Master's degree thesis

EVM950 Event Management

Creativity in an event company: A case study approach

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Number of pages including this page: 92

Molde, 26.5.2015

Molde University College
Specialized University in Logistics

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Preface

The final thesis set a stand to the end of the Master of Science in Event Management program at Molde University College.

The years at Molde University College have been challenging, but I have learned much regarding event management. The event industry is a new and fast growing industry with big and small events all over the world, and I have found it interesting to contribute within this field. A solid understanding has been growing in the process of writing this thesis.

I would like to thank advisors Harald Dolles and Hallgeir Gammelsæter for your time, advises, patience and constructive feedback through the thesis process. I am very grateful for the support and encouragement I have received from family and friends, even in times of frustration. Additionally, I would like to thank Gyro AS for the hospitality, giving me time with the employees and for opening the doors into the company. Last but not least I must thank the respondents for opening up and being positive throughout the interviews.

May 25th 2015

Christine Svoren

Summary

There has been created many theories regarding creativity. Previous research has established that when managing creativity in organizations, the context in which organizations operate in is essential. Several researchers believe it is important that the entire organization is supportive in order to enhance creativity, and for that reason leaders must establish adequate systems and procedures which underline creativity as a top priority. There are several factors affecting creativity in a work environment, this thesis looks closer at how organizational structure and corporate culture facilitates creativity in event companies. Literature is mainly based on theory from Mintzberg, Schein and Amabile and Martins and Terblanche. To answer the research question qualitative research method through case study with depth interviews has been used.

Results indicated that organizational structure and corporate culture facilitate the company's ability to be creative. Thus, a company that wants or needs to generate creative events must start looking at the organizational structure and organizational culture and adapt these instruments in the company. It seems like the organizational structure works well when it is decentralized and flexible in order to be thinking outside the box and to be as effective as possible. Still some structure must be present. Time is a factor that both enhances and inhibits creativity, and is the resource that is continuously scarce. Culture is found to enhance when informal, encouraging and enthusiastic. It has also been found that that the culture needs to embrace a focus on the customer.

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1.0 Introduction

1.1 Developing the research question

While I prepared for my first meeting with Gyro AS it became clear that creativity is becoming an important part of event management. There seems to be a great demand for creative employees that are able to add value to the events while matching the ideas of the client with those of the organization. The clients are developing a larger demand for customization and the content in the event industry. The events are getting bigger and the client wish to make the event bigger and better than last time (Kapital 2011). "We need to think of what the clients do not consider themselves" (DN 2011).

Research on creativity has increased rapidly in the last years. This interest probably lies in the nature of business today. In the fierce competition in the business environment today, with rising competition from global players, companies are forced to seek ways to improve their products and services. Organizations are increasingly becoming more creative and are capitalizing on the benefits of creativity, and the development of conditions encouraging creativity within the work environment is considered to be a process rather than a hotfix to their current problems. In order to strengthen an organizations capability to become more creative one must start at the individual level, however individual creativity itself will not be sufficient. A key factor that tends to be ignored when discussing creativity is the creativity that occurs on the organizational level (Andriopoulos 2001). Several researchers look at creativity in organizations as a product of organizational factors that can either enhance or inhibit creativity.

Two fields where this has been researched are structural- and cultural organizational theory. This is also fields that I have been through earlier in my education. Since the entire area of organizational structure and corporate culture has largely been untouched by event researchers (Getz 2007), these fields are also interesting from an event management perspective.

Based on the above, the research question for this study is as follows:

> *How do organizational structure and corporate culture facilitate creativity in event companies?*

1.2 Event industry

Professional management has become a fundamental need for events in the private, public and not-for-profit sector, which is reflected in the growth of the industry (Getz 2007). The reason for this is obvious as strategic goals are being met through events, making events too important and thus leaving it to amateurs too risky (Getz 2005). The late 20th century saw an events industry emerge, with various sectors, particularly those focused on business related events. There has also been a significant increase in media coverage of events through newspapers, television and radio. It is within this context that an event industry has begun to emerge in its own right (Bowdin et.al 2006).

In general events can be viewed as forming a part of the emerging "experience economy". "Experience economy" implies that customers are engaging or immersing in experiences, and beyond simply products or services. In the world of retailing and service provision it is the creation of customer-engaging experiences that provides customer advantages. They talk about "experience realms": entertainment, education, escapism and aesthetics, combined with passive and active participation by customers and immersion and absorption. The approach presented by Pine and Gilmore surely appeals to the event industry that, after all, has been creating quality, memorable experiences all along. Over time this has changed the focus for event companies. The modern industry is changing and moving away from traditional approaches. For instance simple presentation of manufactured products is turned into an experience through the designed and produced event, an example is Top Gear Live (Bladen et.al 2012, Bowdin et al. 2011, Getz 2005).

Through the recent years the prominence of events has increased. Still, it can be argued that events always had a high profile. Through the continuously growing interest in events, the role of the organization behind the planning and management of events has stepped forward into the spotlight (Bowdin et al. 2006). Behind most events there is an organization. The way in which an organization deals with events is known as event management. When considering the event industry it is easy to be misdirected and conclude it is only about events. Events however are projects and as any other project-based industry it is not only about the product or service, but about the process needed to

create that product or service. Event management, therefore, is about the processes that are used to create and sustain an event (Bowdin et al. 2011).

1.3 The case company

Gyro AS was one of the first event companies in Norway and was started in 1985 by Petter Sandberg. They are the leading supplier in Norway regarding experience-based communication. Today Gyro AS consists of 70 employees with high competence, both in depth and breadth of their field. Among others they have employees with experience within commercial, TV-hosting, design, drawing and managing shopping malls (DN 2011). Gyro AS is divided into administration, event production, Gyro Conference, idea development, media production, travel and sales/counseling. An employee at Gyro AS calls itself "Gyrianer" and they represents the core values of Gyro AS; courage, insight and enthusiasm.

Gyro AS creates and organizes big and small events, conventions and conferences, branding, marketing and almost every form of audiovisual expression. Gyro AS emphasizes developing a communication that are experienced unique and personally engaging by each recipient. Gyro AS conveys more than the events itself, they offers value-added experiences (Kapital 2011, Gyro 2012). They help companies among others in creating experiences, building internal cultures in corporations, strengthening cohesion and satisfaction, increase customer satisfaction and increasing upsell (Kapital 2011, Askeravisen 2011). To check if they have reached the goals set for the event, they measure knowledge, satisfaction etc. before and after the events (Kapital 2011). Together with the customer they look into what resources that is available and what the customer want to achieve. Further, they develop ideas to help customers achieve their goal. Active involvement in the problems and challenges provide a far greater effect than passively receiving information. Gyro AS represents belief in a direct contact between individuals and mobilizing and involving their resources.

Gyro AS's ambition is that customers will notice an actual difference after Gyro AS has carried out a mission, a difference that makes a positive impact on the customer's bottom line. On this Gyro AS aspires to be the nation's most cost-effective. Experiences through events contribute to give credence to the company and connect them closer to the

company. Gyro AS believes that in order to be a good representative for the company you work for and have the interest to communicate the company and their message, you need to believe in the company (Kapital 2011).

1.4 Thesis disposition

This paper is organized by 8 chapters. First, Chapter 1, Introduction, starts with a presentation of how the research question is developed. Thereby the company chosen for the case study, Gyro AS, as well as the event industry is presented. Chapter 2, Literature, follows up with presentation of theory on organizational structure, corporate culture and creativity. In addition, the framework for research is presented. I have developed an interview guide that is used for the depth interviews when interviewing the respondents and the methodology will be presented in Chapter 3, Methodology. Here the qualitative method and case study will be explained. The data collected from the interviews are presented under Chapter 4, Findings. Further, the findings will be discussed towards the presented literature review in Chapter 5, Analysis and discussion. In Chapter 6, Conclusion, I will discuss the results and present a model with the conclusion, and close up with Managerial implications, as well as Limitations and suggestions for future research in Chapter 7 and 8.

2.0 Literature

In the following chapter three subjects, organizational structure, corporate culture and creativity, will be presented to answer the research question. At the end organizational structure and corporate culture will be linked to creativity, and based on the previous sections the framework for research will be presented.

2.1 Organizational structure

The classical theory of organizational structure was marked by a preoccupation with universal forms and the idea of 'one best way to organize. Henri Fayol introduced the first variant of classical management theory where his instrumental perspective compiles Max Weber's "Protestant work ethic" and "bureaucracy" model, with Frederic Taylors "efficiency science." They "discovered the organization" in a sense, as something tangible you can put together in an efficient manner. With a top-down hierarchical basis, the leaders would be able both to put together the most effective configuration of the organization and manage this effectively. Although they had not discovered every aspect of organizational work, they were onto the right path and have laid the foundation for most of organizational theory (Hatch and Cuncliff 2006).

2.1.1 Contingency theory

In hope of finding the best way of organizing, early modernist organizational theorists in the mid-20th century measured structure using the dimensions provided by Weber and the classical management theory. They were looking for independent variables to manage organizational performance. Their starting point was to examining the statistical relationships between dimensions of structure and performance to find a successful formula for managing/designing the perfect organization. Their hypothesis was that certain organizational principals and structural elements were preconditions for optimal organizational. Their empirical research revealed that what works for one organization may or may not work for others. Based on these findings the contingency theory was developed (Hatch and Cuncliff 2006).

> *Contingency theorists claim that the dimensions of organizational structure relate to each other differently depending upon the environment the organization faces and on other aspects of the organization such as its technology, size and strategy.*

By analysing relationships between structural dimensions and these other aspects,
contingency theorists believe they can offer recipes for the best organizational
structure (Hatch and Cuncliff 2006, 109).

Burns and Stalker differentiate between two opposite management systems – mechanistic
and organic, table 1. These appear to be at opposite ends of the continuum defined by the
stability- instability of the environment in which they operate. Mechanistic organizations
consist of job specialized units to achieve high-performance systems, Henry Ford
development of the assembly line technique of mass productions is one classic example for
this organization. Organic organizations can be compared to living organisms by the need
to adapt to their ever-changing circumstances in accordance to Charles Darwin's survival
of the fittest/ adapt or go extinct. Because of the need for adaption organic organizations
have less specialization and formalization and are less hierarchical than mechanistic
organizations (Hatch & Cuncliff 2006). According to Hatch & Cuncliff (2006) organic
organizations also engage in significantly more lateral communication and coordination.
Organizations will always combine mechanistic and organic characteristics to some
degree.

Mechanistic structures (predictability, accountability)	Organic structures (flexibility, adaptability, innovation)
High horizontal and vertical differentiation – a high hierarchical structure of authority and control	High/complex horizontal and vertical integration – a network of authority and control based on knowledge of the task
High formalization – the definition of roles, responsibilities, instructions and job method is stable	Low formalization – tasks and responsibilities are redefined depending on the situation
Centralization – decisions made at the top of the hierarchy	Decentralization – decisions made by those with knowledge
Standardization through written rules, procedures, SOPs	Mutual adjustment and redefinition of tasks and methods through joint problem-solving and interaction
Close supervision with authority and prestige based on position	Personal expertise and creativity without supervision. Prestige attached to expertise
Vertical (superior-subordinate) communication in the form of instructions	Frequent lateral communication, often in the form of consultation between people from different departments

Table 1: Comparing mechanistic and organic organizations (Hatch and Cunliffe 2006,
111).

Contingency theorists have found that mechanistic organizations outperform organic
organizations in stable environments, and vice versa in unstable environments. In rapidly
changing environments, organizations need to adapt to survive, and to manage this it

requires teams of knowledgeable employees who can work together to anticipate and respond quickly to environmental change. Thereby Burns and Stalker found that innovation was the key contingency they used to explain the different organizational structures based on environment influences. Due to high levels of hierarchical control, job specialization, and centralized decision making, innovation tends to be limited in mechanistic forms of organizations as these work coordination factors impede flexibility and creativity Formalization interferes with responsiveness on the basis of change requiring altering of policies and rules and disseminating the revisions to supervisors who must then enact the new rules (Hatch & Cuncliff 2006).

> *Organic forms, characterized as informal, decentralized and requiring a high degree of coordination across departments, are more likely to be innovative and to grant greater discretion to employees performing tasks since they are not bound by strict rules and procedures, and decisions making is pushed to lower levels of the hierarchy* (Hatch and Cunliffe 2006, 111-112).

Hiring employees for their knowledge and expertise would not serve any purpose if not to allow them to use their skills and training, and flexibility to experiment and solve problems as they occur. According to the contingency theory in organic forms, systems and people are more proactive and adaptable to changing circumstances (Hatch and Cunliffe 2006).

Following Weber's lead in differentiating ideal types of organizations, many modernist organization theorists devoted themselves to creating typologies or configurations of organizational forms. The most influential and best known of these is developed by Henry Mintzberg (Hatch and Cunliffe 2006, Jacobsen and Thorsvik 2007).

2.1.1.1 Mintzberg's configuration theory

Mintzberg defines organizational structure as "the sum total of the ways in which its labour is divided into distinct tasks and then its coordination is achieved among these tasks" (Mintzberg 1983, 2). According to his configuration theory the elements of structure, which is the basic parts of an organization, its coordination mechanisms, design parameters and situational factors logically configure into internally consistent groupings that result in 5 basic structures, or configurations. To understand these configurations it is essential to have knowledge about the elements of structure that makes them (Mintzberg 1983).

Every organization can be divided into five basic organizational parts. Even the simplest organizations require a *strategic apex*, often referred to as top management, to oversee the whole system. To do the basic work directly related to production an *operating core* is hired, and as the organization grows there is a need for another set of managers to coordinate production and convey information. A *middle line* between the strategic apex and the operating core is created. The organization may also find that it needs two kinds of staff personnel. First are the analysts who design systems concerned with the formal planning and control of the work; they form the *technostructure*. Second is the *support staff*, providing indirect services to the rest of the organization—everything from the cafeteria and the mail room to the public relations department and the legal counsel. These five parts together make the entire organization, however not all organizations need all of these parts. Some are simple and use a few, others combine all in somewhat complex ways (Mintzberg 1983).

The central purpose of structure is to coordinate the work divided in a variety of ways, thus coordination mechanisms are considered as the glue that holds organizations together. When an organization provides several services or divides one service into multiple tasks, the need for coordination arises to secure the delivery of these services/ products (Mintzberg 1983). Mintzberg (1983) outlines six different forms of coordination mechanisms:

1. *Standardization of work processes:* This form of standardization is often described as the specification of how work is to be performed by means of detailed procedures. The goal is to reduce the variance associated with each task and, thereby, improve overall effectiveness. The assembly instructions that come with IKEA products are an example on this form of standardization.

2. *Standardization of outputs:* Coordination is achieved not by the specification of what is to be done (processes), but of what is to be achieved. This involves specifying the dimensions of a given product or service and giving the worker freedom and flexibility to achieve its goals in different ways.

3. *Standardization of skills:* This can take the form of specifying the education needed to perform certain tasks and certification of competence (e.g. certification for welding).

4. *Standardization of norms:* According to Mintzberg, this form of standardization means that employees share a common set of beliefs, which allows for a more implicit form of coordination. Guiding people on what are desirable actions and what actions which are deemed inappropriate.

5. *Mutual adjustment:* This achieves coordination by the simple process of communicating information (as between two employees both lateral and horizontal).

6. *Direct supervision:* Involves having one person issue orders or instructions to one or more persons who, in one manner or another perform interrelated work. In other words establishing a hierarchy of leaders.

Further, organizational design revolves around manipulation of a number of independent variables that determine the division of labour and the coordination of work. Designing organization structure means turning knobs to influence the division of labour and coordinating mechanisms, to achieve desired organization functions (Mintzberg 1983) The independent variables, which Mintzberg (1983) refers to as design parameters, are:

- *Job specialization;* referring to the number of tasks assigned to a given job and the degree of control the worker has over these tasks.

- *Behaviour formalization;* according to the standardization of work processes by the imposition of operating rules, regulations, job descriptions, instructions and so on.

- *Training;* the use of formal instructional programs to establish and standardize worker skills and knowledge toward enabling the specific tasks completion.

- *Indoctrination;* the learning of standardized norms through programs and techniques by which the norms of workers are standardized so that they can be trusted to make decisions and take actions in keeping with the ideology of the organization.

- *Unit grouping;* the arrangement of workers into units according to work process, purpose, product, client, geography or some other criterion (grouping or dividing labour is a crucial process for coordination work according to common supervision, sharing of resources, and common performance measures).

- *Unit size;* the number of workers organized to work together in a single unit.

- *Planning and control systems;* the mechanisms used to standardize outputs. This could refer to text management systems or accounting systems.

- *Liaison devices;* devices aimed at encouraging mutual adjustment within and between work units, including the use of task forces, liaison staff, and integrative managers. Supporting communication and access to information, being the right people or documents.

- *Decentralization;* refers to the degree to which decision-making authority is dispersed/shared in the organization and to some extent a lack of hierarchy. Mintzberg holds that this factor manifests itself in six basic patterns:

  1) vertical and horizontal centralization, where all the power rests at the strategic apex; 2) limited horizontal decentralization, where the strategic apex shares some of its power with the technostructure that standardizes work; 3) limited vertical decentralization, where managers of market-based units are delegated the power to control most of the decisions concerning their units; 4) vertical and horizontal decentralization, where most of the power rests at the operating core; 5) selective vertical and horizontal decentralization, where power over different decisions is dispersed at various places in the organization; and 6) pure decentralization, where power is shared more or less equally (Lemieux 1998, 40).

