

#6

*CREATIVE PRODUCTION
AND CREATIVE PLACES*

AGENDA

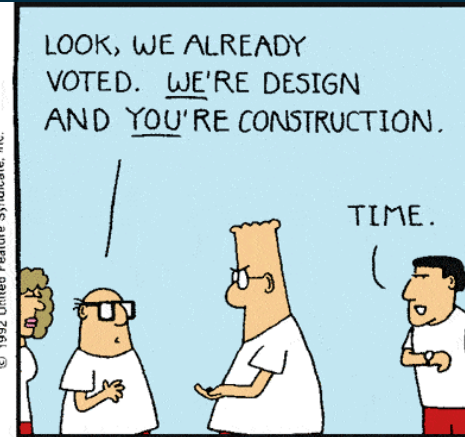
- More about the production of creative ideas
- Promoting or framing creativity within organizations
- Case: Starbucks

REMINDER ON GROUP PROJECT

- Final presentations are on the 8th of May (!)
- **Remember: a key criteria is the evolution of the research problem ("what is the real problem") → if you are not able to show that you have questioned your original assumptions, you are in trouble**
- Final group written reports will be due 20th of May
- Final individual assignments are due 22nd of May

*What did you learn
from Madsbjerg and
Rasmussen (2014)?*





FIVE ASSUMPTIONS

1. Creativity is strange
2. Creativity is a process
3. Ideas come out of the blue
4. Creativity is about radical change
5. Creativity is playful and fun

*How would you
revise these
assumptions?*

FIVE ASSUMPTIONS

1. Creativity is strange
2. Creativity is a process
3. Ideas come out of the blue
4. Creativity is about radical change
5. Creativity is playful and fun

1. Creativity should not be strange
2. Creativity is not a one-off process, it's a continuous process
3. Ideas come systematically and through rigorous, long-term collaborative work
4. Creativity ranges from radical to incremental
5. Creativity benefits from play and open-mindedness

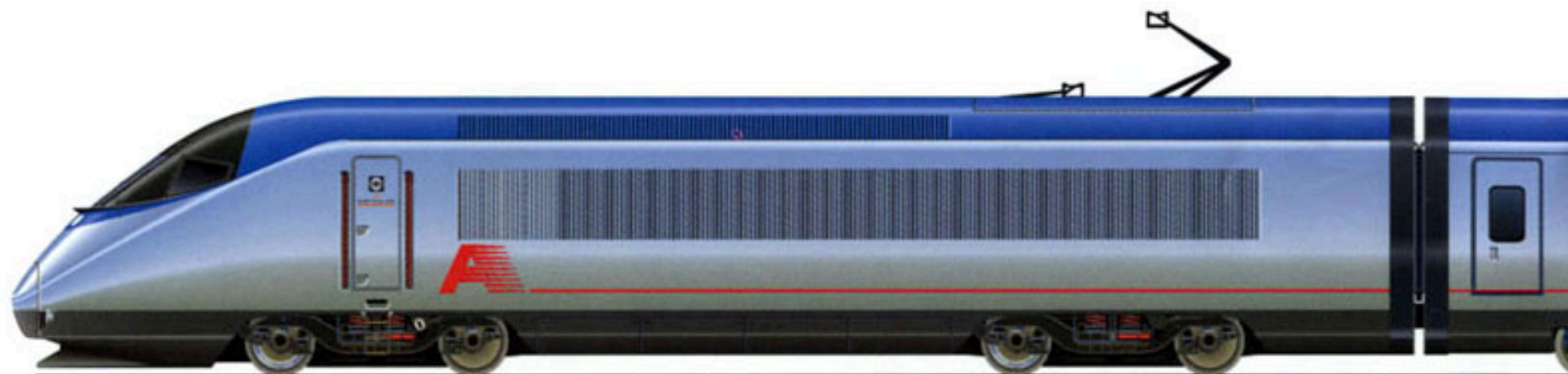


What were the key learning points of Martin "Dancing through complexity"?

KEY POINT:

*Martin argues **good**
leaders are able to resist
simplification of decision-
making **AND** foster good
creative teams*

"You can't make a renaissance person anymore, because the range of what you would need to do is just impossible. But you could actually assemble renaissance teams."



