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A Sensemaking Perspective to Exploring the Emergence and Collective Formation of Creative Vision in Graphics Design Collectives.

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Declaration.

I confirm that this is my own work and the use of all material from other sources has been properly and fully acknowledged.

Abstract.

This thesis conceptualises collective creative vision formation to explore collective creativity in contexts where creative work is characterised by elaborating the future form of creative artefacts. Defined here as a 'collectively held model of creative taskwork of an aesthetic nature that is yet to be materialised as an artefact', collective creative vision is posited to be formed from the interaction of individual creative visions with evaluations of others in a creative collective. This process is explored from a prospective sensemaking perspective in 3 graphics design collectives formed to execute 3 creative projects for an international publishing house in London, United Kingdom. The study utilises a grounded theory methodological approach to analyse project electronic mail data, complimented by interviews, observations and archival data. Study findings suggest that collective creative vision formation can be viewed as a dual phase sensemaking process of articulating creative vision and co-elaborating creative vision. Findings suggest that creative vision is formed when the dormant expectancy frames of members of the collectives are primed by cues furnished by inspiration from the external environment. Individually articulated creative vision then receives evaluations from other members of the collective, which supply cues that determine progression to further iterations. The quality of evaluations also causes movement between the two identified phases. Identifying the processes underlying the interplay between creative vision and evaluations contributes theoretical as well as empirical support to nascent research in creative vision, and answers calls for further research in the wider literature on creativity and vision, as well as sensemaking. The study findings also have important implications for managers and creatives and inform new directions for future research. Taking an interpretive view to aligning perspectives on cognition in creativity and vision formation may hopefully spur new conversations in these domains.

Acknowledgements.

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1. Introduction: A Sensemaking perspective to Creative Vision Formation in Graphics Design Collectives.

1.1 Creative Vision and Sensemaking. An Introduction.

This thesis focuses on creative vision formation at the individual and collective levels. It specifically aims to theorise creative vision formation in the context of graphics design collectives. The thesis adopts sensemaking theory to explore the focal research problem because of its potential for interpreting and delineating individual and collective cognitive processes.

Creative vision is defined in this thesis as 'an emergent representation or model of creative taskwork of an aesthetic nature that is yet to be materialised as an artefact'. As a concept, creative vision can help to theorise and explain individual creative thinking in certain contexts (Getzels & Csikszentmihalyi, 1977; Mainemelis, Kark & Eitropaki, 2015; Rahman & Barley, 2017; Stigliani & Ravasi, 2018). These contexts are characterised by creative work that is task specific, and possesses aesthetic contents of line, colour, sound and taste, that are based on human perceptive senses and evoke emotions (Johnson-Laird, 1983; Postrel, 2002; Santayana, 1967). These contexts can be found, for example, where individuals engage in artistic painting, sculpture and solo music composition.

However, generating the creative products that are the lever for commercial success in organizations requires the collaboration of individual creatives and results in creative output that is more than can be attributed to individual insight alone (George, 2007; Perry-Smith & Manucci, 2017; Reiter-Palmon, Wigert & de Vreede, 2012; Stigliani & Ravasi, 2018). Research and practice increasingly show that creative vision formation can thus be understood also as a collective practice (Lingo & O'Mahony, 2011; Mainemelis et al., 2015; Murphy & Ensher, 2008; Stigliani & Ravasi, 2018). This can be seen in contexts such as automobile design, music and film production, and haute couture. This type of collective creative activity (George, 2007;

Harvey, 2014; Harvey & Kou, 2013; Reiter-Palmon et al., 2012; Reiter-Palmon, Herman & Yammarino, 2008; Rouse, 2018) is explored in this thesis as collective creative vision formation.

Collective creative vision is defined in this thesis as 'a collective representation or model of creative taskwork of an aesthetic nature that is yet to be materialised as an artefact'. Thus far, collective creative vision has found limited conceptualisation, and the processes underpinning its formation are underexplored (George, 2007; Harvey, 2014; Harvey & Kou, 2013; Mainemelis et al., 2015; Reiter-Palmon et al., 2012; Rahman & Barley, 2017; Stigliani & Ravasi, 2018).

The sensemaking perspective takes an interpretive approach to cognition, and the social organizing of reality (Patriotta & Gruber, 2015; Weick, 1995). Sensemaking affords a well delineated understanding of individual and particularly, collective prospective cogniton (Konlechner, Latzke, Güttel, & Höfferer, 2019; Sandberg & Tsoukas, 2015; Stigliani & Ravasi, 2012; Jansen & Shipp, 2018). This makes it appropriate for exploring the creative thinking of members of creative collectives such as are engaged in the formation of creative vision.

The present study aims to explore the formation of creative vision at the collective level. However, individual creativity and collective creativity are related, in that individual creativity feeds collective creativity (George, 2007; Hargadon & Bechky, 2006; Harvey & Kou, 2013; Marion, 2012; Reiter-Palmon et al., 2012). Creative vision is therefore also explored at the individual level. The limited research on creative vision is built on with current knowledge of collective cognition and vision in organizations (Berson, Waldman & Pearce, 2015; Harvey & Kou, 2013; Reiter-Palmon et al., 2012) to achieve conceptual refinement (Blumer, 1954; Patriotta, 2017; Glynn & Rafaelli, 2012; Weick, 1989; Whetten, 1989). This conceptual blending (Cornelissen & Durand, 2012) results in the up to date conceptualisation of creative vision, offered above. The thesis also conceptualises collective creative vision, building on the few instances referred to in the emergent literature (Lingo & Mahony, 2011; Murphy & Ensher,

2008; Rahman & Barley, 2017; Stigliani & Ravasi, 2018). This is achieved by drawing on the literature on collective creative thinking (George, 2007; Hargadon & Bechky, 2006; Marion, 2012; Harvey, 2014), collective vision (Berson et al., 2015; Mohammed, Ferzandi & Hamilton, 2010) and emergence (Kozslowski & Klein, 2000). The central proposition of the thesis is that collective vision formation would result from the interplay between creative vision and evaluations (Harvey & Kou, 2013; Harvey, 2014; Reiter-Palmon et al., 2012). Exploring this proposition from a sensemaking perspective meant that creative vision is considered to be an expectation of the future form of a creative artefact which undergoes evaluations (Balogun, Bartunek & Do, 2015; Gergen & Gergen, 1997; Sonenshein, 2010).

The initial loose conceptual framework emerging from this synthesis provided the starting point for developing the present methodology and analysing data sourced from three creative projects at N Ltd, a publishing house in London, United Kingdom. The study thereby contributes to the nascent literature on creative vision by providing definitional clarity for the concepts of creative vision and collective creative vision. The study also provides a theoretical framework that explains how designers in graphics design collectives make sense in forming their individual creative visions, and how they make sense in forming collective creative vision, in the context of graphics design collectives. Specifically, two phases of creative vision formation are identified. In the first phase, articulating an individual creative vision, the thesis identifies and explains the process by which individual graphics designers notice the cues inspired by external sources and bracket them to form individual creative vision. In the second phase, co-elaborating a creative vision, the thesis identifies and explains the processes by which graphics design collectives develop creative visions in iterations, which are prompted by evaluations. This reframing of a collective creative vision results in a final version which is materialised as an artefact.

The remainder of the chapter introduces the research project. Section 1.1 introduces the study. 1.2, overviews the literature on creative vision. Section 1.3 overviews the literature on sensemaking, through which the emergence and collective formation of creative vision is theorised. Section 1.4 introduces the context of design and the field setting of the study. Section 1.5 sets out the research problem and aim of the study Section 1.6 presents the research questions driving the study and a preview of the findings and intended contribution of the study. Section 1.7 details the key assumptions for the study, while section 1.8 presents an overview of the research methodology. The chapter concludes in section 1.9, with an explanation of the arrangement of the thesis.

1.2 Creative Vison.

To enable an understanding of the core phenomenon, its key constituents are overviewed. A creative vision is defined in this thesis as 'an emergent representation or model of creative taskwork of an aesthetic nature that is yet to be materialised as an artefact'. It is a representation of individual creative thinking (Mumford, Reiter-Palmon & Redmond, 1994; Reiter-Palmon et al., 2008; Reiter-Palmon et al., 2012) that emerges over time (Getzels & Csikszentmihalyi, 1977; Rahman & Barley, 2017) and as such, can be considered as a mental representation, or model of creative taskwork (Badke-Schaub, Neuman, Lauche & Mohammed, 2007; Johnson-Laird, 1983; Mohammed et al., 2010). Creative vision indicates the nature of the future artefact, which is still in the process of resolution (Comi & Whyte, 2017; Getzels & Csikszentmihalyi, 1977;Stigliani & Ravasi, 2018).Most significantly, a creative vision possesses aesthetic contents of line, colour, sound and taste that are based on human perceptive senses and evoke emotions (Johnson-Laird, 1983; Postrel, 2002; Rahman & Barley, 2017; Santayana, 1967; Stigliani & Ravasi, 2018). It represents the thinking of a creative about the aesthetic nature of

a material artefact, before the artefact comes into being, physically (Comi & Whyte, 2017; Getzels & Csikszentmihalyi, 1977; Stigliani & Ravasi, 2018).

The conceptualization of creative vision in this study is distinguished from other forms of vision in organization studies by its content and its scope. In terms of content, vision in the strategy literature focuses on the entire long-term trajectory of an organization, the future of its markets, its management, its production and its reporting systems (Berson et al., 2015; Mintzberg, Ahlstrand & Lampel, 2005). In contrast, creative vision has a more micro focus on the future form of specific creative artefacts.

However, the review and further conceptual development reveals the following 3 gaps. The process of formation of individual creative vision has received limited research attention. Specifically, the processes underlying the development of creative division over time in an individual are not fully understood (Getzels & Csikszentmihalyi, 1977; Mainemelis et al., 2015). Moreover, the process of representation in individual creative vision formation, whereby change is achieved by the combination of new cues to existing representations, has been undertheorised (Mumford et al., 1994). These cues are aesthetic, howver the significance of aesthetic cues for the process of individual creative vision formation is unexplored (Mainemelis et al., 2015; Rahman & Barley, 2017).

Taking a sensemaking perspective allows an interpretation of the way that individual members of design collectives form creative visions. Interpreting individual creative vision as an expectation of the future form of an artefact allows individual sensemaking to be used identify and explain the processes behind its formation. This explained further in section 1.4 below.

To develop an understanding of how creative vision fits into the wider literature, the phenomenon of creativity is briefly overviewed. Overall, creativity is the production of novel, high quality cognitive solutions to problems at the individual, collective and organisational

levels (Amabile, 1983; Drazin, Glynn & Kazanjian, 1999; Finke, Ward & Smith, 1992; Ghiselin, 1985; Gick & Holyoak, 1973; Mumford, Hester & Robledo, 2012; Reiter-Palmon & Redmond, 1994; Reiter-Palmon et al., 2008). Researchers have given the processes of individual creative thinking significant attention (Reiter-Palmon & Redmond, 1994; Reiter-Palmon, Herman & Yammarino, 2008; Holyoak, 1984). In comparison, research in collective creativity is relatively less (Harvey & Kou, 2013; Reiter-Palmon et al., 2012; Mohammed et al., 2010). The fledgling literature on creative vision closely parallels that of the wider literature on creativity. As limited as research on individual creative vision has been (Mainemelis & Epitropaki, 2013; Murphy & Ensher, 2008; Powell & Todd, 2007; Rahman & Barley, 2017), a search of the leading journals concerned with organizational creativity and vision reveals that collective creative vision has received almost no scholarly attention. The next section overviews the fledgling literature on collective creative vision and its conceptualisation in this thesis.

1.3 Collective Creative Vision.

The limited literature on creative vision has instances where it arises from collective creativity; wherein individuals draw on the inputs of others in a collective to form a collective creative vision (Alvarez & Svejenova, 2002; Elias, Chiles, Duncan & Vultee, 2017; George, 2007; Hargadon & Bechky, 2006; Hunt, Stelluto & Hooijberg, 2004; Ghiselin, 1985; Marion, 2012; Mainemelis et al., 2015; Patriotta & Hirsch, 2016). Collective creative vision is defined in this thesis as 'a collective representation or model of creative taskwork of an aesthetic nature that is yet to be materialised as an artefact'.

This conceptualisation is achieved by drawing on assumptions of emergence (Klimoski & Mohammed, 1994; Kozslowski & Klein, 2000) collective creativity (Harvey & Kou, 2013; Reiter-Palmon et al., 2008; Weick, Sutcliffe & Obstfeld, 2005) and collective vision (Berson et al., 2015). This conceptual blending and refinement (Blumer, 1954; Cornelissen & Durand,

2012; Patriotta, 2017; Glynn & Rafaelli, 2012; Weick, 1989) allows the constituents of collective creative vision to be elaborated. A collective creative vision is a shared representation of the inner states of members of collectives (Ericsson & Moxley, 2012; Goldschmidt, 2007; Rahman & Barley, 2017; Ward, 2012). Similarly, a collective creative vision is an outcome of emergence, building on the individual creative visions of two or more collaborators (Rahman & Barley, 2017; Stigliani & Ravasi, 2018). As a representation of an artefact that has not yet been materialised, collective creative vision also has aesthetic qualities of line, form, colour and texture (Bouty & Gomez, 2010; Ranscombe, Hicks, Mullineux, & Singh, 2011; Taylor & Greve, 2006). A priori, a collective creative vision is therefore the outcome of collective creativity (George, 2007; Hargadon & Bechky, 2006; Marion, 2012; Harvey, 2014). Ultimately, a collective creative vision, as a shared representation, may be considered as a shared mental model of the future form of a creative artefact (Badke-Schaub et al., 2007; Johnson-Laird, 1983; Klimoski & Mohammed, 1994.; Harvey & Kou, 2013; Mohammed et al., 2010; Strange & Mumford, 2002, Reiter-Palmon et al., 2012).

The conceptualization of collective creative vision in this study is distinct from collective vision. It is a notion specific to the domain of creativity, with specified content. This is in contrast to collective vision, which is a more generic notion, concerned with the future of collectives, organisations, and societies (Berson et al., 2015; Mintzberg, Ahlstrand & Lampel, 2005; Stam, Lord, Van Knippenberg & Wisse, 2014).

The collective creative vision formation process can therefore be viewed as one of exchange among members, in which all parties contribute to vision formation by proposing, maintaining, repairing, revisiting and agreeing with salient aspects of the vision (Berson et al., 2015; Goldschmidt, 2007; Langan-Fox et al., 2000). This thesis posits that the exchange among members that results in the formation of collective creative vision takes place as a result of the interaction between the individual creative visions of the members and the evaluations of these

creative visions by other members (Harvey & Kou, 2013; Harvey, 2014; Reiter-Palmon et al., 2008).

However, conceptualising collective creative vision revealed the following three gaps in regarding the process of its formation. The processes that underlie the interaction highlighted in the previous paragraph are unexplored. Specifically, the way that stimuli or cues in individual creative visions of members of creative collectives influence each other in the process of forming a collective vision is undertheorised (Mumford et al., 1994; Rahman & Barley, 2017; Stigliani & Ravasi, 2012). The process of emergence itself in collective creative vision formation, has received limited research attention (Rahman & Barley, 2017; Stigliani & Ravasi, 2018). Crucially, for the focus of this study, the role of evaluations in collective creative vision formation has not been theorised (Harvey & Kou, 2013; Harvey, 2014). Taking a sensemaking perspective allows an interpretation of the way in which members of creative collectives make sense of the collective formation of creative vision. Collective creative vision formation can thus be theorised as the interplay of expectations of the future form of an artefact with evaluations until a final version is materialised. The potential of the sensemaking perspective for explaining creative vision formation is further explained in section 1.3 below.

1.4 A Sensemaking Perspective to Creative Vision Formation.

Considered from a sensemaking perspective, a creative vision is an expectation of the future form of a creative artefact. A collective creative vision may thus be considered, in sensemaking terms, as a collective expectation of the future form of a creative artefact. Specifically, the process of individual creative vision formation may be explained by individual sensemaking, while the process of collective creative vision formation may be explained by collective sensemaking. Before going further into the potential for sensemaking to explain creative vision formation, the perspective is overviewed.

Sensemaking is an interpretive approach to cognition and the social construction of reality (Patriotta & Gruber, 2015; Sandberg & Tsoukas, 2015; Weick, 1979). It is the process by which humans understand novel, ambiguous events, which may cause them to change their expectations. In brief, individuals make sense when they act collectively, and achieve a co-constructed environment (Weick, 1995). This co-constructed environment is then bracketed, or segmented into meaningful chunks by labelling, evaluating and storing in memory, as frames of reference. Through prolonged interaction, individuals achieve a meshing of behaviours and consensus over frames (Sandberg & Tsoukas, 2015). That is, a collective becomes organized when frames converge (Weick, 1979). Individual sensemaking processes are cueing, noticing, priming and bracketing. Cues or stimuli in the environment are noticed, wherein such cues prime dormant frames stored in memory, which are in turm bracketed as new frames (Benner & Tripsas, 2012; Cornelissen & Werner, 2014; Starbuck & Milliken, 1988; Weick, 1995). That is, sense is made when a cue is added to a frame (Brcic & Latham, 2016; Welsh & Ordonez, 2014). In sensemaking terms, the addition of an aesthetic cue to a creative expectancy frame may explain individual creative vision formation (Drazin, Glynn & Kazanjian, 1999; Patriotta & Gruber, 2015). Individual interpretive efforts also feed collective ones (Stigliani & Ravasi, 2012; Patriotta & Gruber, 2015; Weick, 1995). Collective sensemaking occurs when individuals exchange understandings and seek to achieve joint interpretations and action (Stigliani & Ravasi, 2012). Cues are supplied in these exchanges, which prime the frames held by others in a collective (Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012). Of particular relevance to this thesis are expectations.

Expectations are frames that are founded on the meaning that the future holds (Sandberg & Tsoukas, 2015; Weick, 1995). Expectation involves sensemaking that is driven by belief, or a 'future' sense (Gioia et al., 2002; Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012; Weick, 1995). These types of frames inform meaning when cues supplied by interpretations of the

future are joined to them, thereby yielding a new expectation (Konlechner et al., 2019). Meaning making therefore becomes prospective (Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012).

These constituents of the sensemaking perspective can be used to explain creative vision formation in the following way. If a creative vision is interpreted as a person's expectation about the future form of a creative artefact, then exploring how cues are taken from the environment and combined to form new expectations may explain individual creative formation. Similarly, exploring how cues supplied by exchanges in a collective are combined into shared expectations may explain collective creative vision formation.