The situational factors that outline the fact that organizations are affected by their situation consist of age, size, technical system, the environment (stability, complexity, diversity, hostility) and power. Age and size can be compared with the human age, as organizations and humans become older, they grow into a formalized habit. Everything has been seen before, and therefor has a recipe for solution. The technical systems are the tools used to convert input of resources into outputs like products or services. Stability (stable or dynamic/unpredictable), complexity (simple or complex), market diversity (integrated or diversified) and hostility (friendly or hostile) constitute the different aspects of the

environment, which affects every organization, and can typically not be controlled. Power issues are derived from both internal (personal ambitions) and external (owners, regulations and politicians) interests for favourable corporate design (Mintzberg 1983).

Depending on the dominant basic part of the organization, coordination mechanism, type of decentralization, main design parameters and situational factors, the sum leads to five stereotypical organizational forms, or configurations. By selecting different organizational structure elements, a countless number of different combinations can be made. Mintzberg's configurations are ideal types and are meant to be a starting point to create more realistic organizational structure which is adapted to the situation that each organization is in (Jacobsen and Thorsvik 2007). Based on Mintzberg (1983) the configurations are summarized below. A more detailed overview of which element of structure that is present in each of the five configurations can be found in appendix 1.
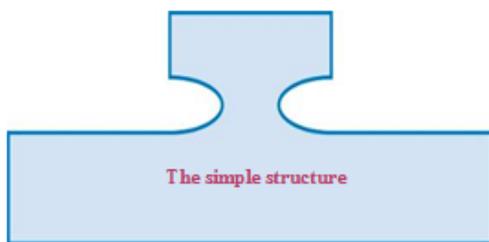
The simple structure:
Key features: An organic type that uses hierarchy (direct supervision) as coordination mechanism. Power is centralized at the top, with few middle managers. Can respond quickly to changes in the environment. Little specialization, training/indoctrination and formalization.
Appropriate for: Companies with simple or single products.
Advantages: Provides a high degree of flexibility, can quickly add about business.
Disadvantage: Lack of ability to coordinate larger amounts of employees.
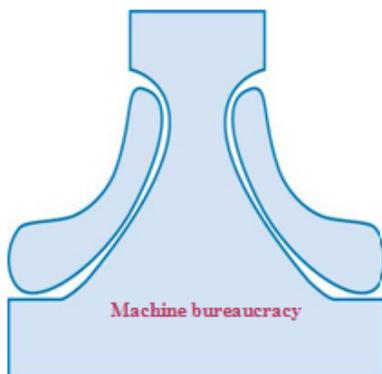
Machine bureaucracy
Key features: A mechanistic organization characterized by high level of specialization, standardization and centralized control. Extensive use of rules. Written procedures. Clearly defined hierarchy. Appointments for professional qualifications. Fixed remuneration. A continuously effort to routinize tasks through formalization of worker skills and experiences.
Appropriate for: Mass production companies and simple products in stable environments.
Advantages: Clear responsibilities, stability and predictability, standardization promotes productivity.
Disadvantages: Rigid, hard to change, little exploited by workers competence.
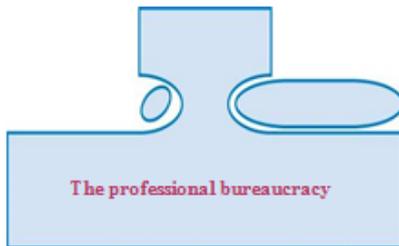
The professional bureaucracy:
Key features: A decentralized mechanistic form which accords a high degree of autonomy to individual professionals. Characterized by individual and functional specialization, with concentration of power and status in the "authorized" experts. Standardization of skills. Much horizontal specialization and training/indoctrination. Little formalization.
*Appropriate for:* Companies operating in complex, but stable environments.
Advantages: Delegation of decision authority, good academic work and faster problem treatment and procedures.
Disadvantages: Rivalry, conflict, cooperation and governance issues.
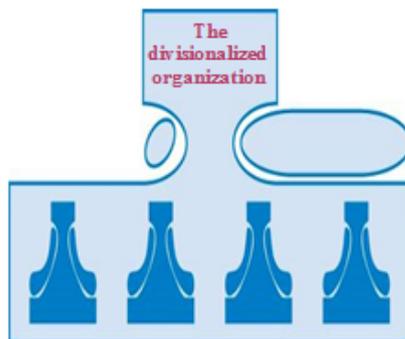
The divisionalized organization:
Key features: A decentralized organic form in which quasi-autonomous entities are loosely coupled together by a central administrative structure. Each division run their own business, producing specialized products for particular markets - facilitates marketization. Some horizontal and vertical specialization (between divisions and headquarter) and some training/indoctrination (of division managers), Much formalization (within divisions) – bureaucratic.
Appropriate for: Complex and unstable environments.
Advantages: Division into divisions helps to highlight problem areas to the profitability and that the delegation of decision authority to the division. Re-invent divisions.
Disadvantages: Risk of sub-optimization.
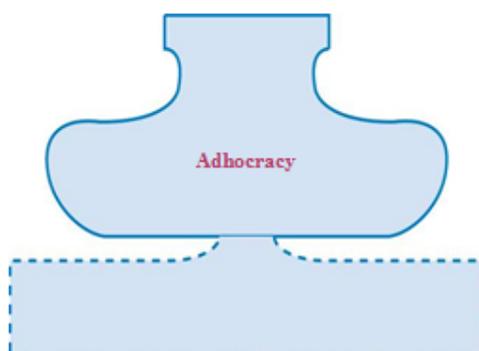
The innovative organization / adhocracy:
Key features: Highly flexible project-based organization designed to deal with instability and complexity. Problem-solving teams can be rapidly reconfigured in response to external changes and market demands. Responsibilities are increasingly redefined and adapted. The role of the individual is generally defined. Matrix Structure (internal network) for authority, control and communications. Non-standardized products.
Appropriate for: Turbulent environments with need for constant innovation.
Advantages: Flexibility and utilization of knowledge. Adaptability to turbulent environments.
Disadvantages: Unclear work tasks.

2.1.2 Developing the research framework 1

To help answer the part of the research question concerned with organizational structure following assumptions are made:

1. This paper assumes that event companies are more organic than mechanistic structured since they have various market demands that they need to adapt to.

2. Based on the characteristics of event companies this paper would expect and assumes that event companies have similar structure as Mintzberg's adhocracy.

2.2 Corporate culture

Culture arises wherever as long as time allows for acquire enough experience, based on language, ethnicity, religion, etc. Corporate culture is important because it explains individual and collective action, providing ways to interpret situations through patterns and values. Corporate culture thereby affects strategy, goals and ways of operating. What really controls the daily actions, are learned and shared basic assumptions that people base their view on reality on - as it is and how things should be (normative beliefs). This understanding creates predictability and gives meaning to (the working) life and is then usually stable and difficult to change because it's about the cumulative group learning, ways of thinking, feeling and perceive world, which has made the group the success they are (Schein 2009).

2.2.1 Schein's cultural characteristics and categories

Width, depth, structural stability and integration are used by Schein (2010) to characterize the abstract phenomenon of culture. Culture is more than concepts rituals, formal norms, climate, mental models / paradigms, formal philosophy, group norms and observable regularities between people who interact. The characterization of culture as something wide indicates that culture covers all functions and influences all aspects both internally and externally. By characterizing culture as deep, it refers to the unconscious part of a group – the less tangible and visible. Structural stability compared with a persistent identity, along with integration characteristic ensures meaning in an otherwise so complex and anxious surroundings. Culture is more than the sum of the terms that have been used in the attempt to describe culture above (Schein 2010).

We distinguish between four cultural categories according to Schein (2010), namely; macro cultures (race, nationality, ethnicity and occupational cultures - that have a form of global spread), corporate culture (for private, public, governmental and non-profit organizations), subcultures (for groups within organizations) and micro cultures (for microsystems inwardly and outwardly organizations, for example the culture of a group of friends). We may find ourselves in several of these categories simultaneously or we can move between them, depending on what is expected of us in the situations we are in (Schein 2010).

Edgard Schein (2009) defines corporate culture as a pattern of shared basic assumptions that have been learned jointly by solving problems related to external adaptation and internal integration. These have worked well enough to be recognized as valid and therefore the correct way to think, perceive and feel in relation to those problems. Thereby these are taught on to new generations. This is basically what is regarded as the organizational culture in this task (Schein 2009). Furthermore Schein (2010) parts in corporate culture into three levels; artefacts, norms and values, and basic assumptions, as shown in table 2. Compared with an iceberg, artefacts are the most visible of these levels and therefore represent the top of the iceberg. While norms and values are placed under the water's edge because they are difficult to see clearly and can be hard to see all the applicable norms and values. The bottom of the iceberg, which is located deep below the water edge in the dark, is compared with the basic assumptions that exist in an organization. The basic assumptions are often described as unconscious beliefs that we ourselves rarely manage to become aware of, and therefore is nearly, but not impossible to detect Schein (2010).

1. Artefacts
• Visible and feelable structures and processes
• Observed behaviour
- Difficult to decipher
2. Espoused Beliefs and Values
• Ideals, goals, values, aspirations
• Ideologies
• Rationalizations
- May or may not be congruent with behaviour and other artefacts
3. Basic Underlying Assumptions
• Unconscious, taken-for-granted beliefs and values
- Determine behaviour, perception, thought and feeling

Table 2: Three cultural levels (Schein 2010, 24)

Although the artefacts are highly visible, according to Schein (2010) it is importance to see behind them and understand these by deciphering, which is particularly difficult because of the possibility of multiple and ambiguous opinions. Artefacts are something one can see, hear and feel and that includes both structures, processes and visible behaviour (Schein 2010). Hatch & Cunliffe (2006) has taken a step further in Schein's work on classification of levels and distinguishes between three categories of artefacts, as seen in table 3 below.

Category	Examples
Objects	Art/design/logo Architecture/décor/furnishings Dress/appearance/costume/uniform Products/equipment/tools Displays of posters/photos/memorabilia/cartoons Signage
Verbal expressions	Jargon/names/nicknames Explanations/theories Stories/myths/legends and their heroes and villains Superstitions/rumours Humour/jokes Metaphors/proverbs/slogans Speeches/rhetoric/ oratory
Activities	Ceremonies/rituals/rites of passage Meetings/retreats/parties Communication patterns Traditions/customs/social routines Gestures Play/recreation/games Rewards/punishments

Table 3: Artefacts of organizational culture (Hatch & Cunliffe 2006, 186)

This division represents various visible manifestations of corporate culture, but does not provide sufficient basis to try to uncover the basic assumptions. To approach the opportunity to uncover the basic assumptions one must also reveal the next level in Schein's corporate culture iceberg / pyramid (Hatch & Cunliffe 2006).

Norms and values are for Schein (2010) ideals, goals, values, aspirations, ideologies and rationalizations, which constitutes a normative and moral function by guiding members in how to act in certain situations and in the training of how members should behave. Hatch & Cunliffe (2006) specifies that values the social principles, goals and standards that culture members ascribe an inner value and thus indicates what has the greatest impact for the culture. Often these norms and values are so abstract that they do not allow explanation of behaviour, while at other times they may also be mutually contradictory. Due to lack of explanatory power in artefacts and norms and values, an attempt to decipher the basic assumptions is required to have a basis for a complete understanding of a corporate culture (Hatch & Cunliffe 2006). Johannessen (2011) distinguishes between values and norms by clarifying that norms are social conventions that work by specifying what is right and wrong and thus limits and restricts actions. Furthermore values are understood as assessment to determine good deeds. So norms tell us what we should not do, while values indicate what desirable behaviour is. Thus laying the groundwork for both positive and

negative consequences for the benefit of learning, as opposed to laws and regulations that dictate what is punishable and thus is undesirable. The idea that positive reinforcement is more appropriate full in relation to learning than punishment to teach desired behaviour is an argument for using both incentive systems as well as appraisals.

Basic assumptions is a form of "taken for granted" value orientation, which reflects the preferred way of doing something so strongly that one becomes blinded for alternatives (Schein 2010). Based on inductive logic it can be explain so that if a way to do something has worked x number of times previously one will assume that it also should work next time and therefore want to continue with this way of doing things. The saying "never change a winning team" can then be an apt description. Schein (2010) compares these basic assumptions with Agyris and Schons "theories-in-use", where these implicit assumptions affect behaviour by specifying how to persevere, think and feel about things. The basic assumptions thus acts as a "cultural paradigm" according to Kuhn's understanding of paradigms, as a problem that is accepted as exemplary for solutions of similar problems within the same science (here culture), and thereby creates a scientific (cultural) tradition . Culture can thus be seen as a form of knowledge, but the shape is implicit and tacit rather than explicit (Schein 2010).

Schein (2010) writes that culture is developed and taught on the basis of norms and values that one or more members are able to convince the majority of a group to be fortunate. This occurs both consciously and unconsciously, if these norms and values are accepted, they will over time become basic assumptions. For norms and values to become the basic assumptions, Schein (2010) promotes three conditions: 1) the solutions that norms and values represent must be tested empirically and over time continue to prove to be reliable, 2) the norms and values related aesthetic and moral topics and thus cannot be directly test empirically, one can nevertheless achieve consensus through social validation and in the manner developed into basic assumptions, 3) an organization's strategies and objectives are difficult to test, therefore social validation through consensus are here too the only way for the transformation. With social validation means that the members of a group reinforce their common shared norms and values to a level where they are perceived as generally valid. Schein illustrates the beginning of this adoption using a manager to introduce their beliefs in terms of norms and values. Anyone exercising a form of power can start this process by introducing norms and values that will be used to they are either rejected or

become basic assumptions. Among various types of power it can be argued that charisma- and persuasion power can be particularly important in such complex situations.

2.2.2 Impact of national culture on corporations

Schmidt, Manson and Dolles (2014) emphasize the impact of national culture on corporation's basic assumptions, known as the country-of-origin-effect. In addition to the effect of a national culture on a corporation in which it operates, the national culture of the employees does also affect the corporate culture.

Geert Hofstede (Hofstede n.d.) conducted one of the most ample studies of how values in the workplaces are influenced by culture. His definition of culture is "the collective programming of the mind distinguishing the members of one group or category of people from others". Hofstede has revealed six dimensions of national culture which represents independent preference for one condition over another that distinguish national cultures from each other. He uses a scale that runs from 0 - 100 to measure the dimensions. The six cultural dimensions are power distance, individualism (vs collectivism), masculinity (vs feminism), uncertainty avoidance, long term (vs short term) orientation and indulgence (Hofstede n.d.).

Norway scores a low (31) on the dimension for *power distance* which means that the following are key features; independent, equal rights, hierarchy for convenience only, superiors accessible, coaching leader, management facilitates and empowers (Hofstede n.d.)."*Power is decentralized and managers count on the experience of their team members"* (Hofstede n.d.). Norwegian employees dislike control, expects to be consulted in decision making, and the relationship with managers are informal and on first name basis. Communications is direct, participative and consensus orientated. With a score of 69 on the dimension for *individualism* Norway is considered an individualistic society. This means that Norwegians take their "selves" into the equation for most considerations, and that personal opinions are valued and expressed. Communication is characterized as direct and explicit. There are clear lines between work and private life, and the right to privacy is important and respected (Hofstede n.d.). "*The employer-employee relationship is based on a contract and leaders focus on management of individuals"* (Hofstede n.d.). Norway scores 8 on *masculinity* which means that the softer and more feministic aspects of culture

are valued and encouraged such as levelling with others, consensus and sympathy for the underdog. According to "janteloven" trying to be better than others is frowned upon. Incentives such as free time and flexibility are favoured. Focus is on well-being, less on status. An effective manager is supportive, and decision making is achieved through involvement and to some extent democracy. Scoring 50 on the scale for *uncertainty* avoidance Norwegian culture can be described as having a neutral preference on uncertainty avoidance. Hence member of the Norwegian culture can't be said to avoid unknown situations nor seek out uncertainty. Norwegian culture is more normative than pragmatic with a score of 35 when it comes to *long term orientation*, and thus has a strong concern with establishing the absolute truth; Norwegians are normative in thinking, and exhibit great respect for traditions, a relatively small propensity to save for the future, and a focus on achieving quick results. Norway has an intermediate/neutral score of 55 in the dimension for *indulgence* which is defined as the extent to which people try to control their desires and impulses (Hofstede n.d.).

2.2.3 How individuals can influence corporate culture

As culture was discovered to influence organizational behaviours and outcomes, so did the wish to control and create culture. According to Hatch and Cuncliff (2006) the modernist view on managing culture is that culture can be managed through organizational norms and values. If culture influences behaviour via norms and values, so should it be possible to affect these norms and values with the intent to enable these desired behaviours within the organization. Andersen (2009) presents methods to maintain corporate culture. This method, which is illustrated in figure 1 below, also enables an argument for the possibility to change corporate culture if individuals choose not to reinforce culture as it is now. Leaders are highlighted as those who easiest can maintain or change culture in Andersen's (2009) method. From the figure we can see how culture can be influenced and again influence behaviours. The first choice these individuals have is to enhance which questions that are considered significant. By acknowledging questions about the value of creativity, then creativity is accepted as something worth discussing and thereby considered important. Being conscious about when and how to react when facing crises, small or big, leaders have an opportunity to decide and highlight which themes and situations that may and should be considered as crises. Distribution of resources is Andersen's (2009) third way to maintain or change organizational culture by allocating resources to enlighten the

most important tasks. When designing roles certain tasks may be given extra weight and other task being more or less ignored to show what is valued as most significant for the organization. Incentives may be used to reward desired behaviour according to norms and values in accordance with the psychological term positive reinforcement. Rituals, history and ceremonies may be used to significate organizational achievements and their value so that to reinforce the desired meanings. Andersen's (2009) last method is organizational demography, the process of promoting, recruiting and letting people go as they are comparable or incomparable to the desired organizational culture, norms and values.

