Paradox

noun — *a person or thing that combines contradictory features or qualities*

How New Zealand culture enables creativity yet mitigates against its spread.

Creativity in New Zealand Business
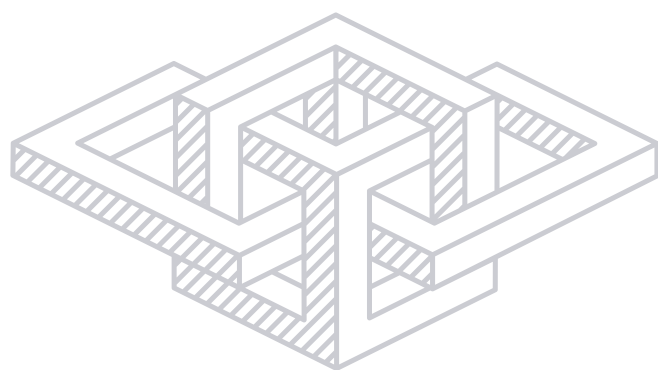
A thesis by Mike Hutcheson

This thesis is submitted to
Auckland University of Technology
in partial fulfillment of the degree
of Master of Philosophy.

Michael George Rae Hutcheson
Fellow, Chartered Institute of
Marketing. London 2014.

Submitted; September 16 2015.

A thesis by Mike Hutcheson

WRITING A LIST OF ACKNOWLEDGMENTS exemplifies one of the main thrusts of this thesis – that creativity and innovation takes teamwork. I have been lucky enough to have had as principal supervisor Professor Welby Ings, who has inspired, enthused and constantly encouraged me on the journey. He's shown me how to apply academic rigour in thinking and enabled me to drill deeply into what initially seemed to be a very shallow pond.

As secondary supervisors Drs. Deb Shepherd and Chris Woods have shown patience and wise counsel in focusing me on the right path. I wouldn't have known some of the rocks to look under without them. I also owe a huge debt to Vivien Bridgwater who set me off in the direction of a Master of Philosophy in the first place.

To research interviewees Kevin Roberts, Phillip Mills, George Hickton and Louise Webster, my debt of gratitude is enormous. Their candour and intelligence has given this project an authenticity that could never have been scripted.

The talented team at Image Centre Group who've helped bring the project to fruition have been extraordinarily helpful and resourceful. The result has been made manifest by Vincent Heeringa's and Nikki Mandow's journalistic interviewing skills, Clinton Phillips' direction, Gregoire Auborg's careful eye behind the camera, coupled with Rob Filoialii's and Fauze Hassan Saad's editing skills. Kathryn Quirk and Cat Kay made sure the production went smoothly, scheduling the filming and editing around the team's busy schedule, while offering objective professional advice on my (sometimes soft) inclination to leave bits in when they should be cut. I owe a huge debt to my step-son, Marco Marinkovich for his advice and Fiona Kerr, Adele Glover and Katharine Maude for their design flair in producing the 'Paradox' book.

I would also like to acknowledge those who've been interviewed off-camera and pointed me in directions to which I might not have headed; Brian Sweeney, Phil Norman, Kate Wilson, Grant Ryan, Michael Smythe, Andy Lark, Rick Boven, Shamubeel Eaqub, and Alan Main in particular. Then there are those who've been sounding boards, offering insights, critiquing and commenting as my thinking has moved forward. Among them are; Dr. Fern Evitt, Tony Falkenstein, Dave Ardley, Claire Wadey, Hazel Phillips, Emma-Jane John, Stephen Katz, Paul White, Jane Berney, Lisa Divett, Ben Fahy, Brian Richards, David Irving, Sue Duncan, Dianne Head, Wade Jackson, Susan Parkinson, Trudy Dickinson, Sally Frewin and my colleagues and business partners, Dave Atkins and Roger MacDonnell.

But more than this, there are those who've expressed interest in the notion behind the project: Sir Ray Avery, Rod Drury, Jenny Morel, Jenni Raynish, Peter Cullinane, Claudia Batten, Geoff Ross, Justine Ross, Dr Jane Cherrington, Roger MacDonnell, Greg Cross and James Hurman amongst them. All of these people I'd like to include in further iterations of this research project.

Finally to my wife Michelle, without whose love and support through all the early morning writing sessions and long weekends when I've shut myself away, this wouldn't have been possible.

This is for her, our children and grandchildren.

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ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly noted) nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

....

Signature, September 16, 2015.

ETHICS APPROVAL

This research received approval from the AUT University Ethics Committee (AUTEC) on March 19, 2014, for a period of three years until March 19, 2017.

ETHICS APPROVAL NUMBER: 14/32

All research was conducted in keeping with the regulations and guidelines of the approval.

Abstract

This practice-led thesis examines the concept of creativity in the context of contemporary New Zealand business. Drawing on interviews with significant New Zealand business leaders and existing literature, it considers how creativity is fostered, if it exists as a distinctively national phenomenon, and if so, how. The thesis project comprises two complementary components. The first is a 30 minute[1] video documentary that constructs interviews with four prominent creative business people. This text is designed specifically for non-commercial television broadcast, online or Intranet Video and business or business school audiences. The documentary is accompanied by a series of three short video podcasts (for online viewing by business and business school audiences). These podcasts reconstitute key insights from the interviews.
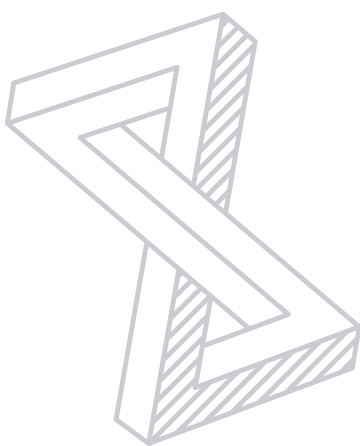
The thesis project is accompanied by an exegesis that unpacks critical ideas from the practice, discusses the methodology developed for their realisation, and contextualises the ideas in relation to existing academic and professional knowledge.

CHAPTER 1

Introduction

Why?

WHY THIS THESIS?

There is a "paradox" in the notion of "Kiwi ingenuity".[2] This lies in a disparity between our ability to invent and our ability to implement[3] ideas, especially at a global level. In both the Martin Prosperity Institute's, *The Global Creativity Index 2011 (Figure 1)* and the 2014 Economist Intelligence Unit *Creative Productivity Index* (analysing creativity and innovation in Asia), *(Figure 2)* New Zealand currently ranks 6th.

In *The Global Innovation Index* 2014 report *(Figure 3)*

New Zealand ranks 8th for local patents but only 19th for filing PCT applications.[4]

These applications, Main[5] (2015) suggests, are a strong indicator of our international patenting behaviour. In recalculating from WIPO (2013) data (using a 12 month lag between Domestic applications and PCT applications) he has shown that New Zealand has only a 22% conversion rate of local to international patents, compared to Singapore at 81%, Finland at 58% and Denmark and Ireland both at 42%.

The insight here is the irrationality of a small export-reliant nation seeming to place greater importance on protecting technology in a small home market, while largely ignoring international protection.

Main notes that this patenting profile is not found in any other small domestic market. This overemphasis on protecting inventions in our immaterial home-market is echoed by our lowly ranking of 27th for patents filed in at least 3 countries. *(Figure 3)*

In *The Global Innovation Index Report*, New Zealand ranks as the 6th most prolific nation in the authoring of work in technical publications.[6] Main suggests that this is an indication of our greater interest in adding to global knowledge (an egotistical driver) in contrast to exploiting commercial knowledge (an economic driver).

In considering these statistics we might infer that New Zealanders are comparatively naïve at harnessing the value potential of creative endeavours in STEM[7] activities and appear to be more intent on sharing knowledge than converting knowledge to prosperity. This bias is evidenced by the fact that,

in The Global Innovation Index Report New Zealand ranks 63rd (behind Senegal and Bulgaria) for high-tech and medium-high-tech output (as a percentage of total manufacturers output.)[8] Hendy and Callaghan (2013) when referring to the 2003 *OECD Economic Surveys: New Zealand*, noted,

"The mystery is why a country that seems close to best practice in most policies that are regarded as the key drivers of growth is nevertheless just an average performer" (2013, p. 17). Arguably then, there is a disparity between what many New Zealanders recognise as good ideas and their ability to build them into scalable businesses, capable of being taken further afield.

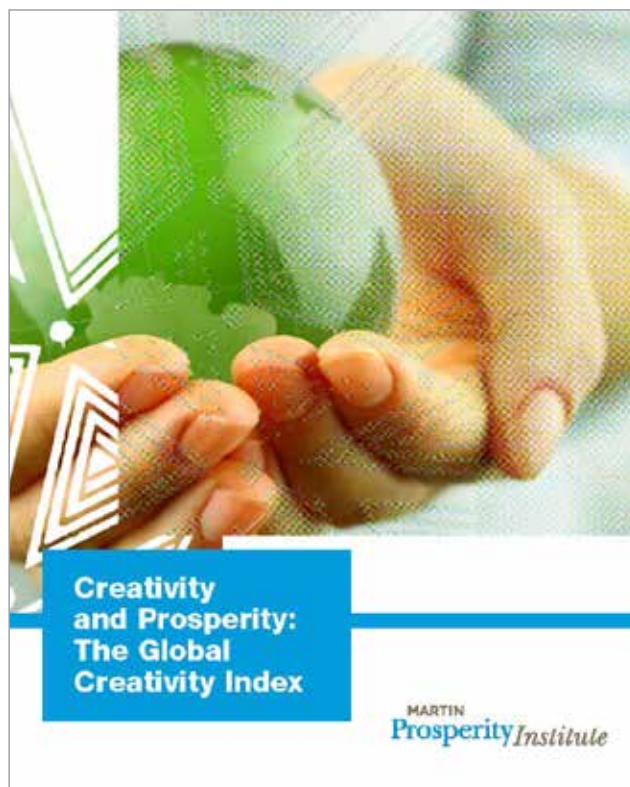**Conversion rate of local to international patents:**

22%
New Zealand

42%
Denmark & Ireland

58%
Finland

81%
Singapore

Figure 1. Creativity and Prosperity. The Global Creativity index (The Martin Prosperity Institute, 2011).

Table 1: Ranking economies along the Creative Productivity Index, coloured by ranking: Very high, high, medium and low

	Very high	High	Medium	Low

Economy	Overall	Input	Output
Japan	1	8	4
Finland	2	6	1
Republic of Korea	3	9	8
United States	4	3	3
Taipei,China	5	7	9
New Zealand	6	5	5
Hong Kong, China	7	2	2
Australia	8	4	7
Lao People's Democratic Republic	9	23	17
Singapore	10	1	6
People's Republic of China	11	11	11
Indonesia	12	21	16
Malaysia	13	10	10
India	14	15	13
Thailand	15	12	12
Viet Nam	16	14	14
Kazakhstan	17	13	15
Philippines	18	17	18
Sri Lanka	19	20	19
Bangladesh	20	22	21
Fiji	21	18	20
Myanmar	22	24	23
Pakistan	23	16	22
Cambodia	24	19	24

Note: Japan and the Republic of Korea are the two leading Asian economies in the Creative Productivity Index (CPI).

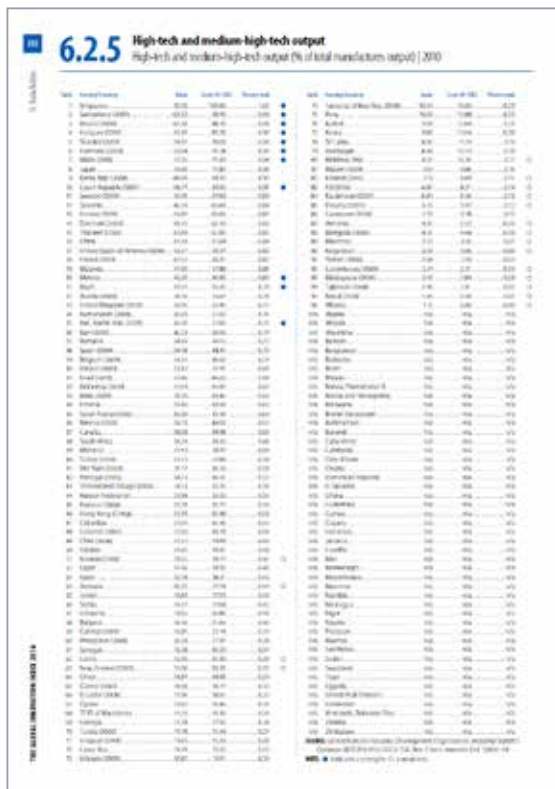Figure 2. Creative Productivity Index (Economist Intelligence Unit, 2014).

Figure 3. Dutta, S., Lanvin, B. & Wunsch-
Vincent, S. (Eds). The Global Innovation
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6.1.2 Patent Cooperation Treaty resident applications

Number of international patent applications filed by residents at the Patent Cooperation Treaty (per billion PPP\$ GDP) | 2013

6.1.4 Scientific and technical publications

Number of scientific and technical journal articles (per billion PPP\$ GDP) | 2013

6.2.5 High-tech and medium-high-tech output

High-tech and medium-high-tech output (% of total manufactures output) | 2010

The question one might ask is, why?

A number of writers have considered successful business innovations in New Zealand, often alluding to a seemingly innate cultural propensity for, and facility with, innovation. However, I suggest assumptions based on cultural myths warrant deeper consideration. Having worked for more than 40 years at the intersection of business and innovation, I am interested in re-examining the nature of creativity in business from the perspective of successful practitioners. I am curious to find out whether there is something innately "Kiwi" about how we generate solutions and whether this can be replicated in relevant ways in today's business world.

To extend thinking around the topic, this thesis seeks to design ways of formatting findings from the research in a manner that effectively targets business people and students interested in entrepreneurialism. It is intended that insights gained might encourage aspiring entrepreneurs and inventors to innovate and use creative techniques to succeed through carefully constructed, market-led strategies. Accordingly the thesis seeks in practice to address the following question:

How might one design, in documentary and podcast form, texts that effectively communicate to business and education sector audiences, the nature and importance of fostering creativity in New Zealand business?

The voice of this thesis

The documentary, podcasts and exegesis negotiate a space between the academe and business professions. The research is designed to speak to both communities.

How might one design, in documentary and podcast form, texts that effectively communicate to business and education sector audiences, the nature and importance of fostering creativity in New Zealand business?

Graphically and linguistically these works are distinctive. Although I employ academic conventions in both referencing and the exegesis structure, I use graphic design to establish a reading hierarchy in this exegesis that could not be realised in a conventional 12 point Times Roman, double-spaced thesis. By extension the creative work is designed specifically to be accessible and compelling for a business audience because it employs certain conventions that simultaneously emphasise creativity, yet feel narratively familiar to the target demographic.

EXEGESIS STRUCTURE
The exegesis is divided into
six chapters *(Figure 4)*.

CHAPTER 1 establishes a rationale,
defines the research question,
discusses the distinctive approach
taken in the design of the exegesis
and outlines its structure.

CHAPTER 2
I position myself
as the researcher.
In this regard I
briefly outline
my professional
history and discuss
my motivations
for engaging in a
thesis by creative
practice.

CHAPTER 4 discusses the
research design developed
for the project by considering
its paradigm, methodology
and methods.

CHAPTER 3 considers
knowledge impacting on
the project. In this I discuss
significant texts influencing
thinking around creativity
and business, international
research dealing with
creativity and business,
and research dealing with
creativity and innovation
and New Zealand business.

CHAPTER 5 contains a
critical commentary on the
practice. It offers a reflection
on the creative work that
forms the primary output of
the thesis. It is divided into
two parts; the first deals with
the design and content of the
documentary and the second
with the design and content
of the vodcasts.