Regarding exchanges, sensemaking allows the interpretation of these as evaluations (Balogun et al.,2015; Sonenshein, 2010). Evaluations imply an assessment of another individual's expectation towards a positive, or progressive dimension, or a negative or regressive dimension (Gergen & Gergen,1997). When the evaluations and creative vision interact to result in collective creative vision, as posited by this thesis, the role of evaluations may be understood by interpreting them as sensemaking processes. The use of sensemaking to theorise creative vision formation is also in line with the very recent visual turn in sensemaking research (Christiansen, 2018; Stigliani & Ravasi, 2018). This turn is based on the recognition that the modality of meaning making takes place not only through discourse and text, but also through images (Hollerer, Jancsary & Grafstrom, 2018). The context and setting that richly shows sensemaking involving images, and text, such as is involved in creative vision formation, is overviewed next.

1.5 The Study Context and Setting.

The graphics design context is was selected as context for the study. Design seeks to satisfy consumers by offering products embodying performance, quality, aesthetics and

affordability (Kotler & Rath, 1984). Graphics design collectives are comprised of designers working together on projects, which may be temporary, or of a more permanent nature (Hargadon & Bechky, 2006; Obstfeld, 2012; Stigliani & Ravasi, 2018). As creators of new concepts, and knowledge, designers are engaged in creative problem defining and solving, often on the basis of partial knowledge (Hatchuel, 2001).Design collaboration is interpreted as the progressive sharing of individual members' mental models of the design task, till a final mental model is accepted, which is embedded in agreed-upon representations (Stigliani & Ravasi, 2012; Van der Lugt, 2005). Meaning is made when these mental models, as expectations of the future form of creative artefacts-or creative visions-are collectively resolved (Badke-Schaub et al., 2007; Goldschmidt, 2007).Therefore, the process by which these individual creative visions of an emergent artefact are collectively elaborated on, may serve as an ideal illustrative context for exploring creative vision formation at the individual and collective level.

The research setting for this study is N Ltd (anonymised), an illustrated book publishing company. It is located in East London and is renowned internationally for its award-winning illustrated books. The firm was founded in 2008, by S.A and A.S and includes 23 other staff, in various subeditorial, design and curating, administrative and financial roles. N Ltd commissions external designers/creators to illustrate book projects and works intimately with them to realise outcomes acceptable to its editorial standards.

The designers that work with N Ltd include several that are world class and who command a substantial following of their own in the world of illustrated books. The editorial stage (Clark & Philips, 2014; Greco, 2013) of work at N Ltd involves the formation of temporary collectives (Obstfeld, 2012) comprising of external and internal creatives to execute creative projects at N Ltd (Dormer, 1993; Owen, 1990). The study explores how multiple actors-creative directors, commissioned designers, inhouse design staff, articulate individual creative visons and co-elaborate collective visions over the course of three creative projects at

N Ltd. The research problem the thesis sought to address by carrying out this exploration is addressed next.

1.6 Research Problem.

The limited literature regarding the phenomenon of creative vision does not address a theorisation of the process of its individual or collective formation, despite researchers acknowledging that several individuals can collaborate in its formation (Alvarez & Svejenova, 2002; Elias et al., 2017; Getzels & Csikszentmihalyi, 1977; Mainemelis et al., 2015; Rahman & Barley, 2017; Stigliani & Ravasi, 2018). Additionally, the fledgling literature on creative vision indicates a lack of definition that would enable conceptual clarity, and therefore an understanding of its formation at the individual and collective levels. The research problem is therefore twofold.

First, it is one of achieving an up to date definition and conceptualisation of creative vision at both levels of analysis, in order to be able to theorise its formation. Second, and primarily, the research problem is one of using sensemaking to theorise individual and collective formation of creative vision.

The author engaged in conceptual blending and refinement (Cornelissen & Durand, 2012; Patriotta, 2017; Whetten, 1989) to achieve a current understanding of creative vision. The similar concepts of creative vision, individual vision, and individual creative thinking were related analogically (Cornelissen, 2005) to conceptualise creative vision. The emergent concept of collective creative vision was further developed by an analogical and imaginative relation to the similar concepts of collective vision and collective creative thinking (Shepherd & Sutcliffe, 2011; Weick, 1989). In both cases, the base condition for blending (Cornelissen & Durand, 2012) was the fact that mental models as construct explained these phenomena at both levels of analysis. That is, mental models underpinned creative vision, individual vision, and

individual creativity. Shared mentals models underpinned collective creative vision, collective vision and collective creative thinking. This blend of concepts to refine creative vision satisfied within domain (organisational behaviour) similarity, which suggests the value of theoretical inferences being drawn from it (Okhuysen & Bonardi, 2011). Sections 2.2 and 2.3 of chapter 2 show this conceptual blending and refinement.

To interpret the theoretical inferences yielded by this conceptualisation, a sensemaking perspective was adopted, as explained in section 1.3. The gaps from the literature and conceptualisation that sensemaking could explain, are overviewed next, together with the research questions aimed at addressing them.

1.7 Research Questions.

The motivating research questions for the study are:

Research Question 1:

Specifically, the process of development of individual creative vision over time has been undertheorized. The question of how individual creative vision gets formed in graphics design collectives is unanswered. The overview of the sensemaking perspective in section 1.3. shows how its subprocesses may explain how a creative vision is formed. However, the process of formation itself would have to be explored, in order to identify these sensemaking subprocesses at play. Taking a sensemaking perspective to explore the formation of individual creative vision therefore entails that the first research question is:

‘How can individual sensemaking explain the formation of individual creative vision in graphics design collectives?’

Research Question 2:

At the collective level of analysis, the emergence of collective creative vision, and the role of evaluations in its formation has been undertheorized. The overall question of how

collective creative vision gets formed in graphics design collectives is unanswered. The overreview of the sensemaking perspective in sections 1.3 suggests how collective prospective sensemaking may explain how a collective creative vision is formed. Furthermore, the overreview suggests how a sensemaking perspective to evaluations may enable a theorisation of its interplay with creative vision. The second research question, at the level of the collective, is therefore:

'a. How can collective prospective sensemaking explain collective vision formation in graphics design collectives? b. 'How can collective prospective sensemaking explain how the interplay of creative vision and evaluations results in a collective creative vision in graphics design collectives?'

The second research question is integrative. Following from the position of the thesis, on the interplay of creative vision and evaluations, an answer to part B answers the question in part A. That is, exploring the interaction of the concepts in part B, that is, creative vision and evaluations, from a sensemaking perspective, will explain part A. Taking a prospective sensemaking perspective to the formation of collective creative vision then implies that creative visions, as expectancy frames aggregate into a final frame which is materialised as an artefact.

The findings from the study showed how creative vision formation can be viewed as a dual phase sensemaking process of articulating creative vision and co-elaborating creative vision. This integrated view of creative vision formation, across the individual and collective levels informs contributions to the nascent literature of creative vision and those of creativity and vision in organizations, set put in sections 9.3 and 9.4, in chapter 9. Some contributions to sensemaking are also detailed in section 9.5, as well as the implications for managers and creatives in section 9.6.

1.8 Research Assumptions.

Some assumptions involving the way in which creative thinking is elicited, the size of collectives and the analogous nature of individual and collective creativity and sensemaking inform the design of the study.

Cognition is assumed to be represented in speech. That is, it is via what humans say that sense can be made of what they are thinking (Laukkanen, 1994; Weick, 1995). Discourse has therefore been the primary means by which cognitive content is elicited (Badke-Schuab et al., 2007; Combe & Carrington, 2015). This has methodological implications. In this study, the research design was created to capture discourse between members of the creative collectives. The real time email exchanges between members that was accessed by the researcher, and the retrospective explanations of these exchanges elicited through interviews are taken as representative of their cognition (Mohammed et al., 2010). This allowed the accompanying text of iterations of creative visions to be juxtaposed against the reactions of other members to identify the interplay of creative vision and evaluations.

Also, researchers into groups and collectives have various definitions of the number of humans that can be said to constitute a collective. Some scholars take the view that collectives are relatively small numbers of interacting members, with the number not being specified (Barsade & Gibson, 2012). Some others take the view that a unit constitutes of collectives of two or more individuals (Menges & Kilduff, 2015). Yet other researchers consider the size of a collective to be dependent on the contextual focus of the study (Puccio & Cabra, 2012). What may constitute a collective in one study design may constitute a triad in another, depending on the research aims (Mumford et al., 2012; Obstfeld, 2012; Paulus, Dzindolet & Kohn, 2012). This study aligns with this view, as it explores the sensemaking of temporary collectives of three to seven members formed to execute three creative projects at N Ltd.

A final assumption concerns the postulate that the processes of individual and collective creativity are related to each other, as those of individual and collective sensemaking are related to each other (Drazin et al., 1999; Puccio & Cabra, 2012; Reiter-Palmon et al., 2012; Stigliani & Ravasi, 2012). That is, that individual and collective levels feed into each other, in both creativity and sensemaking. This made it necessary to explore the process of individual creative vision formation concurrently at the individual and collective levels. The study is designed in anticipation that a collective level depiction of creative vision formation may have its roots in the individual level (Kozlowski & Klein, 2000; Stigliani & Ravasi, 2012; Reiter-Palmon et al., 2008; Reiter-Palmon et al., 2012). These assumptions are reflected in the research design formulated to execute the conceptual framework of the study.

1.9 Overview of the Research Design and Methodology.

This exploratory study follows a phenomenal ontology, presupposing an opening to see what is, as it is, as devoid as possible of prejudgments and presuppositions (Moustakas, 1994; Heidegger, 1927). The study is underpinned by an interpretivist-constructivist epistemology. This acknowledges that the lived experience of a phenomenon by others can be interpreted by the researcher and collectively co-constructed (Charmaz, 2014; Silverman, 2012). A qualitative research strategy is therefore chosen, to capture interpretations at the level of meaning of the participants and at the level of meaning sufficient for further theorising for new concept development (Gioia, Corley & Hamilton, 2012).

A single site longitudinal multiple case study design (Remenyi, 2013; Yin, 2014) was adopted to engage with the phenomenon in depth, over the development of three creative projects. Access was gained through the personal ties of a member of faculty and sampled participants were members of the three collectives formed to execute the three projects analysed.

The main data source was the cache of real time electronic mail exchanges among the project participants, showing and discussing iterations of creative vision. 18 megabytes of email exchanges were augmented by 19 semi-structured interviews conducted between May 2015 and May 2018. The interviews elicited explanations of the thinking behind the email communications and provided further understanding of the cognitive work of creative vision formation in context. Further triangulation that strengthened understanding of the context was provided by archival data, company documents and message boards. Approval was sought regarding ethical protocols and data management and security followed best practices.

Grounded theory methods were used to analyse the data (Charmaz, 2014; Glaser & Strauss, 1967; Gioia et al., 2012; Suddaby, 2006). This was conducted in three stages. Data sources were utilised to construct the details of the study site. Following this, data from the first project was content analysed for sensemaking causing changes to creative vision. The retrospective interviews from participants in the first case were analysed for sensemaking processes involving vision formation. This was repeated for the next two projects. Pertinent data from both levels of analysis are displayed in the project analysis, together with a comparison of first order codes (Bryman & Bell, 2011; Gioia et al., 2012; Yin, 2014). Thirdly, second order coding and aggregation is carried out for the three projects, with both the coding and data structure presented (Gioia et al., 2012). The analytical memos from this stage are the basis of the discussion chapter. Finally, a process model of the formation of collective creative vision is presented. A model is also provided for the reliability and validity checks employed, to demonstrate trustworthiness (Lincoln & Guba, 1985).

1.10   Structure of the Thesis.

The thesis structure is as follows:

The current chapter introduces the study. It highlights the issue of creative vision formation, and the potential of its theorisation from a sensemaking perspective. It overviews the literatures of creative vision, and the sensemaking perspective. The study setting is also introduced. The research problems and aims are set out, together with the rationale for the research questions driving the study. The study findings and contributions are also briefly overviewed. The structure of the thesis is also set out.

Chapter 2 reviews the nascent literature of creative vision and that of the adopted sensemaking perspective. Creative vision is defined, and collective creative vision is conceptualised. The gaps in the fledgling literature revealed by the review and conceptualised are set out, and the potential of sensemaking to explain these gaps is elaborated on. Following this, research questions and a conceptual framework that would guide the exploration of a sensemaking perspective to creative vision formation at the individual and collective levels is presented.

Chapter 3 presents the research design that allows the execution of the conceptual framework and research questions. The philosophical and methodological positioning of the study, as well as the choice of context, are set out and justified. The initial research design to execute the framework developed in chapter two is discussed. The data collection procedures followed are explained in detail. The analytical procedures employed for the three creative projects studied, are also presented and justified. Specifically, coding procedures followed at the first, second and aggregational levels are explicitly explained. The coding and data structures are presented, as well as an explanation of how trustworthiness was ensured in data collection and analysis.

Chapter 4 presents the within-case analysis and findings for the Century Artists project. Longitudinal data is presented, showing how initial creative vision was initiated, and how

iterations of creative vision interacted with evaluations of others till an agreed final form. A sense of the success of the final form materialised in print is shown through industry critiques.

Chapter 5 presents the within-case analysis and findings for the NB9 project. Longitudinal data is presented, showing how initial creative vision was initiated, and how iterations of creative vision interacted with evaluations of others till an agreed final form. A sense of the success of the final form materialised in print is shown through industry critiques.

Chapter 6 presents the within-case analysis and findings for the MMM project. Longitudinal data is presented, showing how initial creative vision was initiated, and how iterations of creative vision interacted with evaluations of others till an agreed final form was realised. A sense of the success of the final form materialised in print is shown through industry critiques.

In Chapter 7, findings about individual and collective creative vision formation are compared for the three projects. Commonalities and differences are explored to provide preliminary answers to the research questions. The result of the comparison provides the basis for further theoretical elaboration of creative vision formation in chapter eight.

Chapter 8 provides a succinct explanation for the formation of creative vision at the individual and collective levels, and its aggregation. The role of evaluations as mediator is particularly focused on. The insight that the quality of evaluation explains movement between the individual and collective phase, as well as movement within the collective phase is highlighted. The implications of the theorisation of the formation of collective creative vision for the fledgling literature on creative vision are also highlighted. These insights are the basis of the substantive answers to the research questions and the process model presented in chapter nine.

Chapter 9 summarises and concludes the study, presenting a process model for collective creative visioning. It substantively answers the research questions and discusses the

contributions made by the study to research in creative vision and sensemaking. Implications of the study for creatives and organisations are presented, as well as the main limitations encountered in executing the study design. Recommendations are made for future study and the model adhered to in order to ensure trustworthiness in the research is elaborated. The researcher's personal reflections on the doctoral process form the concluding section of the thesis.

2. Literature Review: Creative Vision and Sensemaking.

2.1 Introduction.

The previous chapter introduces the focus of the thesis on exploring how sensemaking can explain the formation of creative vision. Accordingly, this chapter of the thesis reviews the nascent literature on creative vision and that of sensemaking. Specifically, for conceptual refinement (Blumer, 1954; Patriotta, 2017; Glynn & Rafaelli, 2012; Weick, 1989; Whetten, 1989), the current thesis identifies constituents of creative vision and further develops them with current knowledge of individual and collective creative cognition. Conceptual blending (Cornelissen & Durand, 2012), is furthered in this thesis by drawing insights from the identical concept of vision in organizations, and individual cognition in creativity, to develop an understanding of creative vision, and to conceptualise it at the collective level of analysis. Gaps are identified in the creative vision literature and further concept development that a sensemaking perspective may address. Following this, sensemaking is reviewed to develop an understanding of how the approach may explain the formation of individual creative vision and collective creative vision. This synthesis and the use of the sensemaking perspective, inform the conceptual framework and the research questions for exploring creative vision formation in graphics design collectives presented at the end of the chapter. This framework is the basis of the research design that constitutes the next chapter.

The chapter is organised into two main parts, in line with the study focus. Section 2.2 reviews creative vision at the individual level while section 2.3 develops a collective level understanding of the phenomenon. Section 2.4 reviews the literature on the sensemaking perspective, while section 2.5 explains the utility of the sensemaking perspective in theorising creative vision formation. The chapter is concluded in section 2.6.

2.2. Creative Vision.

In the literature of organisation studies, the earliest study of the phenomenon of creative vision is Getzels and Csikszentmihalyi (1977). That study was the first to take a prospective view to understanding creative development in individual artists. By so doing, the study sought to capture the development of individual artists' creative vision, and the overall process of their creative production, as it ensues. Getzels & Csikszentmihalyi (1977, p. 5) makes the following postulation on creative vision, which is quoted here for its salience to this study:

"If the process of artistic creativity, and of creativity in general, is to be understood more fully, the study of what the artist does cannot be restricted to the visible solution, the finished product. It must include the formulation or representation of the creative problem, to which the solution is a response. At the same time, we must bear in mind that the emergence of a problem in art is seldom a single event but rather a continuous, cumulative process of discovery which begins before the artist picks up a brush, and often does not end even after the canvas is hung on the walls of a museum…".

The overall creative thinking over time, which involves formulating or representing the creative problem, its emergence, and the process of continuous discovery which starts before materialisation was termed creative vision (Getzels & Csikszentmihalyi, 1977). Getzels and Csikszentmihalyi (1977) found that the process of formulating and representing creative problems was a holistic one, which encompasses the artist's total experience. Although being goal-directed, it often operated at a subconscious intuitive level. The process was not based on conventional cognitive capacities of memory and intelligence alone, but also involved connections with deeper levels of being than reason (Ibid). That is, the study recognised the instinctual roots of creative vision formation in individuals. The authors posited that creative vision is an articulation of an external object, in material form, from internal states. This involves artists attempting to give form to or express what was, at that stage, formless and only

existent in their minds. This elusive process was held to be the beginning of the overall creative process, and deserving of further exploration (Getzels & Csikszentmihalyi, 1977).

More recently, Mainemelis et al. (2015), in a multi-contextual conceptualization of creative leadership utilised the term creative vision, thirty-one times. The review (Mainemelis et al., 2015) utilised creative vision as a theme, particularly to illustrate integrative creative leadership. Creative vision was described as underpinning creative leadership, as it was a means by which leaders communicated their ideas and sought creative input from others in creative collectives. Creative vision was described as operating across varied creative contexts such as haute cuisine, jazz ensembles, film making and architectural work (Mainemelis et al., 2015; Rahman & Barley, 2017). A creative vision was posited as being materialised through the collaboration of highly qualified others, which in context, may be fellow chefs, musicians, record producers, and architects. Integrative creative leadership was held to require synthesis of the creative visions of members of a collective (Mainemelis & Epitropaki, 2013; Mainemelis et al., 2015; Murphy & Ensher, 2008). The authors described the best integrative creative leaders as those that could clearly articulate a unifying creative vision, creating a cohesive whole, while also allowing individual creativity to flourish (Mainemelis et al., 2015, p.441). However, creative vision itself as a concept, beyond this thematic usage, remained undefined.