Methods for sustaining corporate culture:
- Leaders way for marking which questions that are considered central for the organization
- How leaders react to big events and crisis within the organization
- How leaders divides resources
- How leaders form roles
- Criteria for reward and status
- Organizational rituals, ceremonies and histories
- Criteria for recruitment, selection and promoting

Recruiting cultural suitable personnel → Corporate culture → Terminating cultural unsuitable staff

Figure 1: Methods to maintain corporate culture (based on Andersen 2009, 138)

2.2.4 Developing the research framework 2

To help answer the part of the research question concerned with corporate culture following assumptions are made:

3. The event industry is often linked to the service industry, and it is therefore reasonable to assume that event companies have values and norms supporting the valuation of customer service.

4. As their seems to be a high demand for creative employees in the event industry this paper assumes that event companies have values and norms supportive of creativity

5. Supposing that event companies operate in complex markets, one might assume that the corporate culture strengthen employee's ability to overcome uncertainty.

2.3 Creativity

2.3.1 Defining creativity

For several decades creativity has been studied and researched. Hundreds of different definitions have been offered still there is no universal accepted definition of creativity (Isaksen, Dorval and Treffinger 2011). Literature however reveals that creativity can be defined from a person-, process- or product perspective (Amabile 1988, Damanpour and Aravind 2012).

Creativity according to person perspective is defined by Findlay and Lumsden (1988, cited in Amabile 1988, 125-126) as "the constellation of personality and intellectual traits shown by individuals who, when given a measure of free rein, spend significant amounts of time engaged in the creative process". Traditionally it was believed that a person was either born creative or not (Vogel 2014). Researchers often concentrated about highly creative geniuses, meaning people that have special and significant talents (Isaksen, Dorval and Treffinger 2011). With the aim to get an understanding of what separates creative people from ordinary people, a person-centred approach to creativity that focused on characteristics, personal backgrounds, experiences and work style of creative people was developed (Amabile 1997, Hennessey and Amabile 2010). Some of the characteristics identified in creative people include independence, flexibility, high energy, tolerance to ambiguity, and attraction to complexity (Isaksen, Dorval and Treffinger 2011, Woodman, Sawyer and Griffin 1993). Although this traditional approach provided some important knowledge about qualities in creative people, it was both limited and limiting. For instance it did not provide a lot of advice to practitioners concerned with helping people to become more creative in their work (Amabile 1997). Contemporary approaches see creativity as a capacity that is within most people, and that the social environment can influence the creative behaviour. According to this perspective creative behaviour cannot be explained only by examining characteristics of so-called "creative people" (Vogel 2014).

Rogers (1954, cited in Amabile 1988, 126) define creativity based on the process as "the emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life on the other". The creative process examines the mental processing or the thinking that take place as people use their creativity. It is interested in how creativity occurs. In 1926,

Wallas, which were one of the first to develop a model of the creative process, found that by applying a specific process people could enhance their abilities of creative thinking. The "Wallas Four-Stage Creative Process" includes preparation, incubation, illumination and verification. Preparation is a conscious act by individuals where a particular problem is being investigated based on education, knowledge and analytical abilities. In the incubation stage the particular problem is put aside, however the unconsciously mind are still working on it. Illumination is achieved when the idea suddenly reaches conscious. In the final stage, verification, the validity of the idea is tested and the idea is converted into an object or into a precise form (Isaksen, Dorval and Treffinger 2011, Vogel 2014). Several models of the creative process have been developed over the year, however most of them built on the work of Wallas. The excessive research has led to strategies for increasing personal creativity. Most of the strategies come from an understanding and removal of blocks to creative thinking. Three general blocks are defined. Personal blocks include among other lack of self-confidence, a need for the familiar and resistance to creative thinking. Problem-solving blocks are strategies, skills or behaviours that constrain a person's ability to focus, identify and create alternatives, or turn idea into action. Environmental blocks are factors in the context, situation or setting that disturbs with a person's efforts. Examples are limited use of resources, resistance to new ideas and centralized decision making. Since novelty requires a person to change the approach, behaviour or way of thinking, new learning and may increase the possibility of failure, it is only natural to have some resistance to novelty. A person's mental processing is most likely formed as a result of some interaction between whom one are and the environment or situation in which one operate (Isaksen, Dorval and Treffinger 2011).

As most theorists and researchers, this thesis adopt a product-oriented perspective. As Amabile (1988) points out product measures are significantly more straightforward than person or process measures in identifying creativity, and therefore it is possible to look at the organizational factors corresponding to the production of ideas or products. In this thesis creativity is defined as "the production of novel and useful ideas by an individual or a small group of individuals working together" (Amabile 1988, 126). Novel, meaning that it is different from what have been done previously, and useful, meaning that it is appropriate to the problem or specific task. Ideas can be anything from new products, processes or services within the business of the organization to ideas for new procedures or policies inside the organization (Amabile 1988). Any evaluation of creativity is

historically, culturally and socially bound, meaning that to determine the degree of novelty it requires knowledge of what currently exists, and to estimate idea effectiveness it requires knowledge about the meaning and usefulness within the specific context. Since there is a focus on product instead of process, many people call this perspective innovation rather than creativity (Isaksen, Dorval and Treffinger 2011). As creativity and innovation often are used interchangeable, it is important to know that creativity and innovation are two separate processes (Ford 1996). Innovation begins with creativity, however not all creative ideas come to life. In organizational context the focus of innovation is on taking a creative idea from concept to market, thus bringing it to life. This involves recognizing the potential of a creative idea, acquire funding to the idea among scarce or competing resources and overcome possible hurdles for instance technology challenges and competitive pressure (McLean 2005). Hence innovation does not only depend on creativity, but on other factors as well (Amabile et al. 1996). Creativity on the other hand exists without innovation, but innovation is important for creativity in organizational context because without implementation the value of creativity is significantly diminished (McLean 2005). Organizational innovation is "the successful implementation of creative ideas in an organization" (Amabile 1988, 126). By implementation Amabile (1988) means developing ideas and using them.

2.3.2 Creativity in organizational work environment

Traditionally creativity is explained as a phenomenon that is reserved genius individuals, thus, persons that are extraordinary intelligent. From this an individual focus was established regarding creativity. This part will illuminate three theories that explores that creativity are not only affected on an individual level, such as person and process, but also by the social environment.

2.3.2.1 The componential theory of organizational creativity

A central theory in the creativity literature is the componential theory of organizational creativity and innovation by Amabile (1997). This is a model and theory regarding how individual creativity integrates with the organizational work environment. Model 1 shows this as a simplified schematic diagram. It shows the main elements of the componential theory, incorporate individual creativity with the organizational work environment (Amabile 1997).
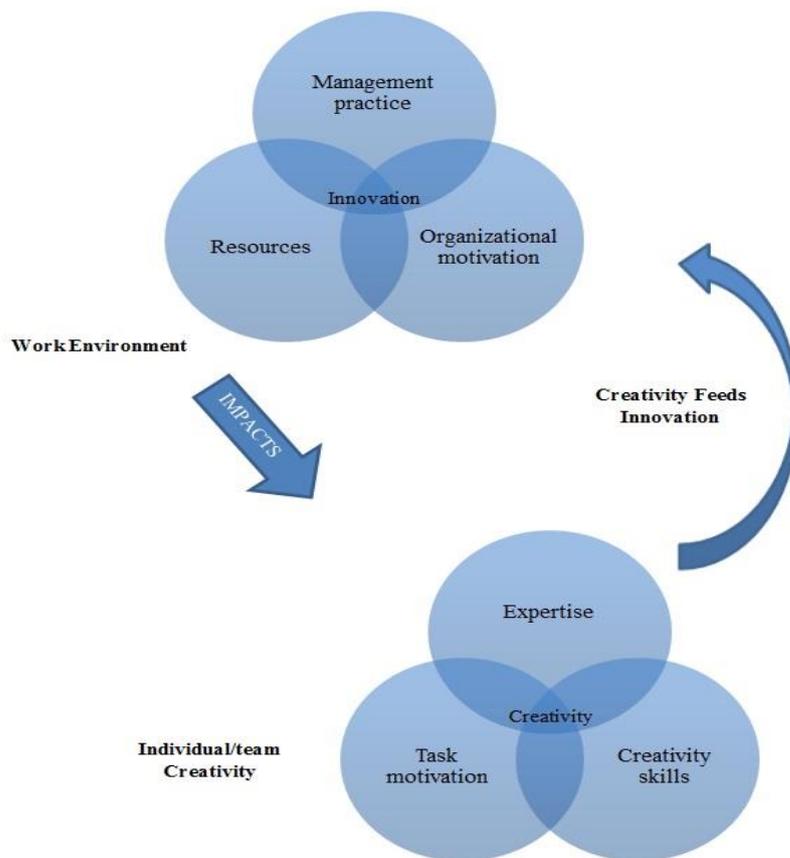
Model 1: The Componential Theory of Organizational Creativity and Innovation (Amabile 1997, 53)

This theory is built upon The Componential Theory of Individual Creativity which consists of expertise, creative thinking skills and intrinsic task motivation as the three main components necessary for individual (or small team) creativity in any given domain (Amabile 1997). The theory implies that creativity is most likely to arise when people's skills overlap their strongest intrinsic interest, and the higher the level of each of the components, the greater the level of individual (or small team) creativity should be. This is the "creativity intersection" illustrated in the model (Amabile 1997).

The *expertise* component includes memory for factual knowledge, technical skills and special talents within the project of interest. This is the individuals "raw material". Amabile (1988) states that knowledge and talent within a domain is important for creativity to grow. It makes it easier to be creative if you know what you are working with. The "something extra" of creative performances is provided within the component *creative thinking*. The skill of creative thinking depends on the individual's ability of cognitive

thinking. This means to be taking new perspective on problems. Further skills of creative thinking include "an application technique (or "heuristics") for the exploration of new cognitive pathways, and a working style conductive to persistent, energetic pursuit of ones work" (Amabile 1997, 43). Even though creativity skills to some extent are dependent on personality characteristics, the learning and practice of techniques to impact cognitive flexibility and intellectual independence can help increase the creativity skills. The expertise and creative thinking skills determines what a person is capable of, while *task motivation* determines what a person actually will do. It is a person's attitude and personal motivation. There are two types of motivation, intrinsic and extrinsic. Intrinsic motivation is driven by a deep interest and involvement in the work, for example curiosity and enjoyment. On the other hand is extrinsic motivation driven by the desire to achieve a goal that is separated from the work itself, as achieving a known reward and winning a competition (Amabile 1997).

All three components are necessary for creativity. Thus, it is not enough that only one component is present. The degree of creativity will also vary as a result of the level of the three components (Amabile 1996). The social environment can also directly affect the expertise and creativity skills components through for example the work environment, which brings us to the next part of the model, organizational work environment (Amabile 1997).

The organizational work environment is also divided into three components; organizational motivation, resources and management practices. The *organizational motivation* component is directed to innovation and creativity within the organization. For innovation and creativity to blossom there are some important elements that need to be present. These elements are value placed on creativity and innovation in general, an orientation towards risk, a sense of pride in the organizations members and enthusiasm about what they are capable of doing, and an offensive strategy of taking the lead towards the future. Further, support appears to be important for developing creativity and innovations, such as open, active communication of information and ideas; reward and recognition for creative work as well as fair evaluation of work, including failure. The component *resources* include everything the organization has available to facilitate work in the domain aimed for innovation. There you find sufficient time, necessary expertise, availability of training etc. All the components you need to have enough resources within the domain you are working with. Especially the level of individual departments and

projects, but also managements at all levels, are included in the component called *management practices* (Amabile 1997).

> *Management practices for creativity include the ability to constitute effective work groups that represents a diversity of skills, and are made up of individuals who trust and communicate well with each other, challenge each other's ideas in constructive ways, are mutually supportive, and are committed to the work they are doing* (Amabile 1997, 54).

Previous research has suggested that a considerable degree of freedom or autonomy in ones work is important for fostering creativity and innovation. In addition it is suggested to match individuals for work assignments based on skills and interest to create a positive challenge in the work (Amabile 1997).

The componential theory of organizational creativity and innovation predicts that our individual creativity is impacted by the elements of the work environment. It asserts that creativity is influenced by the social environment/work environment by influencing the individual components. It appears to influence the task motivation the most. In addition, the theory proposes that the individual creativity serves a primary source for innovation within the organization (Amabile 1997).

2.3.2.2 The Interactionist Model of Creative Behaviour

According to the interactionist model of creative behaviour by Woodman and Schoenfeldt, behaviour is best understood as a product of both person and situation, and this is also true regarding creativity. The creative process takes place in the situational context, and therefore it is important to go beyond the focus on individuals. The situation depends on group- and organizational characteristics that will enhance or constrain creative accomplishments of individuals and teams working in a social system. Group- and organizational characteristics are both influenced by and influence individual characteristics such as personality, knowledge and intrinsic motivation. Group characteristics can be norms, enacted roles and task assignment as well as degree of cohesiveness. Organizational characteristics are related to cultural influences, organizational mission and strategy, and structure (Woodman, Sawyer and Griffin 1993).

This model shows that behaviour in most cases can be explained in a great deal by the personal characteristics, while in other cases it is the situation that will explain the behaviour. It is therefore important to focus on the specific situational influences, such as group- and organizational characteristics, as well as personal characteristics when exploring creativity (Woodman, Sawyer and Griffin 1993).

2.3.2.3 The Investment Theory of Creativity

According to The Investment Theory of Creativity, creative people are those who are willing to "buy low and sell high" when considering ideas, meaning pursuing ideas that are unknown or out of favour but that have growth potential (Sternberg 2006, Sternberg, O´Hara and Lubart 1997). Sternberg (2006) states that creativity requires a confluence of six distinct, but interrelated resources. The level of creativity between individuals is based on the decision to use a resource more than the individual difference itself. Thus, creativity is to a large extent an individual decision and therefore creativity can be developed (Sternberg, O´Hara and Lubart 1997).

In order to be creative it is required *intellectual skills*. It is divided into synthetic skill (ability to see problems with new eyes), analytic skill (ability to recognize ideas worth pursuing or not) and practical skill (ability to sell ideas). Further *knowledge* about the field can enhance as well as hinder creativity depending if you are able to move beyond past problems. A *thinking style* that are able to thing fresh and new, a *personality* that are willing to overcome obstacles, take sensible risks and believe in oneself, as well as intrinsic task focused *motivation* is preferred in order to be creative. Finally, an *environment* that is supportive and rewarding of creative ideas is important. If the environment is not supportive and rewarding, there is a risk that the individual will not be able to choose to be creative. The organizational surrounding must be designed so that it supports investments for ideas in the market if the organization wants to support creativity (Sternberg, O´Hara and Lubart 1997).

> *Creativity, according to the investment theory, is in large part a decision. The view of creativity as a decision suggests that creativity can be developed. Simply requesting that students be more creative can render them more creative if they believe that the decision to be creative will be rewarded rather than punished* (Sternberg 2006, 90).

2.3.3 Developing the research framework 3

To help answer the research question following assumptions are made on creativity in organizational work environment:

6. This thesis assumes that event companies are creative in order to stay competitive in today's business environment.

7. Further, according to theory presented it is assumed that work environment affects creativity in event companies.

2.4 Summary

The previous sections have focused on organizational structure, corporate culture and creativity separately, and in relation to the event industry in developing the research framework. However in regard to the research question this cannot be viewed independently. Organizational structure and corporate culture need to be linked to creativity to answer the research question. This will be done in the following. Additionally the framework for research will be summarized and presented.

2.4.1 The relationship between organizational structure and creativity

Freedom is believed to be the main factor that promotes creativity among employees. Freedom in deciding what to do and how to accomplish a task creates a sense of control over own work and ownership of a project. The most important when it comes to freedom is the freedom in the everyday work, often referred to as operational autonomy, freedom to conduct one´s own work and freedom to decide how to achieve the goals and mission of the project (Amabile 1988). The feeling of control over their own work, and freedom to find the best solutions to achieve a goal is essential for employees to be able to express themselves and have the opportunity to be creative. This is a factor several researchers have emphasized as crucial for the employees can be creative (Amabile 1988, Woodman, Sawyer and Griffin 1993, Ford 1996). Performed studies on creativity have shown that individuals were more productive creatively when they felt they had freedom to choose how to accomplish the task they were given (Amabile et.al 1996). By extension, it is necessarily so that if employees feel that they are unable to make decisions about their own work, this feels inhibiting compared to the performance of tasks. In addition, a lack of trust feels humiliating and very demotivating. A lack of control over own work and ideas lead employees to become less creative (Amabile 1988).

Further Sun et al. (2012) suggests that organizations, to promote creativity, should flatten hierarchies and decentralized to in turn develop a climate of empowerment and participation. The same also applies to the Erez and Nouri (2010) who argue that employees in flat organizations characterized by low power distance, empowerment and encouragement to accountability, autonomy and participation, has a positive effect on the generation of innovative ideas. The reason for this is that employees in flat organizations are encouraged to think independently and produce their own solutions to various

problems while they are free to express their personal opinions and thoughts. Within organizations characterized by large power differences, there is a tendency for people to do as they are told and abide by established rules and procedures which do not allow production of novel and useful ideas (Erez andNouri 2010). Alencar and Bruno-Faria (1997) supports this in their study where they found that power decentralization and limit the number of hierarchical levels enhance individual creativity, while centralized power and high hierarchies act as inhibiters. Furthermore, Amabile (1996) believes that for an organization to enhance creativity, it should have a flexible structure that can adapt to and utilize various creative ideas since rigid procedures tend to have an inhibitory effect on creativity.