CHAPTER 6 offers
a summary and
conclusions drawn
from the thesis and
discusses potentials
for further research.

Exegesis Structure

Figure 4. Hutcheson, M. Diagram of the exegesis structure showing the proportional weighting of its component parts, (2015).

- **Introduction**
- **The rationale**
- **Definition of the research question**
- **Discussion of the approach to the design and format of the thesis.**

- **Review of contextual knowledge**
- **Significant texts on creativity in business**
- **International research**
- **New Zealand research**

ABSTRACT

CHAPTER 1

CHAPTER 2

CHAPTER 3

CHAPTER 4

- **Positioning the Researcher and the Research**
- **Personal history**
- **Motivation**

- **Research design**
- **Paradigm**
- **Methodology**
- **Method**
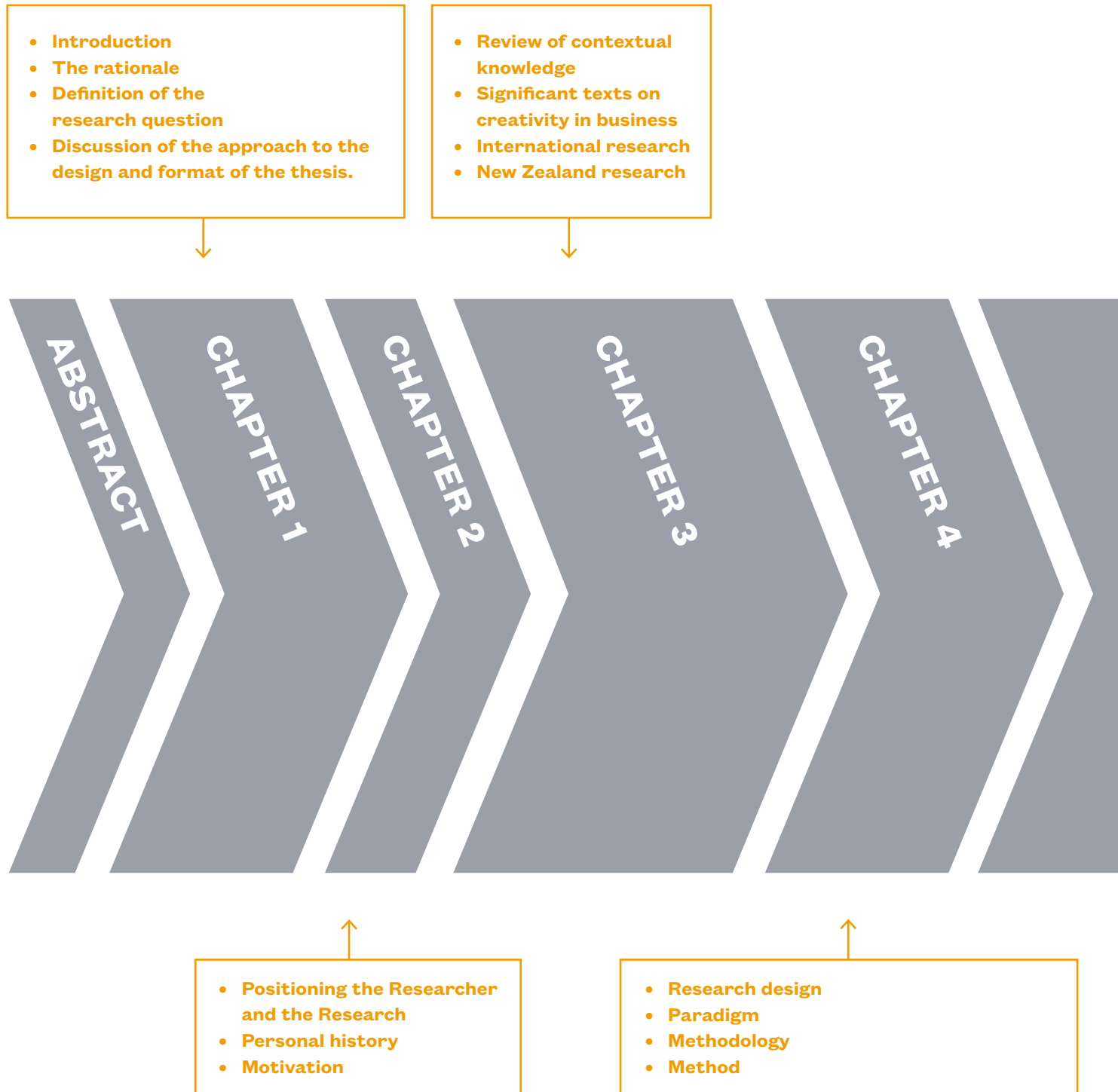
- **Critical commentary on the practice**
- **Reflection on the creative work**

1. **Design of the documentary**
2. **Design of the vodcasts**

CHAPTER 5

CHAPTER 6

- **Summary and conclusions**
- **Potential for future research**
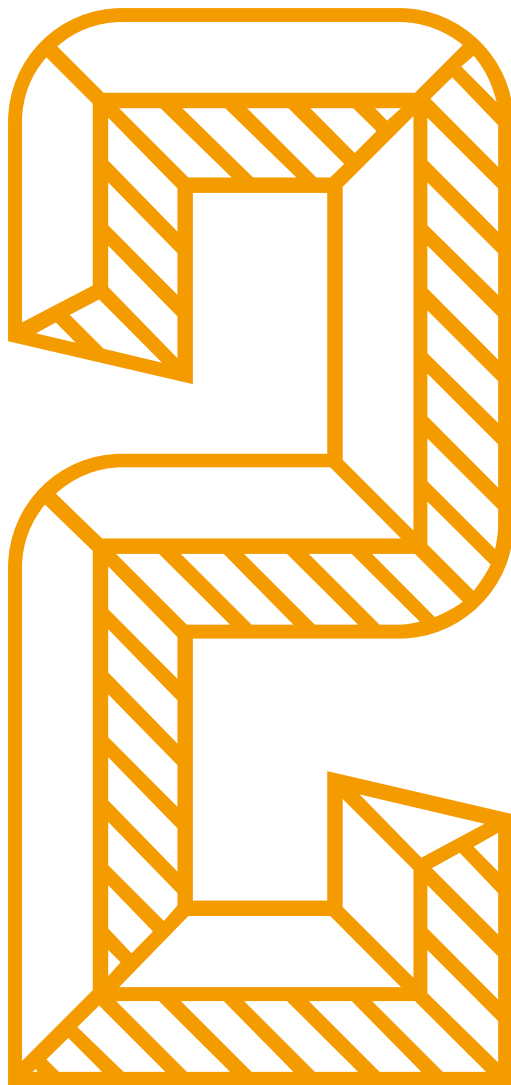
Positioning the Researcher and the Research

What
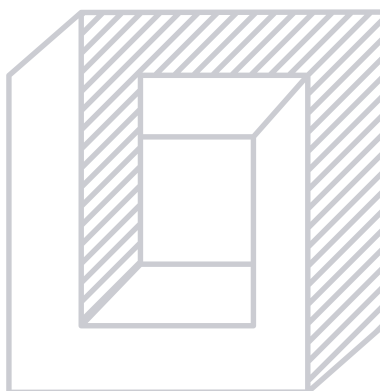
WHAT I'VE DONE

When I reflect on my past, I encounter a diverse background that has negotiated the often parlous territory between the fields of art and commerce. At secondary school I studied for the Fine Arts Preliminary in Form Seven *(Figure 5)* because I intended to become an Art teacher.

However, I ended up pursuing law. I made the mistake of following my head rather than my heart … and I was bored rigid.

Fortunately I discovered advertising by accident. In 1966 I dropped out of Law School and took up employment at Charles Haines Ltd, then a leading Wellington advertising agency. While there I won a Scholarship as New Zealand's "Most Outstanding Young Advertising Man". My working life since has been a series of start-ups or company reformations. I've founded or co-founded a number of companies including advertising agencies; Colenso (now Colenso BBDO) and Hutcheson, Knowles Marinkovich (HKM). I was also a director of a family building company and set up Replica Homes, a franchise building organisation and a Real Estate agency. Between 1995 and 1997 I was a Director of the film and television production house Communicado, where for a time I was Executive Producer of the television series *Made in New Zealand*. Eventually I became Managing Director at Saatchi & Saatchi in Auckland. I left there in 2003 to set up *The Lighthouse Ideas Company*. This focused on innovation and new product development. A key tool for this was a twelve step Innovation Wheel l developed, which enumerated the steps an entrepreneur needs to take in order to bring an idea to market, from concept to consumer *(Figure 6)*.

To date I have published four books.[9] In 2008 I helped lead a management buy-out of Image Centre Group, the country's largest New Zealand owned multichannel communications company, and four years later in 2012, I won Business Columnist of the Year in the Magazine Publishers Awards. Although still viewing the world through the lens of an artist, I now see my strengths as those of a business ideas generator.

WHAT I'VE LEARNED

Although now I draw and paint for pleasure *(Figures 7 & 8)*, studying art has taught me the importance of discovering new ways of looking at things; the difference between looking and seeing. I am passionate about new ideas and the practical application of creativity. I believe creativity has to be manifested through an outcome or an output (Andreasen 2005; Csikszentmihalyi, 1996). It has to have a product, its relevance needs to be recognised and acknowledged by a responsive audience.

During my time at Saatchi and Saatchi we engaged a psychologist[10] to work in the agency and give us some insights into why it is difficult for creative people to sell their ideas. Among other things, the findings underscored the gulf between what conventional wisdom and a number of writers [11] have chronicled about Kiwi ingenuity and the reality.

We found that short term financial imperatives in business have come to mitigate against long term investment in, or focus on, innovation. In other words, accounting cultures in business tend to dominate creative cultures.

Figure 5. Hutcheson, M. (1963). Still-life
pencil drawing and oil painting. Diploma of
Fine Arts Preliminary exercises.

INNOVATION WHEEL

12. PROMOTION
Advertising, web, database, PR, sponsorship

1. CONCEPT
Consumer need, design, prototype business plan

11. PERSONNEL
Selection, management, training

2. RESEARCH
Multiple Intelligence groups, Quantitative, Qualitative, audit, competitive matrix

10. SALES STRATEGY
Retail/wholesale, environment, pricing

3. LEGAL
Intellectual Property, Trade Marking, Company Structure governance

9. DISTRIBUTION
How, where, who, warehousing

4. FINANCIAL
Budgets, cash-flow, venture capital, debt, equity, ROI

8. MANUFACTURING
Outsource, in-house plant, equipment, quality control

5. MARKETING
Strategy brand development, position, pricing model, volume projections

7. PROCUREMENT
Supply chain, sourcing, continuity

6. GRAPHIC DESIGN
Packaging, look and feel, livery, selling kit

Figure 6. Hutcheson, M. (2003).Innovation Wheel

A thesis by Mike Hutcheson

Figure 8; Hutcheson M, (1985), *Kelland's Hill farmhouse*

Although now I draw and paint for pleasure (Figures 7 & 8), studying art has taught me the importance of discovering new ways of looking at things; the difference between looking and seeing.
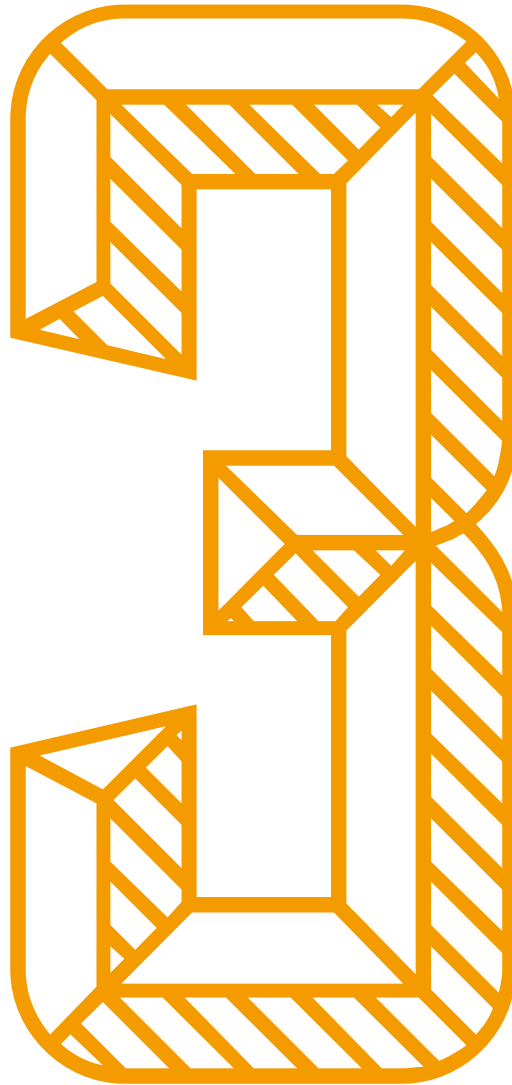
CHAPTER 3

Review of Contextual Literature

Review

REVIEW OF CONTEXTUAL LITERATURE

This chapter considers knowledge impacting on the thesis. Accordingly, it may be defined as a review of contextual knowledge rather than a traditional literature review. The chapter considers three bodies of research. The first concerns writing on creative thinking that has had a significant influence on business practice. The second considers international research that examines relationships between creativity and business, and the third reviews literature related to creativity and business innovation in New Zealand.

SIGNIFICANT TEXTS INFLUENCING THINKING AROUND CREATIVITY AND BUSINESS

Creativity and its role in business innovation has been core to a number of international studies. In 1995, Sternberg and Lubart examined the creative process from the inception of an idea to its eventual success. They described how, within many organisations, creative people employ an 'intuitive method' to predict ideas, products and systems that will gain popularity. The authors also examined ways in which organisations suppress creative thinking and analysed how creative individuals find ways to subvert obstructions or a lack of vision.

In 2003, Paulus' Group Creativity: Innovation Through Collaboration, examined contextual factors and their impact on creative group processes. In discussing issues like an intrinsic motivation theory of creativity, group and electronic brainstorming, cognitive processes in idea generation and the role of teamwork, the author drew upon both empirical and theoretical approaches.

In 2005, Florida and Goodnight's paper in the Harvard Business Review, *Managing for Creativity*, considered the concept of creative capital in business and its effective management. Drawing on research from the SAS Institute they proposed a tri-furcate strategy that engages management, customers and employees in a model that maximises creative potential in business organisations. In the same year that their paper was published, Andreasen, in her book, *The Creative Brain* (2005), suggested that creativity has three elements; originality, utility and a product.

She argued that creativity needs to be more than just a good idea in someone's head; it has to be manifested in some way that makes it useful and appreciated by others.

With its strong focus on business environments, Seidel, Rosemann, and Becker's (2008) paper, *How does Creativity Impact Business Processes?*, discussed ways in which business processes that involve creativity differ from conventional business processes. The authors developed a theory of creativity-intensive processes based upon a proposition that creativity must be perceived as a part of business. In their paper they introduced an initial model of a creativity-intensive process based on a qualitative exploratory study.

In addition to these texts a number of seminal books have been influential in how businesses consider and enable creativity. Seven of these have impacted significantly on how creative thinking is understood and actualised in business contexts, and have consequently influenced this thesis.