In addition, Rahman & Barley (2017) drew on an ethnography of architects, spotlighting how they maintained the original creative aesthetic vision of a project, while at the same time responding to unanticipated issues. The study explored such actions aimed at creative aesthetic vision maintenance, naming them as 'situated redesign'. However, the nature of creative vision, and its development overtime, was unaddressed. The collective nature of its formation, evident in the collective work of the architects in vision development, and maintenance was also unexplored.

Stigliani & Ravasi (2018), explored how designers used aesthetic knowledge in shaping artefacts. The specific focus of the study was on how design teams address difficulties of expressing and sharing aesthetic knowledge. Understanding this process involved a theorisation of how designers shared and constructed aesthetic knowledge at the group level. The study suggested that such tacit aesthetic elements of their mental models are shared at the collective level. However, the nature of aesthetics in mental models that constitute design knowledge is untheorized. The process of collaboration, synthesis, and articulation of a vision that pulls the artistic views of others in a collective together, before materialisation of an artefact, is underthorized (Getzels & Csikszentmihalyi, 1977; Stigliani & Ravasi, 2018).

This thesis builds on these emergent notions of creative vision. It also uses extant knowledge about creative thinking and individual vision (Berson, Waldman & Pearce, 2015; Harvey & Kou, 2013; Harvey, 2014; Reiter-Palmon et al., 2012) to offer an up to date understanding of the creative vision phenomenon, and how sensemaking may explain its formation. To achieve a comprehensive understanding of the phenomenon, this thesis identifies six salient constituents of creative vision from the overview above, and current literature on creativity and vision. These are representation of inner states, emergence, aesthetic content, representation of the future form of an artefact, creative taskwork and mental model. These properties of creative vision are elaborated on in turn, to offer a fuller understanding of the phenomenon.

2.2.1 Creative Vision as Representation.

A creative vision may be considered as a representation of an individual's inner creative problem solving, which emerges over time (Comi & Whyte, 2017; Ericsson & Moxley, 2012; Gick & Holyoak, 1983; Holyoak, 1984; Ward, 2012). That is, a creative vision can be considered to be a representation of the creative goals of an individual. As representation, a

creative vision realistically portrays an artefact that has not yet come into existence, by reflecting the inner thinking of the creative individual, regarding the artefact (Comi & Whyte, 2017; Getzels & Csikszentmihalyi, 1977; Ghiselin, 1985; Rahman & Barley, 2018; Stigliani & Ravasi, 2018; Taylor & Greve, 2006).

Representation involves the perceptive process of attention. Cues indicating that a problem exists may be personally relevant cues, discrepant cues (that signal a departure from the desired state), or surprising or incongruent cues (Mumford et al., 1994). These cues are associated with previous creative representations. New representations are prompted by the need to modify previously held representations to account for new cues, with the result that new representations will hold similarities with prior ones, but will be different (Mumford et al., 2004). However, a gap in the fledgling literature is that the processes that underpin this combination of cues to previous representations to form new cues has not been theorized (Getzels & Csikszentmihalyi, 1977; Rahman & Barley, 2017). In the context of graphics design, such emergent representations take the form of sketches containing images and text, made by designers as they develop a creative vision (Goldschmidt, 2007; Taylor & Greve, 2006). The idea of images representing the content of vision is developed further in section 2.2.3 below. Another example of representation may be seen in the visual arts, where creative vision is represented in stills made by sculptors, prior to fine moulding (Ghiselin,1985). However, the process of representation in creative vision links with a consideration of the cognitive structure of creative vision, discussed further in section 2.2.5 below.

2.2.2 Creative Vision Emergence.

The notion of emergence in creative vision formation developed here is different from emergence in the multilevel sense (Kozlowski & Ilgen,2006). Emergence in creative vision formation refers to the longitudinal development of an individual's creativity. However,

emergence of collective creative vision is a multilevel notion of collective vision formation (Kozlowski & Klein, 2000; Reiter-Palmon et al., 2012). A creative vision is emergent because it is does not consist of a single event but consists of several events that represent a creative individual's problem solving over time (Getzels & Csikszentmihalyi, 1977; Murphy & Ensher, 2008; Stigliani & Ravasi, 2018). A painter for example, has a mental image of his/her work before approaching the canvas. Such a mental image, while being visualised, may also be subject to changes, until a final form of it is reached (Boland & Collopy, 2004; Rahman & Barley, 2017; Stigliani & Ravasi, 2018). To illustrate further, using the visual arts context, painters often describe how they effect changes in their initial creative vision before and during the painting process, until the final form is achieved. Similarly, in the literary context, writers often describe how the intense creative visions they visualise through text for readers are continually changing (Ghiselin, 1985). In the context of design, creative vision emergence may span the unfolding process of design, through successive sketches (Goldschmidt, 2007; Rahman & Barley, 2017; Taylor & Greve, 2006). However, a gap in the nascent literature is that the process by which creative individuals move from one state of development of creative vision, to a fuller version is not fully understood (Getzels & Csikszentmihalyi, 1977; Reiter-Palmon et al., 2012; Runco, 2012). A multilevel understanding of creative vision is further developed in section 2.3 below.

2.2.3 Creative Vision's Aesthetic content.

A creative vision, a priori, also has aesthetic content (Alvarez & Svejenova, 2002; Getzels & Csikszentmihalyi, 1977; Ghiselin, 1985; Mainemelis et al., 2015; Rahman & Barley, 2017). When individuals form a creative vision, they are forming a representation of an object which has aesthetic qualities, that has not yet been materialised as an artefact. Aesthetics has to do with the way in which we engage the world through our senses (Elias, Chiles, Duncan & Vultee,

2017; Santayana, 1896). It has to do with 'felt' meaning; visually, via sound, and feel. It can also be a combination of sensations from all five senses (Bouty & Gomez, 2010; Ranscombe, Hicks, Mullineux, & Singh, 2011; Hansen, Ropo & Sauer, 2007). It is the use of text, form, line, tone, colour and texture to arouse an emotional reaction. (Ranscombe et al., 2011). These elements are represented in the individual's creative vision, before materialisation. Aesthetics is said to show, rather than tell, with effects that are instantaneous and visceral, rather than cognitive (Postrel, 2003). In the culinary context, chefs of distinction continually generate new, critically acclaimed recipes, based on an ever-evolving creative vision (Svejenova et al., 2010). In the design context for example, the visualisation of vision, in the form of sketches, contain colour, line, texture and text (Ewenstein & Whyte, 2007; Elias et al., 2018; Stigliani & Ravasi, 2018).

These aesthetic elements contain cues that signal value to the observer (Mumford, Hester & Robledo, 2012; Strange and Mumford, 2005). Such elements provoke visceral, intuitive reactions (Ghiselin, 1985). However, a salient gap in the fledgling literature is that the importance of these aesthetic cues for the process of creative vision formation itself is unexplored. This significance of aesthetic cues for collective creative vision is developed in section 2.4 below.

2.2.4 Creative Vision as Future Form of an Artefact.

Artefacts are products that hold specific cultural and commercial value in societies (Ewenstein & Whyte, 2007; Elias et al., 2018; Stigliani & Ravasi, 2018). These include objects such as artwork, buildings and cars. A creative vision has been considered as a representation of the future form of an artefact (Getzels & Csikszentmihalyi, 1977; Ghiselin, 1985; Mainemelis et al., 2015). Architectural practice, for instance, has been interpreted as progressive iterations of a creative vision (Rahman & Barley, 2017). Calling this process

'situated redesign', as mentioned in the introduction, Rahman and Barley (2017) explored how architects maintained their original design, or creative aesthetic vision in the face of pressures from clients. The fact that the creative vision changes overtime points to the prospective nature of creative vision (Getzels & Csikszentmihalyi, 1977; Murphy & Ensher, 2008). It is an initial idealisation of the future form of a creative artefact that undergoes changes, before materialisation. Thus far, however, a gap in the creative vision literature is that the process by which individual creative vision becomes progressively refined before materialisation is not fully understood (Comi & Whyte, 2017; Elias et al., 2018; Stigliani & Ravasi, 2012), despite calls for further research (Getzels & Csikszentmihalyi, 1977; Reiter-Palmon, 2012).

2.2.5 Creative Vision as Creative taskwork.

Creative vision can also be considered, a priori, as an outcome of creative work. Creativity is required when humans are confronted with problems that are novel, lacking definition and complex (Ghiselin, 1985; Mumford & Gustafson, 2007; Sternberg, Grigorenko & Singer, 2004). It is the production of high quality, original and elegant solutions to problems at the individual, collective and organizational levels (Drazin et al., 1999; Ghiselin, 1985; Harvey & Kou, 2013; Mumford & Gustafson, 1988; Mumford, Hester & Robledo, 2012). Being an outcome of problem-solving, creative vision is a product of human thinking (Finke, Ward & Smith, 1992; Gick & Holyoak, 1973; Johnson-Laird, 1983; Mumford, Reiter-Palmon & Redmond, 1994; Reiter-Palmon et al., 2008). As described by Getzels and Csikszentmihalyi (1977), creative vision spans the processes of problem finding, the way problems are envisaged, posed, formulated and created. The creative thinking leading to the production of a creative vision is however underexplored (Mainemelis et al., 2015; Rahman & Barley, 2017).

In the next section, this recognition of creative vision as an outcome of human thinking is further developed, by synthesising insights from the literature on collective cognition

(Mohammed, Ferzandi & Hamilton, 2010). Following this, the review builds on these insights to define the phenomenon of creative vision.

2.2.6 Creative Vision as Mental Model.

A creative vision is a representation of an individual's inner thinking about an artefact - as set out previously in section 2.2.2 above (Badke-Schaub et al., 2007; Getzels & Csikszentmihalyi, 1977; Stigliani & Ravasi, 2012). In the wider creativity literature, as well as that of vision in organizations, representations of individual thinking have been conceptualised as mental models (Johnson-Laird, 1983; Mohammed et al., 2010). This notion of creative vision as mental model is similar to that of individual vision as mental model in the organizational vision literature (Burns, 1978; Conger & Kanungo, 1998; Pearce & Conger, 2003; Sashkin, 1998; Strange & Mumford, 2005). This point is elaborated on below in section 2.2.7 where vision and creative vision are compared, to further distinguish creative vision.

A mental model is one that is held by creative individuals of the goals of the problem-solving effort, information for problem-solution, procedures necessary for problem resolution, and bounds or restraints of the problem (Gick & Holyoak, 1983; Holyoak, 1984; Mumford et al., 1994; Reiter-Palmon et al., 2008). A mental model is a simplified knowledge structure, or cognitive representation that humans construct and use to make sense of, and interact with the world (Johnson-Laird, 1983; Mohammed et al., 2010). In relation to this, Johnson-Laird (1983) defined visual images, as a special class of mental models. That study concluded that images are perceptual correlates of models formed in the human mind that correspond to reality. Images result from either direct perception, or imagination. These "special class of models" represent the perceptible features of real-world objects held in the mind (Johnson-Laird, 1983, p. 146). Additionally, in proposing mental models as creative representations, Holyoak (1984) posited that such models would contain visual as well as textual elements. This has implications for this

study because in the context of design, creative vision content is conceived of containing images, and text (Comi & Whyte, 2017; Elias et al. 2018; Goldschmidt, 2007; Rahman & Barley, 2017; Stigliani & Ravasi, 2018). That is, creative vision can be considered as a mental model that is specific to the design context. However, a salient gap emerging from review of the nascent literature is that the cognitive process underpinning the formation of creative vision has been undertheorized, so far (Mainemelis et al., 2015; Reiter-Palmon et al., 2012).

Table 2.1 below summarises the delineation of the constituents of creative vision.

Table 2.1: Summary of Aspects of Creative vision.

	Aspect	Description	Contextual Examples
1.	Representation of inner states.	Representation of creative individuals' inner creative problem solving. Portrays artefact that has not yet come into existence.	Design: Sketches. Visual arts: Sculptural stills.
2.	Creative vision emergence.	Longitudinal development of a creative individual's ideas about the future form of an artefact.	Visual arts: The evolution of paintings. Design: Changes to briefs, sketches and drafts.
3.	Aesthetic content.	Aesthetic qualities of colour, form, line, taste and texture represented in a creative vision.	Culinary arts: Taste, texture. Graphics design: Colour, form, line.
4.	Future form of artefacts.	Representation of the future form of artefacts before they become materialised. Prospective nature of creative vision.	Architectural design: Drawings and drafts of buildings. Automobile designs: Moulds, builds.
5.	Creative taskwork.	Outcome of the process of producing original, high quality and elegant solutions to problems (creativity).	Music production. Automobile design. Haute cuisine.
6.	Mental model.	Model or frame of the future for of a creative artefact held by a creative individual.	Design as the progressive refinement of individual mental models.

2.2.7 Creative Vision: A definition.

Drawing on the properties delineated in sections 2.2.1 to 2.2.5, creative vision is defined in this thesis as an 'emergent representation or model of creative taskwork of an aesthetic nature that is yet to be materialised as an artefact'.

Creative vision is emergent because it consists of several events that represent a creative individual's problem solving over time. It is a representation because it reflects an individual's inner creative problem solving, which emerges over time. It has aesthetic content as a representation of an object which has aesthetic qualities, that has not yet been materialised as an artefact. Creative vision can also be considered as an initial idealisation of the future form of a creative artefact. Finally, as a mental model, a creative vision can be considered as a cognitive representation that humans construct and use to understand and interact with the world. The synthesis from the literature of creative thinking and vision that leads to this definition is further illustrated by figure 2.1, following the next section.

However, delineating the features of creative vision in sections 2.2.1 to 2.2.5 reveals a gap. The emergence of creative vision, or its progressive formation by an individual, has received little attention in the literature (Getzels & Csikszentmihalyi, 1977; Murphy & Ensher, 2008). That is, the process of representation and formation of models of creative vision has been undertheorized (Ghiselin, 1985; Mainemelis et al., 2015; Rahman & Barley, 2017). This gap is more fully delineated in section 2.3.4 below. Before elaborating on its collective formation, in section 2.3 below, creative vision is distinguished from the concept of individual vision in organizational studies, to achieve further definitional clarity (Cornelissen & Durand, 2015; Whetten, 1989).

2.2.8 Creative Vision Contrasted with Individual Vision.

The delineation of creative vision thus far shows its six constituents of representation of inner states, emergence, aesthetic content, representation of the future form of an artefact, creative taskwork and being a mental model. These properties of creative vision are contrasted with individual vision in organisational studies, to further differentiate the two phenomena, by showing their similarities and differences.

Individual vision is defined as a descriptive, and prescriptive mental model of the future held by an individual (Berson et al., 2015; Mumford et al., 2007; Strange & Mumford, 2005). Firstly, like creative vision, individual vision is a representation of inner states (Berson et al., 2015; Mohammed et al, 2010; Mumford et al., 2005). However, there is a difference in what is represented. A creative vision realistically portrays an artefact that has not yet come into existence, by reflecting the inner thinking of the creative individual, regarding the artefact. Like emergence, representation in individual vision is more generalised. It does not only show individual thinking about an artefact (Berson et al., 2015; Conger & Kanungo, 1998; Sashkin, 1998; Yukl, 1991).

Creative vision also has the quality of emergence in common with individual vision. However, while creative vision emerges through individual creative problem solving, over time, emergence in individual vision is not specific to a domain, such as creativity. It is a more generalized concept that can refer to an individual's vision of their selves or the larger society (Foster & Akdere, 2007; Mintzberg et al., 2005).

Also, creative vision is content specific. It reflects the aesthetic features of an artefact that is yet to come into being. However, an individual vision may be of a task, a collective, or a society (Foster & Akdere, 2007; McLean, 2006).

Closely related to this, is the nature of what represented. While a creative vision specifically represents the future form of an artefact, individual vision, while also prospective,

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or future oriented, is more generalised, in terms of what it represents. It may reflect domain, culture, leadership, or purpose (Westley & Mintzberg, 1989).

In addition, while creative vision can be considered as a mental model, which is specific to creative taskwork, individual vision is considered as a mental model that ranges from knowledge of the task, knowledge of the team, to knowledge about equipment (Burns, 1978; Conger & Kanungo, 1998; Pearce & Conger, 2003; Sashkin, 1998; Strange & Mumford, 2005). That is, individual vision is a more macro concept, covering equipment, team interactions and performance, as well as task (Converse, Canon-Bowers, & Salas, 1993).

Overall, from the comparison made above, creative vision can be viewed as a more domain specific individual vision. One that has a defined focus in terms of emergence, representation, prospective orientation and content. However, a gap that arises from this comparison is that emergence, and prospective representation of an artefact as a form of creative taskwork has been undertheorized. That is, little is known about how a creative vision gets formed over time. While there is no existing theorisation of this process, this thesis proposes a sensemaking approach to the process. This is further elaborated on in section 2.3 below, and more extensively in section 2.4. Figure 2.1 below further illustrates the positioning of creative vision, relative to individual vision.

The next section explores collective creative vision, which arises when a creative vision is elaborated on by more than a single individual.