Rollof (1999) argue that the conditions for creativity are greater in organizations mainly characterized by project rather than line operations. The reason for this is that project organizations are more flexible and allow employees from different functions of the organization to collaborate on common tasks, a necessity because of today's complex of products that require combined processes and techniques. Collaboration between team members entails advantages in information as both knowledge and experience are exchanged between people (Rollof 1999). Research focusing on the dynamics of teamwork has shown that interactions with others can motivate, stimulate interest, add complexity and competitiveness – all factors that can lead to enhanced creativity (Heerwagen 2002). Woodman, Sawyer and Griffin (1993) and Amabile (1988) emphasize the importance of cooperation and collaboration in teams as well as across levels and in departments to enhance creativity. According to Amabile (1988, 155) this involves an "open communication system for top-down, bottom-up and lateral communication". A project that is characterized by good planning, clear feedback and good communication between the supervisor and the work group, is likely to foster creativity. Eenthusiastic support for the work of each individual as well as the entire group is another decisive factor that might enhance creativity (Woodman, Sawyer and Griffin 1993). Amabile (1988) specifically mentions poor cooperation between departments as a major obstacle to achieve the flow of information that creativity requires. It also prevents employees from seeing good holistic solutions across departments.

Diversity in team member's knowledge, experience and skills is also highlighted by Amabile et.al (1996) to enhance creativity.

If you want to build teams that come up with creative ideas, you must pay carefully attention to the design of such teams. You must create mutually supportive groups with a diversity of perspectives and background. Why? Because, when teams compromise people with various intellectual foundations and approaches to work – that is, different expertise and creative thinking styles – ideas often combine and combust in exciting and useful ways (Amabile 1998, 2).

Several early researchers also suggests it is important to match work assignment with employee's skills and interest, in order to maximize a sense of positive challenge in the work and therefore enhance employee's creative abilities (Amabile 1988) .

The literature indicates that creativity is most likely to occur in flat structures providing flexible rules, loose job descriptions, cooperation and teamwork (Andriopoulos 2001). Thus, a structure that is flat, flexible and decentralized is considered to be positive for creative action. The nature of the decentralized structure makes information flow quite freely and encounters with other functions in the organization may work as real points of collaboration rather than divisive barriers to overcome. The decentralized structure facilitates cross-functional teamwork, knowledge sharing and constructive discussions. When the structure is flat there is room for decision making, which is making all of the members of the organization more empowered and the access to the superiors is easier. The structural flexibility gives the individuals opportunity to influence task prioritization, procedures and work methods – enabling them to take initiative and innovate (Zdunczyk and Blenkinsopp 2007).

In contrast, many of the factors known to inhibit creativity are typical characteristics of bureaucracy: hierarchical structure, centralized decision making, enforced corporate procedures and processes and generally a high level of rules and regulations (Heerwagen 2002). Individuals are likely to perceive this as controlling (Amabile et.al 1996), and as a result of this bureaucracy will most likely inhibit creativity. Organizations with bureaucratic characteristics are difficult to move to a more creative direction due to the restricted information flow and limited internal relations between individuals (Heerwagen 2002).

2.4.2 The relationship between corporate culture and creativity

A potential contributing factor in the extent to which creativity and innovation occur in an organization, is the culture of an organization. Further, the extents to which creative solutions are encouraged, supported and implemented are affected by corporate culture. Representing problems and finding solutions in innovative ways, is encourages by a culture supported of creativity. In addition, in a culture supportive of creativity, innovators are considered role models and creativity is regarded as both desirable and normal. Depending on how the values, norms and beliefs that play a role in creativity and innovation influence the behaviour of individuals and groups, they can either enhance or constrain creativity and innovation (Martins and Terblanche 2003).

According to Martins and Terblanche (2003) creativity and innovation is influenced by the basic elements of corporate culture (artefacts, norms and values, and basic assumptions) in two ways:

1. Individuals will learn what kind of behaviour that is acceptable and how activities should function through the organizations socialization process. Through this process norms will develop, be accepted and be shared by individuals. Individuals will assume whether creative and innovative behaviour forms part of the way which the organization operates in accordance to the shared norms.

2. Structure, policies, practises and procedures is a result of basic values, assumptions and beliefs that is enacted in established forms of behaviour and activities. The structure has a direct impact on the creativity in the workplace, for instance by providing resources to support the development of new ideas. In this way what is considered valuable in the organization becomes transparent to the individual, and at the same time how they should act in accordance to this in the workplace.

Based on the work of Schein (presented in section 2.2.1) and the open system theory, meaning that organizations consist of different sub-systems that interact, Martins developed a model to describe corporate culture. Based on a literature study Martins developed it further in order to explain the relationship between culture, creativity and innovation. The degree, to which creativity and innovation take place, is influenced by the dimensions that describe corporate culture (Figure 2). This influence can be divided into five determinants of corporate culture, which can either enhance or constrain creativity and innovation (Martins and Terblanche 2003).
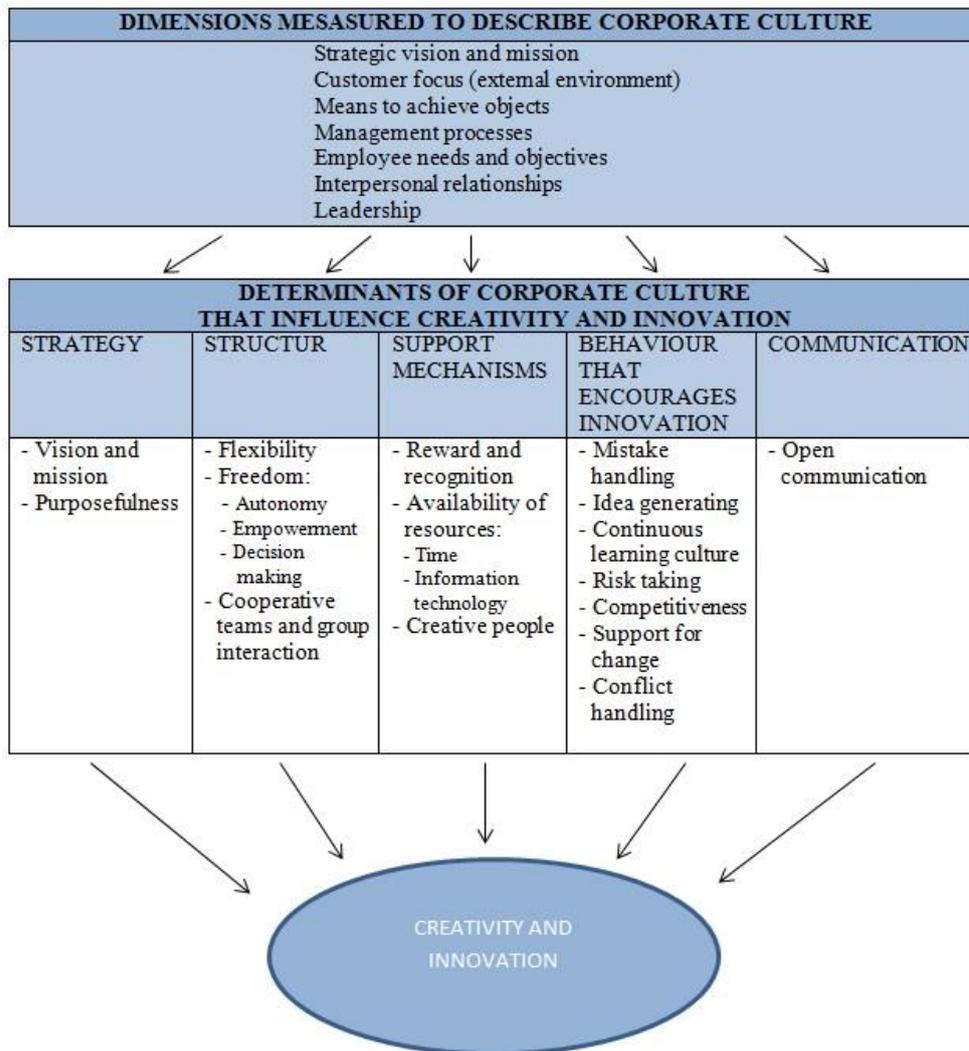
Figure 2: Influence of corporate culture on creativity and innovation (Martins and Terblanche 2003, 70)

A *strategy* that encourages the development and implementation of new products is an innovative strategy. A shared vision and mission that focus on the future are the origin of creativity. In addition, organizations that are creative are customer- and market oriented in their vision and mission, among other concentrating on solving customer's problems. To be able to act creatively it is important that employees understand the vision and mission that encourage creativity, and the distance between it and the current situation. Values that enhance or constrain creativity are reflected in organizational goals and objectives, and goals that emphasis quality rather than effectiveness are preferred. Creativity is influenced by goals and objectives that reflect the value of purposefulness (Martins and Terblanche 2003).

Structure is influenced by culture and structure appears to emphasize certain values that enhance or constrain creativity. Structure that encourages creativity is influenced by culture that enhances creativity with values such as flexibility, freedom and cooperative teamwork. In contrast, creativity will be constrained by values such as rigidity, control, predictability, stability and order. The values of flexibility and freedom as opposed to rigidity and control are especially emphasized in the literature. Flexibility allows for a high degree of responsibility and adaptability, and can for instance be job rotation or informal and loose job descriptions. Freedom as a core value is expressed through autonomy, empowerment and decision making. This can be described as "chaos within guidelines", which means that employees are free to attain their goals in an automatic and creative way, perform their work and determine procedures within guidelines that are provided. By allowing freedom management show confidence in and encourage employees to be more creative, thus empowering rather than controlling them. Empowerment may be summed up by the degree of freedom and authority to participate in decision making in problem solving. Thereby empowerment is found to be positively related to the level of creativity in opposition to control. Well-established co-operative work teams which allow for diversity and individual talents that complement each other should, promote creativity and innovation (Martins and Terblanche 2003). Furthermore Martins and Terblanche (2003) emphasize that cross-functional teams where developers and implementers are encourage to interact both social and technical, can also improve and promote creativity and innovation. Trust, respect, understanding, effective communication and open mindedness are also underlined as determinants for creativity and innovation. The importance of understanding each other's perspectives, styles, function/role, opinions, skills and values are fundamentally important for creative and innovating teams (Martins and Terblanche 2003).

To create an environment that will encourage creativity, *support mechanisms* as rewards and recognition, and the availability of resources should exist in the culture. It is important that employees are rewarded for risk taking, experimenting and generating ideas. Behaviours that are rewarded reflect the values of the organization, and by rewarding creativity it may become to be accepted as a basic underlying assumption of the organizational culture (Martins and Terblanche 2003). Risk taking is highlighted by Martins and Terblanche (2003) for being an important factor for facilitating creativity, methods for fault-free work are thereby considered as inhibitors of creativity. They also

argue that intrinsic rewards like increased autonomy and opportunities for personal and professional growth may support the innovation process, taking into consideration the rewarding of both individual and team. Enabling and encouraging time to think creatively and experimentally does in opposition to productivity and downsizing enhance creativity Martins and Terblanche 2003). However some time pressure can be helpful as it may be viewed as a challenge which creates motivation (Andriopoulos 2001). By using internet and intranet to communicate and exchange ideas the chances for of creativity and innovation increases. Organizational demography based on recruiting and promoting those who share values congruent with creative values, and by removing those who does not fit, will in addition to recruiting by skills and diversity is of outmost importance for establishing a desired organizational culture (Martins and Terblanche 2003).

"Values and norms that encourage innovation manifest themselves in specific behavioural forms that promote and inhibit creativity and innovation" (Martins and Terblanche 2003, 72). Mistakes made in an organization can be handled in several ways which will influence whether personnel feel free to act creatively and innovatively. Learning from mistakes rather than punishing those who do wrong, is considered to be favourable for creativity and innovation. Having an organizational culture which supports continuously learning from mistakes should encourage creativity. In a culture where to many management controls are in effect, risk taking will be inhibited and consequently creativity. Support for change will influence creativity and innovation positively, if managers are focused on improving organizational visions, attitude for change and ways for working. Handling and tolerating conflicts is also important for creativity as conflicts may result in the creation of mainstream perceptions for what is considered creative. This will then reduce the diversity of ideas that personnel will dare to suggest (Martins and Terblanche 2003).

Communication, which can be characterized as open and transparent for the organization culture, could according to Martins and Terblanche (2003), promote creativity and innovation.

> *An open-door communication policy, including open communication between individuals, teams and departments to gain new perspective, is there for necessary to create a culture supportive of creativity and innovation (Martins and Terblanche 2003, 73).*

2.4.3 The framework for research

To summarize the assumptions that have been made throughout the literature chapter and the factors that enhance and constrain creativity in organizational structure and corporate culture, a framework for research has been developed. This is presented in model 2 below. In Chapter 5, Analysis and discussion the framework of research will be investigated to see if it is conformed or not.

Organizational structure	Creativity	Corporate culture
Event companies: - Organic - Adhocracy	Event companies: - Creative - Work environment	Event companies: - Customer service - Creativity - Uncertainty

Factors of organizational structure that enhance / constrain creativity

Factors of corporate culture that enhance / constrain creativity
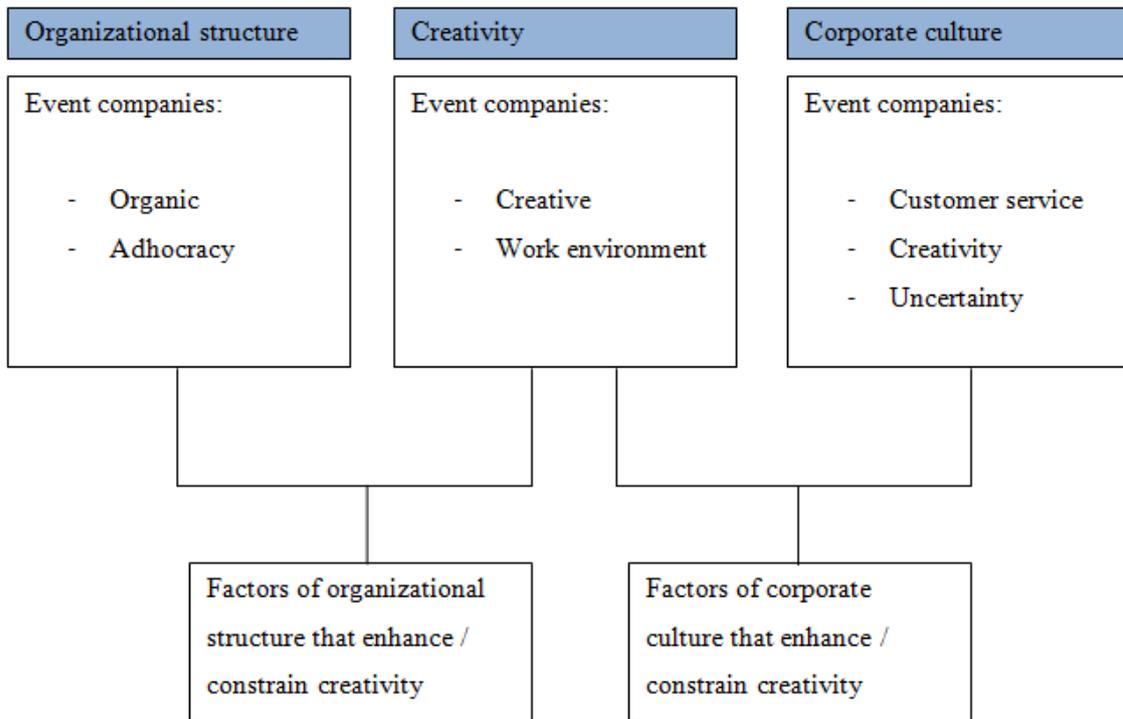
Model 2: The framework for research

3.0 Methodology

This chapter will discuss the used methodology, the choices that are made and why this is the best approach to answer the research question.

This thesis seeks to investigate how organizational structure and culture affects creativity and is searching for answers within Gyro AS. To answer the research questions I have chosen case study with depth interviews to be able to get a deeper understanding of how an organization is able to be creative in their work, and how or if this can be affected by structure and culture within the organization.

In a case study one of the most important ways of collecting data are with interviews (Yin 2009), and this is used to collect data in this study. As Yin (2009) states it is especially helpful to generate a detailed research, it explores the way people experience and understand their world (Kvale and Brinkmann 2009), and is done "…through the perspective, experience and language of those living it" (Boeije 2010, 62). It was essential to learn how Gyro AS works and how their culture, structure and creativity blend together, therefore depth interviews were used in this research context. Depth interviews are used in this research because it is essential to explore the respondent's perspective on how Gyro AS is working to be able to be a creative company. In this thesis, it was useful since I needed detailed information regarding the person's thoughts and behaviour. Depth interviews allow the respondents to be more comfortable talking openly about sensitive themes, rather than in a group. Job issues can be sensitive and I needed the respondents to be honest and describing to be able to answer the research question.

3.1 Subject and design

Qualitative method is used in this research context since there is a desire to understand and get further clarification. Data collected are expressed in words and the method is best suited to research few units. This involves going in depth and allowing the units to express their meaning and be studied as a whole with a focus on nuances. For this thesis the qualitative method involves a closeness that makes it possible to obtain the respondents perception of reality, additional it brings out specific data from the respondents and its context. Based on the research question and design, the best way to collect empirical data

in this study is with qualitative method. This thesis is not about how strongly the organizational structure and culture affects the creativity, but it wishes to discover how these variables affects creativity in event companies. Therefore qualitative method is used to answer the research question. To get a deeper understanding of the researched topic area, qualitative methods are important instruments. When researching within complicated and personal topics, an in-depth interview is a helpful method. By interviewing one person at a time I was able to get closer to the respondent, and collect more genuine answers.

As discussed in the literature review the variables in the study, thus organizational structure, culture and creativity, has been thoroughly discussed in previously literature as separate subjects. Still there is minimal research and educational literature available on this topic within the event industry and the research question is therefore exploratory in nature, and will according to Boeije (2010) and Jacobsen (2005) require a more exploratory research than if more knowledge existed. The study sets out to explore new knowledge of the field.