In 1983, Von Oech's book, *A Whack On The Side Of the Head. How You Can Be More Creative?*, proposed approaches to overcoming mental blocks, arguing that self-fulfilling prophecies limit people's ability to think creatively. He suggested that the hallmark of creative people is a certain mental flexibility that enables them to shift in and out of different types of thinking, depending on the needs of the situation. He observed that thinkers can be open and probing, playful, critical or fault-finding. These four types of thinking, he suggested, may be translated into four roles: the explorer, the artist, the judge and the warrior. Von Oech's writing is significant in terms of this thesis because he not only discusses methods for stimulating or uncovering ideas, but he also underscores the importance of being a generalist. This framing of business leaders who stimulate high levels of creative thinking has been noted, directly or indirectly, by all the interviewees in this project.

In 1996, in his book *Creativity, Flow and the Psychology of Discovery and Invention*, Csikszentmihalyi proposed the concept of "Flow" as a state wherein we generate our best work. He suggested that people are happiest when they are in "Flow", which he described as a mental state in which someone is completely immersed in, or consumed by and focused on an activity, and rewarded by achieving success in the process. **He argued that people are most often in flow when they're working or engaged in some meaningful activity.**

Allan, Kingdon, Murrin and Rudkin's 1999 publication, *?What If! How to Start a Creative Revolution at Work*, became influential in how business organisations considered creativity. Building on research traditions like Schön's (1983) *The Reflective Practitioner: How professionals think in action*, their research grew out of considerations of experience, trial and error and behavioural insights.[12] Their book proposed a set of behaviours[13] that they suggested were not only the attributes of creative thinkers but might also be used to encourage levels of creativity in organisations. They observed that creative behaviour is enhanced by practice. Their work was significant because it also addressed how organisations and individuals inadvertently limit creative thinking. It proposed practical strategies for designing and maintaining workplace environments so creativity might be developed across a whole organisation. The authors emphasised the significance of acting on creative thinking.

John Hegarty (2014), in *Hegarty on Creativity*,[14] argued that creativity is a preoccupation and a challenge to thinkers in business, advertising and education. His book contested the concept of originality and argued the role of fearlessness in developing creative thinking.

His observations reinforce material that surfaced through the interviews in this thesis project, including the importance of collaboration, practice, crafting and sustained effort, as well as the importance of curiosity and asking the 'right' questions when solving problems.

Iny and de Brabandere's (2013) book proposes a five-step approach to creative, competitive thinking in

business. In so doing the authors argue that thinking outside the box is not only challenging but also insufficient. They propose a process to creative thinking in business contexts that combines deductive and inductive thinking, pragmatic analysis and the free-flowing generation of ideas.

Building upon Andreasen's (2005) theories, Ashton (2015) challenges the myth of creativity being the preserve of denizens of a rarified realm who seemingly pluck their ideas out of the ether, fully formed and complete. He maintains that creativity is inherent in all thinkers but is challenging. He argues that success is less predicated on high levels of inspiration and more on strategic and active engagement with the problem at hand. However, his most significant assertion is that, while ideas are generally conceived individually, it is unified groups that are best at bringing such thinking to productive fruition.

Finally, prefiguring these books, Gardner's 1983 *Frames of Mind: The Theory of Multiple Intelligences*, although not specifically dealing with creativity and innovation, explored different aspects of intelligence. Gardner's research was primarily focused on education, but a number of his findings proved transferable into a business context. Significantly this has led to a problem-solving technique initiated by Saatchi & Saatchi in New York in 2001, when Roosevelt and Payne started a project called "The Hive"® wherein groups of up to eight people, representing the various aspects of intelligence as identified by Gardner, were assembled to solve specific, practical business problems.
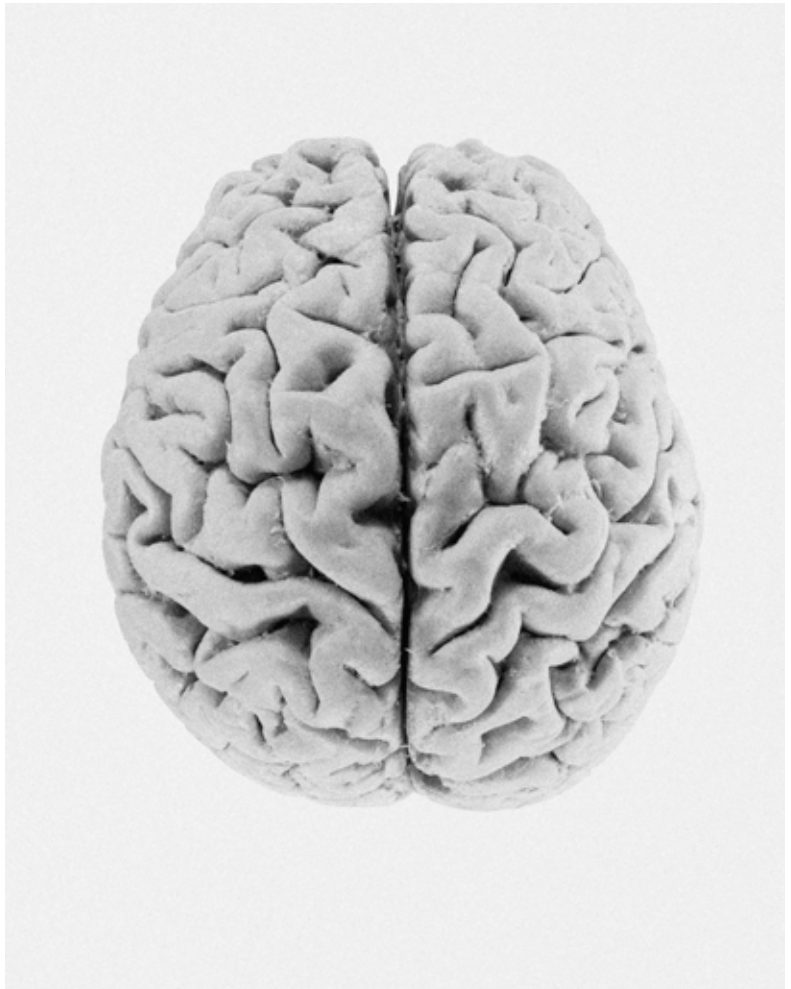
They surmised that by representing all aspects of human intelligence the group would be a microcosm of the community at large and outcomes would approximate the views of the wider population.[15]

RESEARCH DEALING WITH CREATIVITY, INNOVATION AND NEW ZEALAND BUSINESS

A number of writers have explored or commented on successful business innovations in New Zealand, often alluding to a seemingly innate cultural propensity for, and facility with, innovation; (Campbell-Hunt, C. Corbett, L. & Chetty, S., 2000; Bohling, 2009; Bridges & Downs, 2014). Such texts celebrate a certain belief in cultural ingenuity, but aside from Bridges & Downs (2014) who discuss the dangers of perpetuating "Number 8 Wire" thinking and practice, most lack in-depth critique or analysis of the business contexts in which such innovations occur.[16] **Easton (1997) and Oram (2008) warn that assumptions based on cultural myths like "Kiwi ingenuity" and "Number 8 Wire" can be problematic without deeper analysis. They suggest that some form of verification is required, either through statistical analysis or examination through case studies.**

Darroch and McNaughton (2003) discuss innovation in relation to market orientation in New Zealand businesses. Employing a system of measuring knowledge-management grounded in Kohli, Jaworski and Kumar's (1993) work on a market orientation, their paper identifies four clusters of firms based on knowledge-management practices. These clusters are analysed in relation to innovation

and financial performance profiles. Their study found that knowledge-management orientated firms outperformed those classified as market-oriented. Significantly, the clusters in their research were described according to their innovation and financial performance profiles.

However, of most use to this thesis is Tony Smale's (2008) MBA dissertation. This study considers an identified disparity between the high levels of inventiveness demonstrated by New Zealanders and the low conversion of these inventions into prosperity. Employing a sociological analysis, his study included an in-depth qualitative survey of 23 New Zealand innovators and experts. The research sought to explore specific New Zealand links between innovation practices and culture and it identified a complex combination of thinking and behaviours that appear to act as barriers to effectively optimise the returns from implementing ideas.

Smale discusses a "National culture" that he suggests is a learned set of mental models that people use to solve problems and interpret things around them.

He argues that this phenomenon can be measured as "dimensions" that vary from nation to nation. Smale also notes a strongly New Zealand-centric view that manifests as a tendency to "think for customers" rather than focusing on their perspective. He suggests that through this attitude, New Zealand businesses sometimes unwittingly present a "she'll-be-right" and "take-it-or-leave-it" attitude that causes them to miss out on opportunities to recognise potential value.

He argues that New Zealanders' inventiveness is often used to drive down the cost of production instead of being employed to create new value. This decision, he suggests, often results in New Zealand business embedding high value intellectual assets in comparatively low value products.

Finally, Smale suggests that New Zealanders often tend to start businesses for lifestyle reasons, rather than wealth creation. He argues that because leisure pursuits are so accessible and cheap in New Zealand, leisure-based readings of "success" can be achieved at a relatively low threshold. Such a basis for initiating businesses, he suggests, can operate as an impediment to the robust development of local businesses.

This underscores the basic purpose of this thesis in exploring the importance of using accessible forms to effectively communicate the importance of fostering creativity in business so that Kiwis' undoubted inventiveness can be fully maximised.

CONCLUSION

My concern in this thesis is with relationships between creativity and business, specifically in a New Zealand context. Accordingly, this chapter has reviewed texts that currently impact on thinking around these areas generally and specifically in a New Zealand context. Literature relating to the design of the documentaries and vodcasts is discussed in Chapter 5. Having considered the knowledge impacting on the thesis, it is now useful to discuss the methodology and methods underpinning its development.
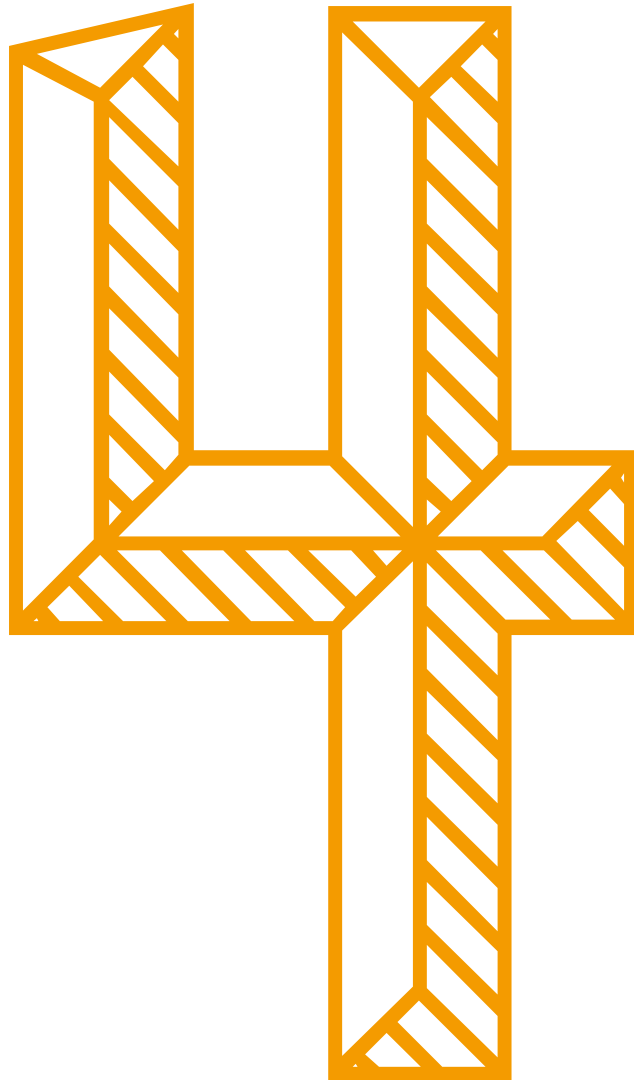
Research Design
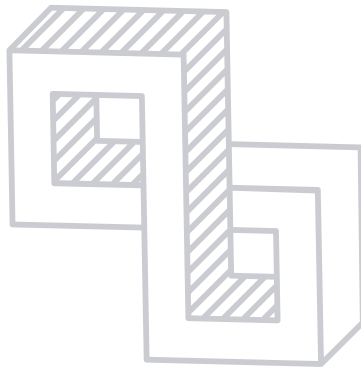
Research Design

RESEARCH DESIGN

Paradox utilises a distinctive research design. In explaining its nature it is useful to discuss the project in relation to its paradigm, methodology and the methods employed in its explication.

THE PARADIGM

A research paradigm can be broadly described as "the philosophical intent or underlying theoretical framework and motivation of the researcher with regard to the research" (Mackenzie & Knipe, 2006, para 17). Huitt suggests that the paradigm "provides a frame of reference that guides one's understanding of reality and provides the foundation by which one gives meaning to experiences and thoughts" (2011, p.1).

Paradigmatically, the thesis is qualitative (because it is concerned with my subjective, creative synthesis of participant interviews).

It also operates as artistic practice inquiry.[18] Within this approach the research may be framed as practice-led.

METHODOLOGY

Gray and Malins (2004) describe methodology as the overarching approach adopted by the researcher in the context of the particular way of looking within the overall research paradigm. They note that the choice of methodology should be a consequence of ontology and epistemology; "that is, methodology is evolved in awareness of what the researcher considers 'knowable' and in an awareness of the nature of knowledge and the relationship between the researcher and the 'knowable'" (pp. 17–19).

Methodologically, the thesis uses an Action Research model (Lewin, 1946;

Schön, 1983) to question, trial, evaluate and refine ideas. Broadly, Action Research describes inquiries undertaken in the course of an activity that seek to improve the methods and approach of those involved. In this project the methodology is applied to the practice of documentary and podcast direction and design and inside this process I develop and refine iterations of my work. Schön suggests that in situations such as these, we use action based approaches to manage the "indeterminate zones of (professional) practice" (1983, p. 46) through our ability to think on our feet, and apply previous experience to new situations.

This project began with ethics approval and developed through contextual reading, discussion, and interviews. As the creative works began to take form I reflected both in and on my practice.[19] For example, my original working title was Ernest Rutherford's oft used quote; "We don't have the money so we have to think." But as I dug deeper in the research I realised that while this may be true, it reflected only part of the story. It didn't recognise that thinking alone doesn't enable successful innovation. So I changed the title to *Paradox* to better encapsulate the thrust of the thesis. While parts of this process were conscious and explicit, sometimes I worked in a manner that drew on what Schön calls "know-how". This process feels intuitive and uses accrued tacit knowing. Schön recognises the significance of this when he notes,

"Although we sometimes think before acting, it is also true that in much of the spontaneous behavior of skilful practice we reveal a kind of knowing which does not stem from a prior intellectual operation" (1983, p. 51).

METHODS

Kinash (2006) suggests, "… methods are the techniques or processes we use to conduct our research" (p. 3). In this thesis project, I have tended to work collaboratively. In concord with this four distinctive methods have been useful. These are:

- An analysis of existing knowledge
- Interviewing
- Collaborative approaches to production and postproduction
- Critical feedback loops

ANALYSIS OF EXISTING KNOWLEDGE

I have used existing knowledge in the form of published books and articles, online videos, statistics, and personal communications.

While a thesis normally works substantially from secondary knowledge sources, much of the data in this project was primary (it came first-hand from business people currently operating in the field).

Often this first-hand knowledge gave me access to emerging statistics, examples of practice and business people operating at the cutting edge. By accessing their insights and experience I could gain personal insights into approaches to growing and capitalising on creativity in New Zealand business contexts and also approaches to developing more effective modes of address in the documentary and vodcasts.

INTERVIEWS

Because the project involved the participation of interviewees, I sought and gained full ethics approval (Appendix 1). Initially I identified four

participants (Kevin Roberts, Global CEO Saatchi & Saatchi; Phillip Mills, CEO Les Mills International; George Hickton, Director of Hobbiton, Weta Workshop, and the former CEO of Tourism New Zealand; Louise Webster, CEO of the Innovation Council).

