BUILDING EMPLOYEE AND ORGANISATIONAL COMMITMENT TO INNOVATION INITIATIVES

- A STUDY OF HOW TO COMMUNICATE, MOTIVATE AND INSPIRE INNOVATION COMMITMENT THROUGH INTERNAL BRANDING IN LARGE MATURE COMPANIES.

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EXECUTIVE SUMMARY

How do you systematically inspire employees and organisations in large mature companies to participate in innovation initiatives?

In May 2010 the Volvo Group hosted their first ever virtual idea generation event on a Group-wide level. In preparation for this event an extensive campaign was launched to communicate, inspire and motivate innovation commitment among employees and organisations. The event was called VGBI LIVE and was the result of an innovation framework called Volvo Group Business Innovation. In the past, a small team of innovation coaches within Volvo Technology have conducted internal idea generation events (i.e. ideation events). Their experiences led them to understand that the participants generally needed to be inspired and motivated prior to the events. Our assignment was to provide and prototype an ideal formula for how to do just this.

In collaboration with Volvo Technology, this study aimed to:

- *Identify and prototype a method of communicating a new innovation initiative.*
- *Inspire employees and organisations to commit to and participate in an online enterprise-wide ideation event.*
- *Ultimately, to conceptualise the prerequisites for enterprise-wide creativity and innovation, and provide an ideal formula for the ICEP innovation model.*

Clear cut best practices of how to perform these initial phases of innovation initiatives are far and wide apart. By conceptualising innovation as organisational change we were granted new perspectives and tools (West, 2002). In this endeavour we utilised Design Thinking as a strategic resource (Brown, 2009) and internal branding as a strategy and change facilitator (Mahnert & Torres, 2007).

Our research questions were:

- *How do you systematically inspire employees and organisations in large mature companies to participate in innovation initiatives?*
- *Can brands, through internal branding, motivate and inspire employees and organisations to be more creative or voluntarily express their creativity?*
- *How can Design Thinking be utilized as a strategic resource in an innovation process?*

ACKNOWLEDGEMENT

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Change is a coin with two sides. Creativity and innovation. But it's also a coin called risk-taking by others with failure and success adorning its two sides. This symbolic coin is riddled with the type uncertainty that makes most people and organisations think more than twice before gambling. Change ushers in the new while displacing or sometimes destroying the old – changing the "status quo". Change is constant and the only way to survive – is to adapt. Organisations have to adhere, just like individuals, to the reality of inevitability. In the form of companies, they try to innovate for reasons of survival and sustainable growth – the purpose being to create business value that can take many different forms. The harsh reality, however, is that organisations don't innovate, people do. And if these people aren't inspired, motivated or committed to the cause, they won't be throwing around any creative ideas any time soon. Innovation begins in the hearts and minds of inspired, motivated and committed people.

CHAPTER 1: INTRODUCTION

In this first chapter, the problem field is highlighted and a statement of the problem is presented. After that, a brief description of the study is presented.

1.1 THE PROBLEM FIELD

When P&G A.G Lafley became CEO back in 2000, he set out on a mission to create an innovative culture that works daily with innovation. This commitment saw their commercial success rate with innovation grow from 20% to 60% over the course of 8 years (Lafley, 2008). They did this by aligning the employees and the diverse organisations, within the enterprise, behind a concept that mattered more than their current concerns and linked this concept directly to innovation. Lafley knew all too well that mature companies have a tendency to become insular and therefore put in action game changing processes to integrate innovation programs with P&G's overall business strategy and tactics. IBM has conducted three global CEO studies to date that show that focusing on creativity is becoming more important than focusing on innovation (Capitalizing on Complexity, 2010). Today companies are coming to terms with change as a state of being and realise that creativity is vital. Old mindsets, corporate culture and underestimation of the complexity that they face are some of the most significant challenges. CEOs foresee significant change ahead but at the same time, say they lack confidence in handling this change. Change is happening faster and more volatile as they face a broader set of challenges that have introduced even greater risk and uncertainty (Capitalizing on Complexity, 2010). In a study by Futurethink, large and small companies tended to be better at innovation than mid-sized companies, but go about it very differently (Cracking the code of effective innovation, 2007). Smaller companies focus on ideas, creativity and utilise an informal approach. Large companies, on the other hand, fall back on sturdy processes and focus on innovation through a formal approach. The ideal would be to bine these two approaches but that's easier said than done. The challenge for large companies becomes to work systematically with creativity and face uncertainty.

The Volvo Group has a long-term perspective on innovation but is facing a major challenge in stimulating ideation (i.e. generation of ideas) and introducing the most promising ideas with speed and transparency. Volvo Technology (VTEC) has successfully prototyped a method of generating ideas in the form of "innovation jams". The innovation jam concept is a method derived from IBM and has been proven successful in handling ideation and creativity on massive scales. The need to work with group-wide innovation resulted in the creation of an innovation framework called Volvo Group Business Innovation (VGBI), which is a continuation and expansion of the former Volvo Group Business Development concept. VGBI is a collaboration between GIB Technology, GIB Soft Products & Aftermarket, Volvo Technology Transfer and Volvo Group Strategy. The joint venture is a group-wide concept ideally suited to the global Volvo Group as a whole.

1.2 STATEMENT OF THE PROBLEM

We were commissioned by Volvo Technology to design the initial phase of their *ICEP innovation model*, the *Injection* phase. The other phases of the model consist of *Capture*, *Exploration* and *Pre-commercial/transfer* (see figure 1). More specifically, we were commissioned by an innovation director and a team of innovation coaches within Volvo Technology.
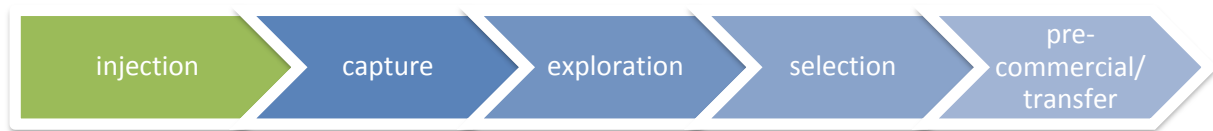
Figure 1. The ICEP innovation model

Our study focused on how to inspire and motivate participation by presenting issues of a level of difficulty that is sufficient to motivate them to seek out solution or alternatives (i.e. pain point).

The injection phase was defined as containing:

- **Purpose**
  to understand end-customer needs and future trends
- **Mindset**
  to listen and be open
- **What to do**
  to formulate challenges, collect data and pain points
- **Outcome**
  to communicate needs and pain points

The injection phase led up to a capture phase that had been predefined as an enterprise-wide ideation event called VGBI LIVE with a focus *on Soft Products & Transport Solutions*. The intention was to limit the event to a specific amount of employees in diverse organisations within the global Volvo Group to manage it with satisfactory quality. During the injection phase, however, interest grew through viral communication. The VGBI LIVE event was a complement to the Volvo Group's ordinary innovation activities and aimed at creating a channel for generating ideas, with a low threshold for all employees to get involved. In this task, the injection phase becomes pivotal in stimulating employees to commit to the innovation initiative and voluntarily express their creativity.

1.3 METHODOLOGY

1.3.1 RESEARCH METHOD

 We chose an exploratory research approach to the Volvo case study. In our approach we adopted interaction research to conduct the study theoretically and practical with continuous transfer of knowledge fitted to Volvo's reality. This also evoked a mutual challenge of perspectives that created a learning environment.

1.3.2 RESEARCH QUESTIONS

Our initial research question was:

- *How do you systematically inspire employees and organisations in large mature companies to participate in innovation initiatives?*

From this stance, our research developed and over time a method evolved which brought forth two new sub questions:

- *Can brands, through internal branding, motivate and inspire employees and organisations to be more creative or voluntarily express their creativity?*
- *How can Design Thinking be utilized as a strategic resource in an innovation process?*

These questions are answered throughout this study.

1.3.3 RESEARCH GOALS

The goal was threefold, in respect to long-term and short-term goals:

- *To identify and prototype a method of communicating a new innovation initiative.*
- *To inspire employees and organisations to commit to and participate in an online enterprise-wide ideation event.*
- *Ultimately, to conceptualise the prerequisites for enterprise-wide creativity and innovation, and provide an ideal formula for the ICEP innovation model.*

1.3.4 RELEVANCE

The study was conducted to highlight the initial phase of innovation initiatives, which apparently is somewhat of an unexplored business area of opportunity. It has become increasingly important for many large companies, especially established ones, to focus on innovation. Volvo Technology's innovation initiative was the first of its kind on a Volvo Group enterprise-wide level and therefore our task was characterised by the absence of internal best practices of how to inspire, motivate and communicate innovations initiatives. Our assignment was to provide and prototype an ideal formula for how to do just that. In the past, VTEC has conducted internal ideation events and noticed that participants need to be able to prepare adequately prior to the events and the preparation needs to be adapted to their needs.

1.4 OUTLINE AND DISPOSITION OF THE STUDY

The study is composed of seven chapters and will be briefly described now. In chapter one, the general background is presented. Chapter two highlights relevant literature and the theories that are relevant for our research questions and our choice of conceptual framework. Chapter three highlights our chosen research method and how data was acquired. Chapter four shows our process and development of the Global Creativity brand. In chapter five, the collected data is analysed and the results are presented. In chapter six, we discuss our findings in relation to our research questions and goals. Therein, we also assess implications and recommendations from our conducted study.

The study is organized as follows:

- Chapter 1: Introduction
- Chapter 2: Theoretical Framework
- Chapter 3: Methodology
- Chapter 4: Global Creativity
- Chapter 5: Results
- Chapter 6: Discussion and Implications

1.4.1 FOCUS, SCOPE AND KEY ASSUMPTION

The Volvo Group is a large, global and mature company with 90 000 employees and a competitive corporate culture. Since the Group has a decentralised management, collaboration and communication is a

necessity. VGBI LIVE was the Volvo Group's first ever virtual idea generation event and our study was focused on the injection phase of this event. In this endeavour we had 16 weeks to make use of. We believe that leadership and cultural support play pivotal roles in innovation efforts. But to narrow the scope, we deliberately chose to focus on the injection phase and to develop a way of communicating, inspiring and motivating innovation commitment throughout the entire Volvo Group.

1.5 BACKGROUND

1.5.1 VOLVO GROUP

Volvo was founded in 1927 and has since then been an integral part of Sweden's and especially Gothenburg's identity. Today, the Volvo Group has a strong and established position in Europe, North America, South America, and recently a significant industrial presence in Asia also. The Volvo Group is a house of brands with strong brands, broad market presence with broad service offerings and solutions. Since 2000, the Volvo Group has more than doubled net sales and during 2004, sales exceeded SEK 200 billion for the first time. In 2008, this amounted to more than SEK 300 billion. During the past five-year period, the operations continued to generate superb profitability and in 2008 their operating income was SEK 15.9 billion, with an operating margin of 5.2%.

1.5.2 VOLVO TECHNOLOGY

The Volvo Group consists of nine business areas, supported by a number of business units. Volvo Technology (VTEC) was established 1969 and became a business unit 1997. They operate as the centre of innovation, research and development in the Volvo Group, and work at the forefront of science and technology. As of 2006 Volvo Technology is also Sweden's largest receiver of EU research funding, with a turnover of around €50 million and an operating margin of 5%. Currently they employ approximately 500 people and have offices in Sweden (Gothenburg), France (Lyon) and the US (Los Angeles, Chesapeake, Hagerstown and Greensboro).

CHAPTER 2: THEORETICAL FRAMEWORK

2.1 INTRODUCTION

In this chapter, we present important theories and best practices that underline the foundation of our study. Thereafter, we summarize with our conceptual framework.

2.2 LITERATURE REVIEW

2.2.1 CREATIVITY

Within the management literature, there has been a similar attempt to distinguish between innovation and closely allied concepts. Teresa M. Amabile, for example saw the need to distinguish between innovation and creativity. For her, creativity is the production of novel and useful ideas in any domain, whereas innovation is the successful implementation of creative ideas within an organization (1996). Creativity is thus a necessary but not sufficient condition for innovation. Innovation resides in the individuals and teams that fuel it inside great organizations because all great movements ultimately are human powered (Kelley, 2005). Amabile (1998) has defined three components of creativity: (1) expertise, (2) creative-thinking, and (3) skills and motivation. The degree of creativity within an individual corresponds to the mixture of these three components. Expertise involves the technical and intellectual knowledge in possession by the individual and the organisation (collectively). Creative-thinking is about the individual's skills that facilitate imaginative problem solving. Motivation is derived from the intrinsic and extrinsic factors that influence an individual. Each of these factors is interrelated, meaning that they exact influence on each other with different degrees. Through the development of an appropriate culture that manages these three components may increase an organisation's creative capability. By developing a learning organisation environment all three components of creativity can increase and ultimately also the level of innovation towards an innovative culture (Amabile, 1998). Creativity can draw on others for inspiration and validation, but it is primarily thought to be an individual pursuit (Flynn et al., 2003). Weisberg has highlighted the fact that creativity is a skilled that must be learned and its practitioners must undertake informal or formal training before explicit value is can be produced (1993). Flynn et al (2003:7) has put forth the following view of organisational creativity:

"*The degree of organisational creative output may be viewed as the product of the interaction between the collective individuals within the organisation, the knowledge that they and the organisation possess or decipher, the resources available to be expended on creativity and finally the culture and beliefs that exist within the organisation. Organisational culture will influence the types of processes, tasks and systems that exist within the organisation. Through effective development of these four areas, organisation may be able to enhance their creative output.*"

2.2.2 INNOVATION

Innovation is often seen as having a serendipitous origin or even synonym to creativity. Flynn et al. (2003) have commented that there exists a lot of inaccurate assumptions and misinterpretations of the exact meaning of the term *"innovation"*. At its most fundamental level, the term is derived from the Latin word *innovare*, meaning *"to make something new"* and has arguably become an effective tool to renew organisations' output and, according to Flynn et al. (2003), an organisations' ability to grow depends upon their ability to generate new ideas and to exploit them effectively for their long-term benefit. As this is the case, attention has been given to establishing and managing the process of exploiting these ideas and the transformation into innovations. However, Flynn et al. (2003) argues that the process of generating these ideas has received less emphasis and has been created on an *"ad hoc"* basis. Generating and maintaining

the creative climate needed for generating ideas that can be transformed into innovations is much harder than adapting the creativity of someone else (Kanter, 2006). Indeed, there is a bias towards innovations being externally imported into the organisation, rather than internally generated (Flynn et al., 2003). The fact that important innovations often arise from outside an industry and its established giants, and pressure to find the next big thing quick, is well known phenomenon (Kanter, 2006).

Ideas, that may or may not lead to innovations, come about as a reaction or as a proactive action to exploit new opportunities and might originate from a recombination of old ideas (Flynn et al., 2003). This all entitles that an innovative idea can be conceived in many ways by a broad spectrum of sources. According to Drucker (1985) these sources can originate from: (1) serendipity, (2) incongruities, (3) process needs, (4) market shifts, (5) demographic changes, (6) perception, and (7) new knowledge. In contrast to previous mentioned scholars, he believes that there's no paradox in managing a process that is dependent on creativity, inspiration and serendipity. He believes that innovation is the purposeful implementation of a systematic management discipline. Central to this discipline is where to look for innovation and how to identify it. Innovation can take many forms (i.e. types) depending on the nature of the change it conceives. Classifications include radical, incremental, architectural and disruptive innovation. Incremental innovations are about the improvement and optimisation of existing products and services (Flynn et al., 2003). Radical innovation, on the other hand, involves completely new products and service categories. Architectural innovation involves reconfigurations of the components that constitute the product (i.e. reconfiguring the system, inside the same product or service). According to Geoff Mulgan (2006) much of what we now consider normal in social life began as radical innovation through a progression from the margins to the mainstream. This move from the margins to the mainstream includes many recent examples of successful social innovations such as Wikipedia, microcredit and the fair trade movement. Disruptive innovation was introduced by Clayton M. Christensen, first as the term *disruptive technology* and is a process of how products and services root in markets and displace established competitors (2002). Another interesting distinction is one between social innovation and business innovation (Mulgan, 2006). Social innovation is defined as "*innovative activities and services that are motivated by the goal of meeting a social need and that are predominantly diffused through organizations whose primary purposes are social.*" (Mulgan, 2006:146). He indicates that the rise of cognitive behavioural therapy, which was proposed by Aaron Beck in the 1960s, is a good example of a socially innovative activity. Business innovation is however, according to Mulgan, "*motivated by profit maximization and diffused through organizations that are primary motivated by profit maximization.*"

Innovation is born through an idea of a need that isn't being met, coupled with an idea of how it could be met (Mulgan, 2006). Some needs are obvious, whilst others are sometimes less obvious or not recognized. For the latter type, it takes initiatives and movements to name and describe them. Needs tend to come into focus in many ways and some of the best innovators identify needs which haven't been adequately met by any entity yet. To him, empathy is the starting point and personal motivation plays a critical role. Many of the most effective ways of fostering innovation start with the recognition that people are competent interpreters of their own lives and therefore also are competent solvers of their own problems.