Figure 2.1: Creative Vision. A Synthesis.
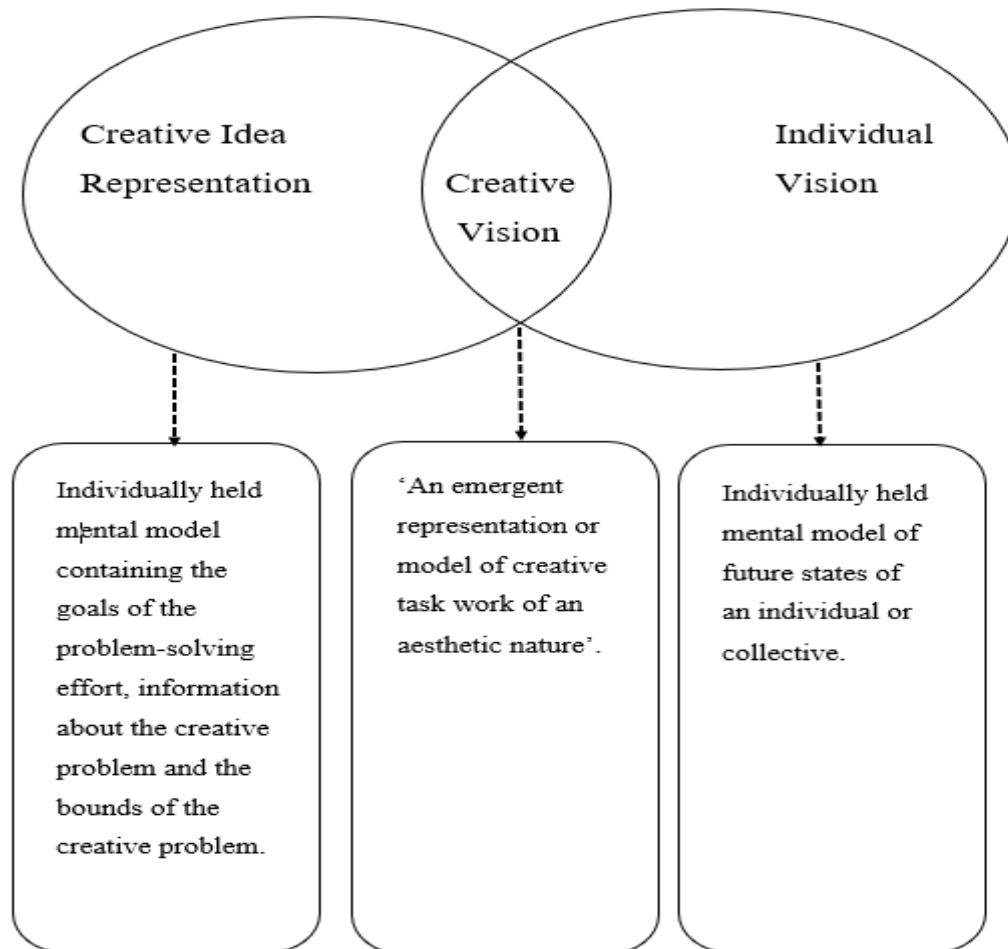
Source: Author Illustration.

2.2.9 Levels of Analysis in Creative Vision.

The limited literature on creative vision also mentions situations where creative vision arises from collective creativity. That is, there are instances where a creative vision is not the work of one individual alone. These are instances where individuals collaborate with others to form a collectively held creative vision (Elias, Chiles, Duncan & Vultee, 2017; George, 2007; Hargadon & Bechky, 2006; Hunt, Stelluto & Hooijberg, 2004; Marion, 2012; Mainemelis et al., 2015; Rahman & Barley, 2017). For example, chefs of distinction may draw on the skills of

other chefs in their kitchens to develop creative visions of culinary recipes (Alvarez & Svejenova, 2002). Music and film producers also often jointly develop creative visions of albums and movies with other specialists that form part of their production crews (Lingo & Mahony, 2011; Murphy & Ensher, 2008). Architects in architectural design teams (Rahman & Barley, 2017), and music producers also extensively collaborate to develop a collective creative vision of their output, before materialisation (Lingo & O'Mahony, 2011).

Collectives are not only a background or social context for the creative individual but can also enable creativity through emergence (Kozlowski & Ilgen,2006). This study attempts to make a case for the formation of collective creative vision, by focusing on the cognitive processes whereby individually generated creative vision become collective. It therefore implies a focus on cognition at the collective level of analysis. However, research on cognitive processes facilitating collective creativity assumes emergence (Kowslowki & Klein, 2000; Reiter-Palmon et al., 2012). In other words, collective creativity occurs when individual members' ideas and divergent thinking become aggregated into collective creative output through convergent thinking (George, 2007; Hargadon & Bechky, 2006; Marion, 2012). That is, the processes of idea representation at the individual level are assumed to aggregate to the collective level (Sacramento, Dawson & West, 2008). This informs the concurrent focus on the individual level of analysis. In multilevel terms, emergence is the process whereby individual level phenomena, originating in cognition, manifest as higher-level, collective phenomena (Cole, Bruch & Vogel, 2012; Kowslowki & Klein, 2000; Reiter-Palmon et al., 2008).

Before exploring the formation of collective creative vision, the nature of the phenomenon is unpacked. Drawing from the properties of individual creative vision, approaches to collective cognition in the wider creativity literature and assumptions of emergence, collective creative vision is defined. Following that, its emergence is theorised.

2.3 Collective Creative Vision.

This study focuses on the concept of collective creative vision to explore collective creativity in contexts where creative work results in a final form which is materialised as an artefact, with aesthetic properties. In this section, the limited literature on instances of collective creative vision is built on, with current knowledge of emergence, collective vision, and collective creativity, to conceptualise collective creative vision, and to theorise its emergence.

2.3.1 Perspectives to Collective Creative Vision.

A primary assumption of this thesis, explained in chapter 1, is that individual creativity is related to collective creativity. Individual creative processes feed collective ones (Reiter-Palmon et al., 2008; 2012). Emergence (Kozlowski & Klein, 2000) also allows a consideration of collective processes building on individual ones. Accordingly, salient aspects of collective creative vision are delineated similar to individual creative vision.

A collective creative vision, like an individual creative vision can be considered as an outcome of emergence, because it builds on the individual creative visions of two or more collaborators (Kozlowski & Ilgen, 2006; Rahman & Barley, 2017; Reiter-Palmon et al., 2012). Mainemelis et al. (2015) posits that creative synthesis, the integration of the creative inputs of two or more individuals, is achieved by the combination of creative visions of several creative professionals. However, the quality of emergence is different for both levels. While emergence in individual vision formation is an accumulation of events that result from an individual's creative thinking over time (Getzels & Csikszentmihalyi, 1977), emergence in collective vision, from a multilevel perspective, can be assumed to be a convergence of individual creative visions over time (Getzels & Csikszentmihalyi, 1977; Kozlowski & Klein, 2000). However, this process, by which collective creative vision emerges over time has been unexplored.

Further, collective creative vision can be considered as a shared representation of individuals' inner states over time (Ericsson & Moxley, 2012; Gick & Holyoak, 1983; Holyoak, 1984; Ward, 2012). As a collective representation, a collective creative vision portrays an artefact that has not yet come into existence, by reflecting the thinking of the creative individuals that collaborate regarding the production of the artefact (Comi & Whyte, 2017; Getzels & Csikszentmihalyi, 1977; Stigliani & Ravasi, 2012). It therefore reflects shared thinking about the future form of an artefact, which has not yet been materialised (Rahman & Barley, 2017; Stigliani & Ravasi, 2018; Taylor & Greve, 2006). However, the process by which creative visions get progressively shared by members of collectives has received very little research attention.

In the same vein, a collective creative vision can be considered as a collective representation of an object which has aesthetic qualities, that has not yet been materialised as an artefact (Elias et al., 2017; Santayana, 1896; Stigliani & Ravasi, 2018). As such, it may embody representations of text, line, form, tone, sound, taste and colour which arouse the senses (Ranscombe et al., 2011). These aesthetic qualities are drawn from the individual creative visions that a collective creative vision manifests (Mainemelis et al., 2015; Reiter-Palmon et al., 2012). For example, collective creative visions in the graphics design context will have images that have aesthetic elements of line, colour, and texture (Golschmidt, 2007; Taylor & Greve, 2006). In the context of music production, such collective creative visions will include sound (Lingo & O'Mahony, 2011). In the culinary context, such aesthetic elements would include taste (Alvarez & Svejenova, 2002).

Also, a collective creative vision, in a similar manner to an individual creative vision can be prospective (Mainemelis et al., 2015; Murphy & Ensher, 2008). It is a representation of the future form of an artefact, that has been collectively developed. In the architectural design context, an architect's creative vision for a building is his initial representation of its future

form. After collaboration with other architects, a collective creative vision is achieved (Rahman & Barley, 2017). In the context of graphics design, the creative visions of each designer in a collective represent their thinking about the future form of an artefact (Goldschmidt, 2007; Taylor & Greve, 2006). A collective creative vision, in context, can be expected to result from the collaboration of individual designers, which in its final form, is materialised as an artefact. This argument is further developed in section 2.3.2 below.

Collective creative vision can also be considered to be an outcome of collective creativity, which occurs when individual's ideas and divergent thinking become aggregated into collective creative output through convergent thinking (George, 2007; Hargadon & Bechky, 2006; Marion, 2012; Harvey, 2014).It is the production of high quality, original and elegant solutions to creative problems at the collective and organizational levels (Drazin et al., 1999; Ghiselin, 1985; Harvey & Kou, 2013; Mumford & Gustafson, 1988; Mumford, Hester & Robledo, 2012). Indeed, Mainemelis and Epitropaki (2013) posit that collective creative vision formation may trigger creativity when the need for individuals to make their mark on a jointly elaborated creative product causes tensions that have to be resolved. Collective creative vision is then an outcome of collective creative taskwork. This is further elaborated on in the next paragraph.

Finally, a collective creative vision, being a collective representation of the future form of an artefact, can be considered as a shared mental model that is specific to the design context (Badke-Schuab et al., 2007; Johnson-Laird, 1983; Hill & Levenhagen, 1995; Mohammed et al, 2011). In the wider literature of collective cognition, shared mental models are collectively held representations of reality (Canon-Bowers & Salas, 2001; Mohammed, Klimoski & Rentsch, 2000; Reiter-Palmon et al., 2012; Weick, 1995). The notion of a shared mental model also underpins the concept of shared or collective vision, which is defined as an agreed-upon image or understanding of a collective's future-oriented direction that is ambitious but acceptable on the part of its followers (Berson et al., 2015). This commonality between collective creative

vision and shared vision is developed further in section 2.3.2 below. However, more nuanced conceptualisations of shared mental models recognise that they can also be prospective; that is, they can also be representations of a reality that has not yet occurred (Mohammed et al., 2010; Strange & Mumford, 2005). This insight is in line with the future oriented nature of collective creative vision. Taking a collective creative vision as a shared mental model implies a prospective orientation. It is not clear however, how mental models of the future form of creative taskwork in the context of design get formed (Badke-Schaub et al., 2007; Goldschmidt, 2007; Taylor & Greve, 2006). Before pursuing this line of thought, in section 2.4, collective creative vision is defined and compared to collective vision to further distinguish the concept.

2.3.2 Collective Creative Vision: A definition.

Building on the features of collective creative vision set out in section 2.3.1 above, and assuming emergence, collective creative vision is defined in this study as: '<u>a collective representation or model of creative taskwork of an aesthetic nature that is yet to be materialised as an artefact</u>'.

Collective creative vision emerges from the creative problem solving of individuals in a collective. It represents the evolution of individual creative visions over time. Collective creative vision also has aesthetic content, as a representation of individual creative visions that in themselves, possess such aesthetic content. In the same vein, a collective creative vision can also be considered to be a final idealisation of a creative artefact, which subsequently becomes materialised. Overall, as a representation of collective creative activity, collective creative vision can be understood as a shared, or collectively held mental model. One that results from the cognitive activity of individuals in a collective, such as that of graphics design, which is the context of the study. Figure 2.2 following the next section illustrates the synthesis leading to this conceptualisation (Cornelissen & Durand, 2012; Glynn & Rafaelli, 2012).

In building on the very limited literature of collective creative vision, the following gaps are noted:

First, it has not been theorised how collective creative vision emerge from the thinking of individual members of collectives. Little is known about how individual creative visions manifest as a collective creative vision over time. Second, the process by which aesthetic cues in one creative vision influence other such creative visions in the process of emergence has not been theorised. Little is known how the final version of a creative vision that gets materialised as an artefact, is arrived at. The process by which individual mental models representing creative vision become a final, shared mental model, or collective creative vision has been undertheorized. In sum, the question of how a collective creative vision is formed has not been addressed. The gaps to the literature on collective creative vision, the questions that may address these gaps, and the usefulness of the sensemaking perspective in answering these questions are more fully elaborated in section 2.3.4, below. Before proposing the overall process of its formation, collective creative vision is contrasted with shared, or collective vision, to further differentiate the concept.

2.3.3 Collective Creative Vision Contrasted with Collective Vision.

The conceptualisation of creative vision thus far shows its six constituents of collective representation of inner states, emergence, aesthetic content, collective representation of the future form of an artefact, creative taskwork and being a shared mental model. These properties of collective creative vision are contrasted with collective vision in organisational studies, to further differentiate the two phenomena, by showing their similarities and differences.

Collective vision is described as a collective perception of systems as they ought to exist (Berson et al., 2015; Klimoski & Mohammed, 1994; Strange & Mumford, 2005). A collective creative vision, like a shared, or collective vision, builds on the cognition of more than one

individual (Mainemelis et al., 2015; Burke, Fiore & Salas, 2003; Ensley & Pierce, 2001). However, while collective creative vision is specific to the domain of creativity, collective vision is more generic, as it refers to visions of the future of collectives (Margolis & Hansen, 2003).

Domain specificity also differentiates both types of vision in terms of what they represent. A collective creative vision represents aesthetic content. It may embody text, line, form, tone, sound, taste and colour, while a collective vision may represent teams, equipment and relationships (Berson et al., 2015; Collins & Poras, 1996; Mumford, Friedrich, Caughron & Byrne, 2007). Relatedly, while both forms of vision are, a priori, future oriented, a collective creative vision portrays an artefact that has not yet come into existence, while a collective vision is not task specific (Ensley & Pierce, 2001).

Interestingly, like collective creative vision, collective vision is conceptualised as being underpinned by shared mental models (Pearce & Conger, 2003; Sashkin, 1998; Strange & Mumford, 2005). Research focused on collective thinking has employed the concept of shared frames of reference, or mental models to depict thinking at the level of the collective (Badke-Schaub et al., 2007; Johnson-Laird, 1983; Mohammed et al., 2010; Strange & Mumford, 2002, Reiter-Palmon et al., 2012). Shared mental models are a representation of knowledge, perspectives and beliefs held in common by a collective (Hill & Levenhagen, 1995; Klimoski & Mohammed, 1994). In terms of taxonomy, shared mental models are described as emergent. That is, they are representations of the cognitive properties of the collective that are typically dynamic in nature, and can vary as a function of context, inputs, outcomes and processes (Kowlowski & Klein, 2000; Marks, Mathieu & Zaccaro, 2001). In multilevel terms, emergence in shared mental models derives from the cognition of individual members, but manifests as a collective phenomenon (Hill & Levenhagen, 1995; Reiter-Palmon et al., 2012). Sharedness is therefore the basis of the convergence that represents the extent to which individual members

of a collective have a common knowledge structure (Mohammed et al., 2010). Collective vision and the proposed concept of collective creative vision represent differing specifications to mental model domain. What is modelled differs. While teamwork and taskwork are modelled regarding collective vision (Converse, Canon-Bowers, & Salas, 1993; Reiter-Palmon et al., 2008; Weick, Sutcliffe & Obstfeld, 2005) collective creative vision models shared representations of the future form of yet to be materialised artefacts.

Lastly, Berson et al. (2015) defines collective vision as a descriptive and prescriptive mental model that provides an agreed upon image or understanding of a collective's future-oriented direction that is ambitious but acceptable on the part of its followers. The Berson et al. (2015) perspective to collective vision formation provides further underpinning for the understanding of mental models as underlying collective creative vision formation. When given domain, task and content specificity, that is, applied to creativity, and tasks with aesthetic content, the Berson et al (2015) definition of collective vision corresponds to the definition developed here. Thus, demonstrating the context specificity of the concept of collective creative vision.

Figure 2.2 below further illustrates the positioning of collective creative vision relative to collective vision.

Figure 2.2: Collective Creative Vision: A Synthesis.
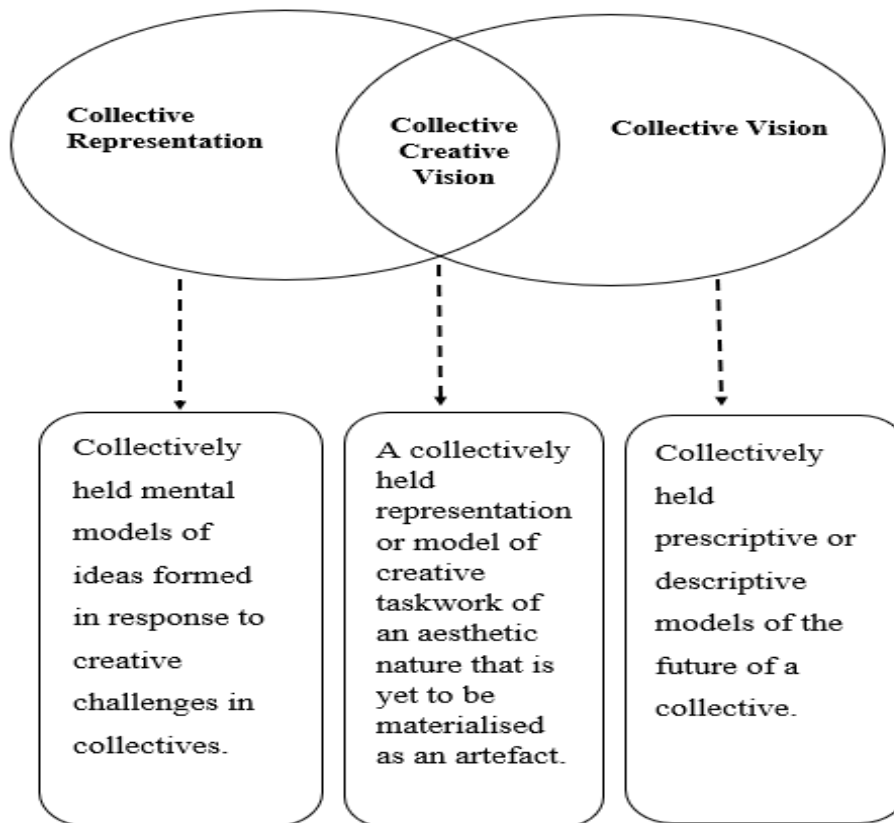
Source: Author Illustration.

Overall, while collective creative vision can be taken as a collectively held model of the future form of an artefact, the processes by which it emerges from collectives of creative individuals are under researched (Goldschmidt, 2007; Mohammed et al., 2010; Reiter-Palmon et al., 2012). Although it has been posited that this happens through interaction of individual ideas with evaluations of others (Harvey & Kou, 2013) little is known about the underlying processes. Accordingly, before setting out a framework that may explain collective creative vision formation, the potential role of evaluations is considered.

Table 2.2 below sets out key definitions used thus far, for clarity.

Table 2.2 Concepts in Vision and Creative Vision.

	Concept	Definition
1.	Individual vision.	Individually held prescriptive or descriptive mental models of the future of an individual, collective, organization or society.
2.	Collective vision.	Collectively held prescriptive or descriptive models of the future of a collective.
3.	Individual creative vision.	An emergent representation or model of creative taskwork of an aesthetic nature that is yet to be materialised as an artefact.
4.	Collective creative vision (Proposed).	A collectively held representation or model of creative taskwork of an aesthetic nature that is yet to be materialised as an artefact.