The participants are all high-profile, credible New Zealand business people who have long-term track records of creative practice and the encouragement of creative individuals in business. They were chosen because of their known advocacy for innovation, their creative methodologies and their individual modus operandi that may be linked to the success of the businesses or organisations they have managed.

When conducting the interviews with these participants, I had a minimal set of questions[20] because I wanted to drill deeply into the why and how of Kiwi ingenuity, rather than repeat the comparatively well documented discussion of what constitutes creativity. The questions were relatively open ended, but highly focused. They were designed so the interviewee would draw on personal experience when answering. This approach meant that I stood a greater chance of accessing contextualised answers that remained focused on the topic of the thesis.

COLLABORATION

The production of the documentary *Paradox*, and the related vodcasts has involved at least fifty-three people.
These collaborators engaged at various levels of the project including initial consultation, interviews, technical advice, filming, editing, contextual research, and critical feedback on

emerging outcomes.

Shanken, in his 2004 essay *Artists in Industry and the Academy,* noted that although 18th and 19th century aesthetic theories asserted the autonomy of art, collaboration has always been part of creative practice. Significantly, he says, "Artists, designers, scientists and engineers who collaborate together must, on some level, share or develop a common language … establish clear communications and effective knowledge sharing and develop a scheme for project coordination and management" (p. 417). I see this thesis project in much the same way that I see creative approaches to business. No successful artifact is the result of one person's effort. Rather a network of critical and creative thinkers help to frame a question and collaboratively they contribute to and shape the outcome of the inquiry. I would argue this as a "socializing" of a project. By this I mean once a purpose is clarified and project coordination is established, one refines ideas and artifacts through a process of drawing in expertise, critical reflection and development. The project is "socialized" because it is seen and discussed through a range of professional and artistic lenses. Networks providing additional expertise and knowledge are activated within this dynamic, as is critique, especially from those associated with the refinement of the communicative potential of an artifact.

Most of the collaborators in this project work in diverse fields of communication. They have been able to critique approaches and consider the potential effectiveness of the documentary and podcasts in the business contexts in which they operate.

"Artists, designers, scientists and engineers who collaborate together must, on some level, share or develop a common language … establish clear communications and effective knowledge sharing and develop a scheme for project coordination and management"
— E. A. Shanken, 2004

Collaboration has entailed careful consideration of talent, locations, visual composition and colour palette, framing, lighting, the production of an original soundtrack, editing, pacing, voice-over, interviewer selection and technique, graphics, titles, animation, section links and segues.

CRITICAL FEEDBACK LOOPS

The final method I employed was a system of critical feedback. Mihalicz (2013) says that critical feedback loops in business are "essential for both providing and gathering relevant information to complete work" (para.1). He also notes that these "are cyclical and an important part of keeping lines of communication and collaboration open both within the organization and outside in the community with clients and stakeholders" (ibid.)

For this thesis project I built a researcher/industry feedback loop to help the project reach higher levels of relevance and communicative quality (given its target demographic). Initially, I discussed the project with respected colleagues and practitioners in advertising, strategic marketing, and product development. This was done in order to hone the critical questions within the inquiry. At a functional level I have found the practitioner/academy loop with supervisors to be critical in ensuring the lexicon and legacy issues surrounding the thesis were addressed.[21] However, these loops also applied to the creative work. **For example, after showing iterations of the documentary to colleagues in the media, I reassessed the extent to which my presence should intrude against the narratives of the business people interviewed.[22]** Similarly, feedback loops impacted on the use of graphic treatments in the documentary and vodcasts, editing precision, continuity and sound design.

CONCLUSION

This thesis has been concerned with the design and development of two forms of documentary text; the business-oriented educative documentary and a series of vodcasts targeted at business students. As a qualitative, artistic inquiry I have adopted an Action Research methodology that draws to a certain degree on Schön's writing on the reflective practitioner. This is because the thesis project operates inside artistic, educational and business realms (and their intersections), and Schön's writing emanates from and informs research in all of these environments. In activating the inquiry I employed four distinctive methods. The first two relate mainly to the accumulation of data (an analysis of existing knowledge and interviewing participants), and the latter relate primarily to the creative development of the artifacts (collaborative approaches to production and postproduction and the use of critical feedback loops).

Having outlined the methodological approach adopted in the inquiry it is now useful to unpack the project itself.
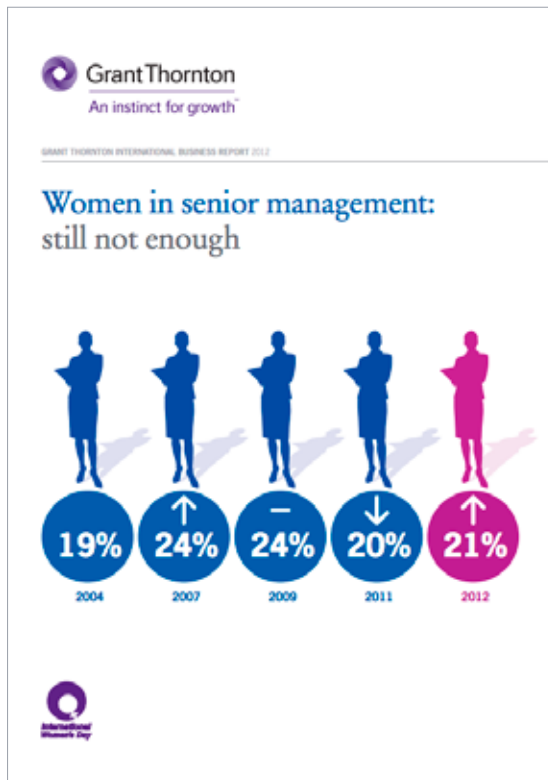
Figure 9. Thornton, G. International Report (2012, p.1, p.5). While New Zealand's percentage of women in senior management is higher than the global average (28% compared to 21%) it still falls short of countries like Russia (46%), Italy (36%) and Hong Kong (33%).
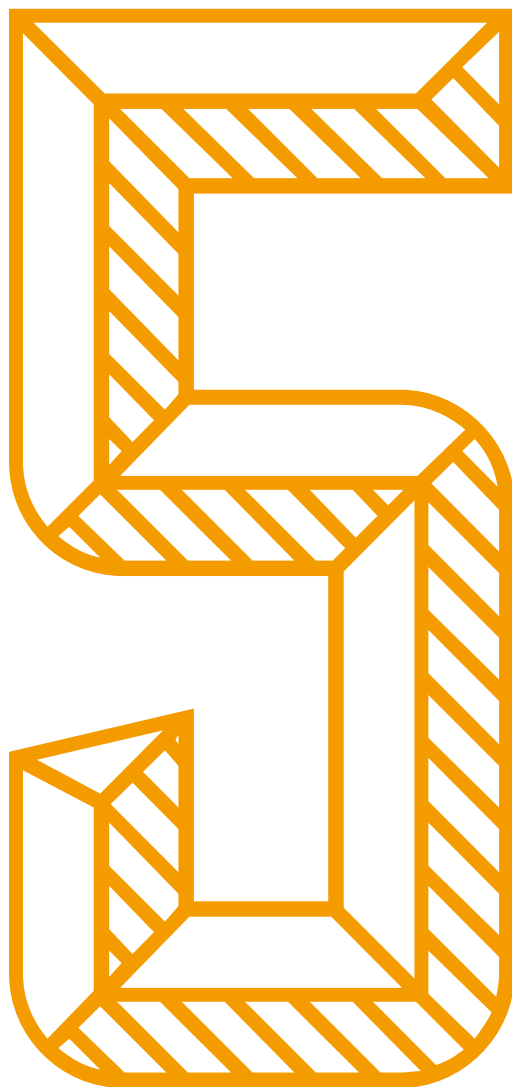
Critical Commentary on the Practice

Critical Commentary

INTRODUCTION

This chapter offers a critical reflection on the creative work that forms the primary output of the thesis. It is divided into two parts; the first deals with the design and content of the documentary and the second with the design and content of the vodcasts. In discussing each of these artifacts I consider specific approaches taken to the production and postproduction phases of the work.

PARADOX: THE DOCUMENTARY PRODUCTION

The 30 minute documentary orchestrates interviews with four successful, creative, New Zealand business people. As a business-oriented educative documentary, it is designed for noncommercial television broadcast, online or Intranet video and business school audiences.

The target demographic is males and females aged 18-23 within tertiary institutions[23] and New Zealand business people with a predominantly male skew, aged 25 – 55 *(Figure 9)*.

While New Zealand's percentage of women in senior management is higher than the global average (28% compared to 21%) it still falls short of countries like Russia (46%), Italy (36%) and Hong Kong (33%).[24]

The documentary combines "familiarity of format with variety of content" (Roberts, personal communication, 1995).[25]
Accordingly I utilise certain conventional techniques and idioms because of the likelihood of the documentary being viewed by an older male audience, compared to the shorter vodcasts that are designed to be viewed online or in class, by a younger audience.

Structurally and aesthetically the documentary is distinguished by a number of features.

TITLES AND GRAPHICS

The documentary is titled *Paradox*, because I wanted to graphically, if subtly, suggest the paradox of something puzzling and unresolved, with no beginning or end. Accordingly, the opening title sequence shows the animated word *Paradox (Figure 10)* using a hollow, wireframe structure[26] with the "x" morphing into a Möbius strip representing infinity.

The opening titles are followed by animated type for the subheading *How New Zealand culture enables creativity yet mitigates against its spread*. This is designed using a formal sans serif face, Bebas Neue *(Figure 11)* except for the word "creativity" that is animated in the more calligraphic face, Pacifico *(Figure 12)*. This was done to emphasise divergence and nonconformity (albeit in a human and nonmechanical way).

With these design decisions I tried to underscore the nonconformity of thinking that is a feature of creativity. In developing the final treatment I also experimented with a colour palette for type and graphics. Initially I used black and grey, but this proved too severe. I then experimented with black and red. However, these are not good colours for television broadcast. Accordingly, I finally settled on a warm yellow ochre *(Figure 13)*.
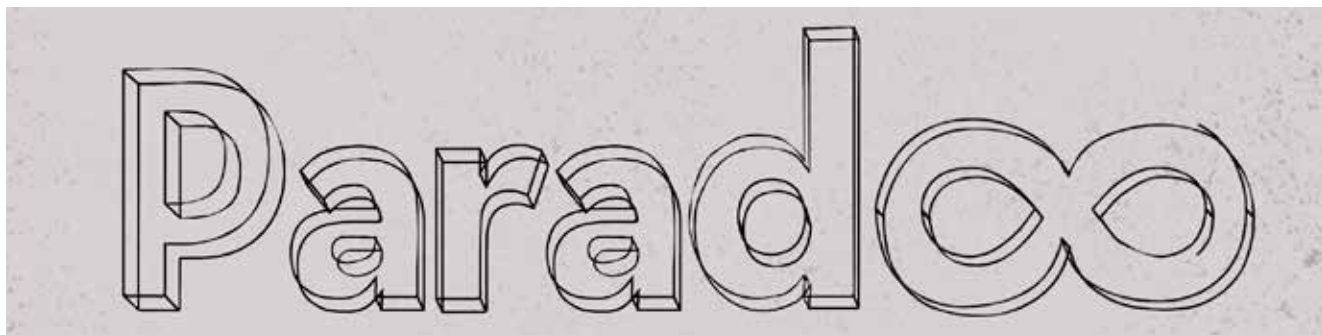
Figure 10. Video title showing
the morphed infinity symbol.

Font name: Bebas Neue
Version: Version 1.101
OpenType Layout, PostScript Outlines

ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890.:,; '" (!?) +-*/=

Figure 11. Bebas Neue
Type alphabet.

Font name: Pacifico
Version: Version 1.1000
OpenType Layout, TrueType Outlines

abcdefghijklmnopqrstuvwxyz ABCDEFGHI JKLMNOPQRSTUVWXYZ
1234567890 .:,; '" (!?) +-*/ −

Figure 12. Pacifico
Type alphabet.

Figure 13. Comparison between an early
unsuccessful red title screen and the later
yellow ochre reconstruct.

ADDRESS AND CONSTRUCTION

The documentary is introduced with the presenter's "piece-to-camera". This cuts away to animated statistics that are designed to reinforce his voice over. The presenter then returns to pose the question central to Paradox:

"Why, if New Zealand ranks so highly on scales of inventiveness and innovation, is that initiative not translated into global application?"

The reason behind showing the presenter is to establish credibility but also to humanise the documentary through 'direct address'. The use of direct address coupled with the plural pronoun 'We' creates an inclusive connection with the viewer, suggesting they are involved in a private conversation.

Armes (1988) discusses the nature of direct address and the authority it attributes to a presenter. He says that normally, in television documentary:

"... address is as direct as possible, with the presenter looking straight into the camera (and hence directly at us), and conducting an apparent dialogue with us. There is no mystery about this presenter; he/or she co-exists - or in the case of a recorded programme - appears to co-exist in our real space and time ... [Within this dynamic] ... certain key aspects of the address system are concealed ... As a result, the presenter stands out and gains authority as the apparent source of the material. (1988, p. 151)"

MOSAIC TECHNIQUE

To move the documentary style away from a purely talking-head format, I used a contemporary style of mosaic (*Figure 14*) to introduce and demonstrate examples of Kiwi invention and innovation. This use of fast-paced cuts and movement compresses a significant amount of information into a short space of time, while adding pace and a sense of stylistic currency to the work.

SOUNDTRACK AND MUSIC

To develop the pace of the work I commissioned Murray Grindlay to produce an audio track. Initially, he provided a selection of guitar riffs and tracks. Among these was a simple theme using a six note syncopated drum and guitar beat that was in keeping with the pace I intended for the documentary. Structurally the soundtrack runs underneath the full documentary swelling under the title sequences and between segments. This gives continuity to the piece while allowing images and interviews to gain prominence where necessary.

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Figure 14. Screen grab examples of the mosaic treatment.

LIGHTING

To create a more dramatic feel for what might otherwise have become a relatively ordinary, interview-based documentary, I used chiaroscuro lighting wherever possible.

As a visual trope chiaroscuro employs a stark contrast between dark and light in an image. This is normally achieved using directional lighting and sharp shadows (*Figure 15*). This scheme stands in contrast to typical studio interviews that are generally lit using a comparatively flat scheme (*Figure 16*).

A chiaroscuro scheme highlights a subject against a darker setting and is often used to increase the dramatic tension in a scene. The lighting scheme also gives the work a slightly more cinematic feel[28]. I chose to do this because I felt the significance of what was being delivered needed to be designed away from the flattened televisual aesthetic that often accompanies newsreaders and studio presenters. As such the interviews feel less neutral and 'reported', and we sense some depth and context in what is being said. Thus, the lighting enabled us to add gravitas to the narratives while maintaining a sense of the unaffected.

Although we employed an LED lighting rig to achieve this look, we also used natural light as much as possible; positioning the interviewees in such a way as to show their faces in relief.

PRODUCTION

In the development of *Paradox* I worked with Clinton Phillips (an established documentary and television director), to ensure that we achieved the best performances from the interviewees. His patient, unobtrusive manner, allowed participants to relax and tell their stories without pressure. He is invisible in the wide shots of the documentary because the design of the text simplifies and reorients the narrative to a single presenter and the subjects of the inquiry. In other words I chose to make the director and interviewers invisible in the constructed text. This is done to simplify relationships in the work so the text is perceived as being an association between the audience, the presenter and the interviewees.