As recommended by Jacobsen (2005), the intensive designs will show as many conditions as possible by going in depth on one or a few cases. As a general recommendation Jacobsen (2005) states that intensive design should be used when the research problem is unclear. This study has a limited number of units in relation to extensive design. Thus, intensive design is chosen. This type of design is not advantageous when there is a desire to generalize, which this thesis is not striving to.

Additionally, the limited time frame of the study and availability of Gyro AS had to be taken into consideration. As this thesis is a part of a master thesis, time and resources is of essence. This is a reason Yin (2009) to a great extent validates.

3.2 Case study

The research has been carried out as a case study, thus within Gyro AS. Yin (2009) states that it is the desire to get a comprehension of complex social phenomena that creates a distinctive need for case studies. The special characteristic about case studies is that it puts the context in the centre, and it concentrates on the interaction between people and context (Jacobsen 2005). This is particular relevant in this research as it seeks to understand

creativity within organizational context. Therefore, to get a thorough and valid analysis, case study has been chosen to be adopted as it seems vital that the information gathered will not get detached from the context. Additionally Thomas (2011) states case studies are relevant when the focus is on the particular case, on one thing, looking at it in detail and from several angles, as this case. The desire to achieve sufficient depth and quality in the research were prominent for the selection of this approach, it allows conclusions to be drawn based on the research results.

This case study can be characterized as intrinsic because the interest is directed towards how Gyro AS addresses creativity. It is the case that is being studied which is of interest. At the same time the case tries to serve as a tool to gain better understanding and more insight into creativity within organizational context and to the event industry in general. In that matter one could say it has a twist of instrumental purpose. According to Yin (2009, 2) case study is preferred "when "how" and "why" questions are being posted, the investigator has little control over events, and the focus is on a contemporary phenomenon within a real-life context". An exploratory strategy was used in this case because the study seeks to trace operational links over time, and with that find out "how" organizational structure and culture facilitates creativity. As a researcher I had no control over or access to actual behaviour. Finally, the research question being asked is done within a contemporary case as it is the persons involved in the context, the employees in the company, that are being researched.

With a single case study the focus is on the specific case, and the one case is being studied because of its characteristics and the desire to understand it (Jacobsen 2005, Thomas 2011). It should be mentioned that single case studies are viewed as vulnerable (Yin 2009). For this study however the case is looked upon as interesting regardless of the outcome, making vulnerability less present. The reason is that the case provides insight to creativity within organizational context. More importantly, it offers insight to management of event companies, and thus it will be a step towards expanding the knowledge in the event industry. After all, it is an industry that is somewhat new and unexplored, at least on the organizational side. Multiple case studies are more compelling and robust. Still, some of the major justifications for conducting a single case study are when it represents a critical-, extreme/unique-, typical- or revelatory case (Yin 2009).

Choice of company was made on the basis that it represents a central position in Norwegian event industry through its size and its creative events. Gyro AS is the company with the largest turnover within the event industry in Norway, and it is the actor that offers the widest range of services with a significant focus on creativity. This combination makes Gyro AS especially interesting for this study. Additionally, it is an interesting case because in relation to the company's inner life, it is rather closed and introvert. All of this might give the impression that Gyro AS represents a unique case, giving an even stronger justification for conducting a single case study.

3.3 Sample

According to Marshall (1996), a sample size that adequately answers the research question is appropriate for qualitative studies. As in most qualitative studies, the sample of this study was small and focused. The study involved a total of 7 respondents, 5 male and 2 female. The respondents have worked for the company from 3,5 to10 years, except one who have been in Gyro AS since it started. In order to answer the research question in its entirety, it was important that respondents consisted of individuals with different roles in Gyro AS. The 7 respondents therefore represent each of the main departments: Top management, Key account management, Idea Development, Project management, Event production, Media production and Finance/Administration.

Based on discussions with the CEO of Gyro AS, the CEO selected the respondents that were found to have a broad knowledge and experience that would provide relevant data about the company. The event industry involves high paste and fast-changing conditions, therefore the respondent's availability to participate in an interview also played a large role in the selection. Selections done based on the needs of the study are referred to as purposive sampling (Boeije 2010). Some last minute changes of respondents were made because of their work situation. However, this did not affect that the respondents still had a varied background, experiences and insight that provided valuable information.

3.4 Data collection

Before the interviews started the respondents received a letter with information regarding time, whom to meet and that the interview was regarding the interest in the company. The interviews were carried out as semi-structured in respect to content, formulation and

sequence. This requires an interview guide, which was prepared before conducting the interviews (appendix 2). The preparation was done on the basis of theory and the research question, as well as it was crucial to review and discuss this with supervisor and the CEO of Gyro AS. The purpose of the interview guide was to create focus on the topics that were found relevant and develop suggestions to questions, making the interview more case-oriented. The questions and categorizations is a guide, thus, were not followed to the point. The flexibility that semi-structured interviews possess allowed the interviewer to change the sequence and formulation of questions so that interesting aspects could be followed up. During the interview the respondents were encouraged to give as much details as possible, for this reason probes were used. These are techniques that kept the conversation going while providing clarification (Thomas 2011). The respondents were for instance asked to give examples and elaborate when it was necessary. It was not stressed to go through every single question as all of the respondents were talkative, and allowing them to talk freely about interesting aspects created a more fluid conversation.

All questions asked from the interview guide were therefore open and had an urge for information to be told, to get deep answers. For the respondents to be as focused as possible and to get all topics answered the questions were organized in groups related to a topic. The topics were the background of the respondent, the organization and how it is organized (organizational structure), creativity, leadership and last but not least culture. The interview-guide was built up for general questions to be asked first, before more concrete and specific questions were posed upon. If complex questions are asked to early there is a risk that the conversation will stop. According to Repstad (2009) this way of building the interview is helpful in getting the most out of the respondents.

The interviews were conducted face-to-face, this created personal connection and confidentiality (Jacobsen 2005). Further, the interviews took place at the headquarters of Gyro AS in Oslo and helped establishing a comfort zone for the respondents. The interviews lasted approximately 1 hour with the exception of one interview that lasted around 30 minutes longer. In order to get all the information that was given during the interview, word by word, and to create a more natural conversation, a tape recorder was used. All of the respondents consented to the use of a tape recorder.

3.5 Analysing data

The interviews were transcribed from the tape recorder immediately after they were completed, while they were still fresh in mind. The interviews were conducted in Norwegian and were translated to English as correctly as possible. There are different degrees of transcribing interviews. In this thesis I choose to do a detailed transcription so that no information were lost on the way to transcribing the recorded interview to a texted interview. This made it possible to do a consequent analysis when the degree of transcription was detailed for all the interviews.

The interviews was listened too and read through several times and the themes and information/data that were mentioned most times came forward as most important. Further, Frejes and Thornberg (2009) describes categorization as one out of six ways to analyse qualitative research and believes in using coding to separate the data info different categories. The data was categorized into the three main categories in the theory, organizational structure, culture and creativity. In addition I saw a pattern of two more categories; what enhances and inhibits creativity. The motive behind the categorization was to structure the data so that the research question can be answered as carefully as possible, also according to the literature. Further, I have used the categories in the literature review to make it easier to follow the thesis and to easier answering the research question.

3.6 Reliability and Validity

There are several critical aspects to influence the results of a study and therefore the interest of reliability and validity is present. Even though reliability and validity is normally used for testing and evaluating quantitative studies, the ideas is used in almost all research and is also important to evaluate in this qualitative case study. In general, it seems to be fewer and less serious threats to validity and reliability with personal interviews (Jacobsen 2005).

3.6.1 Reliability

Reliability is "the degree to which the design and its procedures can be replicated and achieve similar conclusions about hypothesized relationship" (Hair et al. 2006, 281). In other words, it is concerned about receiving the same results if we do the

same interviews again.

Lack of interview experience can affect the reliability. Competence enhances by exercise and I as a researcher became more secure in my methods after a few interviews. The fact that the interviews were collected through the same researcher minimized the reliability problems.

Cooperating with a supervisor regarding the questions for the interview minimized the reliability problems. Because of little previous research and educational literature on this subject it was not possible to collect and use questions from other studies. Theories and studies on the subject collected in the literature review was the base for the questions in order to answer the research questions.

By making tape records of the interview and making a transcript as soon as possible after the interviews, the reliability problems was minimized because the interviews was top of mind. The interview guide categorized the questions to make it easy for the respondent to answer and for me as a researcher to analyse the categories.

From this I would say that the reliability of this study is confirmed.

3.6.2 Validity
While reliability tells us how reliable the results of the interviews are the validity tells us whether the interviews measure what it is intended to measure (Kvale 1989). "Unless a measure is reliable, it cannot be valid. However, while reliability is necessary, it is not sufficient to ensure validity" (Robson 2002, 101).

3.6.2.1 Internal Validity
High *internal validity* is important in this research due to limited present research. Internal validity refers to "the extent to which the research designs accurately identifies causal relationships" (Hair et al. 2006, 276). In qualitative research internal validity refers to credibility, and is affected by the qualitative research design. It takes into consideration if the researcher actually hears and observes what they believe they do. Thus, the internal validity is the degree to which there are mutual meanings between the participants and the

researcher regarding the interpretations.

During the interviews, the questions were all clear for the respondents and there were no specific need to guide the respondent. It was also important for me as a researcher to not read too much in between the lines to not create misunderstandings. Before starting the interview the respondents were informed that there was no right and wrong answers, and were kindly asked to answer the questions as honest as possible. This was done to rule out that the respondents answered what they believed was ethically right or systematically correct for me as a researcher.

The validity of the knowledge produced depends on the design and the applied methods suitable conditions to the research question and objectives (Kvale 1997). By being close to the informant, misunderstandings and ambiguities can have been resolved. The respondent was more likely to open up in a one on one interview rather in a group regarding these sensitive and personal questions. In this way the respondents were not affected by answers from others as one can experience in a group interviews. It was important for me to use the correct probing techniques, and not affect the answers by leading questions or comments.

If comfort zone is not reached the respondents will not reveal deeper thoughts, which have a negative impact on the quality of the collected data (Hair, Bush and Ortinau 2006). Because no place is neutral, being aware of how the information is affected by the context is important. However, there should be no concern that the place created a context effect as the interview was conducted in the respondent's natural context, and in undisturbed areas (Jacobsen 2005). For the respondent to feel as comfortable as possible the interview was conducted in Norwegian, the mother thong of the interviewer and the respondents. Kvale (1997) says that a question of what is valid translation from oral to written language is a challenge. The interviews have been translated from Norwegian to English as correctly as possible.

For the interviews there was a time limit of one hour per interview, set by Gyro AS. This was a good time limit and helped me as an interviewer to get in depth of the topics. Fortunately, I was able to avoid a more limited time that would have affected the answers by receiving low quality answers (Hair, Bush and Ortinau 2006). To focus on the

respondent and the interview there were used a tape recorder. This made it possible to keep the time and to manage the conversation with the respondent by focusing on the information that was received and maximizing the probing techniques.

Other explanations for the observed conclusion about the functional relationship must be eliminated to achieve internal validity (Hair et al. 2006, 276). All respondents were working in Gyro AS at the time of the interview and have different background in knowledge and experience. Even though their history in Gyro AS and the industry might differ, the history of the questions is most likely the same for each respondent. Each respondent received written information in forehand to be prepared for the time limit and who to meet, but no information were given regarding the questions to be asked. The latter respondents might have talked to the previous respondents regarding the interview, but since they work in different departments and have a very busy schedule the probability of them exchanging this information is low. Therefore there is no reason to believe that the respondents were affected by their environment in the short period of time the interviews were conducted.

The CEO of Gyro AS picked out the respondents to participate in the study. Even though there is a risk that this was done to enhance positive aspects, it is not much to gain from this and it is assumed to not have affected the validity. This was more a help for me as an interviewer to gain the most information during the interviews.

I as a researcher feel comfortable in that the depth interviews researched what it was intended to research and that the scope of my observations actually reflects the phenomena and variables I had interest in getting answered.

3.6.2.2 External Validity
The external validity is defined as "The extent to which the measured data results of a study based on a sample can be expected to hold in the entire defined target population" (Hair, Bush and Ortinau 2006, 684). Thus, external validity can be seen as transferability and question if the results can be generalized to other contexts or settings.

Depth interviews are not advantageous when there is a desire to generalize. This is however restricted to statistical generalization where the results from a sample are representative to a larger population and is not a subject of this thesis. Analytical generalization is possible with intensive design; meaning that a theory of the phenomenon being studied may have broader applicability than in the context it is being studied in (Jacobsen 2005, Yin 2009).

It might be hard to generalize and distinguish small differences in interviews, especially when the respondents are few. In this case study 7 respondents from different departments and positions in Gyro AS were interviewed which is considered a satisfying number of respondents to generalize within the company. But it is not considered generalizable since there are different structures, cultures and focuses in other companies, as well as different type of events within other competitors.

3.7 Ethics

Within scientific research different ethical dimensions always need to be considered from the very start to the final "product" is submitted (Jacobsen 2005, Kvale and Brinkmann 2009). This is to avoid any harm or wrong to others, as well to protect the researcher (Boeije 2010). There are three basic dimensions that should be addressed; informed consent, right to privacy and correctly rendered results (Jacobsen 2005). To satisfy the demands completely are difficult, as Løchen (1997, cited in Jacobsen 2005, 51) states "they should rather be seen as ideals, something to strive for".

Since an external organization is being research, a standard agreement for student assignments has been signed (appendix 3). In addition, at the request of Gyro AS, a supplementary agreement on confidentiality has been signed (appendix 4).
All of the respondents participated voluntarily and were made aware of the possible risks and gains their participation could lead to. Prior to the interviews there was sent out a letter informing the respondents of the research purpose, that the interest was not in them as persons but in the company and the industry in general. Additional, all were informed that anonymity would be assured as far as possible (appendix 5). This was important for the respondents to be aware in order to open op, as some of the questions are of sensitive matter regarding their management and work situation. It is not possible to give the

respondents as a group full anonymity towards the management since the CEO picked out the respondents, but in the thesis they are not mentioned by name or other sensitive information. The same information was also informed before the start of each interview. By transcribing the interviews it is striven to render the results completely and in the right context.

4.0 Findings

In the following chapter findings from the depth interviews will be presented. The most prominent and repeated comments will be reviewed. The chapter is divided into the three main subjects; organizational structure, corporate culture and creativity.

4.1 Organizational structure

Structure appears to be an ongoing topic in the organization. Over the years Gyro AS has been through a number of reorganizations, this was emphasized by all of the respondents. It was pointed out that it is difficult to find a form which all employees thrive in and at the same time is good for the overall organization, especially in an organization that have a high focus on creativity. Additional it was stated that they are in constant change because there is always room for improvements. An increasing amount of formalities in the industry and marked, and the need to stay competitive were also mentioned as factors that affects structural changes.

> *"We are continually changing and, it's about several things. It's about the framework of society around us becomes sterner, narrower and stricter. We are imposed with more and more formalities and more requirements. We are increasingly working more with job tender and public tender documents. We often work abroad, or for foreign companies. This causes us to adapt and change, so that we continually will stay competitive in relation to the international market and our own competitive market at home. We are constantly changing, and I think that one should be aware of this when you're in a company like Gyro, that these dynamics will always take place. And Gyro is in a way as a paradox, one anecdote is that as a gyro spins faster the more stable it is. It is the pace of gyro that makes it stabile and allows you to set the course, and we say it with a bit of humor, however there are also a serious side. If you cannot handle the speed and change, then you have no business here. So here you must be very resilient and motivated"*
> (Interview 7).

4.1.1 Hierarchy

Gyro AS consists of a top management and middle managers that have the formal leadership of the company and in the departments. The organization is described as having a flat structure where everybody interacts and works very close together without thinking of the formal lines. The boundaries between levels and departments are perceived to be floating, and employees might as well turn to the top management as to their nearest manager.

"Relatively low vertical structure in the sense that everyone can talk to everyone. I want the say that there are clear leaders in all departments and mostly in all projects, but no one is afraid to say or ask questions. It is an industry that requires talking across departments and projects to give and receive input" (Interview 1).

"It's close between employees and every manager. It is very open here" (Interview 6).

Some employees are looked upon as more experienced and successful, and it can therefore feel like they have more power. Several respondents said that they listen to the more experienced co-workers rather than inexperienced. Career path is not about climbing up the hierarchy, but it involves that employees work best in the role they have and achieves success through good job performance. At the same time promotion relates to being assigned to the largest projects instead of smaller projects that generate little money.

In Gyro AS the true boss is essentially the projects. Several respondents pointed out that the organization is controlled and manage by the needs that the customer and projects define.

"This is not a line organization where we just push through this and that (…). It cannot be anything internal preventing Gyro from producing what the customer wants and what we find out with the customer that they want. We just have to adjust ourselves to the projects really. So it's probably very project controlled" (Interview 4).

Each project has a project owner that is in charge, often a project manager or a key account manager. This means that even if the CEO takes part in a project he is not automatically in charge, the project owner is. Especially on large projects the chemistry with the customer decides who will be project owner. During project, the project owner delegates responsibilities and authority to make decisions.

"People are very concerned about just making decisions and fixing things, do a quick evaluation by themselves and if there is anything they can decide they do so" (Interview 4).

"The confidence of those involved in projects are 100 percent, otherwise it would not work" (Interview 5).

Outside projects, there are more organizational decisions to make. These decisions are made by the top management and employees are not that much included.

> *"Management in Gyro is more present when we are doing bigger change in the company or if there is a fire we have to put out"* (Interview 7).

4.1.2 Organization of work

In a course of a year the approximately 70 employees at Gyro AS conduct 300-400 events. Each employee works on several projects at the same time, and the duration of a project can vary from a few months up to a year.

The employees are organized in departments based on function, however work is described as being conducted in teams across departments.