2.3.4 Collective Creative Vision Formation: The role of Evaluations.

It has been proposed that collectives benefit from the creative thinking of their individual members through evaluation (Mumford, Feldman, Hein & Nagao, 2001; Nijstad, Rietzschel & Sytroebe, 2005; Reiter-Palmon et al., 2008). The evaluation of cognitive ideas is important to creativity because only ideas that are judged to be useful and novel will lead to concrete outcomes for individuals and collectives (Acar & Runco, 2012). All new ideas cannot be accepted, and an overabundance of ideas may lead to distractions (Sharma, 1999).

Evaluations are processes involved in the search for the merits and demerits of an idea (Aca & Runco, 2012; Brophy, 1998; Moneta, 1993). Evaluation is a later stage process of collective cognition that allows convergence and consensus (Harvey & Kou, 2013).Collectives evaluate creative ideas when engaging in the process of collective creativity, building on individual ideas, providing rewards for ideas and resolving on, and pursuing particular ideas (Elsbach & Kramer, 2003; Lingo & O'Mahony, 2010; Murphy & Ensher, 2008;Mumford et al., 2001; Reiter-Palmon et al., 2008). It is suggested that this occurs through the attainment of a shared understanding, or a shared mental model of creative problems (Mohammed et al., 2010;

Rouse, 2018). However, evaluations have been treated as a variable, with the underlying mechanisms of the process underexplored (Licuanan, Dailey & Mumford, 2007; Runco, 2014). Extant research on the evaluations of ideas by others in a collective is limited (Harvey & Kou, 2013; Reiter-Palmon et al., 2012). Interpersonal evaluation is a common phenomenon in itself, especially in work settings. However, it is complex because an external evaluator of an idea may hold a subjectively different perspective from the originator of the idea. This arises because the means by which an idea has occurred is not known to the external evaluator (Acar & Runco, 2012).

As a variable, interpersonal evaluation has been linked to divergent thinking and the role of standards in evaluative accuracy (Lonergan et al., 2004). Evaluative accuracy is of concern because of the bias that may arise from insufficient knowledge, limitations in processing capacity, goal fixation and over-extended search (Mumford et al., 2006). In carrying out interpersonal evaluations, individuals tended to underestimate originality, particularly if creativity in context regards complex tasks in domains that are unfamiliar to the evaluator (Licuanan, Dailey & Mumford, 2007). However, a critique of these studies is that they tend to focus on the final stages of creative thinking in collectives rather than considering that these iterative and integrated processes of evaluation are ongoing, throughout the creative process (Harvey & Kou, 2013; Reiter-Palmon et al., 2012). In addition, these studies conceptualize evaluations as a variable, with the process of evaluation itself being unexplored.

Harvey and Kou (2013), in making an explicit link between evaluations and creative thinking, reconceptualised the role of evaluations in collective creativity. When a member of a creative collective focuses on an idea proposed by another member, such an interaction may be considered a moment of idea generation or the originator, and a moment of evaluation for the recipient (Elsbach & Kramer, 2003). Taking an interactional perspective to situated evaluations, Harvey & Kou (2013) found evidence that interaction between ideas and evaluation will lead

to increased collective engagement, and therefore enhanced collective creativity. It may therefore be inferred that for a creative vision to become shared, or held in common by more than one individual, it would need to be subjected to evaluation (Harvey & Kou, 2013; Harvey, 2014; Reiter-Palmon et al., 2012; Shalley, 2008)

The position of Harvey & Kou (2013) on evaluations underpins the central proposition of this thesis. Exploring how evaluations of members of collectives interact with creative visions of members of collectives, may explain the formation of a collective creative vision. The interplay between creative visions and evaluations of others in a collective may explain how collective creative vision emerges. Tracing this interplay over time may explain the manifestation of creative vision over time. This interaction may also reveal how aesthetic elements in creative visions get combined into one collective creative vision. In sum, such an exploration may explain how collective creative vision gets formed. The proposed relationship between creative vision, evaluations and collective creative vision is illustrated by the figure below.

Figure 2.3 Conceptual Framework for the Emergence and Collective Formation of Creative Vision.
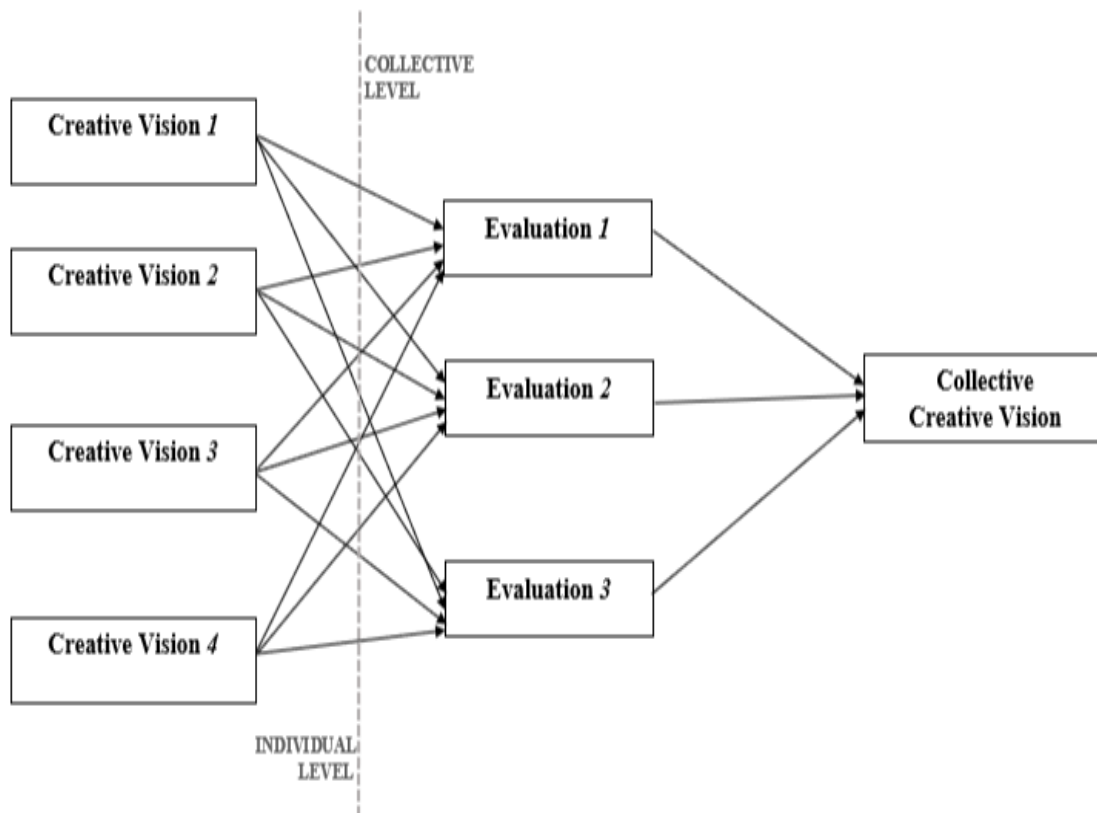
Source: Author illustration.

The diagram above shows the relationship between creative vision and evaluations that this thesis proposes will result in a collective creative vision. To explain further, after evaluations, which may mark the beginning of collective action, creative visions of a hypothetical collective of four, may become one final collective creative vision, which is materialised in print, as an artefact.

The conceptual framework depicted in figure 2.3 is a basic linear representation. However, the review has thrown up insights about creative vision and collective creative vision that suggest that the process will unfold through several iterations over time (Getzels & Csikszentmihalyi, 1977; Paulus et al., 2012; Reiter-Palmon et al., 2012). But this process has

not been formally theorised. It is not known how the iterations will unfold, or the underlying mechanisms that may explain the relationship between these concepts. Therefore, the figure above depicts a broad causal relationship linking the key concepts of the study, in a preview of what is likely to be a complex process of iteration between creative visions in a graphics design collective and evaluations, resulting in the formation of a collective creative vision. These processes will be explored from a sensemaking perspective, in section 2.4. Before doing this, the gaps in the creative vision literature that such an exploration will address are summarised, and a preview is given of how a sensemaking perspective will address these gaps, to orient the reader. After that, the sensemaking perspective is explored in further depth, to complete the review.

2.3.5 Gaps in the Creative Vision literature to be explained by adopting a Sensemaking Perspective to the formation of Creative Vision.

The review of the fledgling creative vision literature and the development of the collective creative vision concept, and its proposed formation reveals some gaps that a sensemaking approach to its formation may address. These gaps are elaborated on, for both the individual and collective levels of analysis.

2.3.5.1 Gaps at the Individual Level of Analysis and Preliminary Research Question.

Gap 1. At the individual level of analysis, creative vision has been posited to be formed by individuals over time, and not merely arise from a single event alone (Getzels & Csikszentmihalyi, 1977; Mainemelis et al., 2015). However, this longitudinal development, that is, the process by which creative individuals move from one state of development of creative vision, to a fuller version is not fully understood (Mainemelis & Epitropaki ,2013; Mainemelis et al., 2015; Murphy & Ensher, 2008).

Gap 2. Also, creative visions develop as representations of the creative thinking of individuals (Getzels & Csikszentmihalyi, 1977; Reiter-Palmon et al., 2008; Reiter-Palmon et al., 2012). Representations change by the combination of new cues to previous ones (Gick & Holyoak, 1983; Holyoak, 1984; Reiter-Palmon et al., 2008).However, the processes that underpin this combination of cues to previous representations to form new cues in the formation of an individual creative vision, is undertheorized (Getzels & Csikszentmihalyi, 1977; Mumford et al., 1994;Rahman & Barley, 2017)

Gap 3. Further, the cues that underpin representation in creative vision are of an aesthetic nature (Bouty & Gomez, 2010; Mainemelis et al., 2015; Svejenova et al., 2010) However, the significance of these aesthetic cues for the process of creative vision formation itself is underexplored (Stigliani & Ravasi, 2018).

Preliminary Research Question for Individual Creative Vision Formation: Overall, the process of development of individual creative vision over time, the nature of representation in the process, and particularly, the kind of cueing activity that underpins this representation, has not been theorized. These gaps point to a lack of knowledge about the process by which an individual creative vision gets formed. In the graphics design context of this study, the gaps elaborated on above can be summed up in the first preliminary research question:

Preliminary Research Question 1: *‘How does individual creative vision get formed in graphics design collectives?’*

  The question of how a creative vision gets formed will be approached from a sensemaking perspective, giving an enhanced research question focused on individual creative vision formation. To guide the reader during the exposition on sensemaking, in terms of the utility of the perspective, a preview is given below. Prior to that, the gaps revealed by the conceptualisation of collective creative vision are also highlighted.

2.3.5.2 Gaps at the Collective Level of Analysis and Preliminary Research Question.

At the collective level of analysis, the review identified and further developed the concept of collective creative vision. This development, however, reveals some gaps which a sensemaking approach may address.

Gap 4. As a form of collective representation, cueing activity is expected between the creative visions of different individuals when a collective creative vision is formed (Reiter-Palmon et al., 2008; Reiter-Palmon et al., 2012). That is, it is expected that individuals who collaborate on creative projects will be influenced by cues contained in each other's' ideas (Mumford et al, 1994; Rahman & Barley, 2017). However, little is known about the process by which this happens regarding collective creative vision.

Gap 5. Further, it is proposed in this study that collective creative vision, as a multilevel concept, arises through emergence from individual creative vision (Cole et al., 2012; Kowslowki & Klein, 2000; Mainemelis et al., 2015; Reiter-Palmon et al., 2008). However, this process has not been theorized. It is not clear how a final representation of creative taskwork in the context of design is achieved (Golschmidt, 2007; Taylor & Greve, 2006).

Gap 6. Although the extant literature on collective creativity suggests that evaluations will play a role in this process of collective creative vision formation, it is not known how this may happen. In section 2.2.4 above the proposed role of evaluations in the process whereby collective creative vision is formed, is elaborated. However, evaluations have hitherto been treated as a variable, with the mechanisms that underly it being underexplored (Harvey and Kou, 2013; Licuanan et al., 2007; Runco, 2014).

Preliminary Research Question for Collective Creative Vision Formation: Gaps 4,5 and 6 highlighted above reveal that the cueing activity that underpin collective creative vision formation, the nature of emergence in the process, and the role of evaluations have undertheorized. In sum, the question of how a collective creative vision gets formed has not

been addressed. The overall questions, at the level of the collective, pertain to how collective creative vision emerges from the thinking of individual members of collectives, and how aesthetic cues in one creative vision influence other such visions in the process of emergence. Also, how evaluations of others of others in the collective affects the emergent collective creative vision. Therefore, an integrative research question to address these gaps at the collective level of analysis in the context of graphics design is:

Preliminary Research Question 2: *a. 'How does collective creative vision get formed in graphics design collectives? b. How does the interplay of creative visions and evaluations result in a collective creative vision?*

Research question 2 is integrative, because in line with the central proposition of this thesis, the interplay of creative vision with evaluations of other members will result in a collective creative vision. Thus, answering part b, provides an answer to part a. This study attempts to use a sensemaking perspective to address these two questions. To orient the reader, the sensemaking perspective to creative vision formation is briefly explained here. It is elaborated in full, together with the enhanced research questions in section 2.4 below.

At the individual level, creative visions can be explored as expectations of the future form of creative artefacts, which can be reframed in the light of new aesthetic cues (Drazin et al., 1999; Patriotta & Gruber, 2015; Weick, 1995), thus addressing gaps 1 and 2 above. Exploring the source of these aesthetic cues, and the way that they may combine with existing expectations of other individuals in a graphics design collective may explain creative vision formation, thereby addressing gap 3 above (Getzels & Csikszentmihalyi, 1977; Mumford et al., 1994; Reiter-Palmon et al., 2012). That is, the process whereby creative individuals move from one state of development of creative vision, to a fuller version can be explored by considering the process as the continuous development of an expectancy frame of a creative artefact (Mainemelis & Epitropaki ,2013; Mainemelis et al., 2015; Goldschmidt, 2007). Specifically, the individual

sensemaking processes of priming, noticing and bracketing may help to explain this frame development, in response to gaps 1, 2 and 3 above (Cornelissen & Werner, 2104; Drazin et al., 1999).

At the collective level, a prospective sensemaking perspective to the emergence of collective creative vision implies that creative visions, as expectancy frames, become a final frame which is materialised as an artefact. To address gaps 4, and 5, explaining how the aesthetic cues in one creative vision influence other such creative visions in the process of aggregation, means expecting that the aesthetic cues in the creative visions, will be conveyed amongst members through narrative evaluations (Gergen & Gergen, 1997; Sonenshein, 2010). The sensemaking perspective also allows an understanding of the untheorized role of evaluations in collective creative vision, according to positive or negative dimensions, thereby addressing gap 6 (Balogun et al., 2015; Harvey and Kou, 2013; Runco, 2014). In sum, the sensemaking subprocesses of priming, noticing and bracketing may help to explain how expectancy frames get reframed, in relation to gaps 1,2 and 3 (Drazin et al., 1999; Patriotta & Gruber, 2015). They may also explain the connection between the individual and collective levels, in relation to gaps 4 and 5 above (Stigliani & Ravasi, 2012). By this means also, the emergence of collective creative visions from individual creative visions may be explained (Cole et al., 2012; Kowslowki & Klein, 2000; Mainemelis et al., 2015). This process, in graphics design collectives, can be interpreted as one of sensemaking, involving the individual and collective construction of expectancy frames (Drazin et al., 1999; Jansen & Shipp, 2018; Patriotta & Gruber, 2015). Such a perspective may explain how the final representation of creative taskwork in the context of design is achieved (Goldschmidt, 2007; Taylor, 2007).

Overall, a sensemaking perspective, with its elaborate interpretation and delineation of cognition at the individual and collective levels, is well suited for theorising the process of collective creative vision formation. In the next section, the sensemaking perspective is

elaborated in more depth, and the ways that its constituent processes can explain creative vision formation, at the individual and collective levels are highlighted. Before doing so, the creative vision part of the review is summarised.

2.3.6 Summary of Review and Conceptual Development of Creative Vision.

The initial part of the review has focused on the phenomenon of creative vision. The nascent state of literature on creative vision was assessed. The identified properties of creative vision were further developed using insights from the wider literature on creative cognition and vision formation, to give definitional and conceptual clarity. The phenomenon of collective creative vision was identified, introduced, and further clarified using insights from the collective creative cognition and collective vision literatures. Its formation is theorised as arising from an interplay of creative visions and evaluations. The gaps in this conceptual development were then identified.

Specifically, creative vision at the individual level is defined as an 'emergent representation or model of creative taskwork of an aesthetic nature that is yet to be materialised as an artefact'. Similarly, collective creative vision is proposed to be 'a collectively held model of creative taskwork of an aesthetic nature that is yet to be materialised as an artefact'. The thesis then posits that collective creative vision formation will arise from the interplay of evaluations of members of collectives with individual creative visions (Harvey & Kou, 2013). This is illustrated in Figure 2.3 above.

3 gaps at the individual level concerning the longitudinal development of creative vision, and the role of aesthetic cues in the formation of creative vision were highlighted. At the collective level, 3 gaps concerning representation, emergence and the possible role of evaluations, are also highlighted. The suitability of the sensemaking perspective for addressing these gaps, by identifying the underlying mechanisms of the process broadly hinted at in the

conceptual framework, was previewed in section 2.3.4 above. Next the potential of the sensemaking perspective for explaining the formation of creative vision, is reviewed in more depth.

2.4 Sensemaking.

The sensemaking perspective was originally developed by Karl Weick (1969, 1979, 1995). It is the process through which humans seek understanding of unexpected, novel, ambiguous events, which violate expectations (Maitlis & Christianson, 2014). Uncertainty and ambiguity cause individuals and collectives to seek means of clarification, by noticing, extracting and interpreting cues from their environment (Goffman, 1974; Patriotta & Gruber, 2015; Simon, 1972; Welsh & Ordonez, 2014; Weick, 1995). They use this to construct individual and social accounts that provide order, and 'make sense' of the new situation (Maitlis & Christianson, 2014). This new order, or frame, that individuals and organizations organise, serves as the basis of their engagement with the next novelty or disruption that they encounter (Goffman, 1974; Patriotta & Hirsch, 2016; Cornelissen, Mantere & Vaara, 2014). Sensemaking is therefore an interpretive approach to cognition and the social construction of reality (Jansen & Shipp, 2018; Patriotta & Gruber, 2015; Sandberg & Tsoukas, 2015; Weick, 1979). Sensemaking takes place at individual and collective levels (Drazin et al., 1999; Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012; Weick, 1995) and becomes enacted through narrative, evaluations and dialogue. In brief, individuals make sense when they act to collectively construct an environment (Weick, 1995).