When recording the interviews I worked with a small crew (Vincent Heeringa and Nikki Mandow – off-camera interviewers; Clinton Phillips - Director, and Gregoire Auborg - Camera and Sound.) The interviews were recorded on a Sony NEX FS 700 Super 35 Camcorder with a motorised slider. This was supported by an LED lighting kit and boom microphone. This allowed for portability and minimal setup while ensuring high quality recordings.

LOCATIONS

Careful consideration was given to location in this documentary. Silverstone, in discussing Mooney's *Seeds of the Earth* (1981) suggests, that one most effectively interviews when "talking directly to people where they work" (p.3). Although all of the participants were familiar with studio interview situations, I sensed that by interviewing them in their work environments I might achieve a closer and arguably more authentic connection between their world and the ideas they discussed *(Figure 17)*. I also wanted the locations to convey an unspoken backstory to their individual journeys. Accordingly, the locations

Figure 15. An example of chiaroscuro lighting in Paradox

Figure 16. An example of flat News Desk lighting from TV3. The Paul Henry Show (June 2015)

Figure 17. Interviewee environments: Les Mills World of Fitness, Auckland; Hobbiton, Matamata; Saatchi & Saatchi, Auckland Office.

were not set dressed, because I was seeking a sense of having encountered a businessperson in the environment in which he or she functioned. The approach also meant that during the interviews, each participant felt at home and was more likely to project a more relaxed presence.

REFLEXIVITY

In the design of *Paradox* I chose to deliberately draw attention to the documentary's constructed nature. I did this partly by including shots of the setting up and involvement of other parties in the work *(Figure 18)*. This device Goldman and Papson (1994) refer to as reflexivity. This is where, in audio-visual terms, a documentary draws attention to itself as a constructed text. In other words, it reminds the viewer of its status as artificial. Narsey and Russell suggest that this reflexivity "facilitates a critical response toward the text in which viewers recognize the artifices of the genre and thus regard the program as 'real' and 'not real' viewing at the same time"

Thus, in *Paradox*, I assume the viewer understands that the documentary is a construction so I deliberately draw attention to this as part of its aesthetic. In so doing I align the work not only with contemporary television reading tropes but also as a visual reminder that both the designer and audience understand the artifice involved in the work *(Figure 18)*.

To provide material for this reflexivity, our enroute journeys were documented using a Go-Pro camera. This recording of behind the scenes material in the documentary achieved two things that are often attributed to

reflexive documentary making. First it exposes the audience to the challenges the documentary maker experienced in creating the film. By extension it draws our attention to our assumptions and expectations about the documentary form itself. Second, reflexivity suggests a higher level of realism. This is because

Paradox **purports to reveal things as they are, without special lighting or sanitised sets. This inclusion of the background construction of the work creates a sense of realism and authenticity.**

The essence of realism is that it reproduces reality in such a form as to make it easily understandable. It does this primarily by ensuring that all links and relationships between its elements are clear and logical, that the narrative follows basic laws of cause and effect, and that every element is there for the purpose of helping to make sense: nothing is extraneous or accidental.[29]

Thus, in *Paradox* **nothing is accidental. The documentary hints at realism by drawing our attention to its manufactured nature.**

However, the cut away shots to the arrival and packing in are part of a well established mode of address. Indeed, Goldman and Papson note that as far back as 1986, television narratives were referring to their own artificiality of production, to the extent that sometimes "the finished text was secondary to the process of its construction" (1994, p. 28). They argued that devices like pull away shots revealing what was happening behind the scene were a consequence of film makers recognising a growing audience frustration with and disbelief in

Figure 18. Screen grabs from *Paradox* demonstrating crew involvement in constructing the documentary.

overly polished, streamlined narratives. This change in how television began speaking to its audiences they suggest occurred because, "the disparity between spectacular ideal and everyday reality … bred a certain resistance and doubt about what 'authenticity' meant" (1994. p. 30). My decision to employ reflexivity in *Paradox*, was linked to a desire to suggest a closer, more personalised relationship between the viewer and the documentary (Goldman & Papson, 1994).

INTERVIEWEES

Because I was interviewing successful people with busy schedules the interviews were limited to one hour, allowing half an hour either side for pack in, set up and pack out. Although when interviewing for expert opinion, university ethics approval (Appendix 1) is not normally necessary, in this instance it was, because I was seeking personal reflection on "lived experience". As I knew all of the participants, either professionally or personally, they trusted me to ensure that the resulting work, its content and distribution, would not exploit or compromise them. Before shooting, I had arranged preliminary meetings with each of them and we discussed the context and scope of the questions. Because of this, we were able to use time in the interviews more effectively. All participants were familiar with the process of being interviewed for camera and this meant I was confident they would be able to articulate and summarise their thinking into bites of information that could be combined in the documentary and later edited for the vodcasts.

To enhance the viewer's connection with the interviewees, the video was shot almost entirely in mid-shot and close-ups. The close ups are particularly effective in the final segment of the documentary because they bring the interviewee's heads full-frame to add emphasis to their narratives (*Figure 19*).

Ellis suggests that the close-up is essentially a televisual technique that has much of its power located in its ability to build a sense of intimacy. He says, "… the broadcast TV close-up produces a face that approximates to normal size. Instead of an effect of distance and unattainability, the TV close-up generates an equality and even intimacy" (1982, p. 131).

POSTPRODUCTION
STRUCTURE AND EMPHASIS

Documentaries are constructed stories and specific devices are used in them to create a sense of narrative. In *Paradox*, two devices warrant discussion.

In the work I edited material to ensure that common threads in the documentary were linked. This meant cutting back and forth between four interviews for each of the three segments.[29] This enabled the narrative to be built through a connection and flow between the common themes they were raising. However, initially this led to fast jump-cuts that proved to be visually disconcerting so I employed one second black dissolves between the interview segments. This more subtle approach provided separation while maintaining flow within the work. This is because the demarcations are largely imperceptible. Any sense of disjunction in the overall narrative flow is also smoothed out by the strategic use of the underpinning musical soundtrack.

At one point we debated within the team whether I should editorialise in

Figure 19. Example of close-up,
used for emphasis

To enhance the viewer's connection
with the interviewees, the video
was shot almost entirely in mid-
shot and close-ups. The closeups
are particularly effective in the final
segment of the documentary because
they bring the interviewee's heads
full-frame to add emphasis to their
narratives (Figure 19).

the title sequences between the three sections, but in the end the decision was made to let the participants' narratives drive the documentary.

Their stories were very strong and it was clear while editing that common values and insights were surfacing within them. This emphasis on the business leaders' stories as the primary driver meant that I could design the documentary so it appeared to "speak for itself," placing emphasis on stories and insights rather than on the heterodiegetic[30] conclusions of a presenter.

In the final work, my posing of the problem and conclusions were simply bookended on to these stories as a way of pulling focus on the common themes surfacing within them.

I recut 20 different edits of the documentary before video and sound grading were completed.

The clarity and simplicity of structure was important because, in designing for broadcast television, one needs to be aware that audiences normally consume the documentary in what Ellis (1982) calls "an environment of distraction". He says, "Given this setting (the non-cinematic environment) and the multiple distractions it can offer, broadcast TV cannot assume the same level of attention from its viewers that cinema can from its spectators" (1982, p. 115). Thus, when designing a documentary for theatre release, we can assume the audience is in a focused environment where all extraneous sound and light is removed. They are positioned facing the screen in a comfortable seat, able to consume the narrative without disruption. Consequently, the documentary can be more subtle or complex in its structure. Conversely, when consuming stories on television or a computer screen, the viewing environment is constantly challenged by outside influences. On a computer screen this issue is often exacerbated by concurrent same screen advertising distractions and in both television and online environments the narrative flow is often interrupted by advertising segments.

KEY THEMES

The interviews revealed a mixture of diverse yet complementary responses to the three major questions. They also revealed a plethora of insights that went beyond the framework of the questions. The insights are particularly important to this thesis because they reflect and underscore current New Zealand business practice. In order to construct a coherent flow in addressing the three questions,

I edited the raw footage to eliminate repetition of comments that were substantially the same, taking the best and most succinct responses from the interviews to enable each contributor to add a different nuance to the question.

FIRSTLY 'WHAT IS CREATIVITY IN BUSINESS?'

In the documentary Roberts (personal communication, 2014) describes creativity in business as

'Getting to the future first', he proposes that creativity has to be "progressive, future-focused and fast".

It is something that hasn't been seen before that "comes from someone defining a problem in one line". All of the interviews reflect a certain pragmatism in this regard. For example, Webster (personal communication, 2014) asserts the purpose of business creativity is to "create value", and therefore it must have a practical application. Similarly, Hickton (personal communication, 2014) observes that creative people view the world differently and that creativity is centred on making "business better". Webster, like Hegarty (2014), suggests that creativity is about "digging deep and giving a piece of yourself". Mills (personal communication, 2014) argues that "a big part of creativity is deciding what not to do." He states, "... if you try to do everything you will fail." This opinion is supported by Roberts, who reasons that just because there is "a gap in the market, it doesn't mean there is a market in the gap."

SECONDLY "HOW IS CREATIVITY FOSTERED?"
In concord with Catmull's thinking (2015),[31] Roberts maintains that

"... it is impossible to manage creative people ... what you have to do is inspire them and lead them and take care of them."
He suggests that to maximize the potential of creative thinkers, "you give them freedom within a framework." Mills also notes that creative people need careful handling when he states, "managing them can be quite an art form ... you've got to give them a lot of love and a lot of support ... [you have to] guide them and get them to give the answer themselves." In relation to this, Roberts notes,

"You've got to give creative people responsibility, learning, recognition and joy ... give them a framework to learn fast, fail fast, fix fast." Hickton takes a slightly different tack and believes enabling creativity requires "hope and trust" and that the biggest management tool for encouraging creativity is "risk".

He further asserts that taking risks is inherent in implementing creative solutions and "sometimes you have to punt your career on it." Webster echoes Ashton's thinking (2015)[32] by recognizing that implementing creativity "takes a team of people that really makes it happen" and sometimes it is difficult for entrepreneurs to recognise that. Hickton further emphasises that business creativity requires collaboration, teamwork and support and it is enhanced by creating an empowering environment. He says, "You need to be confident in an organisation's capacity, there must be someone there who knows how to do it better than you ... this is where the knowledge base is." He emphasises the need for staff empowerment if managers are to heighten the potential for creative risk taking. However, he cautions against the propensity for incoming senior managers to restructure organisations, particularly in the public sector, he says, "because it destabilises the organisation and creates a whole area of insecurity and the moment you get that you do not get people thinking differently."

THIRDLY 'WHAT IS UNIQUE ABOUT KIWI CREATIVITY?'

There are six features that surfaced through the interviews:

Kiwis tend to be generalists.

In concord with Ashton (2015), Hickton observes "We've been grown up with what I call a general management mentality." He suggests that compared to his peers in multinational organisations, "Our opportunity to gain a breadth of knowledge is far greater."

Kiwis demonstrate high levels of creative courage.

Roberts suggests that New Zealanders "are practical, pragmatic … not bureaucratic … or scared."
He noted that there are a significant number of New Zealanders in significant positions in the global Saatchi & Saatchi organisation. Noting a similar disposition towards creative courage, Hickton suggests that this propensity might be related to both tenacity and being unafraid to ask questions.
As an example he referred to the development of the giant rugby ball under the Eiffel Tower during the Paris Rugby World Cup.

New Zealanders are highly creative.

Webster echoing Smythe (2011) suggests "…we have a huge history and DNA of innovation, creativity and problem solving." However, she notes "…we're not short of really great ideas, we are short of being able to commercialise [those ideas]." Her observation resonates with Smale's (2008) sociological analysis that identified a significant disparity between the high levels of inventiveness demonstrated by New Zealanders and the low conversion of such thinking into prosperity. Webster also suggests

that our skills at improvisation come from individualism that can be both a blessing and a curse, because with our versatility we don't feel the need to collaborate.

New Zealanders aspire to world changing performance.

Mills, Roberts and Hickton all discuss issues relating to either being world class or world changing. Hickton suggests that Kiwis' assumption that they can be world changing is a feature often observed by international colleagues. Roberts asserted that being world-class isn't enough, and New Zealanders needed to focus more on being world changing.

New Zealanders can live well by doing moderately well.

Webster notes that it's easy to start a business in New Zealand and that such a business "can still be a start-up after 10 years." She notes that in Europe or America such companies would quickly become bankrupt.

Her concerns correlate with data from Smale's (2008) research that indicates New Zealanders often start small businesses for lifestyle reasons rather than wealth creation and this leads to a lack of internationalisation and competitive growth thinking.

Both commentators note that a quality lifestyle can be reached on the back of an innovative idea, so there is little need to progress creative enterprise beyond this.

In terms of business acumen New Zealanders, despite their self-belief, are often naive and underresourced.

Mills emphasises the need for more government investment into

innovation. He warns that if New Zealand doesn't prioritise this, we will be left behind. He says, "We have to be more innovative, we have to try harder … as Lord Rutherford said 'We haven't got the money so we have to think.'" He also emphasises the importance of international partners in helping us to scale our businesses. Roberts also argues that New Zealanders' unique world view is being undermined by a certain cultural naivety and lack of outward thinking. This idea was evidenced in all of the interviews. This naïve innocence is seen as a two edged sword. On one hand our historic geographic isolation has made New Zealanders self-reliant and innovative, but it has also limited our drive for greater levels of internationalisation. This issue is complicated, Roberts notes; there are New Zealanders who do well internationally, then want to come home. However, although they often return well connected, working from a culture that is not outward looking can pose distinct challenges for them when they begin to reestablish in the country.

THE VODCASTS

Although *Paradox* is the title for the business-oriented educative documentary, it is also the name for a set of three vodcasts. Individually they are titled:
1. How Kiwis Can Change the World.
2. Elusive Kiwi Ingenuity.
3. Business Creativity.

The generic branding across the texts is employed because they explore the same questions as the documentary, albeit in a condensed and more vernacular form.

WHY VODCASTS?

By redesigning information from the research into material for online environments, I sought wider dissemination of the ideas.

The decision to employ vodcasting over a web presentation was taken because vodcast text is presented in a distilled, uninterrupted flow. This immediacy is of significance because, in web design, slow loading pages on websites suffer significant customer dissatisfaction (*Figure 20*) and high abandonment rates (68.53%) (Baymard Institute, 2015). A vodcast requires only one initiating interaction from the viewer and its information, so long as it is effectively designed to hold attention, flows in an uninterrupted flow.

In educational contexts, Schnakenberg, Vega, and Relation (2009) suggest "Vodcasting can free class time by disseminating relevant information before class begins, thus allowing for meaningful and active discussions" (p. 1). In other words these short, condensed and distilled bodies of knowledge may arguably be used by educators as required student preparation for classes, thereby allowing more contact time to be devoted discussion.

LITERATURE AND PRACTICE RELATED TO THE DESIGN OF SHORT DOCUMENTARIES USED IN THE CONTEXT OF BUSINESS EDUCATION

Effective examples of instructive videos and podcasts generally eschew information complexity that can obstruct clear communication.

The examples I discuss here are useful in contextualising my work because they demonstrate a design approach that emphasises clear access to ideas and commentary. These texts may be considered under two broad categories:
- TED and TEDx presentations.
- Vodcasts.

TED AND TEDX

TED[33] and TEDx[34] talks have had considerable influence on how information is designed for both public performance and YouTube viewing. These talks developed from a global set of nonprofit conferences in 1984, using the slogan "Ideas Worth Spreading".