2.2.3 CULTURES OF INNOVATION AND CREATIVITY

According to Kelley a culture of innovation may be the ultimate fuel for long-term growth and brand development (2001). In today's business world companies are valued less for their current offerings and more for their ability to change, adapt and envision something new. The frequency with which companies have to innovate and replenish their stock is rapidly increasing. Schein has defined culture as:

"*/…/ the result of a complex group learning process that is only partially influenced by leader behavior. But if the group's survival is threatened because elements of its culture have become maladapted, it is ultimately*

the function of leadership at all levels of the organization to recognize and do something about this situation. It is in this sense that leadership and culture are conceptually intertwined."
(Schein, 2004:11)

Organisational cultures can be integrated, differentiated or fragmented. An organisational culture that is differentiated or fragmented often, according to Schein, has an array of subcultures that have their own set of shared assumptions (2004). He believes that large organisations experience a higher degree of differentiation between its sub organisations (i.e. subgroups). As such, even the strongest formal corporate culture will experience volatile blossoms of subcultures and tensions that arise from the frictions between subcultures can make influence the overall corporate culture or even kill it. Much of what can be known about culture is implicit by nature and cultural knowledge can only be absorbed by experiencing the culture (Hatch & Schultz, 2006). In Schein's *level of cultures*, the most tangible and explicit manifestation of culture are artifacts (Schein, 2004). The deepest two layers represent the implicit layers of values, beliefs, and assumptions that govern a culture and also represent the behaviours that are pursued to be changed or controlled (see figure 2).
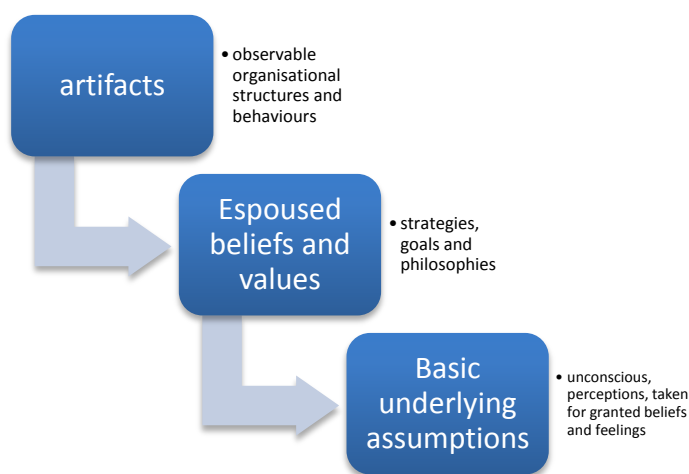
Figure 2. Levels of culture (Schein, 2004).

Because artifacts appear at a very shallow level they are easily observable, but at the cost of being difficult to decipher. Schein explains that it becomes easier to decipher cultural artifacts if one experiences the culture long enough (2004). Furthermore, symbols are ambiguous without their context and as such, one must experience the deeper levels of the symbols culture to gain insights into their meaning (Schein, 2004). Schein describes *climate* as an artifact of these basic underlying assumptions and as an organisational process that enforces certain behaviours. Hatch has noted that cultural artifacts convey meaning and an organisational culture develops from how its members utilise them to communicate and *sensemake* (Hatch & Schultz, 2004). It is in this *sensemaking* activity that artifacts are linked back the deeper layers of culture and in such a way artifacts become symbols of a shared common ground and the possibility to execute change by shifting the interpretation of the artifacts' meaning, or introduce new artifacts (Schein, 2004). However, according to Hatch, artifacts carrying new meaning must integrated into the larger organisational culture by its members (i.e. sensemaking). When new artifacts are introduced to a culture their new values will induce a sensemaking activity. Introducing a few artifacts won't change the overall patterns of a culture and its core meanings, but overtime, however, continuous change within an organisation will do this (Hatch & Schultz, 2006). When new values carried by artifacts demonstrate relevance to the members of the culture, change is realised travels down to the underlying regions of values and assumptions. This constitutes a cultural change, as expressed by Hatch, when new meaning is embedded in the value layer of culture (Hatch & Schultz, 2006). Primary embedding mechanisms try to, in a direct way, shape employees sense-making activity (i.e. top-down approach), while secondary embedding mechanisms are more indirect (i.e. bottom-up approach). The latter approach tries to influence employees through organisational

structures and cultural artifacts, separate from the leader (Schein, 2004). Top-down is less subtitle and more difficult for employees to resist the associated power. In this sense, leadership provides a force that can be imperative and very influential in cultural change practices (Hatch & Schultz, 2006). The bottom-up approach gives insights into what might be possible at a much lower cost than a top-down solution (Mulgan, 2006).

According to Towers Perrin, organisations that focus on innovation highlight cultural attributes that foster and nurture the right competitive priorities and engaged organisational cultures (Closing the Engagement Gap, 2008). In their study, they show that focusing on innovation leads to employees believing that their companies are successful. Innovation can therefore be perceived as a key priority. Organisational culture can enable the creativity and innovation that are needed to be competitive and successful. Paradoxically it can also be a barrier to creative and innovative behaviour (Martins et al., 2002). Martins has created a model to describe organisational culture and it highlights the importance of leadership in creating an ideal organisational culture that influences organisational behaviour. In their study they found seven factors that can promote creativity and innovation. Out of the seven factors, three are most noteworthy:

- **Strategy**
  customer focused marketing orientation, integration of core values, reaction on change and knowledge of management with a future perspective)
- **Innovation behaviour**
  idea generation, risk taking and decision-making)
- **Climate**
  integration of goals and objectives, conflict handling, cooperative teams, participation, control of own work and developing better work methods)

In connection with behaviour that encourage innovation, Martins has highlighted the need for leaders to create values that support risk-taking and demonstrate, through their actions, that risk-taking and tinkering are acceptable behaviours (Martins, 2002). Whilst risk-taking is promoted, it should, however, be smart and balanced to allow employees freedom but a culture that allows for moderate risk-taking. Creative employees are more motivated by the possibility of success rather than the result of success, and this is an important distinction by Martins. Participation in decision-making can lead to quicker decisions and more ideas being transformed into innovation. Innovative cultures let senior management implement innovation strategies and plans more easily, because cultural values and assumptions can allow the organisation to foster aligned behavioural patterns (Flynn et al., 2003). A confrontational and hostile culture, on the other hand, reacts negative to change, with a lack of interest, participation commitment. In this type of culture, creativity will not prevail and neither will the change to an innovative culture. According to Flynn et al., adaptability is the key to success (i.e., the ability to interpret and accept change) in transforming the organisation's cultural strengths into a competitive operational strategy.

Flynn et al. have highlighted three requirements for creative cultures: (1) *the appropriate leadership*, (2) *structures*, (3) and *tasks*. In organisations, these components interact and influence the quantity and quality of achievable creative work. The right leadership can unleash the creative power of all employees within the organisation and creativity is one of the most effective ways to mobilize and empower individuals' innovative power. Leadership combined with empowerment, support and commitment gives employees the autonomy to own responsibility for innovation (Flynn et al., 2003). The second criterion for a creative culture, according to Flynn et al., is an *organic structure* which is flexible, encourages collaboration, communication, and working in local or cross-functional teams. To achieve this, an open and facilitating culture needs to be established that sends out positive attitudes towards creativity at every level and function area. Flynn et al. warn against labelling some employees creative and others not creates barriers that kill many ideas with high potential are because they originate from "uncreative" sources. Illustrious strategist Mark Federman has emphasised the need to create environments in which giving credit is valued instead of taking credit

(2006). He recommends rewarding all contributions to ideas and all those who enable the flow and cascade of knowledge that support the creation of the right conditions for innovative cultures. Since people, ultimately will produce the innovations, organisations need to foster and nurture the creative talent of all the employees, by means of openness and sharing, teamwork, motivating and engaging individuals, and embedding knowledge management actions on an everyday basis.

2.2.4 BARRIERS, INHIBITORS AND OBSTACLES

In every project there are bound to be obstacles and problems and in the case of innovation efforts they can be called innovation barriers (Kelley, 2001). These barriers wall in imagination like a prison yard and their ability to prevent innovation adoption should not be underestimated. The first step is to anticipate and recognize these barriers and one of the biggest barriers to innovation is, according to Kelley, *mindsets* and *corporate cultures*. A mindset is an over-sensitised attention towards some parts of available information, at the expense of other parts (Flynn et al., 2003). A negative mindset, can evoke barriers to creative processes and dictate how problems a solved. A negative mindset can also avoid risk, challenge and novelty. IDEO views innovation a tool for transforming the entire culture of organisations. Change, according to Mulgan, rarely happen without some daring individuals who are willing to take risks and take a stand, and social change depend on many individuals being persuaded to leave old values and assumptions. In religion, prophet spawned the great religions through their leadership and all the followers' ability to collaborate and create great organisations.

Mulgan (2006) argues that every successful social innovator or movement has succeeded because seeds of an idea were planted into the minds of many. In the long-term, ideas are more potent and powerful than individuals or institutions; indeed, as Nobel Laureate Linus Pauling observed, "*the way to get good ideas is to get lots of ideas and throw the bad ones away*". Many ideas fail because of the lack of adequate formal support and not because of any inherent flaws, according to Kelley, and he is of the opinion that successful innovation is twofold based upon *what you do* and *how you do it*. Waiting by the side-line for a riskless innovative breakthrough to reveal its ideal head doesn't work (2001). Fear of failure make companies look for the easy way out and at bigger companies the individual consequences for risk taking are often profoundly larger. When IDEO first proposed the innovation of a cordless mouse to a client at a large corporation he liked it at first, but then the day after, fear had gotten the better of him and they passed on the opportunity. Innovative companies embrace a culture of mini-failures, where failing early to learn fast is promoted (Kelley, 2005). Building a culture of innovation is simple and hard, depending how you look at it (Kelley, 2001). Kelley firmly believes that innovation is not about doing right the first time and certainly not about perfection. Rather, it's about failing early and failing fast, because failure is just another opportunity to learn and evolve. A quote that comes to bear in this context is that of Thomas Edison when he said "*I have not failed, I have merely found 10 000 ways that won't work*". Focusing on what one might lose makes it almost impossible for people to embrace risk, according to Kelley (2005). Mulgan has also noted that an important part of continuous-innovation is to learn and adapt to turn the ideas into new forms quickly (2006). Innovation is a learning curve, rather than the often described *"eureka"* moment of a lone genius. The originators often only incompletely understood the potential of their ideas and it isn't until they evolve by becoming more explicit and formalised that they truly work. Generally speaking, large companies have more "*absorptive capacity*" to learn and evolve (Mulgan, 2006). These feedback loops exist in and between every idea management stage, which makes true innovation more dynamic and iterative than any linear innovation funnel. Innovation in the real world is explorative and can be viewed as a discovery process that most often transforms and mutates ideas as they make their way through the innovation process. Often they even jump from one economical sector to another (Mulgan, 2006). Most innovations do, however, fail for different reasons.

Most big new ideas come from small companies or companies that manage to act small. What the experiences from companies like P & G, Amazon and Microsoft teach us is that pioneers that create markets through radical innovation seldom scale them up and dominate them (Mulgan, 2006). This can be interpreted as a fundamentally different need in skills and mind-sets for creating radically new markets and those needed to grow and secure. Larger companies push new ideas from niche markets to mass markets easier than smaller companies and consolidate markets (by buying up companies or licensing). On the other hand, start-up firms are better at creating new and radical products. Rosabeth Kanter has over the past 25 years experienced and worked through four major waves of innovation. In the late 1970s and early 1980s she experienced the dawn of the global information age that shuck the establishment. This era introduced Silicon Valley companies such as Apple, and high quality Japanese products on the America market that forced American companies to change. *"Total quality management"* was conceived. The second wave she experienced was the pressure to restructure during the scare of the late 1980s. During this era software emerged as a key for innovation and IT received strategic value. Products that could be taken global were favoured, e.g., Gillette launched Sensor Excel shaving systems in the early 1990s worldwide in identical form and marketing message (Kanter, 2006). By the 1990s the digital mania surrounding the internet ushered on the third wave, in which many established companies were forced to radically change their business models. Value was destroyed rather than innovation being created with the dot-com crash and global recessions taking its toll. In the current wave of innovation companies have recognized the limits of acquisitions and through scepticism about technological hypes, they've refocused on organic growth. In our current era, customers and consumer markets have regained importance and innovations of significance include Apple's iPod and P & G's Swiffer (Kanter, 2006). Each of these waves has brought new concepts that have changed the approach to innovation, in combination with changing economic conditions and geopolitical events. Even though innovation has covered a wide spectrum of forms (e.g., technology, products, processes, etc.) through the different waves of enthusiasm they have all encountered similar dilemmas. Most of these originate from the struggle to protect existing business revenue streams critical to current success, and committing to new ideas that might be crucial to future success. Many noteworthy people within the field of innovation, including Kanter herself, have in previous innovation wave (1980s) pointed to the importance of relieving potential innovators of bureaucratic constrains to let their ideas prevail. Still, Kanter claims that executives in this day and age still exhibit the same lack of courage or knowledge that has underpinned previous waves of innovation. In a sense, they don't walk the talk. Following this assumption she has documented what she calls *"The Lessons of Innovation"*. They fall into four categories of lessons: *strategy* (strive for a broad range of innovation types), *structure* (empower all employees and focus on interpersonal connections), *process* (foster and nurture innovation deviations), and *skills* (promote communication and collaboration rather than technical skills).

A culture of innovation grows because everyone can play (Kanter, 2006). IBM's big innovations are only possible because its culture encourages people to collaborate. Innovation is about ideas that create the basis for the future and if managers don't take the time to learn from the past the quest for innovation is hopeless, Kanter indicates. There needs to be a balance between exploiting and exploring, and this can only be achieved through organization flexibility and much attention to relationships. This has, according to Kanter (2006), always and will always be the case. Innovation goes in and out of fashion as an important strategic goal of corporate growth, but with each wave of innovation, executives force the same mistakes. R&D efforts are dire because they are forced to balance the organisation's present and future successes (Kanter, 2006).

2.2.5 INNOVATION PROCESSES

The complexity and uncertainty associated with the innovation challenge can sometimes seem like a daunting journey to initiate. One of the easiest ways to get the wheels in motion, according to Kelley (2005), is to set off a chain reaction of brainstorming throughout the organisation. By building a culture of brainstorming with low entry pain-points organisations start to nurture a culture of innovation. Initially the main objective with innovation processes should be to increase the rate of ideation. Further down the line, Kelley believes, the entry level can be raised to encompass topics that are harder. Management of the innovation process need to make it clear to everyone that the new innovation initiative has their enthusiastic support (Kelley, 2005). One key insight regarding innovation processes, according to Mulgan, is the fact that you don't get it right the first time. Wikipedia, in its first form, was a failure and there are often long phases when revenues are negative (Mulgan, 2006). He stresses that failure often highlights the direction to other related ideas that will succeed and, as Kelley also has noted, innovation must involve failure. The acceptance for failure is limited in large organisations because of the high accountability where peoples' lives depend upon reliability (Mulgan, 2006). Innovation therefore is easier when the risks are contained – hence the needs to create innovation processes and work systematically.

