for Mango here?*	Timesonline
2007	Anonymous	*Love by Mango*	Factio-magazine.com
2007	Anonymous	*Custo Barcelona: Mango's idea is 'opportunist'*	FashionUnited
2007	Anonymous	*Mango turns its hand to men's fashion*	FashionFromSpain
2007	Anonymous	*Mango and Cruz Collaboration*	FashionUnited
2007	Anonymous	*Mango conquers the Big Apple*	FashionUnited
2007	Anonymous	*Mango creates first Board*	FashionUnited

<u>Websites</u>

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http://hamaraphotos.com/hollywood/photo-post/celebrities-help-mango-celebrate-the-relaunch-of-its-soho-flagship-store.html
http://justjared.buzznet.com/2007/07/16/cruz-sisters-mango-clothing/
http://www.mango.com
http://www.mangofashionawards.com/
http://news.mango.com/?cat=40&lang=en
http://news.mango.com/?p=228&lang=en
http://news.mango.com/?m=200901&lang=en
http://news.mango.com/?m=200902&lang=en
http://news.mango.com/?m=200808&lang=en
http://news.mango.com/?tag=mango-fashion-awards&lang=en
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http://tifftank.blogspot.com/2008/04/iese-leadership-forum-with-mr-isak.html
http://www.youtube.com/mangoFashion
http://en.wikipedia.org/wiki/Mango_(clothing)
http://www.wwd.com/fashion-week/spring-ready-to-wear-2009/fashion-scoops/mangos-new-store-in-paris-1805972

3.3. SANTA & COLE

Corporate information, articles and cases

(a) *Santa & Cole Corporate information*, web page of the company
(b) Javier Nieto Santa, *Editar diseño: Le aventura empresarial de Santa & Cole (1985-2004)*. Study supervised by Prof. Marcel Planellas, ESADE.

Websites

http://www.arqa.com/index.php/ese/novedades-mercado/autores-de-sc.html
http://www.arqa.com/index.php/ese/novedades-mercado/santa-cole-equipamiento-e-iluminacion-urbana.html
http://www.bcd.es/es/page.asp?id=9
http://www.cincodias.com/articulo/Directivos/Alguien-quien-delegar-intangible-valiosisimo/20080614cdscdidir_2/cdspor/
http://www.cubik.es/wordpress/2006/11/
http://www.dolcecity.com/barcelona/2008/02/santa-cole-rinde-tributo-ingo-maurer-en.asp
http://www.eleconomista.es/empresas-finanzas/noticias/248201/07/07/Santa-Cole-factura-18-millones-en-el-primer-semestre-del-ano-un-73-mas.html
http://www.guiacreativity.com/node/3212
http://www.infonomia.com/img/prensa/pdf/especial_periodico.pdf
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http://www.topmadrid.com/2008/03/santa-andamp-cole-diseno-contemporaneo.asp
http://www.vincon.com/web/es/sala/249.htm

Appendix 4 – Creative passion, creativity-igniting roles and creativity-enhancing relationships in Camper, Mango and Santa & Cole

	Creative passion	Creativity-igniting roles	Creativity-enhancing relationships
Camper	Creative passion is the willingness to come up with new ideas on a daily basis. "*Creative passion is our ability to continuously reinvent the firm without losing its Mediterranean spirit. It means emphasizing the out-of-the-shoe-box thinking*". (Lorenzo Fluxà)	***1. Creator***. The role of the creator is played by the internal creative team, located in the "factory of ideas" in Inca, Mallorca. The team conceives ideas and develops novel shoe concepts. The team also helps the *guest designers* execute their design ideas consistently with the company's identity. ***2. Entrepreneur***. The role of entrepreneur is played by Lorenzo Fluxà. The entrepreneur offers a compelling vision for the enterprise. His vision filters every initiative undertaken by the company. He develops relationships with the most influential creative personalities in Catalunya and around the world to make them contribute to shape the distinctive features of the brand and develop new concepts for the design of shoes and stores. He decides about brand extension policies. "*My idea was to create a new type of footwear, unlike any other on the market: casual, unisex, comfortable yet stylish, with a strong*	***1. Creators participating in and creating from an internal unit and under a company brand***. The shoe concepts are developed by creators participating in and creating from the internal unit and under Camper brand. ***2. Networks arrangements that allow creators to maintain their freedom and individual brand.*** The company, for limited collections, relates individual designers' brands with Camper brand, such as Agata Ruiz de la Prada, Sybilla, Castañer. ***3. Collaborations' projects with external creative talent.*** Camper's association with up-and-coming talent is exemplified by several projects involving the company and external designers. These designers usually work in the areas of industrial design, fashion, furniture, and architecture, but collaborate with Camper for the realization of different initiatives related for example to the creation of new store concepts and/or brand diversification projects.

