



The untold story: the creativity of events

Caroline Jackson

Bournemouth University

(James Morgan & Chantal Laws, University of Westminster)

Outline

- Context
- Research outline
- Qualitative results
- Next steps

Context

1 Research the events industry.

2 Relevance to events education.

3 Challenge of identity & positioning.



Refined model of the creative industries

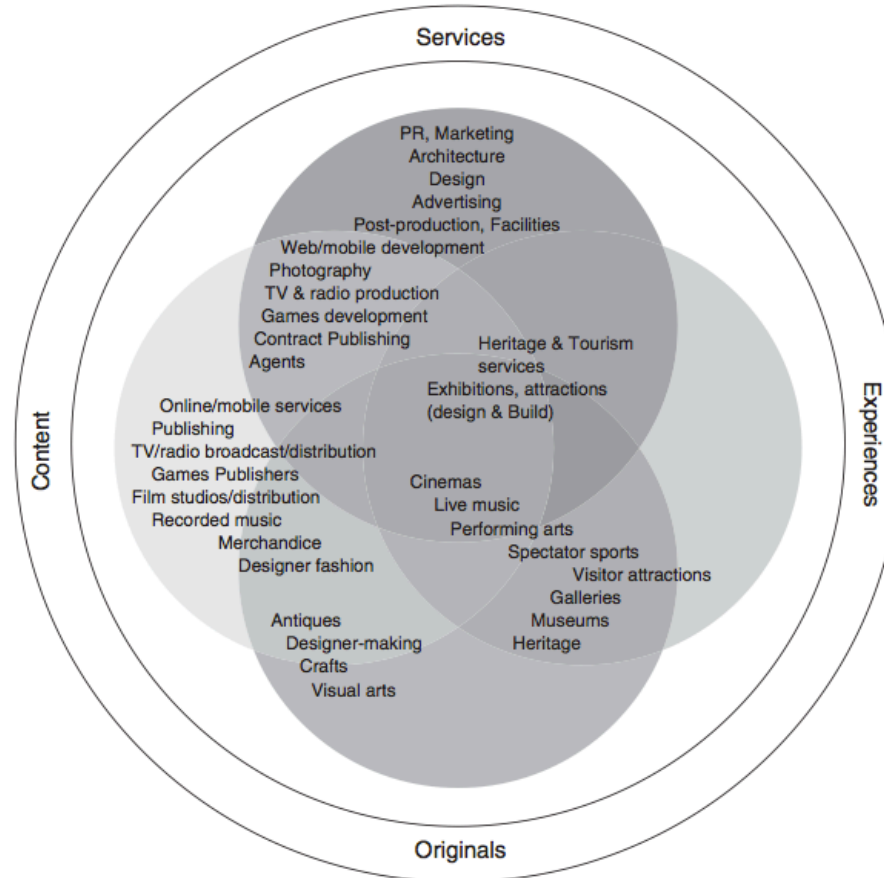


Figure 1.1 NESTA Model of Creative Sectors
@CIEresearch

Source: NESTA, 2006: 55.

Creative nature

of experience

**Nature of
creativity**

1

Characteristics (Guilford 1956, 1965, 1988;
Sternberg 2012).

2

Process (Stuhlfaut and Windels 2012; Tsoukas
2005).

3

Environment (Amabile 2006).

Methodology

	TASK BASED INTENSITY For a particular project		FREQUENCY BASED INTENSITY For all projects	
	NOVELTY: FORM	NOVELTY: CONTENT	NOVELTY: FORM	NOVELTY: CONTENT
COGNITIVE	Thinking about the end product.	Thinking about the elements needed to create the end product.	Thinking about the end product.	Thinking about the elements needed to create the end product.
Fluency	How many ideas were generated?	What inspired the ideas?	How often do you generate ideas for you're all your projects?	Overall, what are you sources of inspiration?
Flexibility	How many ideas were discarded?	Why were they discarded?	How many ideas do you discard on a frequent basis?	Why were they discarded?
Originality	Was a new solution ideated?	Was this solution original, transformative, a combination of other solutions, a variation on an implemented solution or imitation or an older idea?	How often do you ideate new solutions for projects?	Are these are original, transformative, a combination of other solutions, a variation on an implemented solution or imitation or an older idea?
Elaboration	In what form was the idea communicated to colleagues and the client?	Once communicated did the idea change from feedback?	In what forms do you communicate your ideas to colleagues and clients?	How often are the ideas changed through feedback from colleagues and clients?
AFFECTIVE	Emotive responses to ideation to provide a solution.	Inclusion of organisational (current and historic) cultural narratives.	Emotive responses to ideation to provide a solution.	Inclusion of organisational (current and historic) cultural narratives.
Risk Taking	Did the idea conform to past and current organisational culture?	Why has it disrupted established organisational culture?	Do all the ideas in general conform to past and current organisational culture?	Has the organisational culture had an impact on how you ideate in general?
Complexity	Was a creative solution hard to find within yourself?	How did you determine the elements used to create the solution?	In general, how are you inspired to create solutions?	How did you determine the inspirational elements used to create solutions?
Curiosity	Was the solution created from inspiration from external sources?	What inspirational triggers were used to create the solution?	Are all your solutions created from inspiration from external sources?	What inspirational triggers are used most often?
Imagination	Was the visualisation process spontaneous or took time to find?	Was this an emotional response to imagining the solution?	How often are visualisation processes spontaneous?	Are emotional responses used in general to imagine original work?



Findings

Second Cycle Code	First Cycle Code
1.Fluency	HIGH involvement LOW involvement Volume of Ideas Idea generation frequency Creative Process
2.Flexibility/Originality	Flexible work practice Restrictive work practice Novel production Adaptation
3.Elaboration	Form of communication Idea development Idea moderation
4.Risk Taking	HIGH risk LOW risk Workplace culture Creative work practice Untested/implemented ideas
5.Complexity	Creative problem solving Effective solution Ineffective solution
6.Curiosity	Creative workplace environment Non-creative workplace environment Source of inspiration
7.Imagination	Form of visualisation Projection of ideas Effective communication Ineffective communication

@CIEResearch



Fluency

- dspfajpeoreraogj



“The events side is inherently creative”

**Flexibility/
originality**

*“I think innovation and creativity are
inherent to each other”*

*“It's taking true innovation and working with good
people to complete that and deliver it so that it
wows people. I guess that's what creativity is”*

Next steps

Survey
of outdoor
events

[http://bit.ly/
CIResearchsurvey](http://bit.ly/CIResearchsurvey)

Data analysis

How creative is
the outdoor
event sector?

**Factor
analysis** etc.
to identify the
measures of
creativity

(de Propis 2013;
Freeman 2008).

Project updates



[https://](https://creativityineventsresearch.wordpress.com/)

creativityineventsresearch.wordpress.com/



<https://www.facebook.com/creativityineventsresearch/>



creativityinevents@gmail.com



@CIEResearch



**Thank you for listening and any further
questions are welcomed.**