> *"We are organized based on events. We have a content division called 360 who works with content and concepts and supports the organization in general, we also have a sales force that is looking to chase business. Then it's the production system that jumps in from the account management process until the evaluation process is completed. Also, we have a media department who sits in the basement, which are specializes in making films, animations and graphic display products. There is also an administration, in addition to the travel department, which acts as a travel agency taking care of online booking systems for airlines and hotels, and competes with conventional travel agencies. They do also assists with travel logistics and travel within the event area"* (Interview 2).

> *"We are divided into different fields and responsibilities, but it really consist of teams"* (Interview 2).

The work process follows what several respondents refer to as customer road. The first phase of customer road can be referenced as the sales phase and consists of gaining insight and knowledge about the customer, developing ideas and getting contracts signed. The most important thing here is go get to know the customer, their organization, their target market, their challenges and needs. To gather the most relevant information Gyro AS uses a template called insight form. This work is important because the next step is to assemble a team that can develop ideas and concepts tailored to customer needs. To get an introductory sale of the idea concept, focus on involving the customer as an active part is an important anchoring process. It is often a dialogue back and forth until the concept is set. The sales phase lasts until the budget and the contract is signed. The next phase is

synthesized into the production phase, consisting of preparation, implementation and evaluation. As part of the preparation, a work schedule is created and distribution of responsibilities is confirmed. At this point signing external contracts for the hiring of personnel, logistics, facilities and equipment are done. The implementation is characterized as automated because the creative value process is absent.

A team often consists of the key account manager, an idea developer, a project manager and producer, who work together along the costumer road. If there is a need for media they are involved to. In order to staff the teams, each department have a person that is responsible for keeping track of all the projects, the involvement of each employee on projects and employee workload. Together these three constitute what is described as a "traffic function", and is in charge of putting a team together, both in terms of the needs of the project and the availability of employees.

> *"We are totally dependent on functioning as a great team"* (Interview 3).

All the respondents said that there is a clear division of roles. Dividing the corporation into account managing, ide development and production entails some restrictions as to job descriptions. However the organization is described as dynamic and flexible. Freedom under responsibility is mentioned by just about every respondent, when talking about decision making, competence development and task opportunities. Employees have the opportunity to contribute outside their own fields of expertise, which they are also encouraged to do. One respondent talks about using his personal interest and knowledge for music to contribute in other parts of the organization. This is possible as long as you do the tasks you are employed to do.

> *"I feel that we have a pretty usable distribution of roles* between the *departments, or* in between *functions"* (Interview 5).

> *"Although we kind of have high distribution of roles*, we must be *flexible"* (Interview 6).

> *"There are the descriptions of the role of project manager and producer and so on, but there is no easy answer. One must find their own form"* (Interview 5).

"It's a set of rules that underlie what we do, it is the absolute, but within the limits it quite freely" (Interview 1).

"There is not much control, it is not, it is very responsible freedom because when I work with my stuff, nobody *controls"* (Interview 3).

"Do you have** any **examples routines? *"We have, this year we made a form which is essentially a check list for all* the *roles. It is required from management to use this in* the kick-off meeting, *where we go through this checklist and divide responsibility. It may go down to detail for who is responsible for measuring up a venue, booking tables and chairs, who is responsible for developing content with the client,* presentations *and so on. S*o this is *a routine that is sought and is desirable to introduce, as part of the kick-off meeting routine in Gyro."* **Do you think it helps or restricts you?** *"It helps me, but it is not practiced"* (Interview 2).

Meetings are described as an essential part of the systematization of work. This applies for the departments and in relation to carrying out the project, and also in relation to knowledge sharing. Gyro has a variation of different formalized meetings, hence evaluation meeting, kick-off meeting, status meeting, reporting meetings, public meetings, Monday's meetings, traffic meeting, sales meeting, idea meetings, production meeting, lunch & learn and leadership meetings.

"With 300 events a year it is about 1000 meeting, in a way it is the most important structure we have" (Interview 5).

"So we have tried without meeting us to death to create a system that works well" (Interview 7).

4.2   Corporate culture

During the first meeting with Gyro AS before the interviews started, the term "Gyrianer" was presented, so logically this was included in the interview guide. When the respondents were asked about what they perceive as a "Gyrianer" the answers was divided. Some respondents emphasized the meaning of family, acting according to the corporate values and others didn't feel they could identify with this term and thus not describe it comprehensively.

"A Gyrianer, well, we have the values that we set up. We have the courage, insight and enthusiasm, which are our values, and that we should make value-creating experiences for the customer" (Interview 3).

"A Gyrianer is most likely very concerned about delivery, simultaneously one is generous, never looking to shoot someone or. Generous is a word we had in ours, we found some words like growth, meticulous, humble, tough and real" (Interview 4).

"The textbook answer to that is that I am a person who lives by IME values; insight, courage and enthusiasm, these are the ways in which one wants to contribute. As I think everyone is quite fond of. Courage and enthusiasm have Gyro always had, and Gyrianer concept arose about the time commitment of the house was at its peak, the will to succeed is monstrous" (Interview 4).

"It's the capability to be able to go from kidding to severity, and from nonsense to deadly serious in a split second. And the ability to stretch, and as I said earlier daring to develop even better possibilities to do things and not be afraid to front it and speak to it. This delivery focus, I do believe it to be one of the most important aspects of being a Gyrianer. Our dream of that the optimum event has not yet been made, I think this is one of the most founding things of the culture" (Interview 7).

"I personally don't have the best relationship with the term. It originates in a way from the old days, for there are many who have worked here over the years, since the beginning. But it probably does refer to the culture. I think that Gyro is very good at doing all we can do; everyone here does everything they can to solve a problem no matter what it is. If things need to be resolved, one does not quit until it is resolved, so it's an incredible solution focused organization" (Interview 1).

"We are probably very concerned with some values, namely enthusiasm, insight and courage, called EIM. High commitment I think what is very classic for us is that everyone here is very motivated and is highly committed. There is much humor and great room for expression. There is lots of positive values I believe can be associate with being a Gyrianer, it's like a family. We identify us as a group through pride. I feel that what we deliver is exceptionally good and the people are so fabulous" (Interview 6).

The corporate values as mentioned above are Enthusiasm, Insight and courage, which constitutes the formal culture. Growth, meticulous, humble, raw, real, inspiring, generous, sharing and listening are nine informal values mentioned throughout the interviews.

"We will inspire each other, we should be generous, we will share and we will listen (Interview 3).

When asked about how well known the (formal) values are, a representative answer is as follows:

"Firmly rooted, very deeply rooted in the organization. We meet them every day in different ways. We put them up for discussion and ask ourselves when and how we have acted accordingly, and challenge each other to exercise to live by them. I've been given the impression from those I've talked to that one notices quickly if you

fit in here or not, depending on the person you are and the values you have" (Interview 7).

Costumer focus, performance and creativity are highlighted as essential parts of the corporation and its culture. From the following citations it may be noted that the focal point here lies on the costumer.

> "*The fact that all welcomes success for everyone and has an attitude that whatever you do, do for the customer best*" (Interview 2).

> "*It's a performance culture and everyone wants to achieve, competition does not occur internally. Everyone here will deliver the best possible product, and that is itself stimulant, so the culture here is stimulating*" (Interview 2).

> "*The creativity is sort of the spinal cord here, an important part of the job. It is such an important part of the product we deliver that it is self-explanatory in a way. That is, we don't make scissors, our product is in a very large degree the result of our heads, of course, also within reason, it is the foundation. The whole "icing" is the creative part*" (Interview 1).

> "*Creativity is important, it is the alpha and omega. Without creativity we will not be chosen in introductory sales*" (Interview 4).

Several respondents have highlighted the role of the CEO, when it comes to the corporate culture. Regarding both his contribution in projects and what some consider the most important part of his work.

> "*Petter is an advocate and driving force of the culture, which is to move the industry continuously and that's why he's received honors within our line of work. There are no limitations for the ideas when it comes to him, he gets vehicles to flow, he lifts cars up Oslo Spektrum, and he's a bit crazy to do it and that's how you can describe a Gyrianer. You dare to challenge you beyond yourself*" (Interview 4).

> "*The main job of management here is really to continue to build a culture that complies with the current one. I think that the most important job is not to add routines and set forms, but it is hiring and building culture like we have it here now*" (Interview 2).

Communication is also a key part of the corporate culture and its evolution, which can be enhanced by structural tools.

"Most information is communicated widespread. We have an open culture and on every Monday we share sales, finance and projects trying somehow to get it all out there. How the business is going. Strategy is continuously being developed and in a way, then developing the vision, mission, values and strategy for monitor them. But then we work so flat that we work across in the corporation and between projects the whole time" (Interview 3).

4.3 Creativity

All of the respondents expressed that creativity without a doubt is very important for Gyro AS. It is highlighted as a tool to achieve and meet customers need as it allows them to offer the best possible solution to customers because new opportunities to help customers reach their goals are presented. Even though a few customers may emphasize and buy security on the basis that they know Gyro AS always delivers, it is creativity that makes the company stand out and is considered to be the critical reason for why customers choose them over other companies in the first place.

> *"If you put everything else aside, of course we deliver, of course the food is good, of course things goes as it should and people arrive, then in a way the one thing you are left with is the creative red thread throughout the event… It is so obvious that one has to deliver, and if one assumes that all other competitors deliver it is creativity which distinguishes one"* (Interview 1).

> *"We are dependent on it (creativity). We are creating an experience. We are not selling shelf product, we are developing it according to customer's goals each time. Each event is actually unique, our customer is unique"* (Interview 2).

Keeping these quotations in mind, two respondents' presents two different situational views on creativity. These statements does not necessarily revoke the creative contribution, nonetheless it points out how much the costumers order can affect the creative scope pf opportunities.

> *"So we're supposed to just do exactly what the customer wants, there should be no thought that we have to sell it or to do something special. We should be completely bare somehow. It's really just the Coordination of something they could do themselves"* (Interview 1).

> *"Yes, creativity is principally important, but it's not always equally important. It is not as important in every case we have, we do not always take on the biggest thinking hat. Sometimes it is allowed to say that it is a flawless production that is the objective and the customer has a clear perception of what should be communicated"* (Interview 7).

Following the two latter statements about limiting creativity, it is important to point out that every respondent associated creativity clearly with on part of the organization, namely 360.

> *Those who are assigned to work creatively, to develop concepts and work creatively, which all do to some point. If we are to stereotype a group in the corporation into a creative-stall that will be a gang called 360, also known as the content division. These are the creative resources in gyro and the base for the recourse struggle, as there are too few of them"* (Interview 5).

Regarding this statement it's important to accentuate that creativity is said to mainly belong to 360s work tasks, yet there has earlier in this main chapter about findings been explained that there is a freedom to choose to contribute in other parts of the corporation. Within their projects according to the earlier mentioned costumer road and contributing because of interest across projects.

> *"This content division consists of different people with different background expertise. Ivar Dyrhaug Beat for Beat, Kristian Kirkvaag in from the television industry, an artist, a Norwegian artist who has studied and lived in the United States, a marketing manager from Lillehammer Olympics, Jomar Selvaag who have expertise on the marketing side, and one from the advertising industry. The group has been put together by different expertise trying to work systematically around it to develop concepts and ideas"* (Interview 5).

From this citation we can see that specialization of creativity has been organized within the 360 division. To ensure that these resources are used and allocated, Gyro has created a traffic authority function:

> *"And we've got a so called a traffic authority function, which consists of three people, one from Account managing, one from production and one from 360, that is not the manager or leader. With the responsibility for internally allocating the scarce resources. They have an overview of all the projects and who's involved in each project, their calendar, when they should have holiday, how much time you have available and so on"* (Interview 5).

Furthermore Gyro tries to enhance creativity through organizational choices, like the following:

> ***"I feel I have the freedom to choose both clients and projects depending on what my***

competence. There is a very high degree of freedom here, but with freedom comes responsibility. [..].We have regular status meetings and regular reporting meetings and stuff so it mostly governs itself somehow, as long as we take some responsibility" (Interview 2).

*"**In what way stimulates Gyro creativity?** It's partly related to the way in which we are organized. I'm not saying that it is only we who are creative, many are creative in many areas. However we are situated in cubicles, because everyone is busy and by having this office layout we communicate and share information easier. It is also important to seek out other venues and not to believe that you know best"* (Interview 5).

*"**Does the structure affect creativity? Promote, inhibit**? It promotes because we have so defined roles, which we did not have some time ago. We have become really good at work processes, determining why he and he sits there and not there, it's all about what's your specialty"* (Interview 2).

"In a creative process you should always have someone who's in controls, you cannot just let it slip out. There are not really any limits; those who set the frames are those who have summoned the meeting. So if I summon a meeting then I know what I want out of the meeting and then I control it, and therefor it's me who decides the rules" (Interview 4).

In addition to organizational choices, there are also individual perceptions of how to stimulate creativity.

"Being creative requires one to play a bit, joke a bit, become a bit free minded, it's what needs to be done in meetings. So I do not think you should enter into a process by putting forward a set of rules. There are always some rules underlying, in that you say okay here is the customer, they are so and so, they are this target group, they are in their 50's. There is some guidance there, which are more correct than rules and these regulations are set by the meeting leader" (Interview 6).

"We try to stimulate each other. And we also try to acquire stimulants externally through lectures, shows, visits and also by our customers. So the sum of everything we are affected by will contribute to develop our creativity as long as we are open to it, and as long as we have a sharing culture" (Interview 2).

"Also we try to be very open on that people need to review/ kill their own babies (ideas), that one must say that there is a better idea than mine so then we work on the better one" (Interview 7).

Although creativity is seen as essential for Gyros value creation process, there needs to be some restrictions.

"So we try to raise the project managers and project owners all the time so that the account managers and the 360 don't use up all the money". "We try to be as smooth as possible so that the economy does not to destroy their work day because they have plenty of challenges from customers and others (Interview 1)*".*

"Creativity combined with creating creativity within which actually produces results. You can be as creative as you like but it must actually work. Creativity is the one instrument. It's really about taking old ideas and creating something new. For we say that we will deliver value-added experiences and then have the customer feel that it creates a value for them. It's all about facilitating so that customers can earn more money" (Interview 6).

*"**Allowed to take risks?** I would not really say no, because it's very much about what we do to eliminate risks. We want to predict absolutely everything, we may well be brave and suggest things that may seem a little outrageous, but we will never take any risk and assume that things go smoothly. It's a bit like logistics; we want to predict everything, to the tiniest detail, eliminating risk for something going wrong"* (Interview 4).

Despite the mutual understanding that creativity needs to be harnessed, there can never be too much creativity according to the following statement.

"There can never be too much creatively. So, here you can be as creative you want. There are daily idea meeting on bits and bobs. It's sort of a big part of what we do, but as often said we should have had more time. At each meeting there could preferably be a few days off and then we could have had the next meeting. To let things sink a little, then work a little, so that we can work over a longer time period. This is what I would think most people believe we should have had more of. It will perhaps always be like this, although we had twice as much time, I would probably have said the same thing (Interview 4).

Given that Gyro needs to stimulate creativity, there are also some restraints that may be attributed to Gyro:

*"**Does Gyro facilitate for time to think and creative leeway?** Not enough. Creativity requires resources, and these resources take time, the more one sits with one thing the more you get out of it at the other end. So there is a problem, some clients and some projects are given low priority, regarding both the number of hours and the persons being put on the project, and then you get bad results. There are clearly parallels between this"* (Interview 2).

*"**Stimulates Gyro to find new solutions?** What we might be the least good at, is to be out externally capturing new signals on the alternative venues then. I do not think, Gyro is against acquiring inspiration and lecturers from others, but it's sort*

of time controlled. But first and foremost I think it is the customer who gives us a little kick in the behind, to go out to bring the expertise we need" (Interview 3).

"I think, we create creative latitude for ourselves as we need to. Perhaps 360 are better at it, because it is required of them to do so. However it could have been better" (Interview 1).

Time is a restriction for creativity which neither Gyro AS nor the costumer may be able to control.

Sharing knowledge, creativity, content and ideas is it challenging? *Yes it is very challenging because when you're in a hurry and when a potential customer demands an answer within 48 hours, three days, five days, seven days, we know that it can affect the idea work process. Then you have to prioritize and it can be challenging. And we know very often unfortunately, that we are not good enough* (Interview 7).

One respondent pointed out the importance of the setting in which creativity is created incoherently with people.

"There are not creative persons, in the right setting / environment everybody can be stimulated to contribute creatively. This statement is important because in a closed off environment for creativity, this will affect and hamper creativity. It is very crucial, that we let as many as possible participate" (Interview 1).

5.0 Analysis and discussion

In the following chapter the findings will be discussed towards the assumptions made in the literature review. The discussion will bring the findings and the literature together through the three main subjects; organizational structure, corporate culture and creativity. Further, there will be a discussion on what enhance and constrain creativity when it comes to organizational structure and corporate culture.

5.1 Organizational structure

Gyro AS is a flexible and dynamic organization that is largely influenced by customer and market needs. Some findings convey that Gyro AS has been almost continuously evolving from the founding times, due to marked demands regarding rules and regulations as well as technologic requirements behind the product delivered. There are findings supporting the classification of work as informal. There are few operating rules and regulations other than creating tangible creativity. Job descriptions and instructions are mostly based on function/ department of work and experience, based on the findings in this thesis. Findings supports the assumption of decentralization in Gyro AS, based on the knowledge gathered about project owners being responsible for decision making and dividing task responsibility within the project group. Data suggests that there are only to operative hierarchy levels, namely the CEO and the operating core, which makes the operating core the key part of the organization. In Gyro AS an important part of the coordination of work occurs through direct and close contact with customers before and through the completion of projects. This requires a high degree of coordination across departments. Employees often work in teams across various departments, and cooperation and open communication within and between departments are therefore essential to accomplish suitable coordination internally and externally. Together the various departments are responsible for the coordination of allocating the right person to each project. Coordination takes place partly through informal contact among employees where one finds solution there and then, but the most prominent way work is coordinated is through meetings. Coordination is achieved through the traffic department, a comprehensive meeting structure and the division of role responsibility in projects, hence mutual adjustment.