The sensemaking perspective has had a profound impact, particularly with respect to the study of key organisational processes such as strategic change (Balogun et al., 2015; Gioia & Chittipeddi, 1991), Creativity (Drazin et al., 1999; Hill & Levenhagen, 1995; Stigliani & Ravasi, 2012) and organizational learning (Catino & Patriotta, 2013; Gephart, 1993).This section of the

review explores the extant scholarship on the sensemaking perspective, emphasising how it may explain the formation of individual and collective creative vision. The sensemaking constituents of creation, interpretation, expectation and enactment (Sandberg & Tsoukas, 2015; Weick, 1995) are reviewed, as well as the subprocesses of cueing, priming, noticing, bracketing and framing. The prospective dimension in sensemaking (Gioia et al, 2002; Patriotta & Gruber, 2015; Schutz, 1967; Stigliani & Ravasi, 2012; Weick, 1995) is also emphasised. This is in line with the conceptualisation of collective creative vision as a future oriented activity.

2.4.1 Constituents of the Sensemaking Perspective.

The major constituents of the sensemaking perspective are creation, interpretation, expectation and enactment (Patriotta & Gruber, 2015; Hill & Levenhagen, 1995; Maitlis, 2005; Sandberg & Tsoukas, 2015; Weick, 1995). Interruptions or disruptions to reality trigger efforts of creation, interpretation, expectation and enactment, which result in restored order (Drazin et al., 1999; Sandberg & Tsoukas, 2015; Weick, 1979,1995). These constituent processes of creation, interpretation, expectation and enactment take place in distinct episodes (Patriotta & Gruber, 2015; Sandberg & Tsoukas, 2015; Weick, 1995).

There are subprocesses to sensemaking activity at the individual level, which include cueing, priming, noticing and bracketing and framing. These subprocesses are reviewed below under the constituent of creation, which they are usually taken to denote. However, they take place across all the constituents (Sandberg & Tsoukas, 2015). Some of these subprocesses are also part of collective sensemaking activity (Drazin et al., 1999; Sandberg & Tsoukas, 2015; Stigliani & Ravasi, 2012). These processes are reviewed in turn, with emphasis to how they may relate to the process of collective creative vision formation.

2.4.1.1 Creation.

Creation in sensemaking encompasses the start of sensemaking. Perceptions of ambiguity in the environment trigger the priming of cues to extant frames (Drazin et al., 1999; Sandberg & Tsoukas, 2015) to create new meaning. The subprocesses associated with this are:

<u>Noticing:</u> Novel, unexplained events trigger retrospection, interpretation and expectations, which result in action, with the outcome of restored order (or no restored order and non-sense). These triggering events may emerge unexpectedly (Balogun et al, 2015; Maitlis & Christianson, 2014). The triggering events may also be caused individually or collectively by organizational members, or result from their inaction (Drazin et al.,1999; Patriotta & Gruber, 2015; Sandberg & Tsoukas, 2015). Noticing includes the process of extraction of perceived cues. It entails filtering, classifying and comparing, and precedes the more formal interpretation of the noticed cues that has been the focus of traditional research in sensemaking (Cornelissen & Werner, 2014). The noticing process plays a decisive role in the overall sensemaking process because it determines what is extracted at each stage (Simon, 1972). That is, the extraction of cues that results in noticing can occur at any stage of creation, interpretation, expectation and enactment (Cornelissen & Werner, 2104). Simon (1972, p.202) summarized the noticing process in this way:"Let us postulate, then, that the noticing processes extract information from the stimulus, recognize certain components of the stimulus, and relations among them, and, as a result, store certain relational structures or sets of relational structures in short term memory". This point is explained in more detail in relation to framing, below.

Noticing is significant for this study because it may aid in explaining how cues in the external environment come to the attention of individual designers when they form creative visions. This is in regard to gaps 1 and 2 above, and the first preliminary research question. The noticing process is also significant to this study because it may explain how cues in evaluations of other members come to the attention of individual designers, in response to gap 4.

Cueing: Cues are stimuli in the incoming information that signal disruption. They are noticed because of their salience to the perceiver (Weick, 1995). In the words of Weick (1995, p.111) "Frames tend to be past moments of socialisation and cues tend to be present moments of experience. If a person can construct a relation between the two moments, meaning is created. This means that the content of sensemaking is to be found in the frames and categories that summarize past experience, in the cues and labels that snare specifics of present experience, and in the ways these two settings of experience are connected". In Weick's formulation therefore, sense is made via the linkage: 'cue +relation+meaning' (Cornelissen et al, 2014; Sandberg & Tsoukas, 2015; Weick, 1995).

The nature of the cueing process in sensemaking can help explain cueing in creative vision formation. That is, in response to gaps 1, 2 and 3, in section 2.2 above, the extensive development of cueing as an individual sensemaking activity, may aid in explaining how cues are abstracted for individual creative vision formation. Exploring cueing from a sensemaking perspective may also help to explain how cues are taken from the evaluations of other members during the process of collective creative vision formation, regarding gap 4, in section 2.2 above.

Framing: As alluded to by Weick (1995) in the quote above, frames are knowledge structures that aid humans in organizing and interpreting incoming perceptual information (Starbuck & Milliken, 1988). This is done by matching and fixing incoming information of new significance with existing cognitive frames held in memory (Benner & Tripsas, 2012; Cornelissen & Werner, 2014; Simon, 1972). Once activated, or primed, frames have the effect of providing structure, direction and guidance for evaluation (Cornelissen & Werner, 2014; Patriotta & Gruber, 2015;Goffman, 1974).This inferential nature of the framing activity informs the use of the process as an explanatory mechanism for the cognitive basis of sensemaking (Drazin et al., 1999; Weick, 1995).One implication of the inferential view of framing in sensemaking research is that fixation can be reversed. That is, once frames are 'fixed', bracketed or encoded in

memory, the process can be repeated, in light of new stimuli, and fresh priming (Goffman, 1974; Patriotta & Gruber, 2015; Sandberg & Tsoukas, 2015).

An implication of the sensemaking subprocess of framing for the study is that a creative vision can be considered to be a frame of the expectation that an individual has about the future form of an artefact. Taking a sensemaking perspective to creative vision formation, in response to gaps number 1, 2, 3 and 4 implies that the process can be considered to be one of the successive elaborations of creative vision over time. The nature of expectancy frames in sensemaking is further discussed in sections 2.3.1.3 and 2.3.3 below.

Priming: Is distinct from framing (Cornelissen & Werner, 2014). Priming is the activation of a cognitive frame, as a representation of knowledge, based on observable cues (Sherman, Mackie & Driscoll, 1990). Notably, priming maybe conscious, through assigning a familiar cue to a frame, or unconscious, through intuitive associations (Brcic & Latham, 2016; Welsh & Ordonez, 2014). This focus on the activation or priming of cognitive frames in the individual, differentiates micro-level sensemaking research from meso-level analysis of sensemaking, which considers the active co-construction of frame-based meanings by more than one individual (Cornelissen & Werner, 2014; Gioia & Chittipedi, 1991; Goffman, 1974; Kaplan, 2008; Patriotta & Gruber, 2015).

An implication of priming for this study is that it may help in explaining how cues abstracted from the external environment activate dormant frames in individuals. Taking a creative vision as a frame, can therefore imply that priming may explain the activation of a creative vision. This line of thought, if explored further, can help to address gaps 1 to 3, as elaborated in section 2.2. It can also help in answering the first preliminary research question. Further, when cues are abstracted from the evaluations of other members, the priming process may also come into play in explaining how these cues affect the vision formation process.

Exploring the priming process as a result of collective level activity may address gap 4, and the related research question about the formation of collective creative vision.

__Bracketing:__ Refers to the formation of cognitive representations by the fixation or assimilation of cues, to create meaning (Goffman, 1974; Patriotta & Gruber, 2015; Weick, 1995). Individuals bracket when breaks are created in the stream of ongoing activity in response to cues, so that sense can be made. This process, like priming, is posited to be both conscious, and subconscious (Welsh & Ordonez, 2015; Christiansen, 2018; Cornelissen & Werner, 2014). Uniquely, bracketing can occur at all stages of the sensemaking process. That is, fixation of new cues to an existing frame can occur at the beginning, or creation stage, the interpretation stage, in forming expectations, and in enactment (Patriotta & Gruber, 2015; Sandberg & Tsoukas, 2015).

In summary, the creation constituent of sensemaking and its individual subprocesses of noticing, priming, bracketing and framing, have implications for this study. The beginning of the sensemaking process is perceptual. That is, it starts with a sensory function, which in the context of graphic design is the perception of visual, aesthetic cues, in addition to verbal text (Christiansen, 2018; Hollerer et al., 2018). This recognition of the visual, as well as the verbal, as sources of sensemaking in organization theory, is a recognition that stimuli for framing and therefore sensemaking, comes in multiple modes (Hollerer et al., 2018). Exploring the way in which aesthetic cues are noticed, primed, and bracketed into frames (creative visions) by individual graphic designers may explain creative vision formation at the level of individual. This allows gaps 1,2, and 3 above, and the associated research question on individual creative vision formation to be addressed. At the collective level, the way in which individual frames (creative visions) are reframed after fresh cueing may also help in explaining the process of collective creative vision formation. Such an explanation addresses gaps 4,5, and 6, and the associated research question at the collective level of analysis.

2.4.1.2 Interpretation

Interpretation in sensemaking research involves making more meaning from the initial sense that is created through the processes delineated above. The initial sense generated is developed into a more holistic and narratively organised sense of the interrupted activity (Cornelissen & Werner, 2014). In the words of Weick (1995, p.8): "The process of sensemaking is intended to include the construction and bracketing of the text-like cues that are interpreted, as well as the revision of those interpretations based on action and its consequences". Interpretation can therefore be individual, or collective (Drazin et al., 1999; Cornelissen & Werner, 2014; Maitlis & Christianson, 2014; Weick, 1995). Individuals in a collective may, because of their varied interests, positions and backgrounds, construe events in different ways. Therefore, much of organizing consists of trying to arrive at a consensus, or making collective sense (Hill & Levenhagen, 1995). Collective meaning is therefore achieved when individuals mutually co-construct their understanding of an issue together (Maitlis & Christianson, 2014). As such, "sensemaking involves turning circumstances into a situation that is comprehended explicitly in words and that serves as a springboard for action" (Taylor & Van Every, 2000, p.40).

2.4.1.3 Expectation.

A focus on belief driven processes of sensemaking, or expectation (Konlechner et al., 2019; Patriotta & Gruber, 2015; Weick, 1995) has salience for this study. Belief driven processes, in addition to enactment, are the scaffolding that maintain meaning. In the words of Weick (1995, p.133), "Whatever coherence such a process (expectations) has derives in large part from one of two structures: beliefs or actions". Considering belief-driven processes first, to believe is to notice selectively, and then initiate action that is liable to substantiate, or bring into being, the belief (Weick, 1995). Significantly, given the focus of organizations on future

oriented activity such as planning, foresight, vision, prediction and extrapolation, sensemaking devolves into expecting (Gioia et al., 2002; Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012; Weick, 1995). That sensemaking may begin with belief, and devolve into expecting, points to the utility of beliefs as a resource for sensemaking. Weick (1995, p.145), described beliefs as "weak definitions of the situation, embedded in tentative proposals, that gradually become elaborated as proposers confront critics". This confrontation is a natural dialectic, that produces a synthesis between conflicting views of reality, or a winner, through the domination of a sole perspective (Drazin et al., 1999; Kaplan, 2008; Weick, 1995, p.145).

Expectancy frames are knowledge structures based on human expectations of the future. As future based cognitive structures, expectancy frames filter input more severely. That is, cues or stimuli that contain information that is similar to what is expected, are not noticed, in the way that cues that signal major discrepancies are noted (Weick, 1995). If humans do not perceive stimuli as particularly new, noticing hardly occurs. The expectancy frame then imposes filters on noticing, a priori. The addition of a <u>cue to an expectancy frame, therefore</u>, is what constitutes new meaning in prospective sensemaking (Gioia et al., 2012; Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012; Weick, 1995). Prospective sensemaking therefore occurs when expectancy frames of future events, that are yet to transpire, must be adjusted in the light of new cues, that arise from changing perceptions of the future event. This would be explicated in greater detail in section 2.4.3, below. This understanding that expectations are self-correcting (Weick, 1995), that is, can be reframed in the light of new cues (Patriotta & Gruber, 2015) is significant for this study. This is because it may be expected that as participants in projects generate creative visions, they elicit and incorporate input from other members. This may take place in iterations until consensus is reached over the final form of the creative artefact which is then materialised in print. From a sensemaking perspective therefore, these creative visions can be interpreted as expectancy frames, that are continually reframed following input

from other members of the collective, until a version that is acceptable to all is realised. Such a consideration of creative vision formation means that, in line with the preliminary research questions, two insights may be formed. At the individual level, to address gaps 1 to 3, individual creative vision formation may be considered as the successive refinement of an expectancy frame of the future form of a creative artefact. At the collective level, to address gaps 4 and 5, creative vision formation may be regarded as the collective refinement of a jointly shared expectancy frame of the future form of an artefact. This consideration of creative vision as an expectancy frame is reviewed in more depth in section 2.2.4.

2.4.1.4 Enactment.

Enactment follows on creation and interpretation (Sandberg & Tsoukas, 2015; Weick, 1995). Enactment is defined as "the process in which organization members create a stream of events that they pay attention to" (Orton, 2000, p. 231). It involves taking action on the basis of the sense gleaned so far, from interpretation, with a view to restoring sense, or order (Maitlis & Christianson, 2014). Action creates more material, stimuli, or cues for sensemaking, with humans taking action and attending to cues generated by the action in an ongoing iteration, that ceases when sense is restored (Sandberg & Tsoukas; Weick, 1988). Action and cognition are therefore recursively connected.

Overall, because the present study spans the sensemaking constituent processes of creation, expectation, interpretation and enactment, in a way that is focused on the prospective dimension, sensemaking may contribute to the study in the following way. If creative vision is considered as an expectancy frame, at the beginning of its formation, cues perceived in the environment might trigger already existing frames in individual designers. These cues may cause a change in already existing frames. Exploring this process directly addresses the first research question, concerned with the individual level in creative vision formation. Following

this, the expectancy frame of the artefact is communicated to others in the collective. These others may have their own extant frames which are modified by cues noticed in the new frame they have received. They may respond with evaluations. The cycle then repeats itself until a frame is collectively achieved which is materialised as an artefact. Exploring the sensemaking processes involved at the collective level directly address the second research question, regarding the formation of collective creative vision. The specific roles of the subprocesses of noticing, priming, bracketing and evaluations may be uncovered in context by exploring the framework set out in section 2.2.3, from a sensemaking perspective, thus addressing gaps 1 to 4, as set out in section 2.2, above. This is further explained in section 2.4 below. Before that, in keeping with the gap 6 set out in section 2.2.4, and the second research question, evaluations are considered as part of the narrative turn in sensemaking.

2.4.2 The Narrative turn and Evaluations in Sensemaking.

Narratives are temporal constructions of discourse that provide meaning for individual and organizational sensemaking (Abolafia, 2010; Maitlis & Christianson, 2014; Patriotta & Gruber, 2015; Vaara et al., 2016). Narratives are viewed as a means to study phenomena that exist independently of the narratives themselves (Vaara et al., 2016). That is, the narratives themselves are not the focus of analysis, but are considered as representative of other phenomena (Pentland, 1999). Process studies have focused on narratives as part of longitudinal research, combining historical narrative understanding with ethnography (Langley, 1999; Van Maanen, 1988). Interview data, being a source of accessing socio-psychological experience, has been referred to as narratives (Vaara et al., 2016).

Interpretive research has also considered composite narratives that capture collective meaning in collectives by collating narratives from several members (Sonenshein, 2010). This allows researchers to identify and represent patterns in the narratives of collectives and compare

them with others (Vaara et al., 2016). This comparison between narratives allows plurivocality, or different interpretations of the phenomenon, to be assessed, as well as their implications (Gergen & Gergen, 1997). In this vein, the idea of composite narratives as being progressive, or regressive requires further exposition in view of its significance for this study.

Evaluations in the Narrative Turn: Progressive composite narratives and regressive composite narratives afford different means of making sense of a changing phenomenon (Balogun et al., 2015; Gergen & Gergen, 1997).

**Progressive narratives** connect experiences, stimuli, or events towards a positive evaluative dimension; while regressive narratives link events, stimuli, or experiences towards a negative evaluative dimension (Sonenshein, 2010; Vaara et al., 2016). This study focuses on how members of graphic design collectives co-construct an emergent creative vision. Evaluations of creative visions by members of the collectives may therefore have a positive evaluative dimension. This positive dimension may have implications for the overall collective creative vision formed because it conveys stimuli, or cues to other members in the collective.

**Regressive narratives** or appraisals of the emergent creative vision may ensue from negative evaluations of it. These varying evaluations may also have implications for the final, co-constructed representation or vision of the creative work to be materialised in print. Relatedly, the visual turn in the study of sensemaking (Christiansen, 2018; Stigliani & Ravasi, 2018), entails moving from the traditional focus on text and communication. Cues in images, photographs (Hollerer et al., 2018; Sorensen, 2014) may also signal changes in phenomena. Evaluations of creative visions may involve conveying cues containing judgments of the creative visions. From a sensemaking perspective, these narrative evaluations may be progressive or regressive and may have an effect on the further formation of creative vision by the recipient.

In summary, the review of the individual, and collective level sensemaking processes, in line with the multilevel development of the creative vision concept, shows the usefulness of sensemaking in understanding creative vision formation. The review shows how cueing, noticing, priming, bracketing and framing can explain the process of creative vision formation at the individual level. Thus, addressing gaps 1, 2 and 3, as well as the first research question. Significantly, the review also shows how these individual level processes may come into play at the collective level (Hill & Levenhagen, 1995; Stigliani & Ravasi, 2012). This points to a connection between the individual and collective sensemaking involved in creative vision formation. Thereby addressing gaps 4 and 5, and the associated preliminary research question at the collective level. Specifically, considering the evaluative dimensions, or the evaluations given by other members, from a sensemaking perspective, means that their interaction with creative vision, as an expectancy framework, can be explored. By this means, gap 6, can be explored, and the associated research question at the collective level answered. This is further explored in section 2.4 below.

The review further focuses on collective prospective, or future-oriented sensemaking. This focus is to show how the processes reviewed above have been utilised in studying humans making sense in contexts such as design, which require sense being made of the future.