Since June 2006, TED talks have been provided for free online viewing[35] through TED.com. As of February 2015, over 1,900 of these talks have become freely available on this website,[36] and their popularity has arguably become a cultural phenomenon (Bratton, 2013). In June 2011, the talks' combined viewing figure was more than 500 million,[37] and by November 2012, they had been watched over one billion times worldwide.[38]

The talks (a number of which address business issues)[39] tend to utilise simple sets, clear, bold backdrop graphics or screens, and articulate presenters with compelling narratives *(Figure 21)*.

Bratton (2013, para. 16) suggests, "the key rhetorical device for TED talks is a combination of epiphany and personal testimony ... through which the speaker shares a personal journey of insight and realisation, its triumphs and tribulations." [40]

Rosenbloom (2010, para. 23) notes that TEDx talk presenters "must not

be associated with a controversial or extremist group, and cannot use TEDx to promote religious or political beliefs, or to sell commercial goods." Certain formatting requirements are also specified including an acceptance that speakers are filmed and they "... don't speak for more than 18 minutes each" (ibid.). Sugimoto and Thelwall (2013, p. 663) note that currently TED talks given by academics tend to be watched more online, and art and design videos tend to be watched less than average. These talks reside in an environment of almost 1.3 billion videos,[41] where 300 hours of material are uploaded onto YouTube every minute. They are used in commercial training contexts[43] and also accessed by individuals for private viewing.

KNOWLEDGE RELATING TO PODCASTS AND VODCAST BUSINESS VIDEOS

Vodcasts normally comprise a series of short, information-oriented texts that may take various forms including audio, video, digital radio, PDF or ePub files. These are generally subscribed to and automatically downloaded from the Internet. However, they may also be streamed online to a mobile device or computer. The vodcast (or video podcast) includes film or animated footage that is often presented as short video clips, usually taken as excerpts of a longer recording. Since vodcasting surfaced in 2004,[44] it has increasingly been used to help build businesses, especially in the sales and marketing sectors. Using this media form, businesses are able to advertise their products and services in a relatively cost effective manner.

47% of customers expect
a web page to load in 2
seconds or less

40% abandon a website
that takes more that 3
seconds to load

79% of shoppers who are
dissatisfied with website
performance are less likely to
buy from the same site again.

52% of online shoppers
state that quick page
loading is important to
their site loyalty

A 1 second delay (or 3
seconds of waiting) decreases
customer satisfaction by
about 16%

44% of online shoppers will
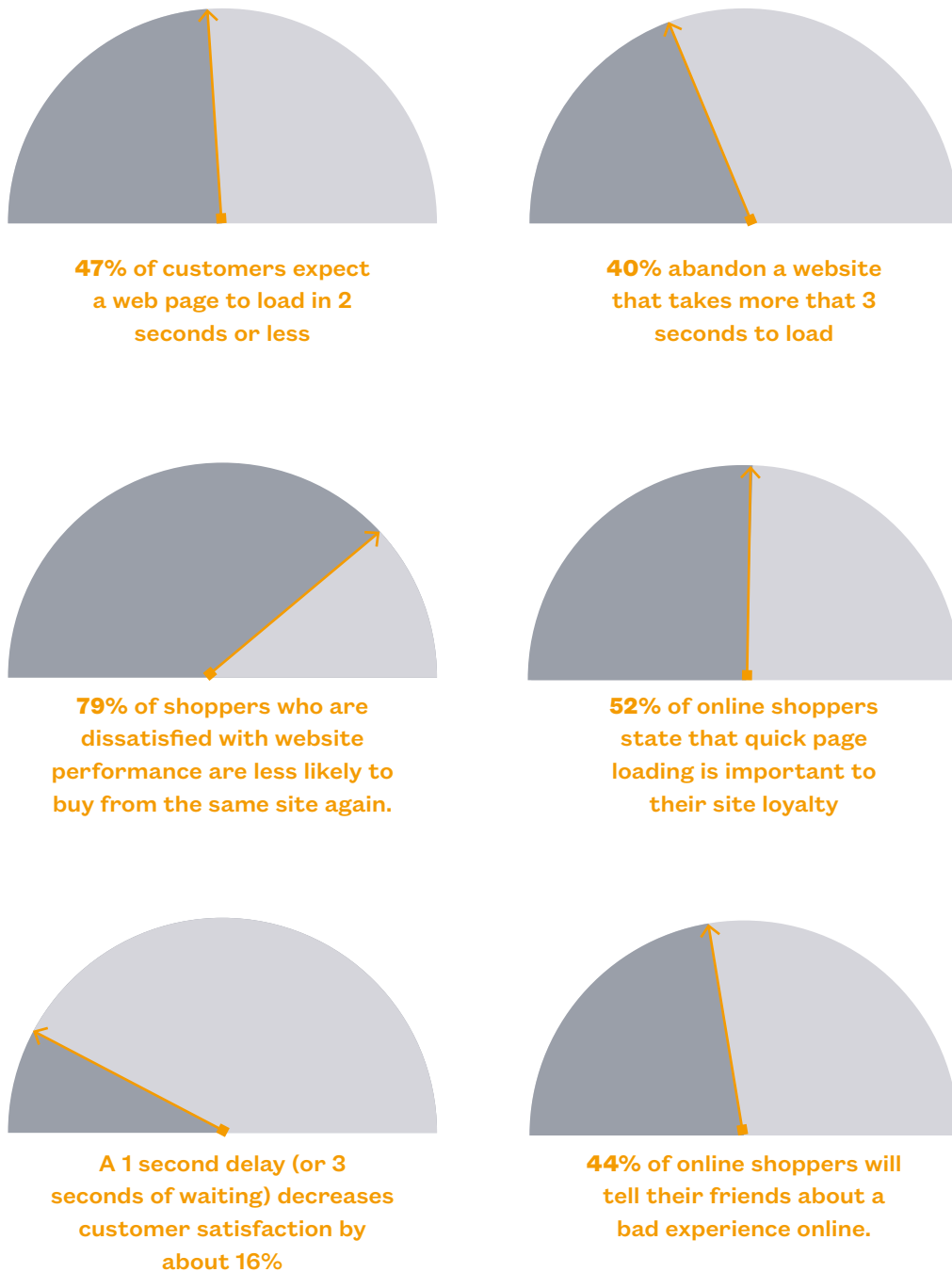tell their friends about a
bad experience online.

Figure 20. Customer dissatisfaction indicators
with website loading time. Reconstructed
graphic from McGraw (2015).

Although traditionally only large businesses had access to expensive studios, smaller businesses are now able to create high quality media with a camera, editing software, and the Internet. In addition, the construction of animated treatments used to enhance the communicative potential of vodcasts can now be outsourced at relatively low prices.[45]

There are a number of vodcasts available online that deal with relationships between business, innovation and creativity. Three of these serve to illustrate some of the core design principles underpinning their distinctive form and approach to content.

The Harvard Business Review (HBR) offers subscription access in print, online, app and digital formats to a number of business texts.[46] Indicative of these is their 2:08 minute documentary that explains Clayton Christensen's theory of Disruptive Innovation.[47] The work is presented as a branded, animated video that addresses a single question by a speaker who is never seen but whose voice is underpinned by a recurring, rapidly paced audio rhythm. The tone of the text is familiar and simplified, suggesting absolutes and easy access to a logically assembled and graphically animated set of ideas. Type is bold and set in a san serif face (Univers 59 Ultra Condensed) that is legible and repeats key words or phrases. Images and type serve to reinforce ideas that are outlined in the accompanying audio track *(Figure 22)*.

In a similar vein although stylistically different, OnDigital has produced eighty-seven miscellaneous vodcasts

and video clips for Idealog on Vimeo. Indicative of these is the 2:40 minute Idealog Export Guide – BNZ's Paul Gestro on Doing Business in China.[48] Like the HBR material this vodcast is conspicuously branded *(Figure 23)*. The brand opens the text, appears as a background element behind the main speaker then bookends the text at the close of the video. Continuity is partially achieved by employing an upbeat audio track that accompanies both the introductory speaker (Heeringa) and the main speaker (Gestro). The film is consistently graded using a cool cyan pallet that offsets the warmer skin colours of the speakers. A generic, floral background graphic links the introductory speaker to the main speaker so we understand the podcast as occurring in the same location. Because the primary material is delivered by one speaker (who is not highly confident), there is a single shot change from a close-up to a mid-shot. This provides the necessary variation in emphasis to hold the viewer's attention. This alternation of shot is paralleled by Heeringa's two shot introduction (although it is arguably less necessary because he is comparatively more assured). Structurally the podcast uses a similar approach to the HBR text in that it poses a question "How does one get Chinese business and hold onto it?" It then uses the remaining 70% of the vodcast to answer the question.[49]

The third text that is of significance in contextualising the creative work in this thesis is a very short TED Talk, by Iny of Boston Consulting Group (2013).[51] Like this thesis, the work is titled *Paradox,* but elements of its design are of particular interest.[52] Iny proposes that

Figure 21. Sir Ken Robinson presenting at TED Monterey in California (2006).

the essence of creativity in business is rooted in doubt. His short video presentation uses the dramatically lit TED stage backdrop, and the viewer is focused solely on the presenter and his narrative. The work is distinctive in that it uses the personality of the presenter to establish access to ideas and a sense of the familiar. The video has very few cut-aways and when these occur they are either to familiar objects or they show a responsive audience. However, perhaps the most distinctive design feature is the use of creative surprise in the text. This begins with half-revealed characters on the screen that our brain interprets as reading BE CREATIVE. Some minutes later the full graphic is revealed as nonsense words. RF GPFATJVF *(Figure 24)*. This revelation underpins the message of "Doubt" that constitutes the core idea in the address. The theme of "Doubt" is pursued and repeated throughout the presentation.

DISCUSSION OF THE STRUCTURE OF THE PARADOX VODCASTS
Because the vodcasts I have designed are targeted at a younger audience than the documentary, they have a different tone and structure.

They condense broader, comparative discussions from the documentary into three to five minute packages of key audiovisual bites. This enables pertinent information to be distilled and encapsulated so viewers can access data quickly.

Each vodcast comprises an opening title followed by a piece to camera. We then encounter cartoon illustrations used to highlight positioning ideas.

Graphically these works employ animated cartoons as a means of simplifying and enlivening content.

Figure 22. Sequential frame grabs showing information graphic treatment in HBR's animation, Disruptive Innovation (2013)

These are followed by pertinent interview excerpts taken from the documentary. Each vodcast is concluded with a summary of key points reinforced by bullet point graphics *(Figures 25, 26 & 27)*.

At the opening of each vodcast, the heterodiegetic narrator is shot in front of an image of Auckland city and the image is graded for continuity. The urban treatment offers a slightly edgier tone when contrasted with the more sedate, middle class living room set used in the documentary *(Figure 28)*

COMPARATIVE INFORMALITY

Graphically these works employ animated cartoons as a means of simplifying and enlivening content.[53] This approach has a number of advantages in online environments. First, animated characters are able to position key ideas using a less formalised mode of address. This is an important consideration because these texts have to compete in an aggressive environment of distraction where online information is traditionally received in easily accessed bites. Accordingly, the graphic style is playful, rapidly paced and contemporary.

The use of cartoons also means that significant ideas can be less connected with business personalities who may arguably be better known to older viewers.

These graphics provide rapidly paced visual summaries of background information. Graphically the cartoons are complemented by vernacular typographical treatments that are informal and suggestive of the faster momentum and comparative informality of the text.[54]

Figure 23. Sequential frame grabs showing continuity treatment in Idealog vodcast, BNZ's Paul Gestro on Doing Business in China (2013).

Cartoons also afford rapid access to complex ideas because they humanise and enliven information graphics used in the works *(Figure 29)*. This is important because cartoons can be effective in helping viewers to link together the process of elicitation and the restructuring of ideas. As a graphic form they can also enhance and clarify idea differentiation and, in educational contexts, generate high levels of discussion in formal classroom settings (Keogh & Naylor, 1996). This is because cartoons can be used to simplify, summarise or clarify ideas in easily processed, accessible ways. Because they are essentially visual texts they can afford a higher level of information immediacy (Sanson, 2009). This propensity for rapid access and integration has been reinforced in the vodcasts by designing the animations so they operate in time to the rhythm of the soundtrack.[55]

MOMENTUM

The vodcasts have a discernably faster momentum than the documentary. The cuts are tighter and the black dissolves between speakers and sections are fractionally shorter. This ensures that a quicker pace is maintained. Because of the momentum of the works I have summarised the main ideas at the conclusion of each cast using animation and reversed out key words to emphasise salient ideas *(Figure 30)*.

CONCLUSION

The documentary and vodcasts deal largely with the same material but the information is reconstituted for different environments and audiences. The design of these texts may be understood

Figure 24. Sequential frame grabs from Alan Iny's (2013) TED@BCG series, held in Singapore and San Francisco.

when one considers their differing natures as media forms. In this chapter I have unpacked some of the thinking underpinning their development and by using examples I have demonstrated how elements within them were constructed and I have discussed the rationale for specific decisions taken in their manufacture.
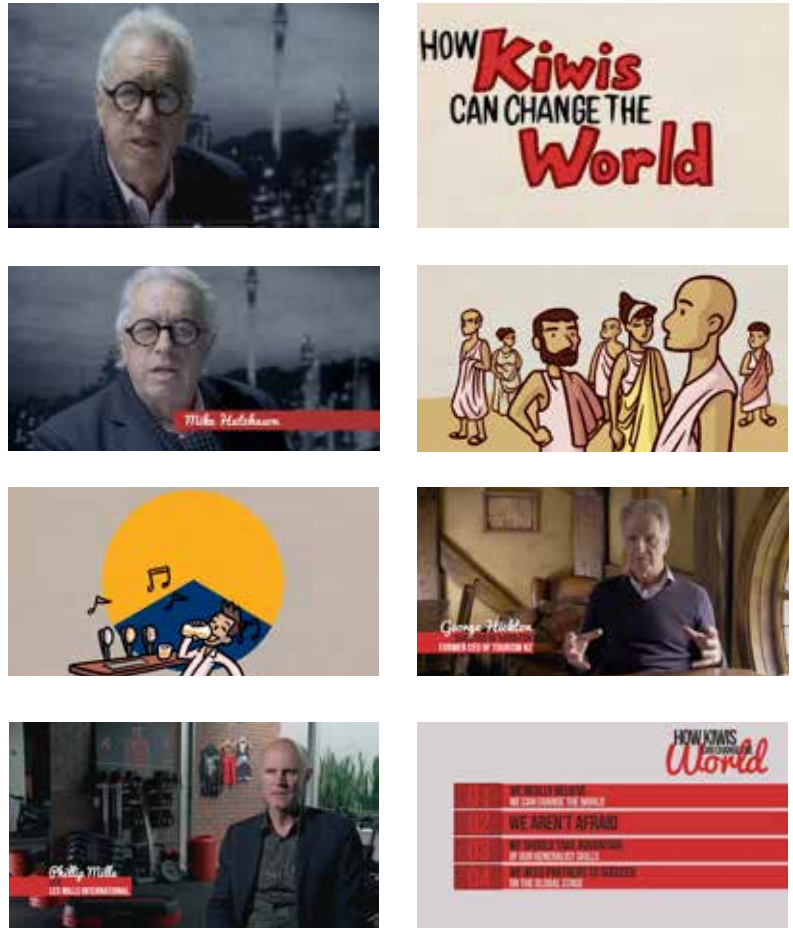
Figure 25. Vodcast #1 How Kiwis can change the world. Structural outline signalling format changes.