In the section above Gyro AS has been revealed to have mutual adjustment as key coordination mechanism and operating core as key part of the organization in accordance with Mintzberg's (1983) classification of an operative adhocracy. Gyro AS divides job specialization horizontally, as the account management, 360 and production work together in teams to realize projects. There is no vertical difference between these departments, as the project owner is chosen across based on performance and client chemistry. There are little formal training of skills in Gyro AS according to this thesis findings, however there are informal opportunities to learn, from experience, formal meetings like lunch and learn and taking responsibility to consult external arenas from personal initiative. On the other hand there are clear indications that Gyro AS indoctrinates their new members. The Formal values are thoroughly thought through case works and reflecting on how these values are acted out. It is also relevant to point out that the majority of the respondents expressed the belief that one needs to conform with the formal values in order to fit. As time has been accentuated as an marginal resource it may be reasonable to characterize gyro as having little training and some indoctrination. It is clear that Gyro AS is grouped in accordance with function/ task specialization and market / client orientation in a matrix structure, as illustrated in figure 3 below.

Departments / Client road	Account management	360	Production
Project 1	Project team 1		
Project 2	Project team 2		
Project 3	Project team 3		

Figure 3: Matrix structure

Kick-off- and status meetings are among the only planning and control systems this thesis could find in Gyro AS. The other parts of the meeting structure are considered to be part of the liaison device. There have been some mentions about forms to secure project progress, however this thesis could not unveil the name for any of these. As shortly mentioned above Gyro AS liaison device structure consists of meetings; evaluation-, reporting-, public-, Monday-, traffic-, sales-, idea-, production-, lunch & learn and leadership meetings.

To sum up this thesis have found that Gyro can be characterized as having a mutual adjustment as key coordination mechanism, the operative core constitutes the key part of the organization, jobs are specialized horizontal, there are little training albeit some indoctrination, little formalization, matrix grouping, limited action planning and many liaison devices. This supports the assumption that event companies are organic and have similar structure as Mintzberg's adhocracy.

5.2 Corporate Culture

Corporate culture's impact on behavior is often attributed to the logic of what's culturally appropriate. Each of Schein's (2010) three levels of culture has different degrees of impact on determining the cultural appropriate choice. Basic underlying assumptions might take away your choices as it would be totally uncalled for to consider doing anything else. Norms tells us what we should do, but in opposition to values, norms do not give us any possibility to calculate which actions are most favorable when we are in a situation with conflicting norms. Values on the other hand can be graded, although people and cultures may rate some values differently. This is apparent in the Norwegian discussion about the Data Retention Directive, where privacy and security are in opposition to each other. Artefacts are often described to be an effect of culture rather than affecting the cultural appropriate. The name Gyrianer is one such verbal expression of an artefact, referring to members of the corporate culture. Some of the employees did not identify as strongly with the term Gyrianer as others did, even so this does not mean that they are not part of the corporate culture. This is however an apt illustration of a sub-group within a culture.

In section 4.2 about cultural findings, several values where presented both formal and informal. Gyro AS's formal values are enthusiasm, insight and courage, and the informal values that where found through interviews are growth, meticulous, humble, tough, real, inspiring, generous, sharing and listening. Later on in section 5.3.1 the formal values will be considered in connection to their effect on creativity by enhancing or constraining. Focus on costumer, performance and creativity are manifestations of norms, through verbal expressions such as explanation/ theories representing the corporate culture. Knowing that one should have a customer focus, perform and be creative sets some clear directions on what you should do as an employee in Gyro AS, i.e. norms. The assumption that event companies have values and norms supporting the valuation of customer service

and creativity appears to be present. The combination of focus on costumer as a norm along with values as listening, insight, enthusiasm and meticulous, leaves us with the impression that the costumer is highly regarded in Gyro AS. The demand for creativity is used as the explanation by the respondent to explain why Gyro is chosen. Values like courage, insight, inspiring and listening can be said to enhance creativity. Courage, toughness and inspiration push those boundaries just that necessarily bit longer, to achieve that creative thought, while listening and insight gets you that spot on tangible creative solution.

From Hofstede's (n.d.) contribution to this thesis in the literature chapter, national basic underlying assumptions will be examined to see if they fit the corporate culture in the following. Based on the earlier description of power distance, it is possible to argue from our findings from chapter 4.1-4.3 that the power distance in Gyro AS is relative low. What has been found is that employees in Gyro AS work in a matrix structure cf. section 5.1. This is also supported by findings in section 4.2 where working across projects and divisions happens on daily basis, project leaders are empowered to control the projects. Further several respondents also confirm that leaders may be involved in the projects without being in charge. This thesis has not found sufficient empiric data to discuss Hofstede's individualism, masculinity or long term orientation. Having fun and playing around while working creatively, has been expressed by most of the respondents as a central part of the creative work process. Albeit they need to be able to distinguish from when it's appropriate to be playful and when they should be serious. Based on these findings, it might indicate that Gyros AS corporate culture is approximately that of the Norwegian culture when it comes to level of indulgence. Findings regarding uncertainty avoidance are ambiguous, having organization tools decrease the uncertainty of outcome trough the "Insight form" made to eliminate risks. Despite these tools to reduce uncertainty, the employees who thrive in this degree of external uncertainty are usually suitable with the culture if they have the courage required from the formal corporate culture. The corporate culture of Gyro AS holds that creativity is desirable, and supports problem solving in uncertain situations through values such as courage, insight, tough and inspiring. Courage together with toughness is needed in uncertain situations when trying to do something new. Insight and meticulous might be values supportive of thorough work to conquer uncertainty to create certainty. Albeit the culture also has some values which can have an ambiguous effect, like; humble, meticulous and insight. Humbleness can have a

negative effect being partly in opposition with the values of courage and tough. Values like meticulous and insight might be seen upon as unreasonable demands when in doubt and thus be counterproductive during uncertainty.

To sum up, there are values supporting costumer focus/service, creativity and employees coping with uncertainty.

Andersen's (2009) contribution proclaims the possibility to sustain or change the corporate culture. A significant amount of the respondents maintains Gyro AS's CEO as a cultural leader, through his contributions for the creative process, acting out the values of especially courage and enthusiasm. It has also been expressed in interviews that the CEO's most important job is to continue to build on the current corporate culture. Those who do not fit with the culture quickly notices so, either by being in opposition with the values or not being able to deliver/perform as expected. This holds that a leader and/ or a power figure can increase the effect of culture.

5.3   Creativity

Creativity is very important in Gyro AS in order to deliver the best value-added experiences for their customers. The customers are striving for something unique, bigger and better than previous, something that gives customers and employees a stronger connection to their organization. This makes Gyro AS go further and think new in every single case and there is reason to believe that other event companies must do the same. The assumption that event companies are creative seems to be correct.

There is a freedom in Gyro AS. The employees feel that they are able to choose what project they wish to work with, dependent on the experience they have. The component model of individual creativity states that knowledge makes it easier to be creative (Amabile 1988). In this way the employees are able to overlap their skills with their strongest intrinsic interest. When having knowledge and feeling capable, creativity can grow (Amabile 1988). By choosing their own projects they are able to choose the projects that they feel most comfortable with, where they feel they get the most experience and where they are able to contribute most. The freedom gives a higher intrinsic motivation, as they are able to work with projects they find interesting. With freedom comes responsibility towards the project. Employees get an ownership towards the projects and

through status meetings they are able to share experiences and ideas. The status meetings help the employees see new perspectives and understand that others might have better ideas, thus training the creative thinking. Thus, contributes to the believe of the investment theory of creativity that creativity can be developed as it is an individual decision (Sternberg, O'Hara and Lubart 1997). All three components that Amabile (1996) believes are necessary for individual creativity is present in Gyro AS, and the degree of creativity will vary as a result of the level of the individual components.

Some people are born creative (Vogel 2014), and thereby work in 360 in Gyro. Even though you are born creative or not, it is obvious that creativity can be affected by other factors. It is evident that the creativity in Gyro AS is affected by the work environment. The employees call themselves "Gyrianer" and clearly show a pride in working in Gyro AS, as well as enthusiasm regarding the projects. The corporate support and resources for being creative is present through access to 360, experiencing by being at shows, visits and lectures, as well as teamwork is preferred. Strict rules on the other hand is not.

This supports the componential theory of organizational creativity and innovation by Amabile (1997), the investment theory of creativity by Sternberg, O'Hara and Lubart (1997) and the interactionist model of creative behaviour by Woodman, Sawyer and Griffin (1993), regarding the work environment and situational context. The creative process takes place in the work situation at Gyro AS and affects the individual, thus the situation affects the ability to be creative.

The investment theory of creativity states that there is a risk that the individual will not be able to choose to be creative if the environment is not supportive and rewarding of creative ideas (Sternberg, O'Hara and Lubart 1997). It is evident that resources are an issue in Gyro AS when it comes to time. Time to be creative, learn more and access to 360, the creative group, is scarce. It feels as the lack of time stops the possibility to be as creative as wanted in several projects.

There is reason to believe that the assumption that work environment affects creativity is present for event companies.

5.3.1 Relationship between organizational structure and creativity

Gyro AS has been structured differentially through the years. It is difficult to find the best form for the employees and the organization as a whole. In addition, the structure must change regularly so that Gyro AS is able to adapt to market demands. Creativity makes it hard to find one way that is preferable for everyone. Through the organizational structure it is evident that the company is structured for creativity, on the other hand Gyro AS also has divisions that are structured for more routine work. Focusing on the part of Gyro AS that is focused on creativity, it is apparent that they have organized in order to enhance creativity.

Gyro AS works with great freedom, and according to Amabile (1988) and Alencar and Bruno-Faria (1997) this is believed to be the main factor for enhancing creativity. The employees are free to decide how they conduct the project as long as they do all they can to make the client satisfied. The employees at Gyro AS work in small teams and are therefore able to control their own work and share ideas. Even though the teams work separately there are status meetings and other meeting to share ideas and experiences. This systematization of work in Gyro AS, are not rules and regulations, but guidelines/structures that help bring the project forward. Through the guidelines they try to stimulate each other to become more creative and learn more, and to always perform. Woodman, Sawyer and Griffin (1993) and Amabile (1988) emphasise the importance of teamwork and open communication in order to enhance creativity. There is a flexible structure where the projects in focus are in charge and helps form the team structure. In Gyro AS the structure of the teams are determined based on experience, the project and how the client gets along with the different persons in the team. This way both knowledge and experience are exchanged between people and creates informational advantages (Rollof 1999), and enhance creativity (Amabile 1996). Teamwork creates competitive pressure, motivation and interest, thus enhancing creativity (Heerwagen 2002). By matching work assignment with employee skills and interest Gyro AS creates a positive challenge in the work (Amabile 1988).

Gyro AS's relatively horizontally oriented structure also enhances creativity (Sun et al 2012, Erez and Nouri 2010). All the employees must contribute at all levels if needed, and the levels between departments are perceived floating. There are clear leaders on the paper, but still there are no boundaries to whom you communicate with and hence an open communication is present. Every project has a project owner and there are clear divisions

of roles, still there are teamwork and the cooperation in the teams that is of importance. Woodman, Sawyer and Griffin (1993) states that project supervision are likely to foster creativity when using good communication, clear planning and feedback. This encourages one to take responsibility and to be a part of the project at the same levels as the project owner. In some projects the CEO of Gyro AS can be included, still there can be a different leader of the project and the CEO has to obey. This shows that power decentralization is present and this is important in enhancing creativity (Alencar and Bruno-Faria 1997). The organization of having one project owner makes the project somewhat structured, and still the flexibility and decentralization is present as all team members are able to make decisions. To handle the projects you need someone in control and defined roles, at the same time there should be no limits in the creative process. Gyro AS has tried different approaches, but this is what works in their market.

Even though it seems to be much enhancing creativity, there is one resource that may be argued to hold back the creativity, and that is time. By having a hectic schedule, not having enough time to be creative and to find inspiration through external impressions, results in a common feeling that time is insufficient. On the other hand the industry is a consultant industry where time is money and creativity is only one part of the job. The project must also come to life. For growing the creativity and be able to go to the next level, resources is of essence (Amabile 1997, Sternberg 2006).

From this I can say that Gyro AS is working efficient towards enhancing creativity in the organization.

5.3.2 Relationship between corporate culture and creativity

The most important focus in Gyro AS is the customer. This focus enhances creativity according to Martine and Terblanche (2003). It is clear that this customer focus is developed into the minds of the employees and is how they work towards their goals. Creativity is influenced by goals and objectives that reflect the value of purposefulness (Martins and Terblanche 2003).

The structure of Gyro AS is also important for the culture. As described above the structure in Gyro AS is organized to enhance creativity by freedom, flexibility, teamwork and empowerment through decentralization. This allows for diversity and individual talent

to complement each other and is encouraged to interact both social and technical by working in cross-functional teams (Martins and Terblanche 2003). Further it is clear that there is a trust, understanding and respect for the co-workers, and this is enhancing creativity. The longer experience employees have, the more they are considered role models, and are considered to have more to offer for someone that is interested in continuous learning. All these are factors that enhance creativity in the organization (Martins and Terblanche 2003). Another creativity enhancing focus is the possibility to contribute outside their own field of expertise. This way the employees are able to grow and keep motivated towards next project. The flexibility makes it possible to cultivate your personal interests.

Teams are encouraged to be creative, come up with new ideas and be able to throw them away if there is a better idea presented, as Gyro AS calls it "Kill-your-own-babies". This type of creativity seems to be rewarded through recognition by other co-workers and managers in Gyro AS. Thus, it is on the verge of becoming a basic underlying assumption of the corporate culture. This type of encouragement and reward is enhancing creativity for the co-workers (Amabile 1996). This is stimulated by an open communication and a sharing culture which is present in Gyro AS.

Lack of resources is explained to be inhibiting creativity. Still looking at this through corporate culture, time pressure can be helpful in the way that it is viewed as a challenge that creates motivation (Andriopoulos 2001).

The core values in Gyro AS are courage, insight and enthusiasm. These are carried out through the courage of thinking new and trying new ideas. This means taking risks, but also that they are allowed to take risks and to learn from mistakes, which according to Amabile (1997) and Martins and Terblanche (2003) considered to promote creativity. Insight focuses more on the experience and knowledge that the company and the employees hold. Enthusiasm relates to what they are able to accomplish and the energy created by making it happen. The core values of Gyro AS are absolutely enhancing creativity through courage, insight and enthusiasm. There is a present pride in the organization of being a "Gyrianer". For some this is emphasized as the meaning of family. The pride for the organization is related to the core values and results over time. According

to Amabile (1997) pride in the organization can promote creativity. In order to be creative it is important for a "Gyrianer" to be able to play a bit and become free minded.

6.0 Conclusion

How do organizational structure and corporate culture facilitate creativity in event companies?

From the results and the discussion above it can be concluded that organizational structure and corporate culture facilitate creativity in event companies (model 3). They do so by creating a freedom for the employees to grow. Still there is a structure where project owners are in charge and realizes the project. The flexibility and open communication in teams creates engagement and motivation through the possibility of contributing and learning. Having an ownership to the project dedication and pride is also created. The decentralized structure encourages employees to take responsibility and creates a climate for empowerment. This is accomplished by daily being surrounded by ideas, creativity, creative encouragement and intrinsic rewards.

There is a clear customer focus in Gyro AS enabling a foundation for tangible creativity to prosper. From this creativity is on the verge of being considered an underlying assumption of the corporate culture, supported by current values as courage, enthusiasm, toughness and inspiration. The corporate culture needs to be the foundation for creativity where also trust, understanding and respect are values of essence, along with decentralization and customer focus.

The lack of time as a resource is inhibiting creativity, but still it is motivating as it creates a pressure to deliver. Time will always be a resource that the employees in an event company cannot get enough of as the event industry is a hectic industry where consultancy is delivered and there is always an aspiration to be more creative.
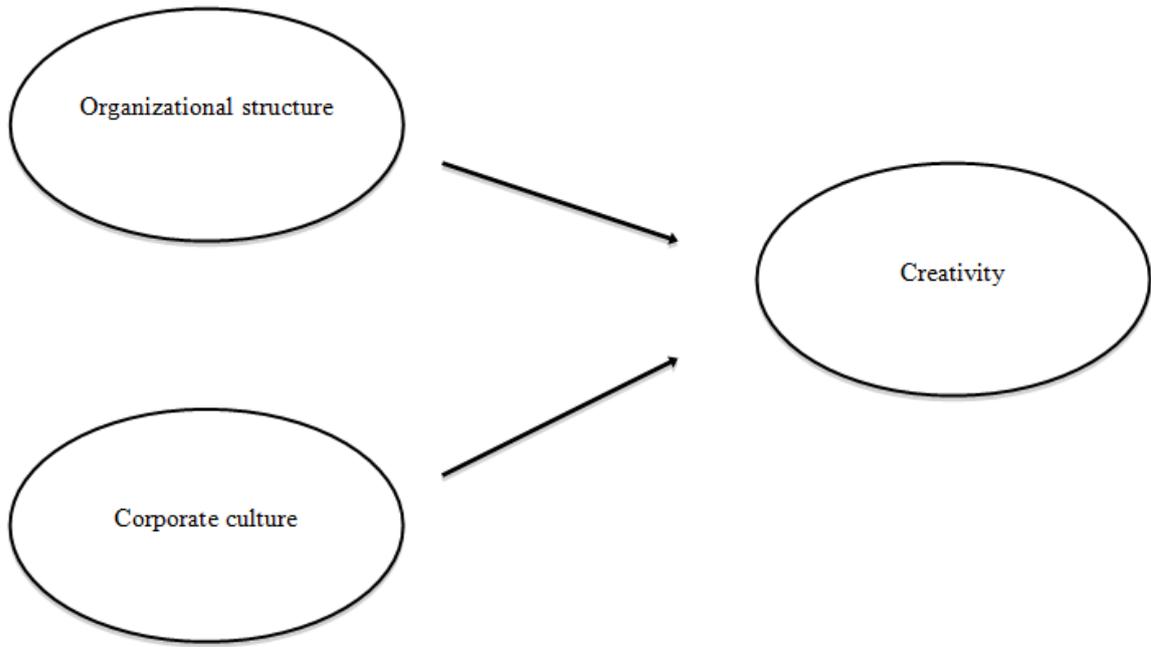
Model 3: Organizational structure and corporate culture can facilitate creativity

7.0 Managerial implications

Company managers are continuously searching for ways to be a more functional and efficient company. Today's global and competitive market makes the companies more vulnerable. If a manager can find the best way for its company to work creatively and facilitate the organizational structure and the corporate culture, it might get a competitive advantage in strengthening the company in several aspects.