Three key elements are needed for innovation initiatives, according Mulgan (2006): (1) *contagious courage*, (2) *pragmatic persistence*, and (3) *storytelling*. Through the use of internet this growth phase is becoming rapidly faster with marginal costs close to zero. The scaling up of social innovation can potentially lead to problems with handling scale. Therefore, two external conditions become necessary: (1) *a propitious environment* (i.e. climate), (2) and *organisational capacity to grow*.

2.2.6 MOTIVATION

"Happiness is not in the mere possession of money; it lies in the joy of achievement, in the thrill of creative effort."
- Franklin D. Roosevelt, Inauguration Day, March 4, 1933.

Since ancient times, philosophers and researchers have wondered whether human motives can be reduced to a manageable few global dimensions (Reiss, 2004). Scholars divide motives into two global dimensions: *extrinsic motivation* and *intrinsic motivation*. According to him, extrinsic motives (EMs) are *mean motives* (instrumental motives), whilst intrinsic motives (IMs) relate to *end motives* (end goals). End motives are specified when an individual performs a behaviour for no apparent reason that than his or her desire to do it. The goal is desired for its own sake, e.g. when a child plays with a ball. Dissimilarly mean motives appear when an individual performs behaviours for its instrumental value. The goal is desired because it leads to another gain, e.g. a professional football player plays with a ball for a hefty salary and this might, in terms, lead to an enhanced social status. The mean motives must lead to end motives for a logical explanation of a series of human behaviour (Reiss, 2004). The number of instrumental motives is unlimited, not unlike a semiotic *semiosis*, which is an unlimited sign-production process triggered by the presence of representations that stand for any quantity or quality of meanings (De Souza, 2005). There are other definitions of intrinsic and extrinsic motivation within the field of motivation research but, as Reiss has pointed out, the means-end definition offer the best understanding. In summary, extrinsic rewards are motivating because they lead to something else, while intrinsic behaviours are motivating in themselves.

The theory of 16 basic desires, put forth by Steven Reiss (2004), is a multifaceted model of IM. In his theory there are 16 genetically distinct desires that combined determine many psychologically significant intrinsic motives (IMs). They are summarized in table 1 and have three distinct features: (1) *intrinsic motivations*, (2) *universal motivators*, (3) and *psychological important*.

Motive name	Motive	Intrinsic feeling
Power	Desire to influence (including leadership; related to mastery)	Efficacy
Curiosity	Desire for knowledge	Wonder
Independence	Desire to be autonomous	Freedom
Status	Desire for social standing (including desire for attention)	Self-importance
Social contact	Desire for peer companionship (desire to play)	Fun
Vengeance	Desire to get even (including desire to compete, to win)	Vindication
Honour	Desire to obey a traditional moral code	Loyalty
Idealism	Desire to improve society (including altruism, justice)	Compassion
Physical exercise	Desire to exercise muscles	Vitality
Romance	Desire for sex (including courting)	Lust
Family	Desire to raise own children	Love
Order	Desire to organize (including desire for ritual)	Stability
Eating	Desire to eat	Satiation (avoidance of hunger)
Acceptance	Desire for approval	Self-confidence
Tranquillity	Desire to avoid anxiety, fear	Safe, relaxed
Saving	Desire to collect, value of frugality	Ownership

Table 1. The 16 basic desires (Reiss, 2004:187)

As an example, a person characterized as a peacemaker will generally avoid conflicts and are motivated to experience a below average degree of conflicts. However, when experiencing normal levels of everyday conflicts they are more motivated to make peace because their tolerance for strife is below that of the average person. People aim for moderation of feelings, ranging from satiated (expectations met), motivated (less than expected) and balanced out (more than expected), according to Reiss. As such, people tend to pay attention to stimuli that are relevant to the satisfaction of their desires but ignore stimuli that don't affect their end goals (Reiss, 2004). Because people strive to reach their goals with minimum exertion, the effort to exact innovation require motivation by external demands. West (2002) has put forth four propositions for intrinsic motivation:

1. Where the level of group task characteristics that encourage intrinsic motivation and external demands is **high**, then innovation implementation will be at a **high** level.
2. Where the level of group task characteristics that encourage intrinsic motivation is **high** and external demands are **low**, then innovation implementation will be **moderate**.

3. Where the level of group task characteristics that encourage intrinsic motivation is **low** and external demands are **high**, then innovation implementation will be **moderate**.
4. Where the level of group task characteristics that encourage intrinsic motivation and external demands is **low**, then innovation implementation will be **low**.

If the team members are highly intrinsically motivated then the requirement for external demand to motivate innovation implementation will be weak. West is of the belief that external demands often appear as uncertainty, time constraint (imposed by the organisation or environment), competition and finally the severity or challenge. Extreme external demands or sustained high levels will lead to paralysis, apathy or learned helplessness when individuals try to implement innovation (West, 2002). It is therefore proposed that very high and very low levels of demand will evoke relatively low levels of innovation implementation.

Employees' motivation and competence to contribute to its company's success can be described as their *engagement*. In a recent employee survey of almost 90 000 employees in 18 countries, Towers Perrin found that there's a global engagement gap in today's workforce, adding up to approximately 80% that are not fully engaged (Closing the Engagement Gap, 2008). Engagement gap is the difference between discretionary efforts needed by companies to succeed and the companies' capacity to bring out this effort from its employees. This means that a substantial majority of the global workforce is not giving their full potential and what's worse, almost 40% have completely "checked out". On a positive note, however, employees worldwide want to give this effort but they want to see clear and measurable return on their effort. Employees worldwide need to clearly see what's in it for them. They need to see the return on engagement, so to speak. Engaged employees are not born, they are elicited and to do this they need to understand their roles and responsibilities, bring their passion and energy to work, and perform their roles well. The top driver to achieve employee engagement globally is, according to Towers Perrin, senior management's genuine interest in employee happiness.

Employee engagement can be understood across three dimensions that measure employees' connection to their organisation (see figure 3). These are *rational* (how they think), *emotional* (how they feel) and *motivational* (how they act). It is where these dimensions coincide that employees become fully engaged (Closing the Engagement Gap, 2008).
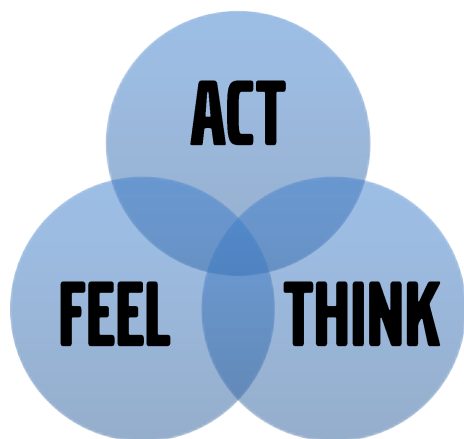

Figure 3. Employee Engagement model.

Based upon their study, employee engagement can be understood in four ways:

- *Engaged*: High scores in all three dimensions
- *Enrolled*: High scores in rational and motivation dimensions but lower in emotion
- *Disenchanted*: Low scores in rational and motivation dimensions and lowest in emotion
- *Disengaged*: Low scores in all three dimensions

Annette Frem, of the Barnard Hodes Group, argues that there are three dimensions that define employee engagement (Rosethorn, 2009). The first dimension is the *emotional* or *affective* dimension (key levers include *level of enablement*, *sincere care* and *knowledge*). The second is the *cognitive* dimension (key levers include level of *organisational commitment* and *autonomy*). The third dimension is the *behavioural* or *physical dimension* (key levers include *level of influence* or *involvement*). Employee engagement, as a concept has been used in the same context as psychological contracts but Frem argues that the former offer a better understanding of the discretionary efforts and to meet the expectations of a diverse workforce (Rosethorn, 2009). Citing the Corporate Leadership Council, Frem and her colleagues emphasize an emotional and rational commitment model of employee engagement:

"*Emotional commitment is defined as the extent to which employees derive pride, enjoyment, inspiration or meaning from something or someone in the organization. While rational commitment is defined as the extent to which employees feel that someone or something within their organization provides financial, developmental, or professional rewards that are in their best interest.*"
(Rosethorn, 2009:37)

Metaphorically this can be described as appealing to employees "hearts and minds" and it is when these components are connected that the whole becomes a powerful strategy that becomes more than the sum of the parts, according to Frem.

2.2.7 INTERNAL BRANDING

A brand represents the values an organisation aspire to represent and the promise to its customers (Aaker, 2002; de Chernatony & Vallaster, 2005). Brands are built from the inside linking the past, present and future together (Rosethorn, 2009). From her understanding, brands have emerged as "sense-makers" for employees so that they gain some sense of order in a chaotic world. Rosethorn and her fellow colleagues in the Barnard Hodes Group have termed something called employer brand, which they define as:

"*/.../ the two-way deal between an organisation and its people – the reasons they choose to join and the reasons they choose – and are permitted – to stay. The art of employer branding is to articulate this deal in a way this is distinctive, compelling and relevant to the individual, and to ensure that it is delivered throughout the lifecycle of the employee within that organisation.*"
(Rosethorn, 2009:19-20).

According to them the employer brand contains two distinct elements: (1) a *proposition* and (2) an *experience*. Together they create the brand's advantage as the delivery of the proposition becomes an experience. When building employee propositions they need to be broad enough to engage all employees and organisations within the company (Rosethorn, 2009).

A brand identity is like a person's identity. It provides the direction, purpose and meaning that are needed for the brand and Aaker declares that it is in fact central to the strategic vision of the brand and a driver for associations (1996). A brand identity is active and is future orientated, while representing the brand's associations and enduring qualities (Aaker, 1996). Furthermore, Aaker is of the stern conviction that a strong brand identity should be strategic in the sense that it represents a business strategy for sustainable advantage. He defines brand identity as:

"*/../ a unique set of brand associations that the brand strategist aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the organization members. Brand identity should help establish a relationship between the brand and the customer by generating a value proposition involving functional, emotional or self-expressive benefits.*"
(Aaker, 1996:68)

A brand identity is composed of four perspectives of the brand as: a *product* (quality/value, product features, user and interaction) an *organisation* (organisational attributes, global versus local), a *person* (brand personality, relationship), and a *symbol* (visualisation, metaphors and brand heritage) (Aaker, 1996). To maximise the use of a brand identity, the associated management must consider all four perspectives. Brand-as-a-product connects brand identity to the user experience. Brand-as-an-organisation can highlight innovation as the result of the organisation's values, culture, and people. These attributes tend to be more durable and resistant to competitive claims and supplements the organisation's value proposition. Brand-as-a-person emphasises the personality of the brand as something rich and creates strong bonds with its target group, through relationships, functional, emotional and self-expressive benefits (i.e. the value proposition). The cohesiveness and structure offered by the brand-as-a-symbol perspective increases the brand's recall and recognition. Aaker warns about the absence of symbols because they offer meaning if they are associated with metaphors and are a key ingredient in any brand strategy. The structure of a brand identity includes a *core*, with a timeless essence, and an *extended* identity that provides wholeness and completeness. Aaker emphasises that there is value in expanding the concept of a brand by growing the scope of a brand identity to a strategic level, rather than just a tactical level – with both internal and external focus. A strong brand identity has both functional and emotional benefits and Aaker beliefs that there has to be a focus on feelings to create a brand identity with emotional benefits. Emotional benefits give depth and meaning to the experience of adopting and using a brand and as such, the use experience makes the bond with the brand stronger (Aaker, 1996). In this way, brands can become part of an individual's self-expression (i.e. self-concept) and become internalised. Furthermore, the major asset categories are: *brand name awareness*, *loyalty*, *perceived quality* and *associations*. As such, to manage brand equity and to create strong brands is to manage the brand associations, and this is done by managing a brand identity. Brand equity is defined as:

 "*/../ a set of assets (and liabilities) linked to a brand's name and symbol that adds to (or subtracts from) the value provided by a product or service to a firm and/or that firm's customers. The major asset categories are: Brand name awareness, Brand loyalty, Perceived quality, Brand associations*"
(Aaker, 1996:7-8)

To create brand equity there are brand elements that serve to identity and differentiate the brand (Kotler & Keller, 2006). Kotler and Keller have presented six criteria for choosing these elements: *memorable* (recognition and recall), *meaningfulness* (credibility and meaning of associations), *likeability* (look and feel), *transferable* (extendibility to new markets), *adaptable* (updated and flexibility), and *protectable* (intellectual property rights).

When the process of branding and the power of brand identity is target inwards, it becomes a powerful facilitator for change (see figure 4).
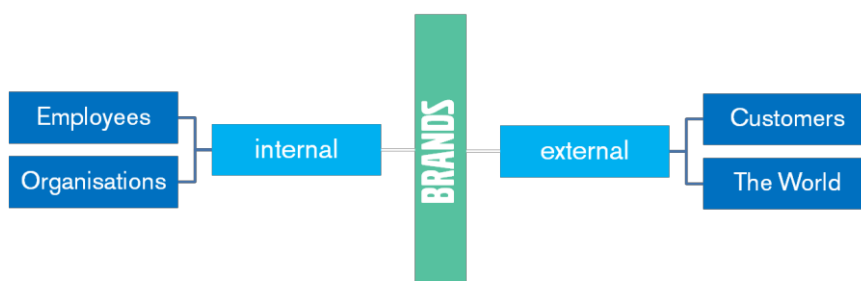

Figure 4. External versus internal branding.

More specifically, internal branding involves a learning process that leads to new behaviours by employees and organisations (Scheys & Baert, 2007:5). Scheys and Baert define internal branding as "*the process that enables the employees to know the values of the brand, to develop a positive attitude towards the values and to develop the skills to deliver on the values of the brand*". The result of a learning process is competence, which can be defined as "*groups or basic structures of coherent knowledge, attitudes and skills of a person which are necessary to perform effectively, now and in the future*" (Scheys & Baert, 2007:4). As such, the outcome of an internal branding process can be described as brand competence. If no internal branding process is initiated, employees will keep doing their job as they were used to. To describe this process, Scheys and Baert constructed the three steps of internal branding, which includes the three *conative* (everyday behaviour), *affective* (commitment and motivation) and *cognitive* (implicit and explicit knowledge) components. From this model, they propose two possible outcomes:

- employees behave in consistence with an *organizational interpretation* of their roles (success and brand competence)
- employees behave in consistence with *their interpretation own* of their role (failure)

In this endeavour there are factors that will facilitate or inhibit the development of brand competence. These involve communities of practice (i.e. social learning), work environment (i.e. climate), psychological contract (i.e. employee engagement), involvement in decision-making, and cultural artifacts. Shared social experiences, within a group, become verified through social validation. This is possible with a community of practice and it reinforces its members' beliefs and values so that they become asserted and taken for granted (Schein, 2004).

2.2.8 DESIGN THINKING

In her doctoral dissertation, Christina Zetterlund (2003) writes about how strategic design has grown, with a focus on producing companies in Sweden. As an example, Zetterlund mentions how Nokia understood that they could take market shares of other companies like Ericsson, by packaging their products with innovative design instead of only focusing on technology. During this period, design agencies started to appear that specialised on strategic design (Zetterlund, 2003). Design is more about so called implicit knowledge and is not traditionally accepted as "correct" knowledge, perhaps because it is difficult to verbalise or document it. But, it is a type of knowledge that is created in the act of "doing something" that most often is carried out with the hand through sketch work or similar activities (Zetterlund, 2003). Things started to change, as public demand is shifting from products to services. It was no longer simply enough to hope that the products would sell by themselves alone and with these changes, designers and design found new places to be carried out. Now, the designer can work with more than just product's shape and colour. Design can now be used to create new images and values for companies. Design has become a mean for competitive advantage (Zetterlund, 2003). During the design year of 2005 the Swedish government proclaimed that strategic design can and should be used as a means of competitive advantage for companies, and hopefully it opened many people's eyes to the matter. But what is design thinking then? According to Tim brown, Design Thinking combines analytical and creative thinking and in order to solve specific problem (Brown, 2009).