American Flyer



Acela Express



*How would you
connect this to what
we've read so far
from ZigZag and
Cultural Innovation
(and IdeaGen)?*



JOHNSON
Cornell University

Collective Engagement in Creative Tasks: The Role of Evaluation in the Creative Process in Groups

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IDEALIZING GROUP CREATIVITY

1. Group members complement each other's viewpoints and encourage divergence, especially in diverse teams
2. Increase the feasibility of ideas by introducing obvious pitfalls
3. The sociality energizes and prolongs the process, makes it more fun

...HOWEVER, PITFALLS ARE COMMON

1. Groups tend to produce less ideas than individuals
2. Groups are more likely to go into anti-creative spirals / moods
3. Groups tend to produce more obvious / average ideas

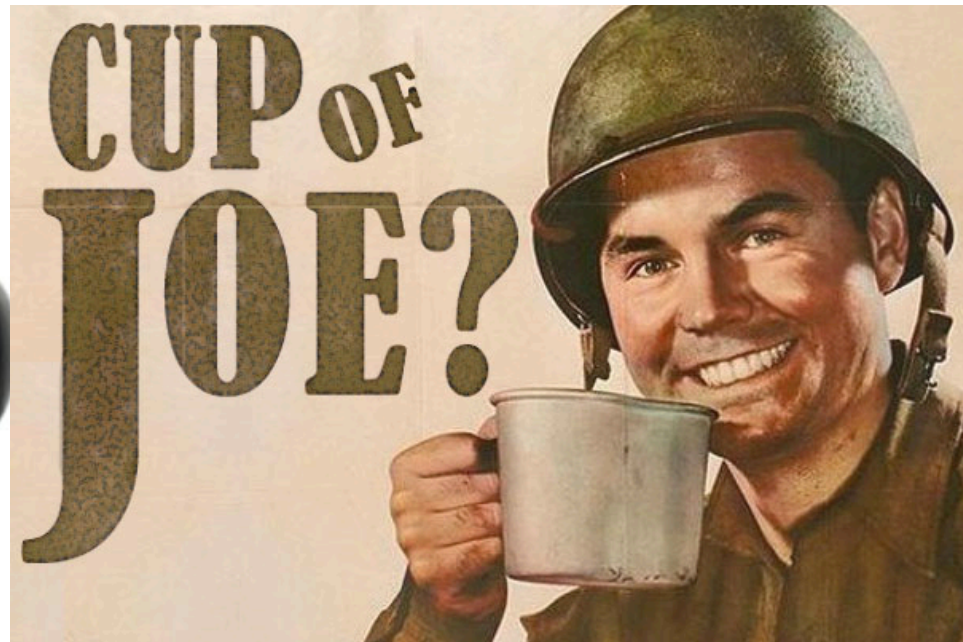
WHY?



SOLUTIONS

- Promote **'perspective taking'**
 - Expose team members to each others' thoughts, motives, feelings
- Promote **combining idea generation and idea selection** / judgment (e.g. diverging and converging at the same time)
- Promoting constantly revising **problem framework** throughout the creative process

*WHAT DID YOU
LEARN FROM THE
STARBUCKS
CHAPTER?*



**CULTURAL ORTHODOXY:
COFFEE AS THE ULTIMATE
COMMODITY**



EARLY COLUMBIAN SOPHISTICATION

INDUSTRY STAPLE LOGIC

- Standardized taste / Offend no one
- Anonymous local beans
- Machine made
- Mass scale
- Homogenous
- Modern scientific
- Cheap
- Ubiquitous
- Convenience, speed

ARTISANAL-COSMOPOLITAN

- Culinary pleasure
- Terroir beans
- Skilled hand crafted
- Small lots, special batches
- Idiosyncratic, exotic
- Pre-modern traditions
- Whatever the best costs
- Rare, requires seeking out
- Savoring the experience



*WHAT WAS SPECIFIC
ABOUT STARBUCKS'
RETAIL AND DESIGN?*









[INT. STARBUCKS - DAY]

Me: Theres a large rat in the
bath room

Barista: ?

Me: A large rat

Barista: ?

Me: THERES A VENTI RAT IN THE
BATHROOM

-@hurlarious

funnytweeter.com

**CULTURAL TRICKLE-
DOWN: ACCESSIBLE
SOPHISTICATION**

“[Starbucks’ Howard Schulz] **needed his stores to do the storytelling**, rather than baristas. So, over the next decade, Starbucks strove to perfect its use of all the customer touchpoints in the store – packaging, signs, service encounters, collateral material, educational displays, cups, music – to deliver artisanal-cosmopolitan codes in a simple, educational, and visually compelling manner.”

Holt and Cameron 2009, p. 101







INDIE CAFÉ AESTHETIC



INDIE CAFÉ
AESTHETIC



**INDIE CAFÉ
AESTHETIC**



THIRD SPACE?