2.4.3 Collective Prospective Sensemaking.

Prospective sensemaking is one of the less researched and more contested aspects of the sensemaking perspective (Gioia et al., 2002; Konlechner et al., 2019; Patriotta & Gruber, 2015; Stigliani & Ravasi, 2015; Sandberg & Tsoukas, 2015). The term "future perfect thinking", coined by Weick (1995), depicts the elusive nature of the concept of prospective sensemaking. Future perfect thinking involves people envisioning a desired or expected future event and acting as if it has already transpired, therefore allowing a retrospective interpretation of the

imagined event (Gioia et al., 2002; Konlechner et al., 2019; Maitlis & Christianson, 2014). Gephart et al (2010, p.285) conceptualise prospective sensemaking as occurring when people set out "to construct intersubjective meanings, images, and schemes in conversation where these meanings and interpretations create or project images of future objects and phenomena". The constituent processes of sensemaking can be seen to be encapsulated in these formulations. It starts with people creating an expectancy frame of the future, interpreting or evaluating it, and then engaging on enactment, on the basis of their interpretations (Patriotta & Gruber, 2015; Weick, 1967). To extend this formulation, it may be considered that since sensemaking is iterative, and ongoing (Sandberg & Tsoukas, 2015; Weick, 1995) these expectancy frames that constitute projections of the future, will be continually revised (Patriotta & Gruber, 2015). That is, as humans process new stimuli encoded in information about what to expect in the future, they may revise currently held frames.

This understanding has implications for this study. If, in other words, from a sensemaking perspective, a creative vision is considered an expectancy frame, that is amenable to revision, the process may be considered as the collective construction of expectancy frameworks (Feldman & Orlikowski, 2011; Patriotta & Gruber, 2015; Weick, 1995; Weick, 2012).The expectations about the process by which a creative vision becomes collectively shaped, may be further evaluated by considering these extant studies on the collective prospective sensemaking process (Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012).

Patriotta and Gruber (2015) shows how news workers navigate the transition from planned to unexpected events in a news cycle. The study shows how they accomplish this by using a set of heuristic devices (questions) to interpret and incorporate incoming information (cues) into existing 'expectancy frameworks' of the news day (Patriotta & Gruber, 2015). Expectancy frameworks are defined in respect to newsmaking as "shared baseline expectations about the temporal progression of the news day" (Ibid, p.1575). First, news workers create these

provisional frames, based on past experience, and filled with expected current coverage. The expectancy frameworks become held in common because they are inherent in shared organizational mechanisms such as planning, scheduling and routines (Ibid). Then, significant incoming news stories are noticed, and salient cues, selected and bracketed into the provisional frames, which then serve as the basis of enactment, as news. The process of incorporation, or 'typification', is achieved by singling out, or focusing on salient attributes of unfolding events, based on their conformation to familiar beliefs (expectancy frames) and conventions (Ibid).

Patriotta and Gruber (2015, p.1581) intriguingly postulates that typifications "provide a reconnaissance structure for making sense of action in progress". It is through the interaction of these expectancy frames of expected current coverage and typifications, that news is made. Extending these insights into this study, it may be inferred that in context, the individual graphics designers' creative visions, viewed from an interpretive perspective, can be considered to be creative expectancy frameworks about the future form of the creative project they are working on. This understanding addresses gaps 1 to 4, as set out in section 2.2; because it may help explain how creative visions get successively elaborated at the individual and collective levels. The proposed interaction of creative visions and evaluations in the creation of collective creative vision, in the context of this study, may therefore have some conceptual similarity to the interaction of expectancy frameworks and typifications to create news, as Patriotta & Gruber (2015) elaborates. This insight about the interaction of expectancy frames and evaluations addresses gap 6, as set out in section 2.2 above. Exploring the interaction may therefore provide an answer to the second research question.

Stigliani and Ravasi (2012) shows how members of design collectives use material artefacts to support collective prospective sensemaking in new product development. Assuming design work as the formation of commonly held mental models, the study, focusing on the collective and inter-group levels, illustrates how material practices influenced both individual

and collective level cognitive work. Specifically, the interplay between material cues and verbal articulation, were found to span the sensemaking stages of articulating and elaborating (Stigliani & Ravasi, 2012). This interplay was posited to be the means by which materiality affected collective prospective meaning making. Significantly, in keeping with a practice-based approach, Stigliani and Ravasi (2012) interpreted practices by designers such as bucketing and sketching, as recurring activities aimed at by carrying out specific tasks (Feldman & Orlikowski, 2011). Practice theory interprets work practices unique to a context as indicative of sensemaking in context (Kaplan & Orlikowski, 2013). These practices-as-interpretive processes approach used by Stigliani and Ravasi (2012) was based on both task analysis of the work processes of design collectives and on terms consistently used by the study's informants.

The present study may use these insights in the following ways. Similar to Stigliani & Ravasi, (2012), this thesis interprets the process of creative vision formation in conceptual terms, as one of the incremental constructions of new shared understandings through shared mental models (Hill & Levenhagen, 1995; Rafaeli et al., 2009). Also, the Stigliani & Ravasi (2012) study is concerned with collective sensemaking attained through the interplay of material cues with verbal articulation, which is different from the focus here on the cognition that takes place before materialisation. However, adopting a similar practice-based stance (Feldman & Orlikowski, 2011; Kaplan & Orlikowski, 2013), that is, considering design work as sensemaking practice, may help to interpret work practices such as briefing and sketching in graphics design collectives as constitutive sensemaking processes (Taylor & Greve, 2006). This addresses gaps 4, and 5, as set out in section 2.2, regarding collective creative vision formation. Taking a practice-based approach to exploring creative vision formation means that the collective work practices of designers may be interpreted as indicative of their collaborative prospective sensemaking. Before a critique of the sensemaking perspective to show areas where

this study may contribute to, earlier studies in creativity from a sensemaking perspective, are reviewed for further insight.

2.4.4 Creativity and Sensemaking.

This study is not the first to depict creative processes as sensemaking (Ford & Gioia, 1995; Maitlis & Christianson, 2014). One of these previous studies is briefly reviewed for the implications that it may hold for this study.

Drazin et al. (1999) evaluated the sensemaking involved in aircraft production, proceeding according to three different levels of analysis. An intrasubjective (or individual) level of analysis ii. an intersubjective level, between two or more individuals, that represents shared frames of reference and iii. an organisational level of analysis, representing shared frames across intersubjective levels (Drazin et al., 1999). At the intrasubjective level, the focus is on the development of creative frames of reference (Goffman, 1972; Weick, 1979. Drazin et al. (1999) posits that individuals form and utilise such creative frames to mediate between cues and engagement of creative tasks. These creative frames are subject to modification, and renewal, following action taken by the individual. They also reflect expectations about the task (Kahn, 1990). The intersubjective, or collective level was posited by Drazin et al. (1999) to consist of the joint framing of creative frames of references, which may differ according to functional specialisation. That is, project managers and designers will differ in the creative frames that they hold. These interactions serve as the mechanism through which shared schema, or mental models diffuse through a collective (Johnson-Laird, 1983; Hill & Levenhagen, 1995; Schutz, 1967; Weick, 1995). At the organizational level, meaning is made through interactions between collectives. Drazin et al. (1999) refer to this process as the negotiation of order among the different frames held by different collectives. At any moment in time, creative frames whether held at the individual, or collective level, are liable to be reframed in light of new

realities. This allows the possibility of reframing (Cornelissen & Werner, 2014; Goffman, 1974). As posited by Drazin et al. (1999, p. 296), new information may cause "interpretative disorganization", and cause a shift in the negotiated creative frame, or a 'reframing'.

Certain insights may be drawn for the thesis from the Drazin et al. (1999) study. At the intrasubjective level, individual members of the collectives formed to execute creative projects, may be expected to form creative frames of the task. They may also, at the intersubjective level, form collective creative frames of the task, from interaction with other members. These frames, at the individual and at the collective levels may be reframed considering new cues from the environment, or from the evaluations of other members of the collective. These insights, applied to this study, may aid in identifying how these processes unfold at the intrasubjective, and intersubjective levels, thus directly addressing the research questions. The review of sensemaking is now concluded with a critical look at gaps in the literature that this study may address.

2.4.5 Gaps in the Sensemaking Perspective that may be addressed by this Study.

To start with, the emphasis on the retrospective aspect of sensemaking has meant that prospective sensemaking has been neglected. Calls have therefore been made for more research in this regard (Sandberg & Tsoukas, 2015; Stigliani & Ravasi, 2012). The process whereby individuals and collectives construct a frame of the future, then proceed to act on it in the present, as if it were a current reality, is undertheorised (Konlechner et al., 2019; Gioia et al., 2002; Mackay ,2009; Stigliani & Ravasi, 2012). Using prospective sensemaking to explain creative vision formation may contribute towards meeting these calls.

Another gap in the sensemaking perspective is the depiction of the nature of enactment, which is often taken as a standalone process (Sandberg & Tsoukas, 2015). It is arguably, however, involved in all stages of the sensemaking process (creation, or the initial sense of a

disrupted activity, interpretation, or efforts to make further sense of the interruption, and enactment, or actions stemming from the interpretation). Sandberg & Tsoukas (2015) point out that this recognition of the role of enactment, particularly how it causes recursiveness, is more reflective of phenomenological reality (Boland & Collopy, 2004; Heidegger, 1927; Weick, 2004). This study aligns with the argument that the intertwining of sensemaking and enactment should be depicted as it occurs. This is argued to preserve the unity of thought and action that occurs naturally (Sandberg & Tsoukas, 2015). This study considers the creation of individual creative vision, its evaluation, and actions taken on the basis of that evaluation, as the formation of expectancy frames which are subjected to evaluative dimensions. It therefore encompasses all the constituents of the sensemaking processes, possibly meeting calls for studies that take into account all the constituent processes (Maitlis & Christianson, 2014; Sandberg & Tsoukas, 2015).

Finally, the focus on interpretation and enactment, has meant that the beginnings of sensemaking, which lie in perception, and sensorimotor functions, have been neglected (Vaara et al., 2016; Sandberg & Tsoukas, 2015). Visual compositions have only very recently begun to be recognised as significant to the sensemaking process (Christiansen, 2018; Hollerer et al., 2018). This study involves multimodal compositions of image and text. It may be expected that exploring how visual aesthetic cues affect the forming of creative visions, in addition to cues contained in text, may contribute towards the very recent turn towards the visual in organization studies.

In summary, this section reviews aspects of sensemaking research that an exploration of creative vision formation from a sensemaking perspective may address. Also, by considering enactment as present through individual and collective creative vision formation, the study may contribute to calls to consider enactment as integral to all the constituents of sensemaking, rather than a standalone phase. Finally, the study may contribute to sensemaking research

through its focus on the often-neglected beginning of sensemaking; which is the human senses, and perception. The next section delineates a framework, which takes a sensemaking perspective to the conceptual framework presented in 2.2.3 and elaborates on how a sensemaking perspective to collective creative vision may allow a theorisation of the process.

2.5 A Sensemaking Perspective to Collective Creative Vision formations.

Figure 2.4 below illustrates an initial framework for a sensemaking perspective to collective creative vision formation.

Figure 2.4 Conceptual Framework for A Sensemaking Perspective to the Emergence and Collective Formation of Creative Vision.
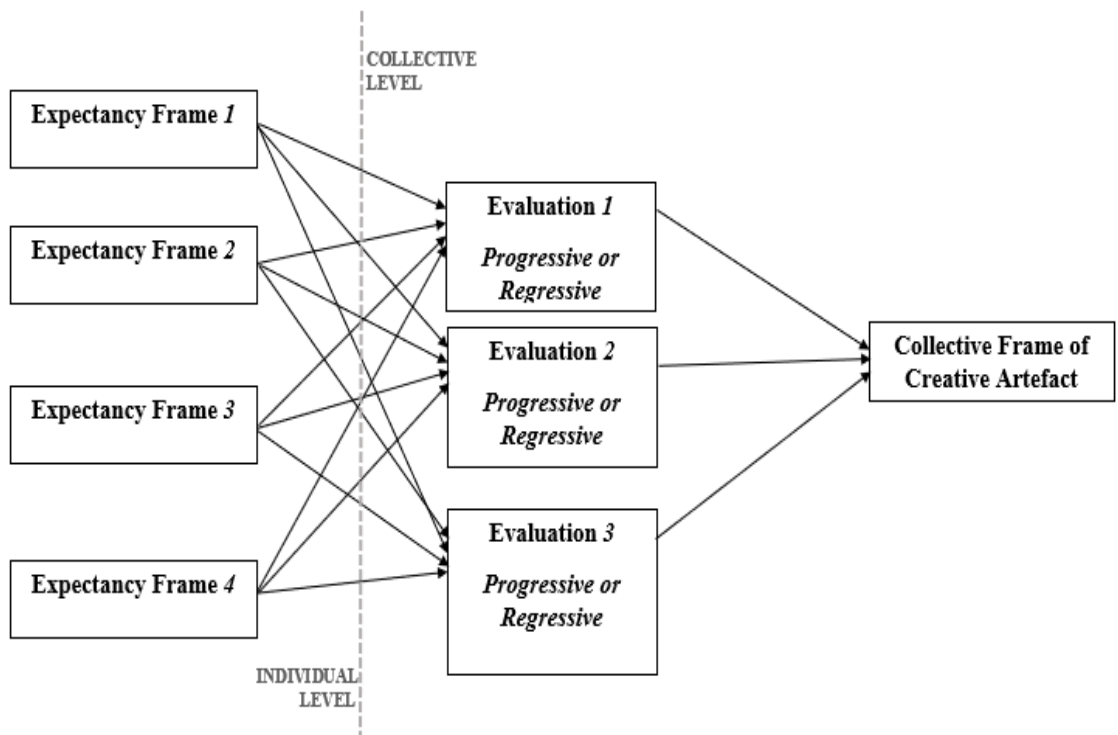
Source: Author illustration.

The framework depicted in figure 2.4 is an interpretive view of the framework earlier presented as figure 2.3. It is also a linear representation. It links the key concepts as interpreted from a sensemaking perspective, showing the potential relationship between creative expectancy frames, evaluations and the final creative expectancy frame, that gets materialised as artefact. The role that the subprocesses of cueing, noticing priming, and bracketing and framing will play in showing the dynamic mechanisms linking the concepts is what the study is aimed at uncovering. To explain further, after evaluations, which may mark the beginning of collective action, expectancy frames of a hypothetical collective of four graphic designers may emerge as a final composite frame, which becomes materialised in print, as an artefact. This may take place in several iterations over time. This conceptual framework guides the research methodology and design presented in the next chapter.

Taking an interpretive view to creative vision formation may then be reflected in the preliminary research questions. The first preliminary research question reflected the individual level of the study, aimed at exploring creative vision formation at the individual level. The second integrative research question derived from the collective level. Namely, to address the overall aim of how a collective creative vision is formed in a graphics design collective, it is necessary to explore the formation of creative vision and its interplay with the evaluations of members of the collective. At the individual level, if creative vision is considered as an expectancy frame, at the beginning of its formation, cues perceived in the environment might trigger already existing frames in individual designers. These cues may cause a change in already existing frames. At the collective level, the expectancy frame of the artefact communicated to others in the collective may cause them to modify their own extant frames. They may respond with evaluations. These evaluations of creative visions convey judgments of the creative visions. These evaluations may be progressive or regressive and may have an effect on the further formation of creative vision by the recipient. Further iterations may then

be repeated until a frame is collectively achieved which is materialised as an artefact. The specific roles of the subprocesses of noticing, priming, bracketing and evaluations may be uncovered in context.

Research Question 1:

Specifically, the process of development of individual creative vision over time, indicated in gaps 1 to 3, as identified in section 2.2, has been undertheorized. The preliminary research question to address this was ''How does individual creative vision get formed in graphics design collectives?'. The review of the sensemaking perspective in section 2.4.1, reveals how its subprocesses may explain how a creative vision is formed. However, the process of formation itself would have to be explored, in order to identify these sensemaking subprocesses at play. Taking a sensemaking perspective to explore the formation of individual creative vision therefore entails that the preliminary research question at the individual level will be:

'How can individual sensemaking explain the formation of individual creative vision in graphics design collectives?'

Research Question 2:

In a similar manner, at the collective level of analysis, gaps 4,5 and 6 highlighted in section 2.3, reveal that the cueing activity that underpins collective creative vision formation, the nature of emergence in the process, and the role of evaluations have been undertheorized. The preliminary research question to address these gaps was 'How is collective creative vision formed in graphics design collectives? How does the interplay of creative visions and evaluations result in a collective creative vision? The review of the sensemaking perspective in sections 2.4.1, and 2.4.2 show that the subprocesses of collective sensemaking can be used to explain how collective creative vision gets formed, thereby addressing gaps 4 and 5, and the preliminary research question. Furthermore, taking a sensemaking perspective to evaluations

may allow a theorisation of its interplay with creative vision. The research question at the level of the collective can therefore be:

'a. How can collective prospective sensemaking explain collective vision formation in graphics design collectives? b. 'How can collective prospective sensemaking explain how the interplay of creative vision and evaluations results in a collective creative vision in graphics design collectives?'

The review of the sensemaking perspective in relation to how it may address the gaps (1-6) highlighted in section 2.2 above, and answer the preliminary research questions, shows the potential of the perspective for theorising the formation of individual and collective creative vision. In summary, the process, in graphics design collectives, can be interpreted as one of sensemaking, involving the individual and collective construction of creative expectancy frames (Drazin et al., 1999; Jansen & Shipp, 2018; Konlechner et al., 2019; Patriotta & Gruber, 2015). The utility of sensemaking for explaining creative vision formation can thus be explained at both levels of analysis.

2.6 Conclusion.

This chapter of the thesis reviewed the nascent literature of creative vision and built on it with insights from the literature of creative cognition and vision in organizations. These insights were used to develop the constituents and definition of creative vision at the individual and collective levels. The role of evaluations in collective creative vision formation was posited. Following this, the gaps in the literature and conceptualization achieved, were identified. The adopted theoretical perspective for identifying the mechanisms underlying the emergence and collective formation of creative vision was reviewed, with specific focus on prospective sensemaking, as a means of understanding the process by which a collective creative vision is formed. Based on these expectations about the process, a conceptual framework was set out, which guides the research design that is the subject of the next, methodology chapter.

3. Research Methodology: Eliciting the Emergence of Creative Vision and Its Collective Formation in Graphics Design Collectives.

3.1 Introduction.

The previous chapter reviewed the literatures of creative vision and sensemaking, yielding the conceptual framework which guides the exploration of the process of creative vision formation. This chapter presents the methodology utilised in exploring the formation of creative vision. The philosophical underpinning of the study is set out in section 3.2, while the use of the design context is justified in section 3.3. Section 3.4 details the research design aimed at answering the research questions and executing the conceptual framework, together with its evolution. Section 3.5 outlines the sources of data for the study, while Section 3.6 details the data collection strategies and the management of data and ethical issues during the research process. Finally, section 3.7 sets out the analysis of data, while section 3.8 discusses the steps followed to demonstrate trustworthiness in data collection and analysis. The chapter concludes at section 3.9, as a prelude to the findings of the study.