Warren Berger (2009) has said that Design Thinking is:

"*A process that endeavours to solve problems and create new possibilities, generally by relying on empathic research (studying people to try to figure out what they need) combined with creative experimentation and extensive prototyping and refinement—all aimed at the goal of producing better, more useful objects, experiences, services, and systems.*"
(2009:10)

Anna Rylander (2008) discusses and compares design thinking to knowledge work. She talks about how the two concepts work in real life and it's about two different ways of approaching problems and solving them in companies and organisations. Design Thinking has a starting point in a design process where the designer explores the problem and approaches it with both reasoning and action. Through the design process, new problems can arise but also unexpected solutions that wouldn't have been observable from the start of the process. At other times, the problem can become more complex. In the constant quest for something that might be of interest, Rylander speaks of how designer often work with sketches and through the conversation, acquires new knowledge (Rylander, 2008). She also writes about a gap between *thinking* and *doing*, where knowledge work stands for thinking, speaking a language that management of many companies understands, while Design Thinking is seen as standing only for doing and talks a language that management can't comprehend. Knowledge exchange is needed between these two domains, to learn from each other. In such a way, Design Thinking can be better verbalised while knowledge work perhaps can become more creative, since creativity is one important basis in knowledge building (Rylander, 2008).

CHAPTER 3: METHODOLOGY

3.1 INTRODUCTION

In this chapter, the chosen methodology will be clarified and its connection to the literature review in the previous chapter. Thereafter, the chosen method is described in more detail.

3.2 METHODOLOGY

3.2.1 RESEARCH GOAL

From our literature review we gained valuable insights into the realms of innovation, creativity, motivation and internal branding. The initial goal became more concrete after the Volvo's reality and the literature review coincided during the course of the study. The goal of the research phase can therefore, in respect to long-term and short-term, be described as three goals:

1. *To identify and prototype a method of communicating a new innovation initiative.*
2. *To inspire employees and organisations to commit to and participate in an online enterprise-wide ideation event.*
3. *Ultimately, to conceptualise the prerequisites for enterprise-wide creativity and innovation, and provide an ideal formula for the initial phase of an innovation process.*

3.2.2 RESEARCH DESIGN

We chose an exploratory research approach to the single case study. As such, fieldwork and data collection was undertaken, partially, prior to definition of the research questions and hypotheses. With exploratory studies it is important to create a framework ahead of time and cases that are selected should be easy and willing subjects (Tellis, 1997). Single case studies, in the form of revelatory cases, can make phenomenon accessible for observation, which have previously been inaccessible. In this way, the case becomes holistic and doesn't need to defend its typicality. Prior to the data collection there should be a period of training (i.e. orientation), which involves investigating the definition of the problem and the development of the case study design (Tellis, 1997). We did this in the form of discussions amongst ourselves and with our supervisor at VTEC.

Our study was conducted in close interaction with the VTEC innovation team and as such, can be classified as an interaction research. There is a growing interest in research that is closely conducted in collaboration with practicians in change and development (Trägårdh et al., 2003). But there is also a growing debate on this issue that has created two sets of beliefs. The sceptics believe interaction research destroys the scientific essence of the research, whilst believers say that it's a constructive way out of a stagnated research tradition that is too distanced. There has been a shift in the research focus from "*educating others*", to "*learning from each other*". The goal has become to contribute to traditional academia with development of theories and to handle problems of a practical nature. Trägårdh et al. (2003) firmly believe that the interaction associated with this type of research can benefit learning for researchers and practicians.

3.2.3 RESEARCH METHOD

The method chosen to achieve the research goals is a modified version of a framework called Brand Driven Innovation. His framework was developed by Eric Roscam Abbing of Zilver through academic research

(2005) and best practices from client work (2008). It is a process that is based on the insight that product/service innovation requires the guiding vision branding has to offer. In short, Brand Driven Innovation connects the domains of branding and marketing to the domains of innovation and new product development. In this process, design becomes a vital component in establishing the connection. The authors chose to adapt this understanding to include innovation in a broader context and purpose. More specifically, for the function of enterprise-wide commitment to innovation, through internal branding. The adapted Brand Driven Innovation framework was named the *Brand Orchestration*.

Qualitative research emphasizes words when collecting and analysing data, often in the form of a self-report survey or questionnaire. We chose to distribute a survey at the end of the ideation event to capture the participants' opinions about how they experienced the injection and capture phases (from the ICEP innovation model). Because of the diversity in location by the participants, it was suitable to use an online survey to collect data. Also, the response speed is fast and the cost is low. The survey comprised of open-ended (answer however one wishes) and close-ended questions (fixed number of answer options). By combining these two types of questions the participants answering the survey had more choice and spontaneity. After the ideation event, the authors also collected quantitative data from its inherent virtual collaboration tool and the inspiration LIVE website. The result is presented in chapter 5.

3.3 JUSTIFICATION OF THE RESEARCH METHOD

Ideally, there are different approaches that can be used for a research, e.g. experimental design, longitudinal design, cross-sectional design, comparative design, and case study design (Tellis, 1997). Because the research involves prototyping a method for a single company, the outcome had to be practical. As such, we opted to use a single case study design. In this design, each individual case study fundamentally is a "whole" study, in which facts are gathered from different sources and conclusions are drawn on those facts (Tellis, 1997). Moreover, the research was exploratory in nature, with the aspiration to result in a clear and practical method. In this respect, the research was initially very divergent, to then converge sharply. This explorative approach was chosen because of our backgrounds in Business & Design, wherein Design Thinking is preferred to gain a more holistic understanding. The VTEC innovation initiative was the first of its kind on a Volvo Group enterprise level and therefore the task was characterised by trial and error by absence of best practices and certainty. According to Tellis (1997) scholars are in agreement that case study investigators must be able to operate as a senior investigator during the research. This was the case for us as we conducted our study in close collaboration with the innovation director and his team of innovation coaches. There are different strategies to analyse case study evidence. For the purpose of this case, we relied on theoretical propositions of the study and then analysed the evidence based on those propositions. Along with this, we also deployed a pattern-matching strategy, to compare empiric patterns with predicted ones. Internal validity increases when patterns match (Tellis, 1997). Fundamentally, interaction research enables perspective change, noted by Trägårdh et al. (2003), that goes beyond just documenting and searching for knowledge. It enables the practicians to gain access to an experience that enables them to see the problem from unexplored perspectives.

We have made it clear that our goal is to identify and develop a method that can be used in business practice on an enterprise scale. This endeavour has led to a combination of theory and best practices as sources in the methodology. During the course of the study, several sources have been consulted, ranging from strong academic fields in motivation and creativity, to brand consulting, innovation strategies and global surveys. Therefore, we firmly believe that the chosen research methodology is a sound and new way to communicate innovation. Ideally, we hoped to achieve a level of, what Stompff (2008) has termed *embedded brand*, which also corresponds to the third level of Schein's levels of culture, basic underlying assumptions.

3.4 SAMPLE OF COMPANY AND PARTICIPANTS

The Volvo Group has about 90 000 employees currently employed worldwide (see table 2). Production is carried out in 19 countries, while sales take place in about 180 markets. The Group's business areas are; Volvo Trucks, Renault Trucks, Mack Trucks, Nissan Diesel, Volvo Buses, Volvo Construction Equipment, Volvo Penta, Volvo Aero and Financial Services. In support of these business areas' operations, there are business units. The largest are Volvo 3P, Volvo Powertrain, Volvo Parts, Volvo Logistics, Volvo Technology and Volvo IT.

Personnel	90 208 people
Europe	58%
Asia	20%
North America	14%
South America	5%
Other	3%
Average age	40 years
Women	11%
Men	89%

Table 2. Volvo Group employee statistics.

The participants of the VGBI LIVE innovation jam were located globally in different parts of the Volvo Group, with different demographic backgrounds and functions.

3.5 VALIDITY AND RELIABILITY

Validity considers if the study measures what was intended to be measured. This can be broken into three tests of validity; construct validity, internal validity, and external validity. Reliability considers if the study is repeatable or not, given that the same results and conclusion are reproduced following the same procedures by another person. To obtain high construct validity several sources of evidence have been considered, along with observational confirmations from the clients. This included the supervisor at VTEC and he has reviewed the thesis project in its detail and wholeness to validate the methods appropriateness. As such, construct validity is high. Internal validity is only relevant for explanatory research, and since the presented case study is exploratory, internal validity is of no importance. External validity must be regarded as low. In the past, a similar case was conducted internally at VTEC (Aronsson et al., 2009). They developed VTEC LIVE with the VTEC innovation coaches and conducted an internal ideation event, albeit without an injection phase. Some generalisations from that case, to our case can reasonably be drawn. However, single case studies offer low generalisation outside of the studied company. The goal with reliability is to minimize the errors and biases in a study. Furthermore, there are too many variables (i.e. participants, ideas, etc.) that the reliability of this study has to be considered low.

3.6 LIMITATIONS OF THE RESEARCH METHOD

An inherent drawback with case study methodology is that misinterpretations in the beginning of the research can prove catastrophic at the end. However, with careful investigation in the beginning of the case, the end result can still achieve credible case study evidence. Criticism has previously stressed the fact that single case studies render themselves incapable of providing a generalising conclusion (Tellis, 1997). That criticism is, however, directed at the statistical generalisation and not the analytical, which is the basis of case studies. The goal of single case studies should be to establish the parameters and then apply them to all research. According to Tellis (1997), only then can single case studies be considered adequate, provided that it meets the established goals.

Interaction research is riddled with uncertainty from external forces and internal collaborative forces and sometimes expectations are not shared, unclear and at times even unrealistic due to the influencing forces. A problem with research interaction is that the different stakeholders associated with the task often have fundamentally different interests and questions that need answering (Trägårdh et al., 2003). This can lead to an existence in a politically charged environment for interactively orientated researcher, with ambiguous expectations and agreements. The result can be a loss of trust between the different stakeholders. Trägårdh et al. (2003) emphasise the necessity to recognise both the researchers and practicians interests. If the collaboration is not built upon a common platform of problems and goals, common interest in the collaboration will soon dissipate. Researchers and practicians will always view the problem and solution differently but it allows mutual perspective challenges, declares Trägårdh et al. (2003). Practicians challenge researchers' theoretical utopia with their reality that needs theoretical development to be understood. Likewise, researchers can introduce new insights and information that provoke or question the practicians assumptions and practical approach. In this way, interaction challenge is a mutual challenge of perspectives.

CHAPTER 4: GLOBAL CREATIVITY

4.1 INTRODUCTION

In this chapter we present the work that led up to the creation of the innovation brand for the VTEC innovation initiative. The innovation brand is called Global Creativity.

4.2 OUTLINE OF PROCESS

Starting off, our study was structured into; **research**, **analysis**, **concept** and **prototype**. From our research we constructed a semantic map of issues we came across, which we called a *map of problematique*. This map gave us the impression of the Volvo Group as a fragmented kingdom. In this analogy, the kingdom functions through a decentralised socio-political structure (i.e. feudalism) with a king and independent vassals that operate independently. In such a society, knowledge sharing doesn't come natural and aligning the different counties towards a common goal can be a daunting task because there is competition and tension between the counties. In such feudal structures, religion becomes a coordination device for alignment with their own detached organisations – religious orders.

We conceptualized innovation as organisational change because implementing innovation processes entitle changing the status quo (West, 2002). In doing so we were granted a broader set of tools for enacting change. Kanter has defined change as:

"*Change involves the crystallization of new action possibilities (new policies, new behaviors, new patterns, new methodologies, new products, or new market ideas) based on reconceptualized patterns in the organization. The architecture of change involves the design and construction of new patterns, or the reconceptualization of old ones, to make new, and hopefully more productive, actions possible.*" (1983:279)

According to Van De Ven and Poole (1995) a *process* is the advancement of events within an organisational unit over time. They define *change* as a difference in state, quality or form (i.e., quantity, space or quality) overtime in an organisational unit. *Development* is a *change process* (i.e., an advancement of change events that become observable over the course of an organisational unit's existence) from its initiation to its termination. This change can, according to them, be expressed in different *modes of change*. We believe that a *constructive mode*, which entitles (re)formulation of the entity in novel and unpredictable ways, explains the development of innovation initiative best. The *teleological theory* (i.e., ideal theory as a *motor of change*), which we believe has a good fit (i.e., equifinality, many ways to reach the desired final state), offers more explorative ideas and innovations. In this theory, the unit becomes the actor for change (constructive mode). In this way, innovation becomes a mean for change, not the end result. It also, according to Van De Ven and Poole (1995) works well among many actors of an organisation when there is enough mutual agreement (i.e., purposeful collaboration) for them to act as a single organisational unit. It is through their interaction that the push for development evolves. In our feudal analogy, change was the adoption of the new religious beliefs (i.e. religious conversion). When organising a change program that involves culture change, Schein has indicated that the goal must be connected to the specific problem that is addressed and not as a "culture change" (2004). In line with this, the initiative focused on creativity and innovation. In order to enact change successfully we followed the best practices presented in IBM's CEO Study 2010. They recommend continuous change, managed viral communication, and persuade & influence, rather than e.g. command & control tactics (Capitalizing on Complexity, 2010).

We started our research by examining Volvo's own published directives, most noteworthy the "Volvo Way" booklet. It contains the Volvo Group's values and culture and is supposed to guide managers and

employees in their daily work, accompanied with relevant training. The Volvo Way assumes that all employees have the competence and willingness to contribute to the Group's greater good – and in doing so, develop their own skills. Another Volvo document of interest was the annual Volvo Group Attitude Survey (VGAS), which is an annual voluntary Group-wide survey. This internal survey tool gives employees the opportunity to voice their concerns and discuss improvements. By applying Reiss 16 basic desires framework (2004) on this survey we deduced that we must strive for *power*, *tranquillity* and *acceptance* – whilst still maintaining *order*.

From the map of problematique we constructed a plan, which we called the *red thread* to guide our work and to let the VTEC innovation team get an overview of what we wanted to do. The first step in this red thread was to conduct a workshop with the team. This can be understood as being part of the *Brand Usability* phase and will be described therein. After the workshop we analysed the collected insights and combined them with other information from the Volvo Group to gain a holistic perspective. This led us to conceptualize an innovation brand accompanied with an internal branding approach, in the concept phase.

By combining theories of intrinsic motivation, employee engagement, levels of culture, Brand Driven Innovation and branding, we conceptualize internal branding as a systematic method of orchestrating change by aligning employees and organisations commitment to exhibit vision aligned behaviour (se figure 5).

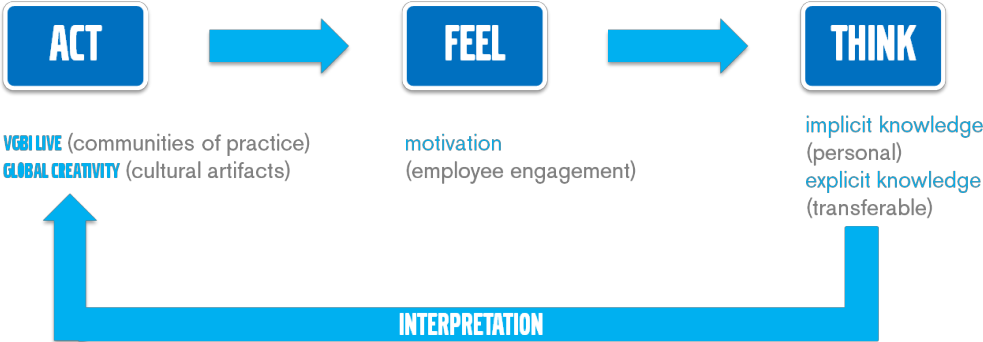## GET EMPLOYEES COMMITTED TO SHOW VISION ALIGNED BEHAVIOUR

Figure 5. Internal branding conceptualised.

The only way to, as we see it, to insure an organisational interpretation (i.e. managed and not serendipity) of employees role is to focus on the emotional buy-in (i.e. inspiration and motivation) that leads to implicit and personal knowledge. In this way, we believe, the brand and its associations can reach the deeper lying levels of assumptions and become, what Stompff (2008) has called an embedded brand and what Rosethorn (2004) has called an employer brand.