Figure 26. Vodcast #2 What is Creativity in Business?
Structural outline signalling format changes.
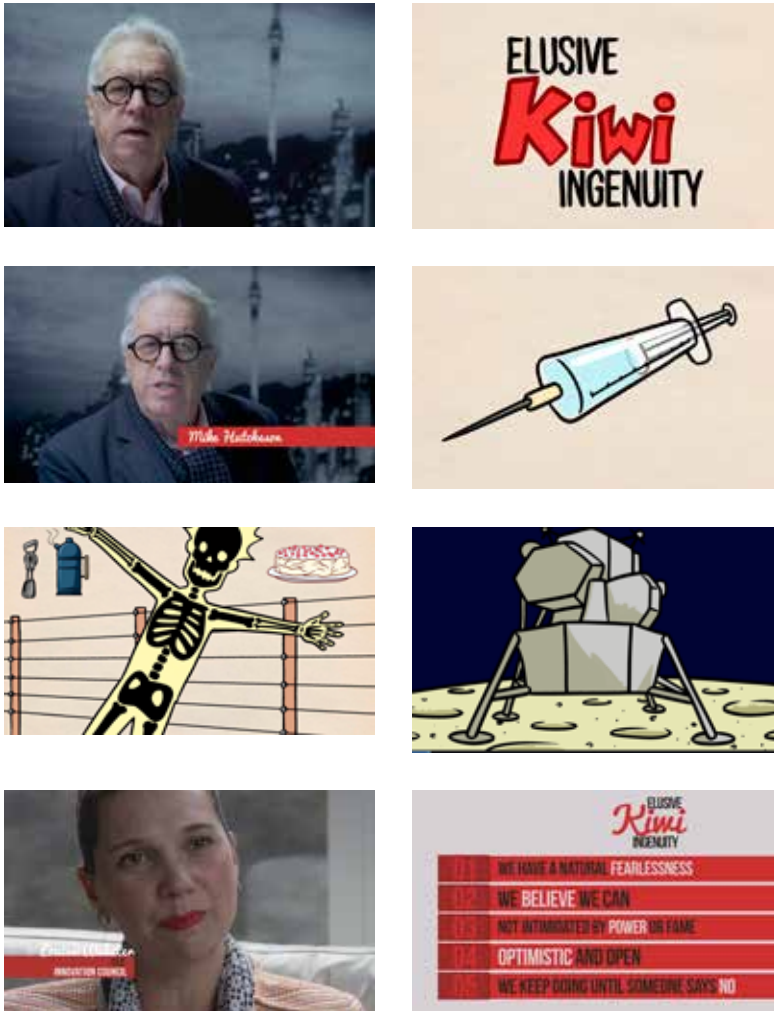
Figure 27. Vodcast #3 Elusive Kiwi Ingenuity. Structural outline signalling format changes.

Figure 28. Comparison of narrator's sets in the documentary and vodcasts.
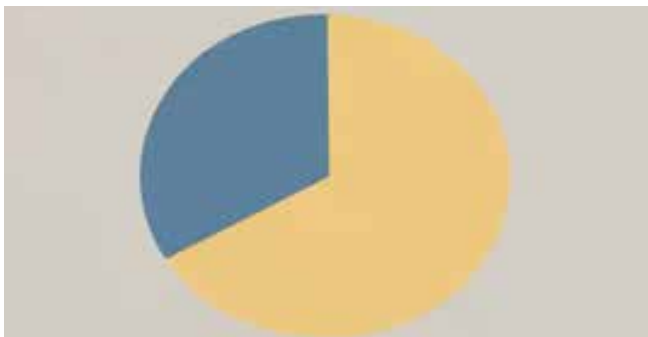
Figure 29. Frame grabs from an animated sequence used to portray information about a 24 hour day. The pie graph is divided into 8 hours of work, 8 hours of leisure, and 8 hours of sleep.

Figure 30. Graphic showing a summary of the vodcast's main points and a highlighting of key words.

Summary and Conclusions

Summary and Conclusions

THE ARTIFACTS

The thesis is designed to examine the question of how documentary and vodcast forms might be used to effectively communicate (to business or educational audiences interested in entrepreneurialism) the importance of fostering creativity in New Zealand business.

The created artifacts consciously bring expert business experience to the discussion and they are constructed to speak to both the profession and the academy through the spatiotemporal media forms. In addition this exegesis, as an extension of my concern with the effective design of information, seeks to reconstitute the designed academic voice so it is concurrently accessible to professionals.

The 30 minute documentary is produced for broadcast to business audiences, and the vodcasts are created for online viewing, appealing to a younger, primarily student, audience.

THE DOCUMENTARY CONTENT

The thesis has been concerned with providing an accessible narrative that might encourage aspiring entrepreneurs and inventors to use creative techniques to succeed through carefully constructed, market-led strategies. To this end the interviewees, by commenting on their own professional practice have reinforced certain existing findings noted in the contextual literature reviewed in the exegesis. Broadly these findings may be understood as:

- **Creating value and improving business**. Aligning with Andreasen (2005) and Neumeier (2006), all the documentary participants have argued that the purpose of creativity in a commercial context is to improve performance and create value for the business.
- **Future focus and knowledge management.** Roberts (personal communication 2014) posited that creativity means "getting to the future first" and Hickton (personal communication 2014) stressed the importance of tapping into intellectual capital and the knowledge base that exists latently within organisations. This reflects the findings of Darroch and McNaughton's (2003) and Kohli, Jaworski and Kumar's (1993) theses.
- **Environment and empowerment.** All the interviewees stressed the importance of creating the right environment and empowering people to allow creativity to flourish. This accorded with Seidel, Rosemann, and Becker (2008), Von Oech (1983) and Allan, Kingdon, Murrin and Rudkin's (1999) findings.
- **Collaboration and recognition.** Aligning with Paulus (2003) and Ashton's (2015) findings, all of the interviewees acknowledged the need for collaboration or teamwork in the creative process and they stressed the importance of recognising the contribution that creative people make to an organisation.
- **Practicality and output.** Like Andreasen (2005) and Florida and Goodnight (2005), who consider the value of creative capital and make the point that creativity is defined as having utility and a practical output, all the interviewees have demonstrated this in their practice.

- **Courage and risk.** Roberts and Hickton, like Hegarty (2014), stressed fearlessness as a prime attribute of creativity.

However, arguably the most important insights, from both the interviews and contextual literature review, relate to cultural characteristics that underpin the raison d'etre of this thesis. **Namely the paradox that although New Zealanders have self-belief and generalist skills; being pragmatic, versatile, well-educated, willing and unafraid; these attributes are not proportionately manifested through successfully implementing and building those ideas into scalable businesses that create jobs.**

AVENUES FOR FURTHER RESEARCH
This research is concerned with the design of media artifacts for use by businesspeople. However, in terms of subject matter it suggests a need to further explore the opportunities that lie fallow in the gap between inventiveness and business implementation. In particular future research may examine how we might define and promote the national qualities outlined in the research. **The insights of the business people interviewed in the documentary warrant disseminating to a wide audience.** To this end, discussions are now taking place with Top Shelf Productions who are pitching the rough edit of the documentary to broadcasters and New Zealand on Air, with a view to using all or parts of it as a pilot programme for

an ongoing television series about Kiwi innovation. The vodcasts were posted live on the Idealog website in August and I have already repurposed the key insights and data from Chapter 1 in my regular column to appear in the August/ September issue of Idealog.[56] These initiatives address a central purpose of research, namely that it engages with some form of feedback loop so that ideas might influence, grow and be critiqued by those who consider them.[57]

Adieu.

I feel sadness in writing these final few sentences. The journey of my research has been both daunting and exhilarating. It has enabled me to reinvent and reinvigorate myself for the final lap of my career. Lately, in my working life, I have been driven by Drucker's dictum[58] that business has only two basic functions; marketing and innovation.

Consequently in this thesis I have sought to create a compelling way of stimulating people to think and talk about business creativity and help foster innovation. Creativity, being an essential human attribute, is something to be nurtured and utilised. For Kiwis such action is predicated on a simple human characteristic... attitude.

In this regard, I am put in mind of the Maori proverb: 'He aha te mea nui? He tangata, he tangata, he tangata.' (What is the most important thing? It is people, it is people, it is people.)

Kia kaha.

Mike Hutcheson,
September 16th, 2015.

Endnotes
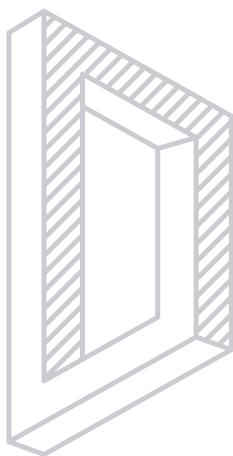
ENDNOTES

[1] 29 minutes 45 seconds, BBC Duration Standards.

[2] In this thesis I use the vernacular term "Kiwi ingenuity" in reference to a questionable cultural assumption that supposes a link between national identity and a propensity to think in innovative ways.

[3] Within this thesis I define creativity in accord with Andreasen (2005) as having originality, utility and a product and I further draw a distinction between invention (the ability to create something original or have it presented in a new way) and innovation (the ability to adapt or implement it)

[4] The Patent Cooperation Treaty (PCT) is an international patent law treaty, concluded in 1970. It provides a unified procedure for filing patent applications to protect inventions in each of its contracting states. A patent application filed under the PCT is called an international application or PCT application.

[5] Personal communication, Allan Main, May 5th, 2015, www.mainlyconsulting.co.nz.

[6] Table 6.1.4

[7] STEM is an acronym for Science, Technology, Engineering and Mathematics. The term is typically used when addressing education policy and curriculum choices in schools. It forms part of a government policy initiative aimed at improving competitiveness in technology development.

[8] Table 6.2.5

[9] Hutcheson, M. (2000) #1 Best Seller. Christchurch, NZ: Hazard Press.
Hutcheson, M., & Webster, R. (2003). Kickstart Your Creativity. Auckland, NZ: Hodder Moa Beckett.
Hutcheson, M. (2006) Beethoven's Banker and other Stories. Christchurch, NZ: Hazard Press.
Hutcheson, M., & Wadey, C. (2010) Relax and Grow Rich. How to Live a Successful, Satisfying and Sustaining Life. Auckland, NZ: Harper Collins.

[10] Rebecca Webster. Wellington.

[11] Smythe, 2011; Bridges & Downs, 2014; Bohling, 2009.

[12] The authors are partners in the creative consultancy; ?WhatIf. London, UK.

[13] Freshness, Green housing, Realness, Momentum, Signaling, Bravery and Action.

[14] John Hegarty created a number of highly influential advertising campaigns including, Audi: Vorsprung durch Technik and Levi's 501 Stonewashed.

[15] This was an initiative I later introduced through Saatchi & Saatchi in New Zealand, having been fortunate enough to participate in an early 'Hive'® project in New York and receive initiation with Roosevelt and Payne.

[16] Smythe (2011) points to the cultural and geographic imperatives that have motivated innovation in New Zealand, arguing that often the introduction of new ideas or technology has been due to adaptation rather than origination.

[17] In this thesis I am led by practice to discovery and my emerging practice influences subsequent practice.

[18] Artistic practice is a term used in the United Kingdom and increasingly in Australasia to describe academic research that is concerned with the development of artistic responses. Klein (2010) notes that the development of knowledge enhancement in artistic inquiries is based on the artist performing and reflecting on his work using knowledge he must have already acquired and therefore researched. Within this he notes, it is not the art itself that is research (i.e. the artifact), but the process of evolution underpinning its development. The term he uses for this is "Research as Art" (2010, para. 13).

[19] Reflection-in-action, Schön (1983) describes as the kind of reflection that occurs whilst a problem is being addressed. He calls this state the "action-present". Here one responds to surprise because the expected outcome is outside of our knowing-in-action. Schön suggests that the reflective process is to some degree conscious, but it may not always be verbalised. Reflection-in-action causes the practitioner to think in a new way about a problem he has encountered. Conversely, Reflection-on-action is reflection that occurs after the event. This is where we may stand back from what has been constructed and critically review its quality and potential. Schön argues that reflection-on-action is consciously undertaken.

[20] The questions asked in the interviews were:
- What is creativity in a business context?
- How is creativity managed and fostered?
- Is there anything uniquely Kiwi in our approach?

[21] By this I refer to the need to use appropriate language in the practice and exegesis so they operate in both environments.

[22] In early iterations of the documentary I featured more prominently. However, as the research progressed it became evident that the interviewees' narratives were very strong and they operated more effectively without substantial commentary.

[23] Although not discipline specific, in the age/gender mix at New Zealand universities it is useful to note the most recent statistics from the University of Auckland (2014) show that 64.3% of students are in the 18-23 year age range with a female (56.8%) to male (43.2%) skew. https://www.auckland.ac.nz/en/about/the-university/new-zealands-leading-university/key-statistics.html; AUT University statistics (2014) note that 66% of students are under 25 years, with a female (61%) to male (39%) skew.
http://www.aut.ac.nz/__data/assets/pdf_file/0004/538663/2014-annual-report.pdf

[24] Thornton's report (Women in senior management still not enough), noted that globally, "Less than one in ten businesses has a female CEO, with women largely employed in finance and Human Resource roles" (p. 2). This statistical imbalance occurs despite the fact that research indicates that stronger stock market growth is more likely to occur where there are higher proportions of women on senior management teams (McKinsey, 2007).

[25] Personal communication. Neil Roberts, (then Managing Director of Communicado and later Head of Televison at TVNZ) and I were in a meeting at Communicado when he offered this insight.

[26] This is an original typeface drawn specifically for this documentary by video editor, Rob Filoialii.

[27] In the conventions of design for television broadcast, highly saturated reds can be comparatively severe and tend not to hold their definition. Taylor (1988) notes, "Video will not reproduce colour exactly no matter how carefully you make a recording because its technical limitations prevent it" (p.15). This is why saturated reds and close patterned fabrics that can look effective when filmed, produce disappointing results when converted to broadcast imagery. .

[28] This is also a technique frequently used in Film Noir to induce richer emotional resonance in the narrative.

[29] In the documentary the three segments are the three central questions of the inquiry. This simple structure makes the documentary easy to follow and provides a clear scaffold on to which anecdotal narrative can be attached.

[30] By heterodiegetic I refer to the position of a narrator outside of the spatiotemporal coordinates of the 'story world' (Genette, 1980).

[31] Catmull, President of Pixar Animation Studios, wrote '... my job as a manager is to create a fertile environment, keep it healthy, and watch for the things that undermine it. I believe that everybody has the potential to be creative – whatever form that creativity takes – and to encourage such development is a noble thing' (2015, page XV, para.3)

[32] Ashton argues that while ideas are generally conceived individually, it is unified groups that are best at bringing such thinking to productive fruition.

[33] TED is an acronym for Technology, Entertainment, Design.

[34] TEDx are non-profit, independent TED-like events, although they require a free license from TED to operate.

[35] Under an Attribution-Non Commercial-NoDerivs Creative Commons license.

[36] "TED Talks List". TED. Retrieved March 28, 2015.

[37] "TED profile". Mashable.com. June 27, 2011. Retrieved March 28, 2015.

[38] TED reaches its billionth video view!" TED Blog. November 13, 2012. Retrieved March 28, 2015.

[39] A TED compiled compendium of the most popular business talks can be accessed at: https://www.ted.com/topics/business. These cover diverse topics ranging from, The economic impact of bad meetings, to How to manage collective creativity, and Creative Problem Solving in the face of extreme limits.