"Starbucks developed a **sanitized version of [indie cafés]**. Instead of Furniture from the Salvation Army, Starbucks relied on a clean color-coordinated look that reminded many commentators of the likes like IKEA, Crate and Barrel, Pottery Barn... **Starbucks' designers studiously avoided the bohemian café's messy stacks of alternative newspapers and chaotic walls of flyers that advertised yoga classes and recruited drummers for indie rock bands...** Starbucks replaced the junk-shop tapestries and confounding paintings by local artists with neatly framed posters featuring bohemian stereotypes such as a Vespa scooter in an Italian streetscape. **Background music alluded to bohemia roots, but was always more accessible than what one was likely to hear at an indie café."**

Holt and Cameron 2009, p. 102

BUSINESS

RETAIL

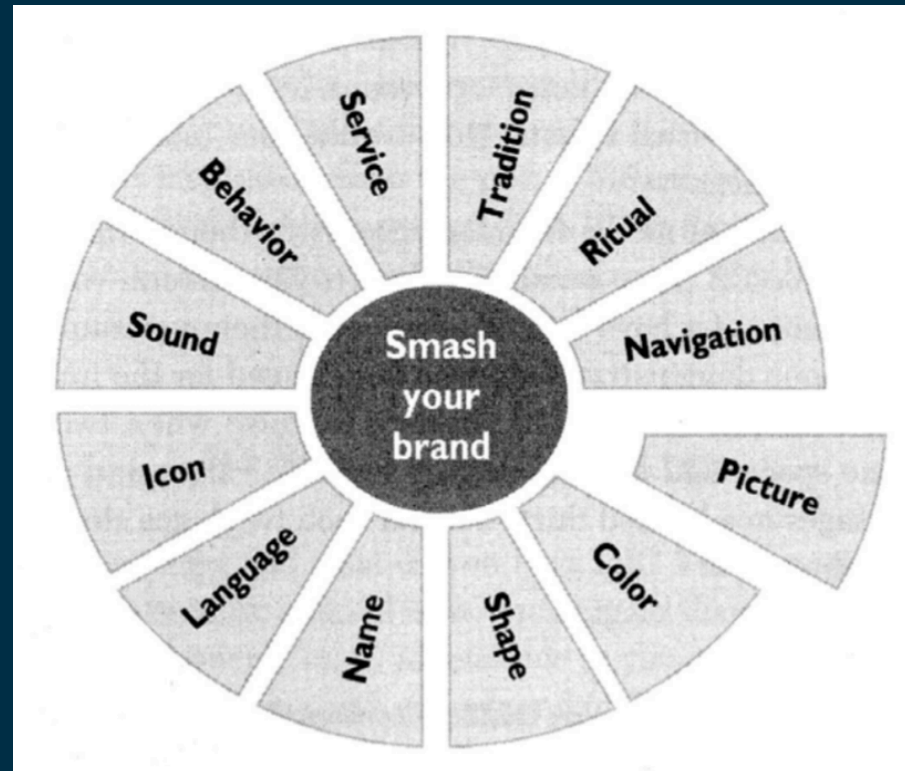
January 14, 2015

Your local indie coffee shop may be a Stealth Starbucks

By [Drew Reed](#)



LINDSTROM'S 12 SENSORY BRAND COMPONENTS



12 BRAND TOUCHPOINTS

1. **Picture** – Milk moustache “Got Milk?”
2. **Color** – Ferrari Red
3. **Shape** – Coke bottle shape, Apple designs... what does the brand feel like?
4. **Names** – McDonalds’ “Mc-” product naming
5. **Language** – Starbucks’ “Venti, grande, barista...”
6. **Icons** – Schwepps’ bubbles, “Most Interesting Man in the World”
7. **Sound** – McDonald’s jingle, Starbucks retail music
8. **Behavior** – Consistent staff behavior reg. brand personality, Disneyland
9. **Service** – Design details of customer interaction points and quality
10. **Tradition** – What is shared among brand experiences
11. **Rituals** – Brand use consistencies, “quirky shopping bags”, white iPod headphones
12. **Navigation** – logic brand traveling from one interaction setting to another

FOR THE REST OF THE CLASS

1. Map the “(customer) journey” in your problem context
 1. When does it begin? When does it end?
 2. Try to stretch it as much as possible from both ends.
 3. In “the middle” of the journey, what new and meaningful interactions do you identify that have material or aesthetic significance? How could they be reimagined?
2. Think of the 12 elements of the brand component in your problem context (for your brand, if you have one, or a fictitious brand connected to your problem)

FOR NEXT TIME

1. Monday

1. Gemic Lecture at 10am (in Brand Management)
2. Gemic Lecture OR voluntary idea sharing workshop in our own class

2. NEXT Monday

1. Read: Holt and Cameron – ESPN (Cultural Studio)