4.3 BRAND ORCHESTRATION

Our approach is called the Brand Orchestration Framework and is an adaptation of Roscam Abbing's (2008) Brand Driven Innovation framework. Brand Driven Innovation lends an interesting perspective to innovation but we believe that it doesn't have to be limited to only new product development. In our approach we consider it to be a systematic method (i.e. tool) for coherent communication (i.e. coordinating), but also a platform for developing alignment. The choice of method had to have relevance for

our set of research questions and goals. We opted to create a brand for the innovation initiative that would exist internally, within the Volvo Group, and this entitled complying with published directives from the Group. This choice was made primarily because brands (i.e. as product, organisation, person and symbol) offer clusters of associations and values that initiate sense-making activities for recipients (Hatch & Schultz, 2006; Aaker, 1996; Schein, 2004). Strong brands can also motivate and inspire people, as they become internalised (i.e. self-concept). As previously mentioned, we had to create an innovation brand to perform the internal branding campaign of the innovation initiative. This brand was created step by step, following the four phases (i.e. domains of opportunity) of Roscam Abbing's (2008) Brand Driven Innovation framework. It consists of:

1. **Brand Usability:**
   a. **Stakeholder insights**
      Acquire insights on how stakeholders interact with the brand
   b. **Usable format**
      Capture in rich, uncut, highly visual and authentic brand format
   c. **High involvement**
      Involve stakeholders who have to work with the brand
2. **Innovation Strategy:**
   a. **Map innovation strategy**
      Map up the innovation strategy that helps to fulfil the brand's promise
   b. **Explore**
      Desired, probably and not-so-likely future states are explored
   c. **Brand as a relationship**
      Between the organisation and its customers or end users, then project this relationship into the future
   d. **Common understanding**
      Result in a common understanding of desired and possible future touch-points
3. **Design Strategy:**
   a. **Make strategy tangible**
      The direction is set, now it must be made tangible
   b. **Brand as a source to plan the design strategy**
      Make the brand promise into a tangible experience for end users with design as the creation of carriers for meaningful interactions
   c. **Define the four layers**
      Use design as a strategic resource, define design guidelines and specific tasks for each layer that relate to the brand
   d. **Connect design disciplines to each layer**
      Define how the design disciplines bring the brand to life in each layer
4. **Touch-point orchestration:**
   a. **Touch-point tactics**
      the level of tactics, in all touch-points surrounding the offering.
   b. **Strive for harmony**
      don't strive for consistency, convey (in tune) separate versions of the brand story in every touch-point instead
   c. **Orchestrate**
      the resulting symphony is more than the combination of the individual instruments

4.3.1 BRAND USABILITY

To start things of, an innovation workshop was conducted with the Innovation Director and innovation coaches (see figure 6). The intentions with the workshop were to expose, clarify and find strong arguments for the visions and long-term goals set out for the innovation initiative. From this, an understanding of the strategic horizon and a brand-perspective on innovation was established. The purpose was to discuss and investigate VTEC's role in innovation, how they perceive its typicality, and if it is communicated incoherently or if there in fact is consensus. The ultimate goal was to, mutually, gain insights about their common ground and goals for innovation. Data was collected by studying their actions on-site and filming the whole session. Along with this, their notes and produced documents were gathered and deciphered. This allowed for a complete picture of a small-scale Volvo organisation in action.

Figure 6. The innovation workshop.

In order to make this journey, we had to take the participants outside their comfort zone by starting very abstract (i.e. to understand "why" they do what they do) and finishing very concrete (i.e. to understand "how" to do "what" they do and what that is). In this way, we hoped to deliver insights, derived from the participants own conclusions. Instead of jumping from observations to solutions, we opted to lift observations up to insights and frameworks to design principles for solutions. During 2009 we utilised this approach with success when we conducted a strategic profile guidance project for Swedish Industrial Design Foundation. To create the foundations for a good mindset, the workshop was designed around a scenario where the participants received roles, much like a role playing game (RPG). This approach allowed the participants to avoid their existing professional identities and engage in the role play. After much consideration, the TV-series *Mad Men* was chosen as the theme for workshop. The show depicts the advertising industry in the 1950s and 1960s and the story circles around the men and women working at the successful advertising firm Sterling Cooper. The workshop was designed in three parts:

1. **Questions & Answers (individually)**
   The fundamental nature of innovation related to its definition, purpose and reason.
2. **Poster (in group)**
   The more specific purpose and reason for the innovation initiative.
3. **Campaign (in group)**
   Vision and goals for innovation. How to convey brand equity and what the brand's promise is.

In order to get a deep understanding of the stakeholders of the innovation initiative, we held continuous informal sessions with a variety of engaged and relevant people within the Volvo Group, along with the previously mentioned research of the Volvo Group. The innovation workshop also functioned as a means of high involvement at an early stage of our study. Thereafter, the insights from the workshop were collected and placed in Hatch and Schultz (2006) VCI-alignment model to categorize and understand the information. By studying the gaps between the different dimensions of Vision-Culture-Images we became aware that their vision for innovation might not be supported by the current culture and definitely not in the Volvo Way. The envisioned business innovation differs substantially from the current technological take on innovation.

Not surprisingly, one distinct insight from this phase was that there seems to exist subcultures of (or at least promoted), what Schein has categorised, *engineering cultures* (2004). Such a culture is characterised by a technocratic approach and focus on technical solutions. We believed that an *operator culture* would be best suited for business innovation because such a culture considers people to be the organisation's "core technology", deal with unpredictable contingencies and emphasise the learning organization. More specifically, it concerns itself with the know-how of practical work in a collaborative and open way, valuing mutual trust (Schein, 2004).

4.3.2 INNOVATION STRATEGY

The second phase involved creating Stompff's Brand-Eye (2008), which includes: brand essence, brand core values and brand characteristics (see appendix 2). In this phase we combined VTEC's take on innovation with fresh brand and innovation strategies from literature. Through informal sessions with the innovation coaches (and the previously mentioned innovation workshop), we explored the future of their market to shape the position of the brand. Questions, such as *"How to build a meaningful and authentic relationship with the intended end-users, in regards to the current constraints and the changes forecasted in the market the Volvo Group operates in?"* were explored in this phase. By exploring different future states for how innovation should be organised in terms of existing infrastructures and partnerships, a common understanding started to materialise as a common ground and goal.

4.3.3 DESIGN STRATEGY

In the third phase the innovation strategy was made focused on making the brand tangible. As a general rule, it is important to balance *direction* with *inspiration* that is *applicable* and easy to *understand* (Roscam Abbing, 2008). Figure 7 illustrates our choice.
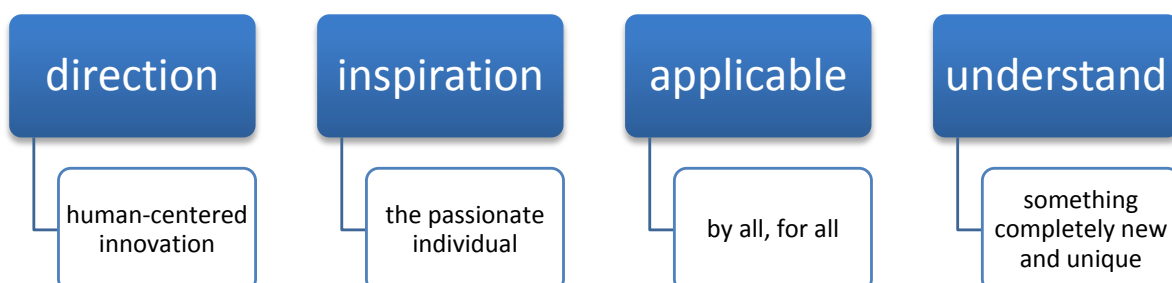
direction	inspiration	applicable	understand
human-centered innovation	the passionate individual	by all, for all	something completely new and unique

Figure 7. Direction, inspiration, application and understanding of innovation brand.

In this step, the brand was translated from semantics to visualisation, through design. In this sense, design (and inherently Design Thinking) was explicitly utilized as a strategic resource for innovation. With regards to

brand identity, we chose Kapferer's Brand Identity Prism (2008) as a working model. In figure 8, the left side represents the externalisation of the brand and the right side represents the internalisation. The top represents the constructed source (i.e. sender) and the bottom represents the constructed receiver. From our espoused culture we created the mantra/slogan "exploring new frontiers together" and "*let's explore new frontiers together*" to convey a sense of progression and drive for change.
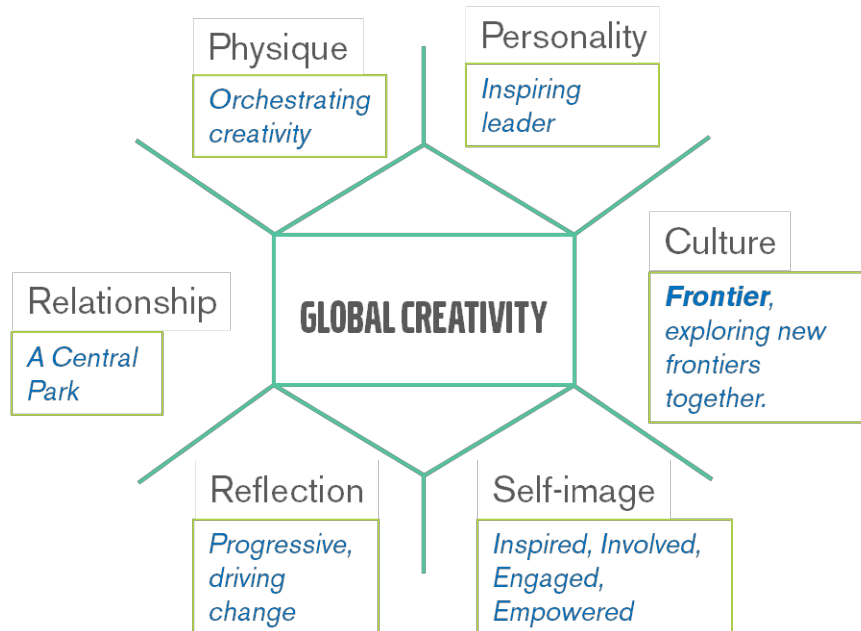
Physique
Orchestrating creativity

Personality
Inspiring leader

Relationship
A Central Park

GLOBAL CREATIVITY

Culture
Frontier, *exploring new frontiers together.*

Reflection
Progressive, driving change

Self-image
Inspired, Involved, Engaged, Empowered

Figure 8. Brand Identity Prism (Kapferer, 2008).

We wanted, e.g., the self-concept to be "*I am inspired, involved, engaged and empowered*" and people that have adopted the brand to be viewed as "*they are progressive and are driving change*". Along with this model we utilised Roscam Abbing's layers of brand-driven design (2008). This model consists of 4 layers (see figure 9), defining sensorial, behavioural, functional, physical and mental layers of the brand. In it, each layer relates to how users come in contact with and experiences designed brand touch-points. One of the most important goals of working strategically with a brand is to create a frame of reference that people can use when they appraise the brand and its competitors (Aaker, 1996). We believe the layers of brand driven design offer this. Originally, these layers only concerned physical products but we have chosen to widen the scope to let the layers represent any type of brand touch-point. The idea was to go from the semantic to the visual, passing through emotions. By focusing on all the touch-points and interactions we wanted to create something completely new and unique that directly connects with the user. In this sense, we worked hard to find a tone of voice and look & feel (see appendix 3).
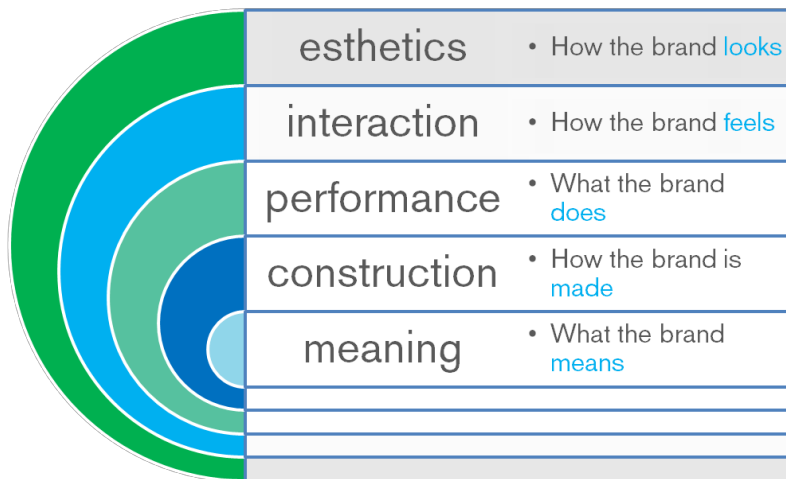
Figure 9. Layers of brand-driven design (Roscam Abbing, 2008).

We started the work with the logo by sketching different shapes that evoke excitement and conveyed the brand essence (see appendix 4). To not make the shape too complicated, we started with familiar body shapes. We involved the innovation team during this stage and worked closely with them to create the final concept of the logo. Interestingly enough, this part of the process influenced them to start thinking visually and sketch with us. This let them understand the challenges with visualisation. To get a feeling for the colour and shape, we made hi-fi sketches in Adobe illustrator and eventually ended up with a prototype that everyone was pleased with. Because the logo was supposed to be used within and throughout the entire Volvo Group, it was imperative that it communicated the "global Volvo" and complied with the existing visual guidelines and policies. The main challenge was to design a logo that was strong enough to gain awareness and elicit interest.

4.3.4 TOUCH-POINT ORCHESTRATION

In the final phase we briefed and orchestrated the VTEC innovation team and employees associated with the implementation of VGBI LIVE. We created brand touch-points that stayed true to the innovation brand by always starting with chosen values from our layers of brand driven design. Touch-points are any interface that lets a person, in our case an employee, experience some characteristics of the brand. Frem identifies touch-points as having three distinct dimensions: (1) *look & feel*, (2) *tone of voice*, and (3) *behaviour framework* (Rosethorn, 2009). The look & feel contains the traditional visual elements of branding (i.e. recognition and emotional response). The tone of voice is about the intonation and meaning behind what is communicated (i.e. words). Frem has pointed out that the behavioural framework is the trickiest to get right, but most important. It's about all the actions and behaviours that are encouraged and discouraged. We adapt these dimensions and understand them as part of the layers of brand driven innovation and each brand touch-point conveyed different perspectives of the whole brand. From this platform we created simple mood boards to make the values more tangible and serve as a starting point for the look & feel. Ideation and sketch work was a process where we step by step tested different suggestions and solutions. By evaluating different solutions we developed the final idea (see appendix 6). The finished touch-points resulted in a website with flash and html.

4.4 RESULT

Brands become effective when they have access to alternative media to create synergies (Aaker, 2002). There needs to be a strong coordination across the programs and media and, as noted by Aaker, this is only achievable through a rich and clear brand identity and position. To manage the brand identity, a person

or team must be fitted with ownership and responsibility and to make sure that all efforts are in line with the strategy. In collaboration with the innovation coaches, we took on this role to support the launch of the innovation initiative. Global Creativity was expressed in four touch-points: a logo, Web PR, a TeamPlace site (the actual event's location) and an intranet website (see figure 10).
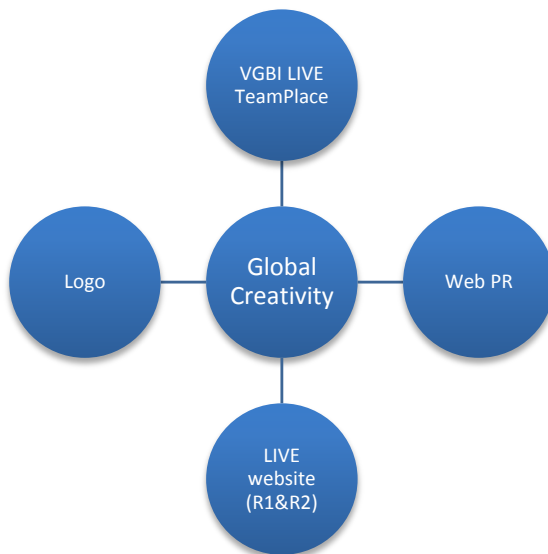

Figure 10. Semantic network of brand touch-points.

4.4.1 GLOBAL CREATIVITY LOGO

Global Creativity is the innovation brand we created for VGBI LIVE (see figure 11) and the logo is inspired by the Volvo Group logo and is meant to evoke a functional and emotional impression of its core values, Volvo Group heritage and global innovation.

Figure 11. Global Creativity brand.