character, that reflects my Mediterranean background and my in-built family values of tradition and quality. When people call us a 'fashion brand' it offends me. Camper is beyond fashion. We're trying not to take ourselves too seriously. Camper is a distinctive brand that wants to affirm its identity. We are different". (Lorenzo Fluxà)

3. Integrator. The role of the integrator is played by an internal Committee. The Committee is made up of three people, who assess whether the artistic proposals of the designers fit in with company expectations. The Committee also assesses the activities of the various creative actors and assembles all the ideas generated by the internal team and the external collaborators. Finally, it also channels concept decisions.

4. Sponsor. The role of the sponsor is played by Fernando Amat. The sponsor provides external support, advice and contacts to the company. Amat introduced Lorenzo Fluxá to a number of designers and graphic artists. This role has also been played by Martì Guixé in the past years.

"I just contact the people I admire or can contribute to the creativity of the brand. I believe it is interesting to design shoes with creative people that we admire, because they usually bring another viewpoint. As an object, a shoe is also very close to industrial design,

Examples. One example of these collaborations is the **Camper Together project**, launched in 2006 with the aim of having different designers put their stamp on the Camper stores and shoes. It is a collaborative project that integrates one designer's style with the existing designs of Camper. The last few years alone have seen the opening of new Camper Together stores, designed by some well-known names like Jaime Hayon (Spain), Alfredo Haberli (Switzerland), Maria Blaisse (Netherland), Campana brothers (Brazil), Konstantin Grcic (Germany), Bernhard Willhelm (Germany), and Bouroullec Brothers (France).

Another example is the restaurant **Los Dos Palillos**, result of the collaboration between Camper and Albert Raurich, the former chef of Ferran Adria's famous Catalan elBulli restaurant. Its interior design is a result of the joint effort of local talent Fernando Amat and architect Jordi Tio (who also collaborated on the Casa Camper hotel next door).

Besides shoes and stores, Camper has also engaged designers and artists to develop **graphic presentation of the Camper concept**. This graphic presentation covers all materials in a logo, web-graphic, package, shopping bags, signage and wall-decoration of typography in stores. Over forty artists and designers have participated with special mention going to the Memphis team, Carlos Rolando (co-design of logo, 1975), Joaquin Lorente (co-design of

| Mango | Creative passion means the continuous quest for novel concepts.

"I'm obsessed by Mango, I always look for new ideas and every time I discover something that could work for us, I immediately apply it. Mango is committed to values such as creativity, the avant-garde, quality, which characterise its positioning as a brand".
(Isac Andic). | *so we believe the contribution of industrial designers such as Hayón enhances the company's creativity.*" (Martì Guixé)

1. Creator. The role of the creator is played by the internal creative team, located in the Mango Hangar. The creators conceive new collections and project new events. "Quality and functionality" guide the creation of new collections. The creative team also supports the *guest designers* execute their design ideas consistently with the company's identity.

2. Entrepreneur: The role of the entrepreneur is played by Isak Andic. Andic offers his vision for the enterprise. His personality has strongly shaped the identity of Mango over the years. He has created one of the most important Fashion Awards that helps the firm discover the best designers around the world.

"As an entrepreneur I have to clearly keep in mind Mango's original concept. In keeping with the original concept, our successful formula will surely evolve in the next year. The key to success is having a business model that works".
(Isak Andic)

3. Integrator: The role of the integrator is played by an internal Committee composed by the people responsible of the Design, Purchasing, Manufacturing and Logistics departments. They assess whether the new | logo,1975), Neville Brody, Oscar Marine, Marti Guixe, Loles Duran, Eduardo Bellini, Shubhanka Ray.

1. Creators participating in and creating from an internal unit and under a company brand. Mango relies on an internal team of creative talent who work under the Mango label.

2. Networks arrangements that allow creators to maintain their freedom and individual brand. The company also employs designers with their own brand and visibility, like the case of the sisters Penélope and Mónica Cruz, Elizabeth Hurley and Adam Lippes.