[40] Although Bratton is highly critical of TED talks, interestingly, he chose to use them to disseminate his critique of the media form, see: https: //www.youtube.com/watch?v=Yo5cKRmJaf0

[41] Statistics available at: https://www.google.co.nz/search?q=Business+Video+online&ie=utf-8&oe=utf-8&gws_rd=cr&ei=zJ1KVf-IBcK0mAWv3YDYCA

[42] Statistics available at: https://www.youtube.com/yt/press/statistics.html

[43] In my capacity as Executive Director of ICG and a presenter on creativity I have frequently used the Ted Robinson Talk, *Do Schools Kill Creativity*?, in training programmes. Similar practices occur throughout business training initiatives both in New Zealand and overseas.

[44] Patrick Lowe (2014) suggests that the first podcast was Dead End Days, a dark comedy released as an Internet webserial by Rocket Ace Moving Pictures on the October 31, 2003 (via 2004).

[45] On a regular basis our business uses animators both in New Zealand and overseas at rates ranging from between $20 - $60 per hour.

[46] The podcast can be accessed at video2.hbr.org

[47] The animation can be accessed at https://hbr.org/video/2688242135001/the-explainer-disruptive-innovation

[48] The podcast can be accessed at https://vimeo.com/87221315

[49] The same approach can be seen in a wide range of business-oriented podcasts. Indicative of this is the Stanford Graduate School of Business podcast; Greg McKeown's Essentialism: The Disciplined Pursuit of Less. http://www.entrepreneur.com/article/236183

[50] 7 minutes, 48 seconds, as opposed to the more usual 18 minutes.

[51] The production is available at: https://www.ted.com/watch/ted-institute/ted-bcg/alan-iny-reigniting-creativity-in-business

[52] Iny trains executives how to think creatively in organisation design and change management. In 2013, he and de Brabandere published, *Thinking in New Boxes A New Paradigm for Business Creativity*.

[53] These were drawn by Eddie Dawn-McCurdy

[54] For the vodcasts (that do not face the colour distortion problems of broadcast palettes) I have

used red as the dominant colour. This provides a higher level of impact in the work.

[55] I have used a piece of library music, *Together We Can* from PremiumBeat.com (2012), because it has a rapid beat that reinforces momentum but does not intrude on the content of the material.

[56] Hutcheson, M (2015) The Paradox of Kiwi Ingenuity. Idealog, 59. Auckland, NZ. Tangible Media,

[57] I have also integrated some of the data unearthed in this research into public speaking engagements including addresses to the Israeli High Tech Club, (May 7th 2015); the KiwiNet Conference, (June 17th 2015); and the CAANZ. Foundations of Advertising and Media Forum, (July 7th 2015).

[58] Drucker, P. (2007, p. 90) "…the business enterprise has two – and only two – basic functions: marketing and innovation. Marketing and innovation produce results; all the rest are costs."
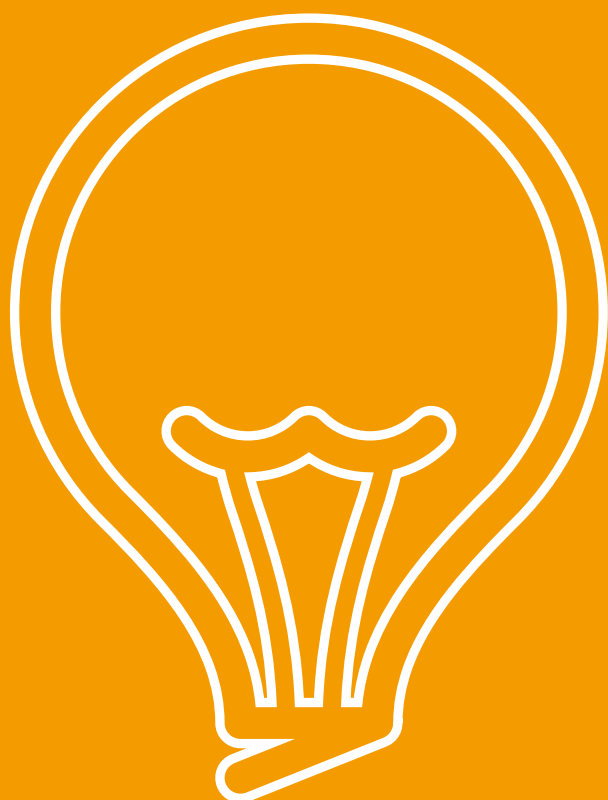
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Appendix 1

APPENDIX 1:
ETHICS APPROVAL

AUT
UNIVERSITY

AUTEC
SECRETARIAT

19 March 2014

Welby Ings
Faculty of Design and Creative Technologies

Dear Welby

Re Ethics Application: **14/32 We don't have the money so we have to think.**

Thank you for providing evidence as requested, which satisfies the points raised by the AUT University Ethics Committee (AUTEC).

Your ethics application has been approved for three years until 19 March 2017.

As part of the ethics approval process, you are required to submit the following to AUTEC:

- A brief annual progress report using form EA2, which is available online through http://www.aut.ac.nz/researchethics. When necessary this form may also be used to request an extension of the approval at least one month prior to its expiry on 19 March 2017;

- A brief report on the status of the project using form EA3, which is available online through http://www.aut.ac.nz/researchethics. This report is to be submitted either when the approval expires on 19 March 2017 or on completion of the project.

It is a condition of approval that AUTEC is notified of any adverse events or if the research does not commence. AUTEC approval needs to be sought for any alteration to the research, including any alteration of or addition to any documents that are provided to participants. You are responsible for ensuring that research undertaken under this approval occurs within the parameters outlined in the approved application.

AUTEC grants ethical approval only. If you require management approval from an institution or organisation for your research, then you will need to obtain this. If your research is undertaken within a jurisdiction outside New Zealand, you will need to make the arrangements necessary to meet the legal and ethical requirements that apply there.

To enable us to provide you with efficient service, please use the application number and study title in all correspondence with us. If you have any enquiries about this application, or anything else, please do contact us at ethics@aut.ac.nz.

All the very best with your research,

Kate O'Connor
Executive Secretary
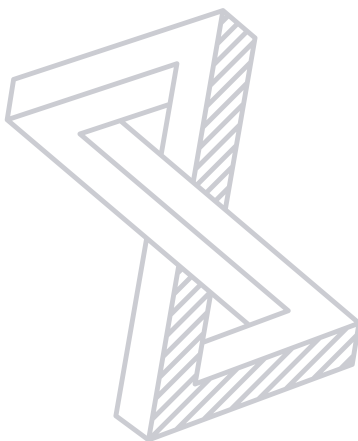**Auckland University of Technology Ethics Committee**

Cc: Michael Hutcheson hutch@lighthouseideas.com

Auckland University of Technology Ethics Committee
WAS05F Level 5 WA Building City Campus
Private Bag 92006 Auckland 1142   Ph: +64-9-921-9999 ext 8316 email ethics@aut.ac.nz

Appendix 2

APPENDIX 2
PARTICIPANT INFORMATION SHEET
Date Information Sheet Produced:
xx/xx/14

AUT
U N I V E R S I T Y
TE WĀNANGA ARŌNUI O TAMAKI MAKAU RAU

PROJECT TITLE:

"We don't have the money so we have to think."
— Ernest Rutherford

INVITATION:

I am inviting you to be part of a Master of Philosophy project I am undertaking in the hope that your personal reflections might add some rich insights that will be part of a of a 30 minute documentary. The thesis will consider the importance of creative thought and how it is fostered and applied in New Zealand business. Its focus will be on the thinking of New Zealand business people like you, who have successfully innovated, manufactured or marketed products and services in New Zealand or overseas.

A series of interviews will examine the experiences and reflections of people like you. Your reflections and opinions will be supplemented with material from public and historic archives (articles, photographs, films, etc.)

WHAT IS THIS PROJECT ABOUT?

In this project I want to join the dots and draw conclusions, with a view to encouraging a culture of creativity in New Zealand business. I want to focus on business innovation and creativity. In 1900 New Zealand had more patents per capita than any other country. This is no longer the case – Finland (with only one million more people than us) now records five times as many.

A number of writers have explored or commented on successful business innovations in New Zealand, often alluding to a seemingly innate cultural propensity for - and facility with – innovation. However assumptions based on cultural myths can be dangerous and problematic without deeper insight. Some form of verification is required, either through statistical analysis or examination of case studies so we might understand what is replicable and relevant in today's business world.

Many past studies have tended to avoid looking at personal narrative and the distinct common threads in the alchemy of creativity that have led to innovation.

WHAT IS THE PURPOSE OF THIS RESEARCH?

I wish to collate a set of practical protocols or insights that can be used for business training or potential broadcast release. The intention is that your reflection and insight will demonstrate the nature and importance of creativity in business and will encourage aspiring entrepreneurs and inventors.

HOW ARE THE PEOPLE CHOSEN TO BE PART OF THIS RESEARCH?
Participants will be invited on the grounds of their experience, success and knowledge of the relationship between creativity and business.

WHAT HAPPENS IN THIS RESEARCH?
Recording your story will involve a conversation where either notes will be taken for the written exegesis or a filmed interview will occur. A mutually appropriate time will be agreed for this. If it is to be part of the documentary, all filming will be done by experienced documentary directors and producers from OnDigital (www.ondigital.co.nz) (part of the Image Centre Group of which I am Executive Director). The Interviews will use industry standard equipment. Once all the material is gathered, I will edit the material as broader the narrative is constructed.

WHAT ARE THE BENEFITS?
You will be involved in a unique research project. You will be given a copy of the exegesis and final documentary on a DVD or USB stick. You will be acknowledged in the credits of the documentary and the accompanying academic exegesis. If you wish, you may also receive a DVD or USB containing all shot footage of your interview.

HOW WILL MY PRIVACY BE PROTECTED?
Because this includes a documentary about innovative business success, you and your contemporaries' will be identified. Your privacy will be protected in so far as you will have the right to ask for the removal of any section of the interview you feel unhappy with, up until the end of the data collecting process.
If at any time during the filming or conversations you feel uncomfortable, you are free to say so and the process will be stopped.

WHAT ARE THE COSTS OF PARTICIPATING IN THIS RESEARCH?
The cost to you will be your time. Times will be agreed by prior agreement and planned well ahead so you will have plenty of time to prepare. Most shooting will occur in late 2014 or early 2015. A standard interview will take between one and two hours.

WHAT WILL HAPPEN TO THE FOOTAGE TAKEN OF ME?
This will be considered during the editing process for its relevance and use in the documentary.
The final documentary will be submitted as a DVD/USB to AUT University as part of my Master of Philosophy thesis and a copy will be stored in the AUT library and in the Faculty office.

WHAT OPPORTUNITY DO I HAVE TO CONSIDER THIS INVITATION?
I would be seeking confirmation of your involvement by June 2014. A week in advance of the interview you will be provided with a small number of focus questions.
You will be able to withdraw yourself or any information that you have provided for this project at any time prior to completion of data collection, without being disadvantaged in any way.

HOW DO I AGREE TO PARTICIPATE IN THIS RESEARCH?
You would sign an AUT consent form.

WILL I RECEIVE FEEDBACK ON THE RESULTS OF THIS PROJECT?
You are invited to ask any questions or raise any concerns about the project at any stage. Once the off-line edit is complete, if you wish you will be able to view the piece before it is finalized. You will also be provided with a copy of your interview on DVD for your personal archives. Ultimately you will receive a high definition copy of the documentary in DVD or USB stick format for your own archives.

"IS THERE SOMEONE OTHER THAN THE RESEARCHER WHO I CAN CONTACT (CONFIDENTIALLY) SHOULD THIS BECOME NECESSARY?"
Should you wish to discuss any aspect of this research with an independent body you are free to contact Professor Welby Ings (the project's primary supervisor). You are free to discuss any concerns you might have or to seek clarification on any issue related to the project. Any discussion will be processed in confidence.

**WHAT DO I DO IF I HAVE CONCERNS ABOUT THIS RESEARCH?**
Any concerns regarding the nature of this project should be notified in the first instance to the project Supervisor, Professor Welby Ings, welby.ings@aut.ac.nz (+64) 9 921 9999 ext: 8621
Concerns regarding the conduct of the research should be notified to the Executive Secretary, AUTEC, Dr Rosemary Godbold, rosemary.godbold@aut.ac.nz, 921 9999 ext 6902.

WHO DO I CONTACT FOR FURTHER INFORMATION ABOUT THIS RESEARCH:
Researcher Contact Details:
Mike Hutcheson; hutch@lighthouseideas.com; or mike.hutcheson@image-centre.com; 021 960 400; +64 9 360 5700
Project Supervisor Contact Details:
Professor Welby Ings: welby.ings@aut.ac.nz (09) 921 9999 ext: 8621
Approved by the Auckland University of Technology Ethics Committee on:
AUTEC Reference number:

Appendix 3
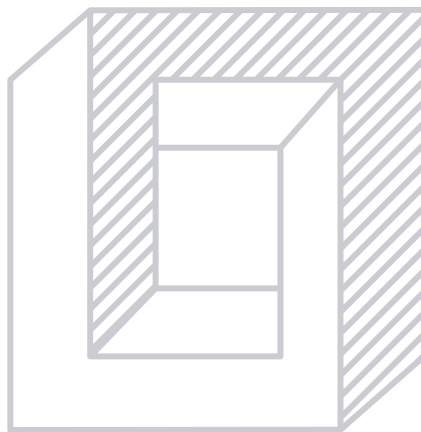
APPENDIX 3
CONSENT AND RELEASE FORM
PROJECT WORKING TITLE:
"WE DON'T HAVE THE MONEY SO WE HAVE TO THINK"

RESEARCHER: MIKE HUTCHESON
PROJECT SUPERVISOR: PROFESSOR WELBY INGS

- I have read and understood the information provided about this research project in the Information Sheet dated / / 2014
- I understand that I may withdraw myself or any information that I have provided for this project at any time prior to completion of data collection, without being disadvantaged in any way.
- I have had an opportunity to ask questions and to have them answered.
- I understand that interviews will be video-taped and sections may be transcribed for use in the written component of the thesis.
- I understand that recorded and edited footage will be stored securely as a digital file on a computer accessible only by a password known to Mike Hutcheson.
- The final documentary will be submitted as a DVD to AUT University as part of Mike Hutcheson's M.Phil. thesis and a copy will be stored in the AUT library.
- An additional copy will also be held in the Faculty office.
- The final version of the documentary may be used for business training or potential broadcast release.
- I understand that because I will be filmed my identity will be evident in the work produced in this thesis.
- I understand that the copyright of the film and images of me within the documentary shall be the property of the researcher.
- If I withdraw, I understand that all relevant information including tapes and transcripts, or parts thereof, will be destroyed.
- I agree to take part in this research.

I wish to receive a copy of the documentary that forms the creative outcome of this research (please tick one):
Yes [ ] No [ ]

I wish to receive a copy of raw footage shot of me for this project (please tick one):
Yes [ ] No [ ]

Participant's signature:

Participant's name:
Participant's Contact Details (if appropriate):
....
....
....
....

Date:

AUT UNIVERSITY | POSTGRADUATE

FORM PGR14   COMPLETION OF AMENDMENTS AS REQUIRED BY EXAMINERS

Student ID No	13832652	**Name**	Michael George Rae Hutcheson
Faculty	Design & Creative Technologies	**School/Dept**	Art & Design
Programme			

Research Output   **Thesis** ☒   **Exegesis** ☒   **Points Value**   120

Title

I hereby confirm that the changes required by the examiners have been carried out.

Student's Signature   **Date**

CERTIFICATION OF NOMINEE

Name   Professor Welby Ings

I certify that the changes as required by the examiners have been successfully completed to my satisfaction.

Signature   n/a   **Date**   n/a

CERTIFICATION OF ADDITIONAL NOMINEE

Name   n/a

I certify that the changes as required by the examiners have been successfully completed to my satisfaction.

Signature   n/a   **Date**   n/a