With the logo we wanted to anticipate the future by celebrating the past. In the past Volvos founder first carved out an identity conversation that unified stakeholders in the quest of a common ground that they could share. By remembering where one has come from, a sense of security is established. The Global Creativity logo was meant to convey a sense of opportunity and potentiality. We wanted to create a symbol and mantra because they, according to Aaker (2002) support cohesive and fast communication. Meaningful icons or talismans can work as cultural symbols that evoke strong and positive associations that convey the intended state of mind connected to the experience (Kelley, 2001). Creating icons is a good way of inspiring the workplace. The best teams and organizations do it and the more adventures they are, the better. The team icon can come in any size and it can also come in any numbers, and may take the form of brands. Since employee commitment is essential for successful internal brand building, our choice to use a brand mantra, would help to improve employee understanding of brand position, values and the behaviours needed to reinforce them (de Chernatony & Vallaster, 2005).

The basic idea for the logo was that it should express the core values *humanism*, *sharing*, *risk-taking*, and *creativity*. The figure is central in the logo, expressing that people are central and communicating that this is a global logo (humanism) – something that was emphasised by our collected insights. The figure has an open gesture and the whole body is visible, expressing transparency with the white body (sharing). The arms are open, embracing risk as opportunity (risk-taking). Finally, the figure looks happy and happy with an artistic shape (creative).

4.4.2 LIVE WEBSITE

We developed design briefs for the implementations and received help from two employees within VTEC, but we also had to build substantial parts ourselves. The website was released in two parts and we utilised *Adobe Dreamweaver* and *Flash* (see appendix 6). The first release contained the most basic and fundamental information needed to be conveyed to participants – what, how, why, when and where. Along with this, the website contained a countdown to the actual event. For the second release we developed a series of personas to inspire employees to focus on the needs and problems of the customer. The series contained nine different personas that each where linked to different focus areas of the ideation event and differed in the level of local – global and concrete – abstract. To describe the persona's scenario we used the *10 steps to personas* (Nielsen, 2004) to guide our work.

Aaker has highlighted the complexity of developing and maintaining a web experience of a brand but it also offers some unique advantages (2002). It offers: (1) *interactivity and involvement*, (2) *contemporary and rich information*, (3) and *a personalised experience*. It is in these ways, according to Aaker, that it differs from traditional advertising campaigns. He has also noted that, by focusing on a web experience the depth of the brand-consumer relationship is increased. By interactivity and richness, personalisation is achieved and the brand associations are created and reinforced with its users to create an effective communication (Aaker, 2002). A website that is dedicated to a brand is potentially, according to Aaker, the most powerful brand-building tool because it transmits information with associations that are significantly linked to the brand – increasing recognition and recall. During this phase we followed Aaker's five guidelines for effective brand building on the web (2002):

1. **Create a positive experience**
   a. Easy to use
   b. Deliver value
   c. Interactive, personalised, and timely
2. **Reflect and support the brand**
3. **Look for synergy with other communication programs**
4. **Provide a home for the loyalist**

4.4.3 WEB PR

The event was further promoted on Violin, the Volvo Group's intranet by the VTEC news desk, the Volvo Group news desk and on VTEC's own intranet, VTEC Online.

4.5 CONCLUSIONS AND IMPLICATIONS

Brand Orchestration resulted in a brand platform that made it easy to generate brand touch-points that conveyed different versions of the same brand story. Although it was not asked of us, we knew we needed to conduct an extensive research into the Volvo Group identity and innovation to work strategically and

create long-term sustainability. Schein has asserted that philosophies act as guiding systems to help group members deal with uncertainty (2004). A philosophy can also help bring the group together as a sense of identity and core mission, if the beliefs and values reflect the deeper lying assumptions. Innovation is considered to be something aspirational within the Volvo Group but it has never been clarified, and this has led to several interpretations, dogmas and a collection of claims from different innovation hubs. This made our task very sensitive because we wanted to communicate collaboration, not domination. We had to elicit the passionate individual, differentiate Global Creativity but, at the same time, convey a feeling belonging (i.e. "we-feeling") that would resonate throughout the Volvo Group.

5.1 INTRODUCTION

In this chapter, quantitative data from the ideation event, LIVE website and qualitative data from the corresponding survey are presented. Thereafter, preliminary conclusions from result are drawn. The LIVE website was launched April 12 and was updated May 17 with new content. The actual event took place May 26-27, but was opened for visits from May 25 and onwards. People were only able to post their ideas from 09:00 on May 26 until 10:00 May 28. The Advanced Web Stats software was utilised for the analyses. Approximately 1 000-1 200 people were invited to participate.

5.2 ANALYSING THE IDEATION EVENT

During the VGBI LIVE event 351 ideas were generated with 1 438 comments adding up to 1 789 total posts. This was more than previous VTEC LIVE events conducted by VTEC internally (see table 3).

LIVE event	Ideas generated	Time of event
(VTEC LIVE) Soft Products	110 ideas generated	2009, Q1
(VTEC LIVE) Energy & Environment	188 ideas generated	2009, Q2
(VTEC LIVE) Safety & Security	195 ideas generated	2009, Q4
(VGBI LIVE) Soft Products & Transport Solutions	351 ideas generated	2010, Q2

Table 3. Ideas generated comparison

159 people generated ideas during the event, which amounted to approximately 2,2 ideas per idea generator. The refinement rate was about 4,1 (comments per idea) which turned out to be more than double the amount from Aronsson et al. (2009) first implementation of VTEC LIVE, which had amounted to 1,8. The most active focus area was *New and Improved Business* and the least active focus area was *Emerging Markets* (see figure 12).
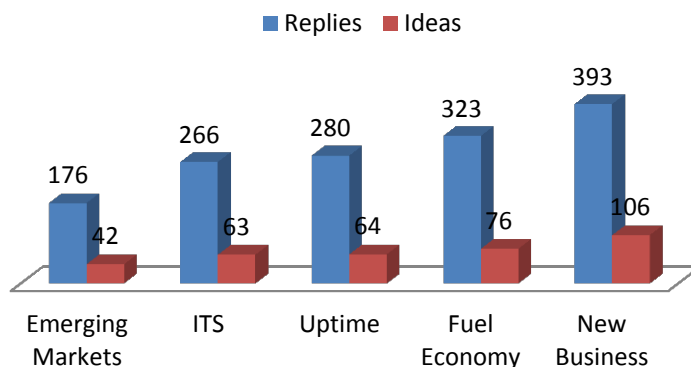

Figure 12. VGBI LIVE posts.

819 people visited the VGBI LIVE event while it was open May 25-28, 2010 and a total of 54 717 visits was registered during the same period. Interestingly this amounts to 0,4 ideas per visit, 1,8 comments per visit and 0,5 posts per visit.

The host that we utilised for the LIVE site (tech.volvo.net) accounted for 41% of all traffic into the VGBI LIVE event (see figure 13). The majority of visits came directly to the event, indicating that people clicked on a direct link to the event or clicked around within the teamplace.volvo.com host. Only 2% entered the event through Volvo's intranet called Violin.
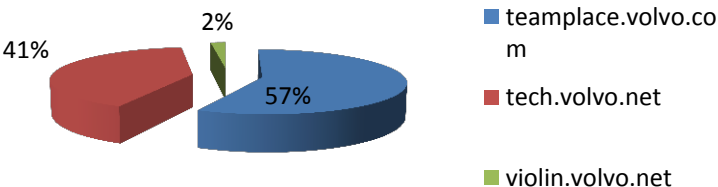
VGBI LIVE: referring domains

Figure 13. VGBI LIVE referring domains.

5.3 ANALYSING THE LIVE WEBSITE

Unfortunately server logs for the whole duration of the LIVE website were not obtainable. The website launched April 12 and was updated May 17, but we can only present data from May 02-31. During this period the site attracted 26 282 hits, averaging 906 hits per day. A majority of the referring sources came directly to the LIVE website, accounting for 71% (see figure 14).
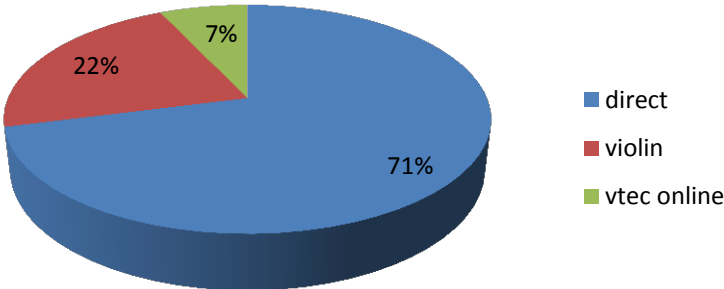
LIVE website: referring sources

Figure 14. LIVE website referring sources.

The second release on May 17 accounted for 6,8% of the total hits and the LIVE website received its highest hits during the days of the actual event. May 26 represented 26,6%, the highest amount of hits (see figure 15).
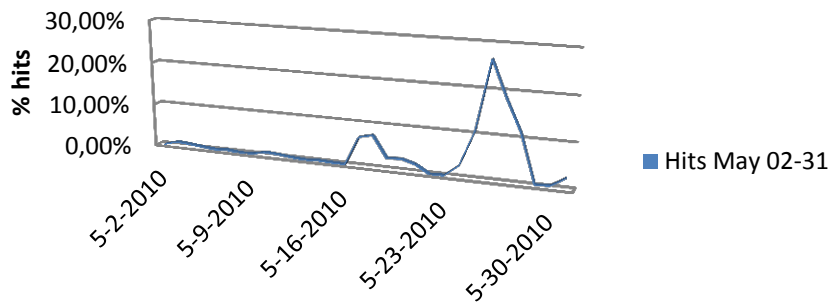
LIVE website: hits May 02-31

Figure 15. LIVE website hits may 02-31.

Average session length was roughly 9 page views and interestingly enough the highest average session length, about 20 page views, was noted on May 23, which was a weekend. 50% of all visits to the LIVE website spent 10+ min, which was quite a lot since the common reason for not participating in ideation event in the past was lack of time (see figure 16). The site average bounce rate was 8,13% with direct entry accounting for about 81% of the bounce rate, as opposed to 19% referral. Page views were in total 13 135 and May 17 accounted for 7%, but May 26 accounted for the highest percentage during event, with 29,4%.

LIVE website: time spent on site
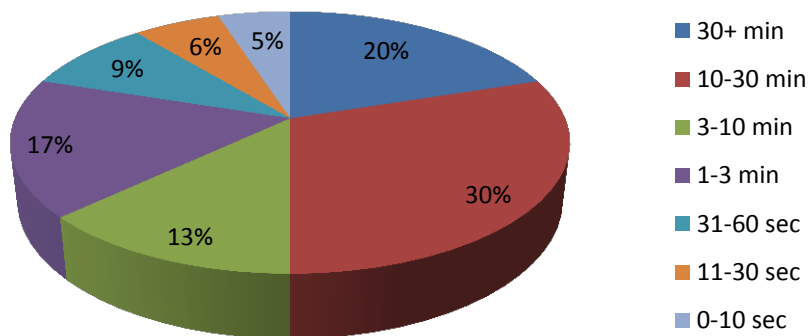
Figure 16. LIVE website time spent on site.

5.4 ANALYSING THE SURVEY

We distributed a survey on May 28, 2010, and as of June 10, 2010, we managed to collect 79 replies. Generally the respondents were between 36-50 years old and women were underrepresented by only 10% (see figure 17).

Figure 17. Survey age distribution.

Out of 79 respondents 17 nationalities were represented, indicating a good spread of nationalities (see figure 18).

Survey: nationalities

Figure 18. Survey nationalities.

Most participants who answered the survey came from product development, market & sales or R&D (see figure 19).

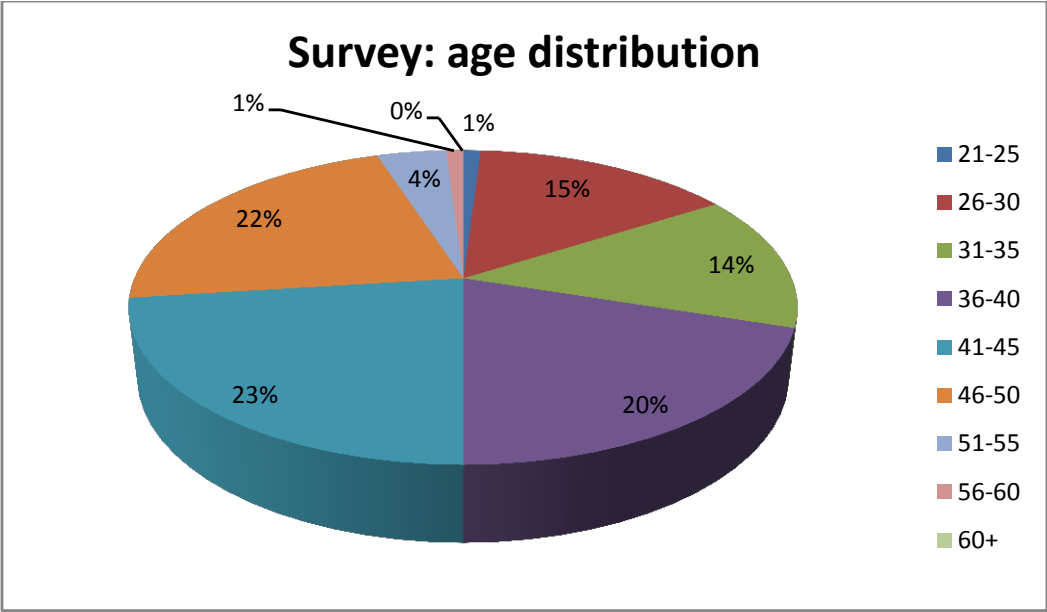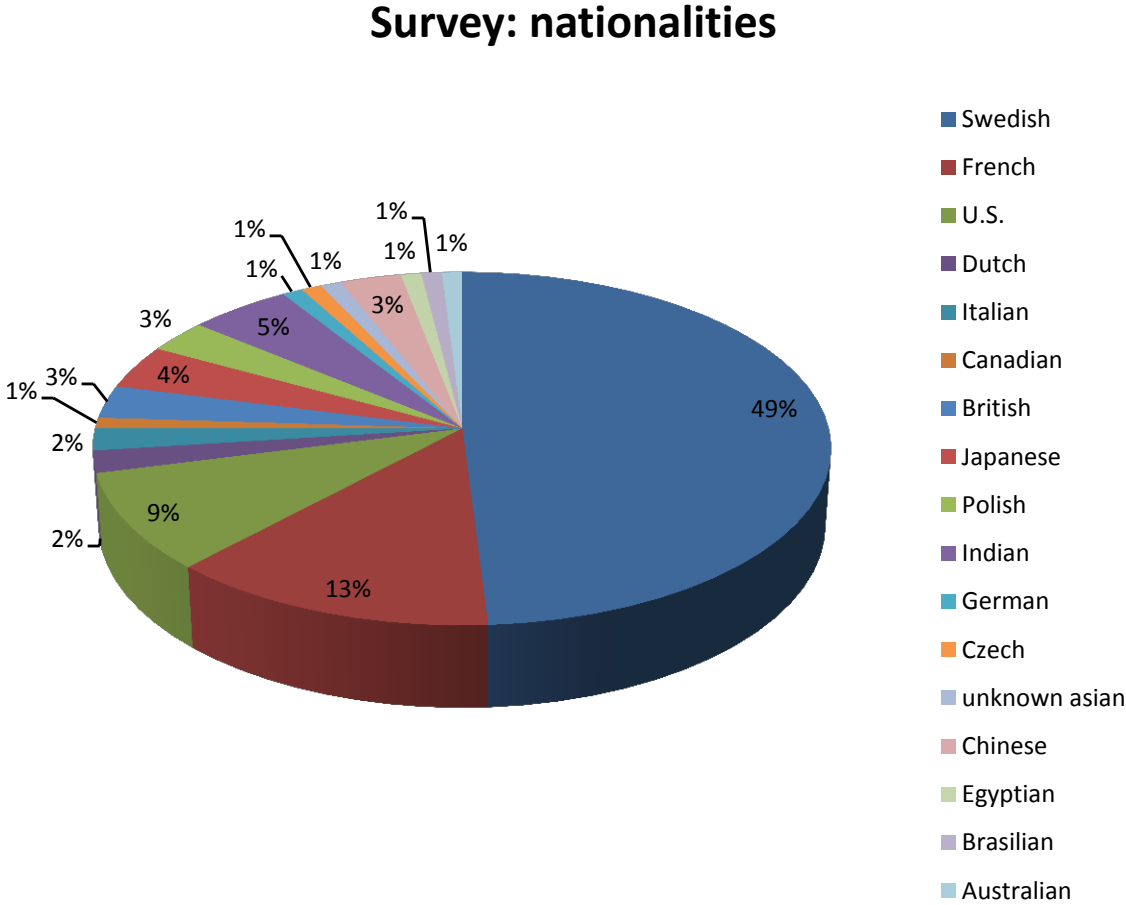## Survey: responsibilites and tasks

- market & sales
- strategy & planning
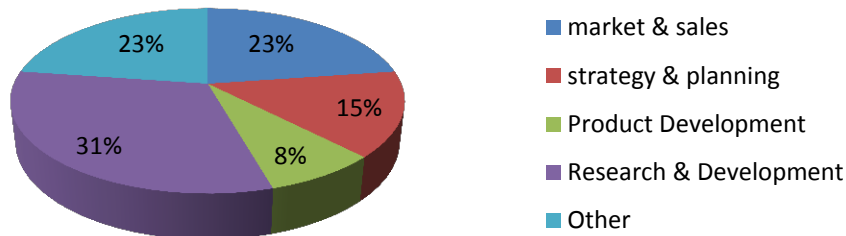- Product Development
- Research & Development
- Other

Figure 19. Survey responsibilities and tasks.