3. Collaborations' projects with external creative talent. Mango makes collaboration with external creative talent one of the pillars of its approach to creativity and develops new relationships with external talent every year.

Examples. One example is the **Mango International Fashion Awards initiative, "el Botón"** (The Button), supported by five prestigious international Fashion schools, with the aim of discovering nascent talent and involve them in developing collections for Mango. |

products meet customers' and companies' expectations. Further, they coordinate and organize the timing and logistics processes.

4. Sponsor: The role of the sponsor is played by Isak Andic. Andic tries to provide always new contacts to company.

Santa & Cole

Creative passion means always seeking novelty, following specific guidelines: not to accumulate, but rather to select; not to enjoy quantity, but rather quality.

"We focus on everyday objects in order to seek a better use experience. Creative passion means continuously developing new collaborations with designers in order to foster dissemination of design. Our slogans 'serenity, culture and wellbeing' and 'not to accumulate, but rather to select; not to enjoy quantity,

1. Creator. This role is played by the designers with their own brands. The creators conceive new design objects. In the last year, this role has been played by a new internal unit.

2. Entrepreneur: The role of the entrepreneur was played by Javier Nieto Santa, Nina Masó and Gabriel Ordeig Cole. The three personalities have always been defined as "innovative thinkers". They founded the company with the aim of publishing objects they liked and disseminating the best works of different artists related to everyday life. They continuously develop new relationships with best talent in the industrial design field around the world to make them contribute to S&C.

"We select the best designers and suppliers, in order to guarantee the best quality of the cultural works. We find authentic value in the intangible. We offer the public small objects like the Básica Mínima light, or enormous structures like the traffic light support called Monza. From the spoon to the city, following

1. Creators participating in and creating from an internal unit and under a company brand. Very recently the company has created an internal unit that creates new products under the S&C brand.

2. Networks arrangements that allow creators to maintain their freedom and individual brand. Novel design concepts are created by designers with their own brands. Final outputs are the result of a permanent collaboration with designers. The company was founded as a collaboration project between established designers and talented young people yet to be recognized: this means that the continuous development of external relations is the basis of the company's success.

To date, eighty-eight creative artists and designers have formed part of Santa & Cole at one time or another. Many of them are famous Catalan graphic and industrial designers, painters and sculptors, such as Xavier Nogués, Javier Mariscal, Montse Periel, Miguel Milà, Antoni Arola, Carlos Torrente.

*but rather quality' drive the
quest for novel design
concepts everyday"*
(Javier Nieto Santa)

the footsteps of the Bauhaus, on any scale".
(Javier Nieto Santa)

3. Integrator: The role of the integrator was played by Gabriel Ordeig until his death, and later by the formal editorial committee. The Committee acts as entrepreneur, sponsor, and integrator to identify creative designs that have a potential for the market and support the designers convert them into final products and bring them to market. It assesses whether the artistic proposals of the designers fit in with company and market expectations. It also integrates different designers' contributions and creates the conditions for making the different designers working together, as required by many projects.

4. Sponsor: The role of the sponsor is played by the editorial Committee. The Committee continuously tries to identify, select and involve designers that have a potential for the market, making them contribute to company's projects.

Appendix 5 – ONE's brands

5.1. ONE's brands data

	Contribution of each brand to ONE total sales	Percentage of employees	Percentage of stores	Number of countries in which the brand operates
Alpha	*66,4%*	*51%*	*36%*	*68*
Beta	*6,5%*	*8%*	*15%*	*35*
Gamma	*7,4%*	*8%*	*11%*	*32*
Delta	*9,8%*	*12%*	*15%*	*35*
Epsilon	*5,5%*	*9%*	*10%*	*24*
Zeta	*2,3%*	*7%*	*7%*	*22*
Eta	*2,1%*	*5%*	*6%*	*20*

5.2. ONE's brands characteristics

Alpha	*Fashionable and trendy. Alpha is in step with society, dressing the ideas, trends and tastes that society itself has developed. Customers of Alpha share a special feeling for fashion.*
Beta	*Point of reference for young people casual wear*
Gamma	*Elegant. Urban and sophisticated; independent and cosmopolitan*
Delta	*For the youngest female audiences, people who dress this brand are characterized by vitality and urban spirit*
Epsilon	*Youth and urban spirit; rapid and dynamic style; international avant-garde styles and personality*
Zeta	*Fashion for intimate clothing*
Eta	*Fashion for house*

Source: Adaptation from press release