This thesis presents research on how organizational structure and corporate culture facilitates creativity in a case study of Gyro AS. The results indicate that managers should facilitate organizational structure to be flat, flexible and team based, and corporate culture to be enthusiastic, customer focused and motivational in order to be as creative as possible. However, this cannot be used as a blueprint for all event companies, but there is reason to believe that it is present for other event companies as well. With more research in this field it might be possible to evolve the knowledge and take advantageous of what helps make an event company more creative. The managers can by increasing their awareness and understanding for the role organizational structure and corporate culture play, increase creativity and make the process for creativity more efficient. By doing so they open up the possibility to increase creativity. A potential increase in creativity can again contribute to achieving long term goals as growing and keeping the position as a market leader within events.

The result also indicates that creativity indirectly affects the organizational structure and corporate culture in order to be creative through its work process and environment. This should come as no surprise since organizational structure and culture is in continuous change.

In order for the creative company to function as well as possible there should be some ground rules and systems, but at the same time they should be very flexible in order to be creative. The ground rules and systems in the foundation are important to feel safe. Still, in order to deliver creativity this foundation cannot stop the creative process and must be flexible in order to create something creative.

The results confirm previous literature and research that work environment also affects creativity. Thus, managers should keep themselves up to date on further research in this topic in order to be more efficient, competitive and creative.

To summarize, this research can only say how creativity is facilitated by organizational structure and corporate culture in Gyro AS and cannot use this as a blueprint for all event companies. Even though this research only looks at these factors, there are and can be many more affecting and facilitating creativity in an event company. From this research several new questions emerge and are presented below.

8.0 Limitations and future research

Innovation has not been a part of this thesis in order to make sure that the research question was answered and to not confuse by bringing in innovation. Innovation is closely related to creativity and might be interesting to look at in context with future research.

Respondents in this study are employees at Gyro AS, not making it possible to be generalizable for the entire event industry. Gyro AS is a big event company in Norway, but still it cannot be representable for the entire event industry. In future research there should be provided a broader sample for the research to be more generalizable.

It has been a focus on internal environment, rather than external environment in this thesis. It is certain that the external environment also affects and facilitate for creativity. What factors that can create facilitate creativity in the external environment would also be interesting to research.

This thesis only looks at how organizational structure and corporate culture facilitates creativity. There are many more factors plausible to facilitate and affect creativity in a work environment. Other organizational factors that should be researched furthers are among others leadership, strategy, climate and resources.

There is limited results regarding how creativity might affect the organizational structure and corporate culture, but the results imply that there is an indirect impact. It would be interesting for future researchers to look closer into this.

Further, this thesis wishes to discover how organizational structure and culture affects creativity in Gyro AS so that hopefully further research in the future can be conducted and also specified into a detailed model for creative companies/businesses. This thesis is not about how strongly the organizational structure and culture affects the culture, but future research should look at what factors that has the strongest link to create a good creative work environment through quantitative research.

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Appendix 1: Dimensions of Mintzberg's five configurations

	SIMPLE STRUCTURE	MACHINE BUREACRACY	PROFESSIONAL BUREACRACY	DIVISIONALIZED FORM	ADHOCRACY
Key Means of coordination	Direct supervision	Standardization of work	Standardization of skills	Standardization of outputs	Mutual adjustment
Key Part of organization	Strategic apex	Techno structure	Operating core	Middle line	Support staff (with operating core in operating adhocracy
STRUCTURAL ELEMENTS					
Specialization of jobs	Little specialization	*Much horizontal and vertical specialization*	*Much horizontal specialization*	Some horizontal and vertical specialization (between divisions and headquarter)	*Much horizontal specialization*
Training and Indoctrination	Little training and indoctrination	Little training and indoctrination	*Much training and indoctrination*	Some training and indoctrination (of division managers)	Much training
Formalization of behaviour – Bureaucratic /Organic	Little formalization – *organic*	*Much formalization – bureaucratic*	Little formalization – *bureaucratic*	Much formalization (within divisions) – bureaucratic	Little formalization – *organic*
Grouping	Usually functional	*Usually functional*	Functional and market	*Market*	*Functional and market*
Unit Size	Wide	Wide at bottom, narrow elsewhere	Wide at bottom, narrow elsewhere	Wide at top	*Narrow throughout*
Planning and Control Systems	Little planning and control	Action planning	Little planning and control	*Much performance control*	Limited action planning (especially in administrative adhocracy
Liaison Devices	Few liaison devices	Few liaison devices	Liaison devices in administration	Few liaison devices	*Many liaison devices throughout*
Decentralization	*Centralization*	*Limited horizontal decentralization*	*Horizontal and vertical decentralization*	*Limited vertical decentralization*	*Selective decentralization*
SITUATUINAL ELEMENTS					
Age and Size	Typically young and small	Typically old and large	Varies	Typically old and very large	Typically young (operating adhocracy)
Technical systems	Simple, not regulating	Regulating but not automated, not very complex	Not regulating or complex	Divisible, otherwise like machine bureaucracy	Very complex, often automated (in administrative adhocracy) not regulating or complex (in operating adhocracy)
Environment	Simple and dynamic; sometimes hostile	Simple and stable	Complex and stable	Relatively simple and stable; diversified markets (especially products and services)	Complex and dynamic; sometimes disparate (in administrative adhocracy)
Power	Chief executive control: often owner managed; not fashionable	Technocratic and external control; not fashionable	Professional operator control; fashionable	Middle line control ; fashionable (especially in industry)	Expert control; very fashionable

*Italic font designates key design parameters (Based on Mintzberg 1983, 280-281).

Appendix 2: Interview guide (English version)

Background

1. Name?
2. What position/role do you have in the company?
3. How long have you worked / had this position at Gyro?
4. What background do you have? (Education, previous work experience, etc.)

Work

1. Can you describe your job (tasks) and your responsibilities (area)? Has this changed since you started here?
2. How is the work process? (Overlapping / same time) What is working and what do you see as the problem areas? Can you give an example!
3. Who do you cooperate most with in this organization, and how does this work in your opinion?
4. Do you have freedom and influence over your work / your work situation? In what way helps and prevents you in your work? (Sufficient with responsibilities, work tasks (too specific) Can you give an example!

The organization and organizing

1. What was your first impression of the organization when you started working here? Was there anything that was standing out / special?
2. What does being a Gyrianer mean? What does this mean to you?
3. If you were to describe how Gyro is organized (structured), how will you described this? (Is this reflecting the tension and how?)
4. How does the information flow work? Do you receive all the information required as an employee? Can you give an example!
5. Is there any kind of hierarchy in Gyro? Do you work freely in the organization or is it characterized by hierarchy and boundaries? Can you give an example!
6. To what extent is the work defined by rules and procedures? Do you feel there are enough / too many rules and procedures to monitor? Can you give an example! How does this affect your work and commitment to contribute? Example! (Efficiency, running the risk of being to efficient?)

7. How do you do competence building and knowledge sharing? Do you feel you have the opportunity to develop? What prevents / allows this?

8. How do you perceive the use of resources in Gyro? Do you perceive any internal conflicts for resources between the different departments, between you and your colleagues? Can you give an example! Do you feel that you get adequate resources in terms of time, equipment and money?

9. Have the way Gyro is organized changed? (For example, in terms of increasing growth, competition, etc.) Do you believe the employees would change anything in the way the organization is organized? (For example, level of responsibility) What do you hope changes / never changes at Gyro? (The most positive conditions / the biggest problem areas)

10. (What do you think are the biggest challenges for Gyro? What action does Gyro do to in order to meet these?)

Creativity

1. Do you consider creativity as important for Gyro (why (market?)), and what is considered creative / creativity in Gyro? (Can you give an example!) (Is it possible to standardize products?)

2. (If you think about your definition of creativity, how do you feel you are able to work in accordance to this definition? Do you consider creativity as important in your work?)

3. Does Gyro stimulate to find new solutions? In what way do they do this, and how do they not? Can you give an example!

4. Do you feel that it is properly arranged for creative space? (For example, time to think, resources, allowed to take risks, tolerance for making mistakes) To much / to little? Can you give an example! How does this affect your work and Gyro as an organization?

5. How do you perceive that the framework facilitated by the management affect the creative work in Gyro? (Limit in a positive way, put the creative into system)
   Do you perceive the framework facilitated by the management to be enhancing or inhibiting for creativity? Can you give an example!

6. Do you see any challenges regarding creativity and organizing? (Balance)

7. Would you claim that you have a culture that enhance or inhibits creativity? In what way, and what is the reason? Can you give an example!

Management

1. How are decisions made and who makes sure that these are implemented? (Describe the decision process) To what extent do you feel you influence the decisions made in the company? Can you give an example!
2. How can you be recognized / be seen?
3. How is the quality of the work done evaluated?
4. How do you think the management handles systemizing things (structure / control) and to allow creativity? (Areas of improvement?) Can you give an example!

Culture

1. What personal qualities are valued in Gyro?
2. What do you believe is the main goals for Gyro? Is there a similar perception of the goals among the employees?
3. What does Gyros vision and mission mean for you in your everyday work?
4. What values are important to you in your work? What would you say are the core values of Gyro? The official values of Gyro are insight, courage and enthusiasm, does this illustrate this organization?

Appendix 3: Standard agreement for student assignments

Høgskolen i Molde
Vitenskapelig høgskole i logistikk

STANDARDAVTALE OM STUDENTOPPGAVER

Denne avtalen skal inngås når studentoppgaven gjennomføres i tilknytning til en ekstern part (bedrift/ekstern institusjon).

Avtale mellom student CHRISTINE SVOREN .... Født 01.05.87

Faglærer ved Høgskolen i Molde HALLGEIR GAMMELSÆTER ....,

Bedrift/institusjon... GYRO AS v./PETTER SANDBERG .... og

Høgskolen i Molde v/ kontorsjef

om bruk og utnyttelse av spesifikasjoner og resultater framlagt ved besvarelse av bachelor-/masteroppgave i henhold til gjeldende studieplanen for studiet ved Høgskolen i Molde.

1. Studenten skal utføre besvarelsen av den tildelte bahelor-/masteroppgaven ved:

   GYRO AS ....(bedrift/institusjon)

   Oppgavens tittel er: ....

   ....

2. Studenten har opphavsrett til besvarelsen i overensstemmelse med lov om åndsverk; dvs at studenten har de ideelle rettigheter. De innleverte eksemplarer av besvarelsen med tegninger og modeller, så vel som dataprogramvare som inngår som del av eller vedlegg til besvarelsen, kan vederlagsfritt benyttes av Høgskolen i Molde til undervisnings- og forskningsformål. Besvarelsen, og vedlegg til denne, må ikke nyttes til andre formål.

3. Studenten har rett til å publisere sin besvarelse, eller deler av den, som en selvstendig avhandling eller som del av et større arbeid, eller i popularisert form i hvilken som helst offentlig publikasjon.

4. Bedriften/institusjonen har rett til å få utlevert et eksemplar av besvarelsen med vedlegg, og til å gjøre seg kjent med Høgskolen i Moldes bedømmelse av den. Bedriften/institusjonen gis en frist på 3 måneder fra besvarelsen er innlevert til Høgskolen i Molde for sensurering til å vurdere patenterbarhet og søke patent på hele eller deler av resultatet av besvarelsen. Besvarelsens spesifikasjoner og resultater kan bedriften/institusjonen nytte i sin egen virksomhet.

5. I særlige tilfeller kan offentliggjørelsen av besvarelsen båndlegges. I slike tilfeller skal Høgskolen i Moldes tilleggsavtale om båndlegging benyttes.

6. Denne avtalen er underskrevet i 4 - fire- eksemplarer hvorav partene skal ha hvert sitt eksemplar. Avtalen er gyldig når den er godkjent og underskrevet av HiMolde v. kontorsjef/dekan.

1

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Sted:. OSLO .... Dato:. 27.03.12 ....

Christine Sveen
Student

[signature]
Bedrift/institusjon

_____
Faglærer

_____
Kontorsjef

2

Appendix 4: Supplementary agreement in confidentiality

Høgskolen i Molde
Vitenskapelig høgskole i logistikk

TILLEGGSAVTALE om BÅNDLEGGING
(med hjemmel i standardavtalens punkt 5)

Tilleggsavtale mellom student CHRISTINE SVCREN Født 01.05.87,

Faglærer ved Høgskolen i Molde HALLGEIR GAMMELSÆTER,

Bedrift/institusjon GYRO AS v/PETTER SANDBERG og

Høgskolen i Molde v/ kontorsjef

I tilknytting til inngått standardavtale om bruk og utnyttelse av spesifikasjoner og resultater framlagt ved besvarelse av masteroppgave i henhold til studieplanen for masterstudiet i ved Høgskolen i Molde.

1. Med hjemmel i punkt 5 i inngått standardavtale mellom de ovennevnte parter er partene blitt enige om at masteroppgaven skal båndlegges (hemmeligholdes) i 2 år (maks 5 år, i spesiell tilfeller kan lengre periode avtales) fra og med tidspunktet for avtaleinngåelse.

2. Oppgaven er båndlagt på grunnlag av lovbestemt taushetsplikt j.fr Forvaltningsloven §13*)

3. Besvarelsen skal innleveres til Høgskolen i Molde *i henhold til Retningslinjer for elektronisk innlevering og publisering av studiepoenggivende studentoppgaver.*
Oppgaven registreres i BIBSYS Brage, men publiseres ikke. Dersom studenten har tillatt publisering vil oppgaven publiseres elektronisk når båndleggingsperioden er utløpt. Besvarelsen kan gjøres tilgjengelig i båndleggingsperioden såfremt det foreligger skriftlig søknad fra eventuell låner som aksepteres av studenten og oppdragsgiver. Ansatte ved avdeling kan få innsyn i oppgaven mot å underskrive en taushetserklæring. Studenten og oppdragsgiver kan be om å få oversikt over hvem som har fått innsyn.

4. Båndlegging kan ikke være til hinder for at høgskolens ansatte på avdelingen kan overvære muntlig høring (j.fr Retningslinjer for elektronisk innlevering og publisering av studiepoenggivende studentoppgaver Pkt 8.4).

5. Denne avtale er underskrevet i 4 - fire - eksemplarer hvor partene skal ha hvert sitt. Avtalen er gyldig når den er godkjent og underskrevet av Høgskolen i Molde v/kontorsjef/dekan.

Sted: OSLO   Dato: 27.03.12

Christine Svorcn
Student   Faglærer

Bedrift/institusjon

Avtalen godkjennes:

Kontorsjef

1

Appendix 5: Information letter

23.03.2012

Informasjon om intervju

Mitt navn er Christine Svoren, og jeg er student ved Høgskolen i Molde. Jeg er inne i mitt siste semester av mastergraden Event Management, og som avslutning på studiet skal jeg skrive en oppgave som spesielt tar for seg denne bransjen.

I oppgaven ønsker jeg å danne meg et bilde av hvordan organisasjoner i bransjen fungerer, dette vil bli gjort gjennom en case studie av Gyro AS. Jeg ønsker å vite noe om hvordan ting skjer hos dere, spesielt i forhold til at det i dagens marked stilles høye krav om nye løsninger og produkter, samtidig som organisasjoner er avhengig av stabilitet og struktur for å overleve. Dette er en tematikk det finnes lite forskning på. Det finnes generelt svært lite forskning og litteratur som gir innblikk i event organisasjoner. Jeg har ingen ønsker om å finne feil eller mangler hos Gyro AS. Studien er heller et ledd i å øke forståelsen og kunnskapen om denne type organisasjoner og om bransjen.

Informasjonen jeg samler inn skal kun benyttes i min oppgave, men oppgaven kan publiseres på Høgskolen i Molde sitt bibliotek (internett og fysisk). Det er gitt uttrykk fra Gyro AS at konfidensialitet er ønskelig, et ønske som vil bli respektert. Dette innebærer i tilfelle at oppgaven ikke vil bli publisert før Gyro AS tillater det, med maksimum konfidensialitets periode på 5 år.

Opplysningene som blir gitt av intervjuobjektene vil bli analysert og tolket på best mulig måte slik at det ikke skal være mulig å identifisere de ulike respondentene. Det er ikke intervjuobjektene i seg selv som er relevante, det er som nevnt organisasjonen som er av interesse og som det er ønskelig å få kartlagt fra min side. Alle informanter er sikret anonymitet ved at det ikke vil bli referert til noen navn i oppgaven.

Jeg ser frem til en hyggelig samtale.

Med vennlig hilsen

Christine Svoren
Student, Høgskolen i Molde.