Respondents' reason for not visiting any of the websites and/or participating in the event ranged was dominated by lack of time (75%), which has been a recurring theme with VTEC's previous internal ideation events. The respondents that only looked around without posting, did so primarily also because they felt they lacked time (44%). 85% of the respondent answered that the communication (promotion & information) prior to the VGBI LIVE event supported their decision to participate. As this entitles the injection phase, the outcome of our study, it's clear that the respondents felt inspired and motivated enough to commit their time to the innovation initiative. Our metrics for the feelings that Global Creativity was meant to evoke were experienced among the respondents (see table 4). Most respondents felt involved, with 16% experienced other positive feelings that were not captured, negative feelings were 2,5% and no feelings amounted to 11,5%.

Feeling	Prior to the event	After the event	Difference	Total (prior+after)
Inspired	17%	26%	9%	21,5%
Involved	28%	25%	-3%	26,5%
Engaged	11%	14%	3%	12,5%
Empowered	8%	11%	3%	9,5%
Other positive feelings	18%	14%	-4%	16%
Other negative feelings	2%	3%	1%	2,5%
None of the above	16%	7%	-9%	11,5%

Table 4. Survey feelings evoked.

5.5 PRELIMINARY CONCLUSION FROM THE ANALYSES

Because the exact amount of invited people could not be determined, it is difficult to assess the significance and conclusions drawn from the survey. Suffice to say the answers from the survey are not representative for the general population. The survey didn't force respondents to answer all the questions and this was done because of the VTEC innovation team's belief that this would limit respondents' willingness to answer the survey. As such, some questions remain hard to deduct anything substantial from.

When the results are compared to the study Aronsson et al. (2009), in which they implemented the first version of VTEC LIVE, we achieve interesting conclusions. Their attempt didn't contain an injection phase and they received 110 ideas and 195 comments, amounting to 305 posts. Furthermore, 435 employees had been invited but only 196 employees had actually visited the event (45%). VGBI LIVE resulted in 351 ideas and approximately 1 000 - 1 200 people were invited to VGBI LIVE and a total of 819 people visited

the site during the event (68-82%). However, it must be noted that comparing this number is problematic because the VGBI LIVE TeamPlace visits can't be traced back to the invitations. The LIVE website received 26 300 hits within 29 days with 50% of all visits spending 10+ min on the website. It would seem that "lack of time" didn't apply to the LIVE website.

CHAPTER 6: DISCUSSION AND IMPLICATIONS

6.1. INTRODUCTION

In this chapter, we discuss and answer the research questions, in regards to our findings and literature review. After that, we discuss the overall conclusions, implications and suggestions for further research.

6.2 ANSWERING THE RESEARCH QUESTIONS

6.2.1 ANSWERING RESEARCH QUESTION 1

How do you systematically inspire employees and organisations in large mature companies to participate in innovation initiatives?

By conceptualising the innovation initiative as organisational change we were granted new perspectives and tools. Mahnert and Torres have acknowledged internal brandings association with internal marketing and highlighted it as a strategy and change facilitator (2007). This is something that Faust also has realised as he signifies internal branding as a means of organisation development in the subject matter of cultural change (2003). Mahnert has also previously brought attention to internal branding and marketing at the Irish Academy of Management Conference in Galway in 2005. He associates internal branding with the aspiration to align internal and external brand and encourage brand champions, and internal marketing to facilitate strategy (i.e. ensuring employee understanding of and commitment to organisational goals and objectives). Motivation will however always affect perception and thus interpretation of the meaning behind cultural artifacts. From our study, we believe that brands (and internal branding in particular) offer a systematic approach to inspiring and motivating employees (and ultimately organisations) in companies that rely on formal approaches and process to work with innovation. Also, brands help to realise strategies and visions or as Rosethorn has put it:

"*Brands generate assumptions, expectations and loyalty, and company vision and business strategy are key engagement drivers.*"
(Rosethorn, 2009:49).

Although the brand is not directly linked to VTEC, the vision is and as such internal branding gives them leverage in the sense that they gain an audience to the fact that they are supposed to be the centre of innovation within the Volvo Group. Internal branding also functions as an alignment tool for management by creating a common ground for creativity and innovation that is indifferent of business area or business unit. With time and enough socialization and exposure, the deeper lying layers of culture may slowly start to adopt Global Creativity's new values and as such make innovation an everyday competence that is practiced by all employees Group-wide.

6.2.2 ANSWERING RESEARCH QUESTION 2

Can brands, through internal branding, motivate and inspire employees and organisations to be more creative or voluntarily express their creativity?

In chapter two we put forth the notion of internal branding and as we mentioned, it can be a facilitator of change. Brands always have to change over time, delivering the same message externally but with a contemporary package. This has to apply internally also, to align organisations with new visions for the company. In our study, we have embraced internal branding as a concept but we did so in a unique way – we approached it as a tool for innovation. Linking branding to innovation was a necessity, in our opinion,

since there was no support voiced from top management. We had to take a bottom-up approach and draw people to the event by inspiring and motivation them to willingly to adopt our new cultural artifact (i.e. Global Creativity) and socialize in a community of practise (i.e. VGBI LIVE). When working with cultures, Hatch believes that management needs to recognize and utilise the implicit and symbolic nature of cultural artifacts. Good names, along with brands, identities and storytelling play pivotal roles in spreading the social innovation through the organisation that conceived them (Mulgan, 2006). The power of names offers opportunities that sometimes get overlooked or underestimated. A good project name preserves the significance of the work whilst giving the team an iconic vision to reach for. By giving the initiative a vivid and active name, its relevance gets amplified (Kelley, 2005). According to Kelley, good project name is a name that can easily be printed on a team T-shirt and build solidarity. Great names sell and the name needs to support the core idea without getting in the way of it. A name like the "Hookless Fastener" needed to transform into "the Zipper" in the 1920s, e.g., to secure its success (Kelley, 2005). Anything worth working on is worth naming (as noted by Kelley) and by charging it with emotional benefits and not settling for uninspiring business names – the initiative gains distinction and differentiation.

We believe that strong brands, that carry values that motivate creativity, can function almost like a religion and inspire commitment. From our analyses we can at least conclude that the injection phase made 85% of the 79 people participate in VGBI LIVE. In informal discussions with employees throughout the Volvo Group we have come to realise that we manage to strike a chord with the employees that still resonates in the Volvo Group. By creating a brand we managed to instil the call for innovation with the emotional benefits and self-expression that are needed to give its meaning depth and relevance. What we tried to achieve can eloquently be summed up in one of the comments from the survey:

"Very enlightening and also "wild" in the sense that it when looking at ideas, it takes us out of our day to day mindset and brings us back to pure creativity. This is refreshing because we end up believing that ideas can never materialize due to all sorts of constraints. So we forget about being as creative as we should. The event structured and entitles us to be creative. Also this is a good feeling to realize that we are not alone in our BA/BU… A lot of creative minds are part of the group. How reassuring!"
– a VGBI LIVE participant

6.2.3 ANSWERING RESEARCH QUESTION 3

How can Design Thinking be utilized as a strategic resource in an innovation process?

Design Thinking is a strategic resource in an innovation process and through the creation and delivery of products, services, experiences, business models and processes – innovation succeeds (Brown, 2009). It is most often and logically implemented in marketing, branding and communication, but it is also very valuable in business strategy. Most often, however, that only happens in the marketing discussion about products or services that need to be created and positioned to meet customer demand. The beauty of Design Thinking is that it works in all aspects of a business. If introduced and applied in the right way it complements the traditional forms of thinking in areas such as marketing, logistics and supply chain, branding and corporate communication, finance, HR and organisational development. The difficulties lies in convincing people from such diverse backgrounds and educational bases that there is another way of approaching problem solving. In our experience, the introduction of Design Thinking to a group of engineers is very different to introducing it to the market department. According to Tim Brown (2009), Design Thinking can help facilitate change through:

- Deep meaning through empathic research
- Unexpected opportunities by asking new questions
- Powerful new ideas through the use of intuition

- Shared commitment through collaboration
- Deeply felt insight through visualization
- Fast thinking and learning through prototyping

The five specific tools available design thinking techniques that we think are the most valuable are: (1) *powerful new ideas through the use of intuition*, (2) *enable innovation through deep customer insight*, (3) *deeply felt insight through thinking visually*, (4) *fast thinking and learning through prototyping and iterative development of strategy and ideas*, (5) and *deep meaning through doing empathic research* that is exploratory and creative – and not just focused on trying to find the one correct and best answer.

We have utilised Design Thinking throughout our entire study and explicitly during the prototype phase. From our experience we believe that Design Thinking can be applied in all areas of a company and it's a mindset that deals with how to solve complex and ill-defined problems. Design Thinking also has an integrative effect, which makes it very helpful. Almost every function in an organization can benefit from "design thinking" because at its essence it's simply a way of thinking that complements or even completes the well-established analytic thinking. Consider Design Thinking as adding back a critical lost component that has been habitually ignored. It's not better than other forms of thinking but organisations that don't make use of it in an integrative way aren't harnessing their employees' full discretionary effort.

6.3 OVERALL CONCLUSIONS AND IMPLICATIONS

Aligning the brand behind the employees may be the single most important way to serve a company's customers (Hatch & Schultz, 2006). It is only when employees internalise the brand into their everyday work life that customers will experience the conveyed relevance in their own lives. Kelley elegantly provides the example of *OXO International* that produces kitchen appliances. One day in New York the president, Alex Lee, discovered a bunch of gloves on the sidewalk that sparked an idea in his head. He then asked his staff to start collecting discarded gloves and today they hold a huge collection on display for visitors. Apart from this fact they also serve as representations of the range of hands that OXO's products must fit and they materialise the company's mission (Kelley, 2001). In reality, these icons are in fact examples of Schein's cultural artifacts. Brands create value, generating emotional and functional benefits internally and externally for all its stakeholders. In our attempt to convey creativity and innovation with Global Creativity, the amount of positive response, within the Volvo Group, point to the fact that the brand elements were well balanced and fulfilled Kotler and Keller's choice criteria.

Formal statement is the final mechanisms of articulation and reinforcement from the founders (i.e. VTEC innovation coaches). A formal statement is meant to, explicitly, state what the values or assumptions are so that they can be transferred to new members. Even though these statements are just small public friendly part of the whole philosophy or ideology, they serve as a rally to the troops and highlight the vision. Frem and Rosethorn have defined five golden rules to adhere to when working with employer brands on a global scale (Rosethorn, 2009):

1. The brand has to be mapped and understood
2. A common ground (i.e. language) has to be established and used
3. The purpose of the brand has to be clear
4. There needs to be proportional influence from the heritage
5. The global and local equilibrium is defined by the established common goals

The desired outcome of a global employer brand (i.e. the vision) must be clearly established to avoid getting derailed by local culture variance. Therefore the creation of a common ground is pivotal and there needs to be equal focus on what is promised and what is actually deliverable (Rosethorn, 2009). When working with employer brands on a global arena with established companies, they emphasise that nothing should be

assumed because mature companies will exhibit behaviours that are firmly rooted in the past, along with brand images that are not contemporary (Rosethorn, 2009).

6.4 LIMITATIONS

The most significant risk with interaction research is the loss of ambition when the process seizes to be mutually interesting for the researchers and the practicians (Trägårdh et al., 2003). Because this was a multi-disciplinary effort, acknowledgement of different knowledge domains wasn't always realised and at times we were reduced to the role of consultants.

Just like there is an uncertainty principle of innovation, so is there an uncertainty principle of cultural change. We say this because, as noted by Schein and Kotter, change initiatives rarely take their intended form and perform worse than intended because there will always be a give-and-take between old thinking and new cultural material (2004). It is the essential meaning and the sense-making activity in connection to it, that determines what changes within a culture and what stays the same. Since change initiatives start at the tangible layer of artifacts, introductions of new artifacts will be interpreted within context of contemporary values and assumptions. As Schein and Kotter have pointed out, adoption of new meaning into implicit knowledge doesn't happen instantly and the amount of sense-making needed makes it difficult trace with quantitative metrics (Schein, 2004). As such, controlling intended meaning and unintended direction proves difficult. This is something that Hatch also has noted. Even though she believes branded artifacts offer rich symbolic meaning and are mean to communicate through marketing it is difficult to foresee the direction meaning will take when multiple stakeholders try to make sense of the artifacts (2006). Cultural change involves learning to unlearn, as Schein has declared: "*culture change is always transformative change that requires a period of unlearning that is psychologically painful*" (Schein, 2004:335). Most often these changes come about for different reasons but often it comes down to adapting to external demands (Kotter, 2007). Change is something unavoidable and it can at times be necessary for brands. The goal of a brand identity is, however, to be durable and not become obsolete over time (Aaker, 1996). Therefore, the message and meaning of the brand needs to be consistent over time to allow ownership of a position, identity symbol, cost efficiencies – to combined, create a competitive advantage (Aaker, 1996).

Although Roscam Abbing's framework is meant to impact new product development, we adapted the framework to put emphasis on branding the innovation initiative and to be open to different brand touch-points manifestations, indifferent of medium. The brand touch-points were initially intended to be introduced over time more frequently than what was actually the case. We are of the opinion that the innovation brand would've benefited from more exposure (i.e. brand awareness). However, adhering to the corporate culture, their norm is not to push the envelope on information by constant reminding. Our supervisor at VTEC believed that doing so would've hindered more than it would've helped the innovation initiative. If more time had been available and all the premises for the innovation initiative had been set in advance, a different methodological approach might have been plausible. However, based on the literature review, it seems that there are none or second to none best practices and case studies available that have specifically implemented branding in the sense and scope that we have done. Therefore, it is difficult to imagine different approaches. The lead time for each brand touch-point was on average two weeks, in comparison to, e.g., the London-based design firm *guga teider* that developed Ericsson's "Life in 2020" website in 2008 (which was often cited and referred to by the VTEC innovation coaches). They had a lead time of around 6 months.

6.5 SUGGESTIONS FOR FURTHER RESEARCH

In our study we've tried to provide an understanding of how innovation and creativity is inherently linked to change and how to enact that change. Within the realm of process theory there are several types of change

that coincide in many ways with the difficulties surrounding innovation. Therefore, hybrids of development and change theories might be more suitable. According to Christensen processes are difficult to change because processes per say are not meant to change. For this reason and others, companies need to ready their capability to handle disruptive change before they become victims of it (2003). Also, organisations focus on the operations of their current processes and the barriers drawn obstruct new and creative processes to break internal silos. In the beginning of our study we envisioned gathering a group of *innovation pathfinders* much like P&G's "innovation champions", which would consist of a group of people that would spearhead and promote the ICEP innovation model throughout its phases within and without the entire Volvo Group. This was not possible because our assignment didn't cover such initiatives but nevertheless the idea stuck with us. This idea of evangelising employees through viral communication led us to consider the importance of communication. We still believe such a team should be created and it would be interesting to follow up their progress with interaction research. According to Schein, leadership and culture are two sides of the same coin and are interrelated, as leadership both creates and manages culture, and is defined by cultural norms. As such we think it would prove interesting to study leadership in regard to bottom-up and top-down approaches to embedding new values in cultures. When a company's industry changes so does the company's business strategy and that make it possible for the company to change its proposition (Rosethorn, 2009).

Innovation needs dynamic models that represent how groups both shape and are shaped by their environment and their innovations (West, 2002). We firmly believe in the strategic role of design, since design as process is quite similar to the process of formulating a strategy. Once Design Thinking is embedded in the corporate strategy, the other processes will fall into place. In this endeavour a framework might need to be developed to assess each business function's readiness to adopt Design Thinking. This could prove valuable.

Kotter has outlined eight fundamental steps and difficulties associated with transformation of organisations (2007). Transformation is a process that moves through different phases of change that build upon each other. In short, he recommends:

1. Establish a sense of urgency.
2. Form a powerful guiding coalition
3. Create a vision
4. Communicate the vision
5. Empower others to act on the vision
6. Plan for and create short-term results
7. Consolidate improvements and produce more change
8. Institutionalize new approaches

In our study, we have experienced steps three through four and eagerly anticipate the continuation of Global Creativity's steps.

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APPENDICES

APPENDIX 1: SURVEY QUESTIONS

1. GENDER

- Male
- Female

2. AGE

- 21-25 years
- 26-30 years
- 31-35 years
- 36-40 years
- 41-45 years
- 21-25 years
- 46-50 years
- 51-55 years
- 56-60 years
- 60+ years and over

3. NATIONALITY

- Open-ended answer

4. WORK LOCATION

- Europe
- South America
- North America
- Asia
- Other

5. RESPONSIBILITIES AND TASKS

- Market & Sales
- Strategy & Planning
- Product Development
- Research & Development
- Other

6. WHAT IS YOUR GENERAL IMPRESSION ABOUT THE EVENT?

- Open-ended answer

7. PRIOR TO THE EVENT, DID YOU VISIT ANY VGBI LIVE WEBSITE?

- Yes, on http://tech.volvo.net/live (the inspiration LIVE site after the Outlook invitation)
- Yes, on http://tech.volvo.net/live (the inspiration LIVE site after the mail reminder)
- Yes, on VGBI website on violin
- Yes, on VGBI LIVE TeamPlace

- No, I didn't visit any

8. DURING THE EVENT (MAY 26-27), DID YOU VISIT ANY VGBI LIVE WEBSITE?

- Yes, on http://tech.volvo.net/live (the inspiration LIVE site)
- Yes, on VGBI website on violin
- Yes, on VGBI LIVE TeamPlace, Day 1 (May 26)
- Yes, on VGBI LIVE TeamPlace, Day 2 (May 27)
- No, I didn't visit any

9. IF YOU DID NOT VISIT ANY OF THE WEBSITES AND/OR PARTICIPATE IN THE EVENT, WHY?

- Lack of information prior to the event (not aware of the time for the event, etc.)
- The promotion for the event did not convince me to participate
- Lack of time
- Lack of interest
- No part of my work description to participate in VGBI LIVE
- Did not understand the purpose of the event
- Did not want to share my ideas with others
- Other reason

10. DURING THE EVENT, WHAT DID YOU DO ON THE VGBI LIVE TEAMPLACE?

- I posted at least one idea AND one comment on those of others
- I posted at least one idea
- I commented on the ideas of others
- I only looked around

11. IF YOU ONLY LOOKED AROUND WITHOUT POSTING, WHICH OF THE FOLLOWING ALTERNATIVES ARE THE REASON?

- I felt that I had nothing to contribute with
- The promotion for the event did not make me feel comfortable enough
- Lack of time
- Lack of interest
- No part of my work description to participate in VGBI LIVE
- Did not understand the purpose of the event
- Did not want to share my ideas with others
- Other reason

12. PRIOR TO THE EVENT, DID THE COMMUNICATION (PROMOTION & INFORMATION) SUPPORT YOUR DECISION TO PARTICIPATE?

- Yes
- No

13. WHAT ENCOURAGED YOU TO VISIT THE VGBI LIVE TEAMPLACE?

- The promotion and information about the event made me curious
- I had ideas that I wanted to share or get comments on
- I wanted to see which ideas other Volvo employees had
- I found the concept of VGBI LIVE interesting

- I don't know

14. PRIOR TO THE EVENT, HOW DID YOU EXPERIENCE WITH VGBI LIVE MAKE YOU FEEL?

- Inspired ("I felt stimulated and energized!")
- Involved ("I felt that I was included in something important!")
- Engaged ("I felt that I can make a meaningful differences!")
- Empowered ("I felt that I can make a meaningful difference!")
- Other positive feelings
- Other negative feelings
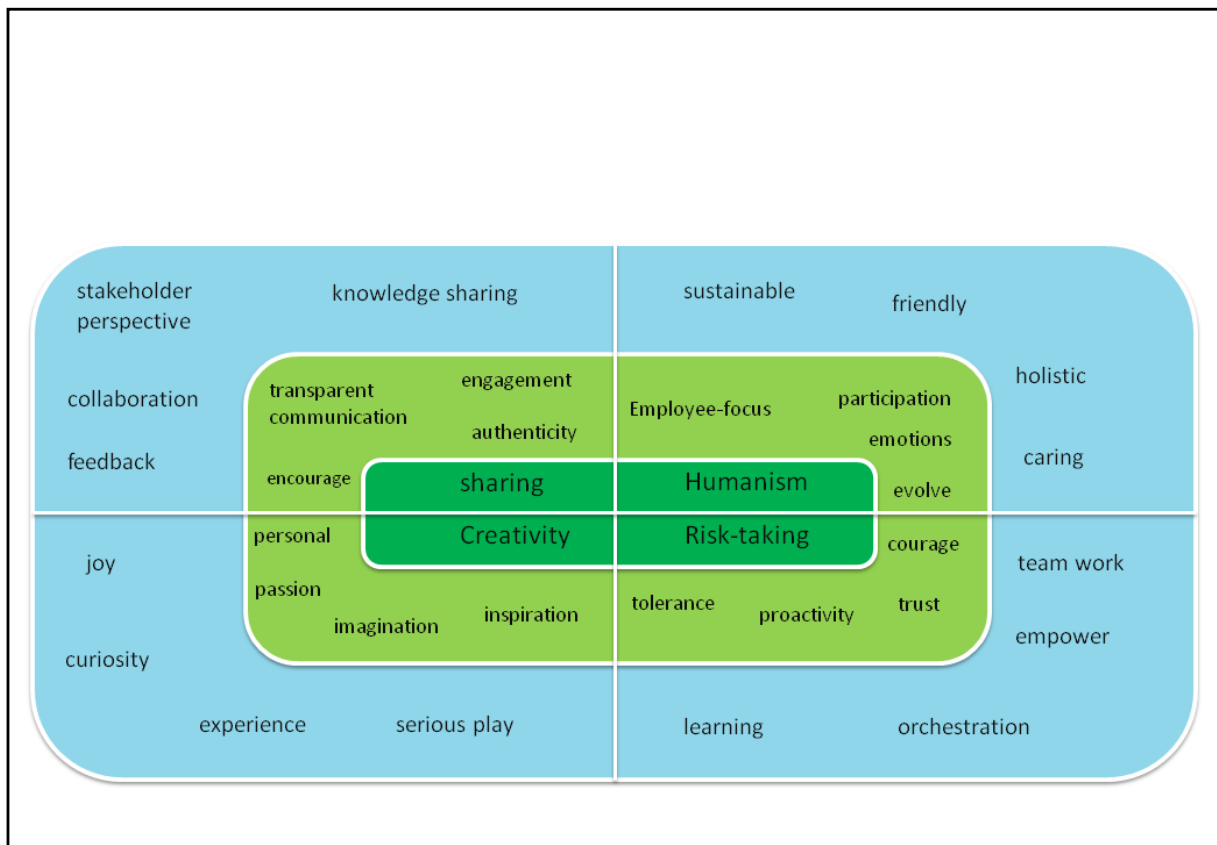- None of the above

15. AFTER THE EVENT, HOW DID YOUR EXPERIENCE WITH VGBI LIVE MAKE YOU FEEL?

- Inspired ("I felt stimulated and energized!")
- Involved ("I felt that I was included in something important!")
- Engaged ("I felt that I can make a meaningful differences!")
- Empowered ("I felt that I can make a meaningful difference!")
- Other positive feelings
- Other negative feelings
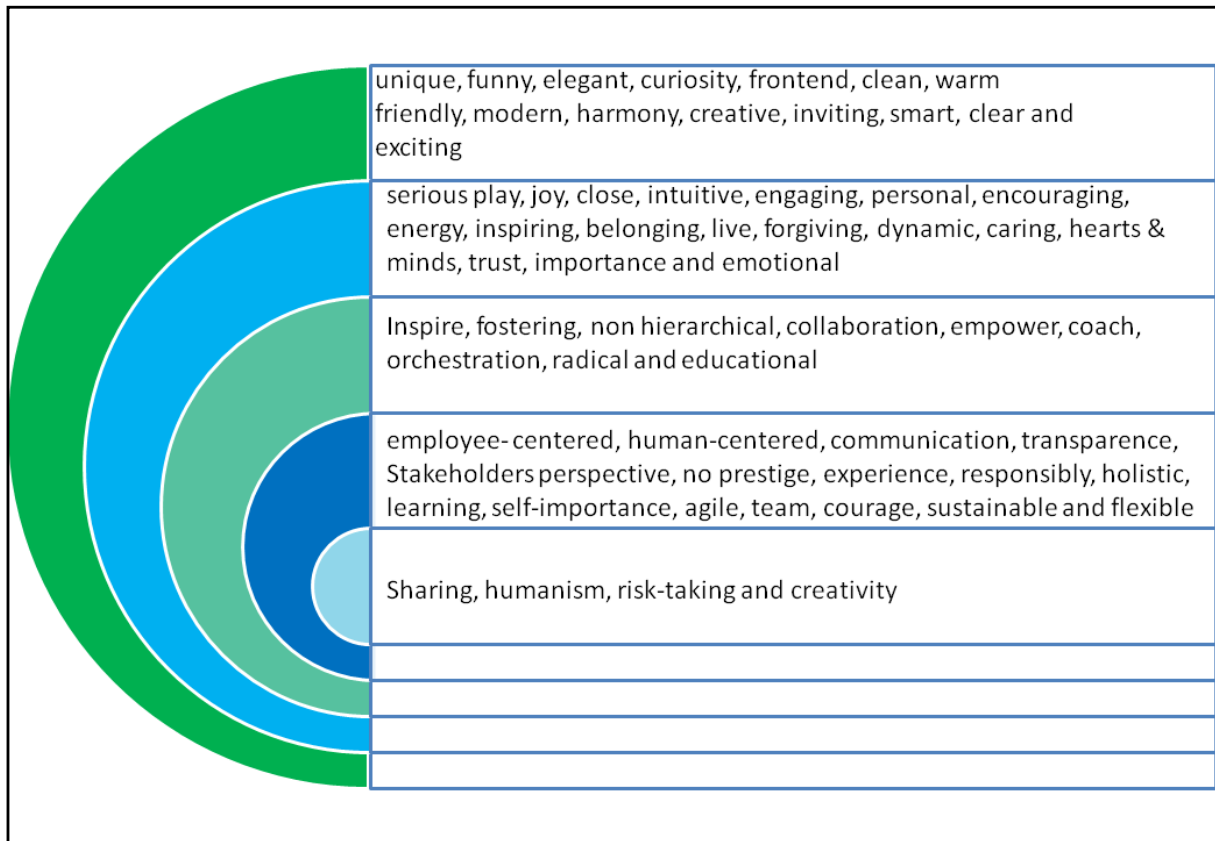- None of the above

16. DO YOU HAVE ANY FURTHER COMMENTS OR FEEDBACK REGARDING VGBI LIVE?
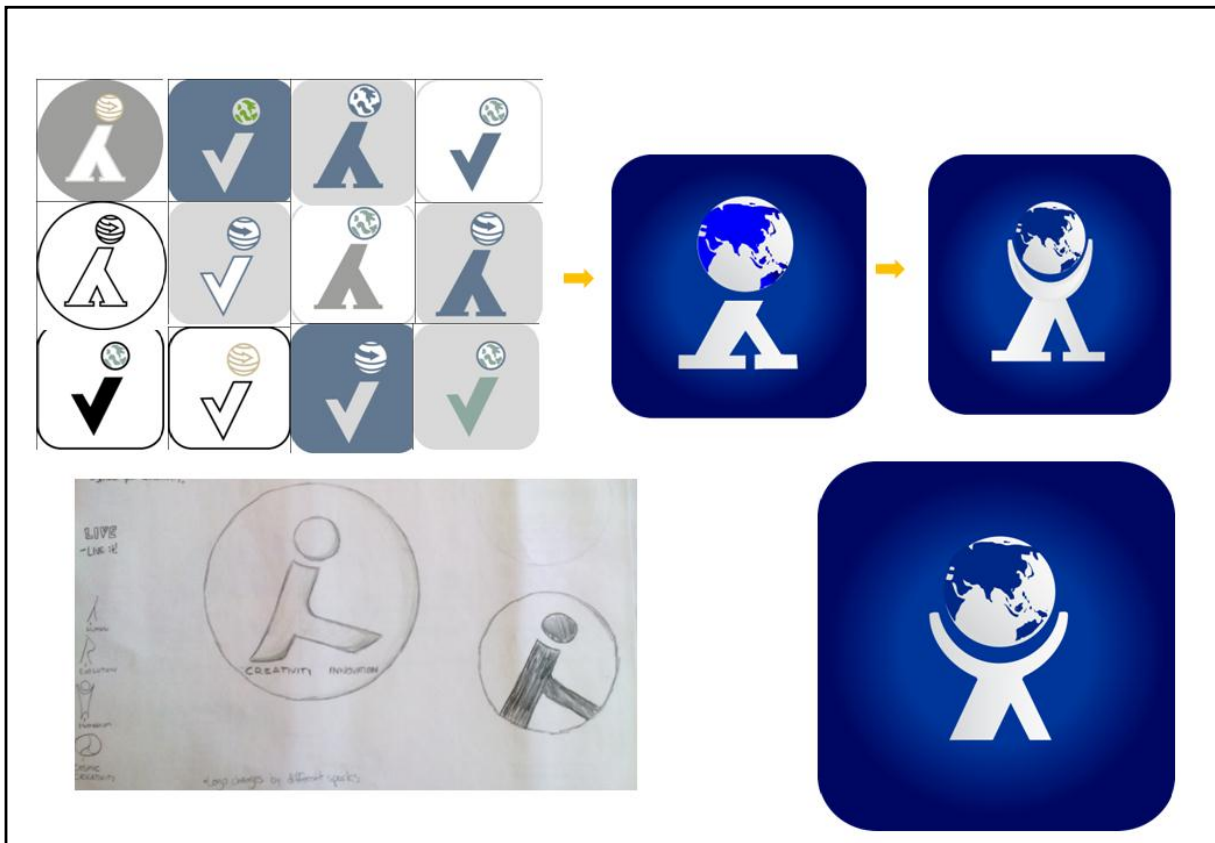
- Open-ended answer

unique, funny, elegant, curiosity, frontend, clean, warm friendly, modern, harmony, creative, inviting, smart, clear and exciting

serious play, joy, close, intuitive, engaging, personal, encouraging, energy, inspiring, belonging, live, forgiving, dynamic, caring, hearts & minds, trust, importance and emotional

Inspire, fostering, non hierarchical, collaboration, empower, coach, orchestration, radical and educational

employee- centered, human-centered, communication, transparence, Stakeholders perspective, no prestige, experience, responsibly, holistic, learning, self-importance, agile, team, courage, sustainable and flexible

Sharing, humanism, risk-taking and creativity

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