3.2 Research Position.

This research is centred on a phenomenological ontology, and on an interpretivist-constructivist epistemology. It also adopts a single site multiple case study design and takes a constructivist grounded theory methodological approach to exploring individual and collective creative vision formation.

3.2.1 Ontological Stance.

This study is phenomenological. Phenomena are the starting points of all human knowledge, the irreducible minimum 'thing in itself (Heidegger, 1927; Moustakas, 1994).

Phenomenology presupposes an opening to see what is, as it is, as devoid as possible of prejudgments (Boland & Collopy, 2004). Phenomenology brings focus to bear on the substance of things, with things taken as a unified whole; from several perspectives, sides and angles. It is concerned with meaning seeking via synthesis of experience, born of intuition, imagination and reflection, leading to ideas and conceptualizations (Moustakas, 1994; Smith, 2008). As this study has to do with exploring a phenomenon, that of creative vision, it may be rooted in a phenomenological stance.

3.2.2 Epistemological Stance.

Phenomenology aims at unmasking meaning; both personal and shared, collective meaning. Shared constructive meaning may be expressed in constructivist terms. Assumptions of epistemology underly the framing of research questions, and are of key practical importance, as they inform the researchers' choice of methods (Smith, Flowers & Larkin, 2009).

Interpretivism: Interpretivism prioritises understanding over explanation. The interpretive approach is in line with emergence, many-sided reality, the consideration of truth as provisional, and social interaction as processual (Charmaz, 2014; Glaser & Strauss, 1967; Strauss & Corbin, 1998). The interpretivist theorist aims at the conceptualisation of the phenomenon in question, the better to grasp it abstract terms. The interpretivist theorist seeks to make claims that have scope, depth, explanatory and predictive power, and relevance. Also, the interpretivist theorist recognises the role of subjectivity and experience, from the point of view of the participant, and the analyst, and strives to make a theoretical offering that is creative, imaginative, and makes sense of the studied phenomenon (Charmaz, 2014; Strauss & Corbin, 1998).

This study adopts a qualitative strategy, following from the interpretive-constructivist epistemological positioning. In contrast to the quantitative, a qualitative strategy entails researchers providing in depth, often complex descriptions of how participants experience a

phenomenon. Qualitative research seeks out the 'human' in relation to the phenomenon (Creswell, 2013). It seeks to unravel how often contradictory behaviour, beliefs, emotions, and relationships affect phenomena, from the point of view of those that experience it.

3.2.3 Constructive Grounded theory Methodology.

Adopting constructive grounded theory follows from the interpretivist-constructivist epistemological stance maintained by this study. It allows a focus on how members of creative collectives live and relate their experience of the particular phenomenon of creative vision (Charmaz, 2014; Gioia et al., 2012). Despite some foundational differences, all grounded theorists start with induction and carry out intensive comparative analysis, with the ultimate aim of developing theory (Glaser & Strauss, 1967; Gioia et al., 2012). What distinguishes grounded theory from other approaches in qualitative enquiry is the focus on process (Glaser & Strauss, 1967). A process "consists of unfolding temporal sequences that may have identifiable markers with clear beginnings and endings and benchmarks in between" (Charmaz, 2014. p17). The focus on theory building, or 'theorizing' is also a distinguishing feature of grounded theory. A theory reveals relationships between concepts, aiming at either explanation, understanding, or prediction (Strauss & Corbin, 1998; Charmaz, 2014). Theories seek to proffer answers, to 'what', 'why' and 'how' questions.

Grounded theory is constructivist when it emphasises the phenomenon and considers both data and theorizing to be shaped by the researcher's subjective value judgment. The constructivist in grounded theory is concerned with how and why humans make sense and interact in context and acknowledges the interpretivism emergent from such a view of reality (Charmaz, 2014). As data and theorizing are considered as co-constructed, and indicative of the conditions/context of their construction, reflexivity allows a focus on 'how' theory evolves. The constructivist seeks to immerse oneself in, and to make sense of the liminal, tacit world of

the participant (Charmaz, 2014).Therefore, this study adopts the constructivist stance in grounded theorising in order to develop a framework accounting for the formation of a collective creative vision, with the emphasis on processual data, and the reflexive interpretation of such data (Charmaz, 2014). The variant of the chosen methodological approach adopted, the Gioia methodology, is discussed in more detail, and its adoption justified, in section 3.4.

3.3 Justification for the use of the Design Context.

Design is the process of seeking to optimise consumer satisfaction and company profitability through the creative use of major design elements (performance, quality, durability, appearance, and cost) in connection with products, environments, information, and corporate identities (Kotler & Rath, 1984). Design collectives are comprised of designers working together on projects, which may be temporary, or of a more permanent nature (Hargadon & Bechky, 2006; Meyer, 2011; Obstfeld, 2012; Stigliani & Ravasi, 2018). As creators of new concepts, and knowledge, designers are engaged in creative problem defining and solving, often on the basis of partial knowledge (Hatchuel, 2001). According to Tombesi & Whyte (2011, p. 208) designers are engaged in "a process of representation using drawings and models to develop and consider future possible states". These representations, in the form of sketches, drafts and models, are characterised by a lack of completeness (Ewenstein & Whyte, 2007). They are the hallmark of early stage conceptual design work and embody design knowledge both in its aesthetic and technical form (Comi & Whyte, 2017; Stigliani & Ravasi, 2018). Indeed, in the context of design, future making has been taken as akin to the creation of visual artefacts (Comi & Whyte, 2017; Ewenstein & Whyte, 2007).

Collaboration in design devolves into various iterations of representations of the emergent artefact being conveyed by collective members to each other (Goldschmidt, 2007; Stigliani & Ravsi, 2018). That is, design collaboration is the progressive sharing of individual

members' representations of the design task, till a final representation is accepted, which is embedded in agreed-upon expectations (Stigliani & Ravasi, 2012; Van der Lugt, 2005). Meaning is made when these representations, as expectations of the future form of creative artefacts-or creative visions-are collectively resolved. Therefore, the process by which these individual creative visions of an emergent artefact are collectively elaborated on, may serve as an ideal illustrative context for exploring the conceptual framework elaborated in the previous chapter.

3.4 Research Design.

The research problem was to identify the processes underpinning the interaction between creative visions and evaluations in graphics design collectives (Harvey & Kou, 2013).

The research questions following from this, and the conceptual framework are:

i. <u>'How can individual sensemaking explain the formation of individual creative vision in graphics design collectives?'</u>

ii. <u>'a. How can collective prospective sensemaking explain collective vision formation in graphics design collectives? b. 'How can collective prospective sensemaking explain how the interplay of creative vision and evaluations results in a collective creative vision in graphics design collectives?'</u>

The challenges involved in tracing the sensemaking processes underpinning the phenomenon as set out in the research question, in a real-world setting, are inherently as complex and multi-faceted as the phenomenon in question (Mumford et al., 2012). Firstly, the choice of methods to observe the sensemaking activity had to be made. The researcher had to decide whether to utilise a single method or rely on multiple methods of observation and data collection following other empirical studies of prospective sensemaking (Drazin et al., 1999; Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012). Secondly, the issue of the most appropriate

tools for data analysis was of concern. In designing the study, consideration had to be given to how data was to be coded and analysed (Charmaz, 2014; Glaser & Strauss, 1967; Gioia et al., 2012; Strauss & Corbin, 1998). Thirdly, the issue of getting access to a context that would depict the formation of creative vision was of concern. Given the dictates of a doctoral study, and its constraints in terms of time and manpower resources, this was a concern that figured prominently in the study design. Closely allied to the third concern is the knowledge that, because cognition is traced through human communications, that is through conversations, company memos, emails and interviews, the context had to be one that was rich in potential for such communications (Drazin et al., 1999; Laukkanen, 1994; Mohammed et al., 2010; Stigliani & Ravasi, 2012). Another concern was securing a sample whose composition would depict a creative collective (Hargadon & Bechky, 2006; Obstfeld, 2012). One where creative vision formation would be seen to be not just an outcome of individual creative activity, but an outcome of the creativity of more than one individual (George, 2007; Harrison & Rouse, 2015). Finally, to understand how individual and collective creative vision formation took place over time, in sensemaking terms, longitudinal data was required. It was therefore necessary to access a setting where data of that nature and richness could be obtained (Smith, Flowers & Larkin, 2009).

3.4.1. Single Site Multiple Project Design.

A single site case study strategy was adopted in line with prior studies on collective sensemaking in design contexts (Drazin et al., 1999; Stigliani & Ravasi, 2012). Pilot interviews and preliminary analysis of project emails confirmed that the site had the potential richness of data to allow the phenomenon of interest to be surfaced (Bryman & Bell, 2011; Yin, 2014). The publishing company N Ltd (pseudonymised) was selected as sole study site because of the logic involving the need for access to creative collectives whose collective vision constitutes their

output. The awareness of the time constraints regarding conducting a doctoral study was also a factor (Remenyi, 2013; Yin, 2014).

The multiple project design was intended to strengthen data triangulation, thereby ensuring trustworthiness of the research process (Lincoln & Guba, 1985). A multiple project design also allows the replication logic of cross case analysis to be implemented. Analysis was designed to be conducted within each case and comparisons drawn (Lincoln & Guba, 1985; Yin, 2014). Also, a case study research strategy allows a focus on a phenomenon that is unknown, or unclear (Yin, 2014; Remenyi 2013). This focus enables the researcher to achieve a level of immersion in the lived world of the creative collectives that is necessary to achieve the research aims. A case study strategy would also ensure sufficient depth for the pattern matching that is at the core of the adopted methodological stance of grounded theory (Miles et al., 2015; Yin, 2014).

3.4.2 Sampling and Subjects.

The intended subjects of the study were members of creative collectives tasked with an output that is of an aesthetic nature, in keeping with the conceptual framework guiding the study design. That is, the nature of the task and output constitute inclusionary/exclusionary criteria, for purposive sampling (Bryman & Bell, 2011; Hammersley & Atkinson, 2007; Pratt, 2009; Strauss & Corbin, 1998). Sample size was not initially specified and would be determined on achieving theoretical saturation (Charmaz, 2014). That is, sampling would go on till new or relevant data did not seem affect the emergent categories and relationships between categories (Bryman & Bell, 2011; Charmaz, 2014; Strauss & Corbin, 2008).

3.4.3 Elicitation of Creative Vision Formation and Evaluations.

Following research on qualitative methods in eliciting mental models, that recommend obtaining the descriptions of design work by expert practitioners (Badke-Schaub et al., 2007; Langan-Fox, Code & Langfield-Smith, 2000; Mohammed et al., 2010; Taylor & Greve, 2006), it was envisaged that first of all, a thorough task analysis will be carried out, as part of the pilot. This would allow sufficient exploration of the research questions towards:

i.   Understanding the individual generation of creative vision, and

ii. Understanding the co-creation of collective creative vision in context.

That is, in keeping with the conceptual framework of the study, intepreting creative vision as a creative expectancy frame (Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012) allows the researcher to pose questions to individual members of collectives to obtain their perceptions of their creative vision formation process. Collective members' collaboration was intended to be elicited by content analysing the project email exchanges over creative projects, as they occurred in real time (Badke-Schaub et al., 2007; Carley, 1999; Goldschmidt, 2007; Langan-Fox, Code & Langfield-Smith, 2000; Mohammed et al., 2010; Van der Lugt, 2005). In the graphics design context, following previous research (Badke-Schaub et al., 2007; Drazin et al., 1999; Goldschmidt, 2007; Rafaeli et al., 2009; Rahman & Barley, 2017; Stigliani & Ravasi, 2012, 2018) images and accompanying descriptions were interpreted as representative of the content of creative visions of expert designers.

Elicitation of the mental models of experts through interviewing and the qualitative content analysis of communications has the advantage of being straight forward and systematic, with communications serving as alternative to retrospective recall by partipants. A disdvantage of the method is that it can lead to retrospective distortion, if only interviewing techniques are used. Researcher misrepresentation is also a possibility (Carley, 1999; Langan-Fox et al., 2000). The triangulation with project emails and comparison between projects reduces these

possibilities of misrepresentation and distortion. The coding protocol adhered to during qualitative content analysis is described in section 3.7 below.

3.4.4 Units of Analysis.

This study sought to explore creative vision formation at the individual and collective level over three projects at N Ltd, a publisher of illustrated graphic artefacts. Investigation is therefore conducted at the individual and collective level of analysis. The primary unit of analysis is creative vision formation in collectives of graphics designers. The secondary unit of analysis, which prefigures the focus on the collective, is creative vision formation at the level of the individual creative (Remenyi, 2013; Yin, 2014). This is in line with stipulations for defining unit of analyses in grounded theory, in which the primary consideration is the process, incident, action or interaction of concern (Glaser & Strauss, 1967; Strauss & Corbin, 2008). Each project therefore was designed to acknowledge two units of analysis embedded in it (Remenyi, 2013).

3.4.5 Completed Projects Versus Works in Progress.

The researcher focused on completed projects rather than ongoing ones for two reasons. Firstly, studying completed projects meant that participants can retrospectively reflect on the most significant activity related to creative vision formation and evaluation in the projects they had taken part in (Kleinsmann, Valkenburg & Buijs, 2007). This advantage may not be so for ongoing projects. Since most of the collaborative activity for all the projects took place virtually, there may not be significant advantages in exploring a creative project as it unfolds, except for freshness of retrospection (Bryman & Bell, 2011; Charmaz, 2014). Secondly, the constraints of manpower and time for a single doctoral researcher meant that tracking communications between collective members during project execution was not feasible. The creative projects

are overviewed in section 3.5 below and analysed in the following chapters 4, 5 and 6 respectively.

3.4.6 Focus of Analysis.

The focus of analysis in this study is identifying the sensemaking processes that result in the creation of the creative vision of the projects. That is, the sensemaking that underpins changes to the creative vision, as depicted in the interviews with creatives, and the collective work practices described in section 3.5 below, is the focus of the analysis, at the individual and collective levels respectively.

3.4.7 The Gioia Methodology.

To explore the guiding research questions and conceptual framework, the 'Gioia methodology', based on the grounded theory methodology and specifically adapted for new concept development, was decided on (Gioia et al., 2012). The Gioia methodology is a systematic approach to new concept development, and the generation of new theory. Its usage in the thesis therefore allows the process of individual and collective creative vision formation to be captured at levels adequate to the meaning of designers living the experience of its formation. It also allows tracing the phenomena at the level sufficient for adequate theorising about it (Gioia et al., 2012). The utilisation of the Gioia methodology is depicted in section 3.7 below. However, as an overall methodological-methods approach, grounded theory is not without its flaws. Understanding and achieving saturation in grounded theorising is complex, and daunting, for early career research workers (Charmaz, 2014). There is also the attendant risk that the significant outlays of time and energy deployed may not result in the generation of credible theory (Goulding, 2002). Closely allied to this, is the difficulty of estimating the

research time frame in grounded theory approaches. Categories may emerge relatively quickly, or they may require substantial amounts of time to do so (Cho & Lee, 2014; Goulding, 2002).

3.5 Data Sources.

This section of the chapter overviews the site of the study and the various data sources that it afforded.

3.5.1 Overview of the Publishing Industry.

The commercial book publishing industry distributes information to the reading public, for a profit (Clark & Philipps, 2014; Greco, 2013). Publishers seek out worthwhile authors, research, design books to meet the needs of the market they specialise in, promote the books, fulfil orders, exploit new technologies and develope novel marketing techniques, among other activities. Commercial book covers several genres, such as adult, children, specialist, academic and general readers. In financial terms, the overall revenue garnered from physical book publishing, from both domestic UK sales and exports, for 2014, was £2.9 billion (Clark & Philips, 2014; Dormer, 1993; Owen, 1996).

The commercial book publishing process consists of 5 stages (Clark & Philips, 2014; Dormer, 1993; Owen, 1996). In the first stage, the commissioning stage, editors seek out authors and sell marketable ideas to other editors and the publishing firm's editorial board. The second stage, the editorial and design stage, involves the co-creation of design for the new book. This may be quite basic, involving only cover and back art, or, in the case of illustrated books, which are very actively design led, much more elaborate. That is, the aesthetics of illustrated books is one of the main reasons for their appeal to the buying public. The designer's role is much more central. The relationship between words and visuals is planned from the outset and revised through iterations between editors and designers over the life of the project

(Goldschmidt, 2007; Van der Lugt, 2005). It is this stage of the process in N Ltd (pseudonymised site of the study) that is the concern of this study, as discussed further in section 3.5.2. Other stages are sales and marketing, printing and production, and distribution and finance (Clark & Phillips, 2014; Dormer, 1993; Greco, 2013; Owen, 1996).

3.5.2 The Design Process at N Ltd.

N Ltd, the study site is in East London, United Kingdom. The firm is world renowned for its award-winning illustrated books, aimed at adult and children's audiences. The firm's product offerings are targeted at the UK-European and wider Anglophone market. They are also renowned for translating works by European designers for a wider global market. Their publishing aesthetic has been characterised as favouring design and colour, over line and narrative. The firm was founded in 2008, by S.A and A.S and includes 20 other staff, in various subeditorial, design and curating, administrative and financial roles.

The managing directors also play the role of creative directors. This involves commissioning designers/creators to illustrate book projects and working intimately with them to realise outcomes acceptable by their editorial standards. They are responsible for issuing briefs to commissioned designers and are themselves skilled designers. They therefore actively participate as contributors during the collaborative stage described further below. The artists, storytellers and designers that work with N Ltd include several that are world class and who command a substantial following of their own in the world of illustrated books.

An illustrated book is created by combining artwork (images) and writing (text). This synthesis is achieved through practices such as sketching, inking, drafting and thumbnailing, which are performed partly alone or partly by collectives of designers (Goldschmidt, 2007; Taylor & Greve, 2006).

The design process at N Ltd begins with a <u>commission,</u> wherein one or both of the creative directors approach a creator-designer, having come across their work in other fora, such as festivals or conferences, or having had it recommended to them by agents. In rare instances, they are approached by the designers themselves with proposals for collaborative projects. In many instances also, commissions are repeated when the firm requires an aesthetic that is particular to a specific designer. Referrals are also common, as the world of illustrated graphic design is close knit. Practitioners are often able to recognise each other's work on sight.

If the creator accepts the commission, the directors pitches it to a wider audience within N Ltd itself. This internal 'pitching' is done to what is known in publishing as the <u>acquisitions</u> committee. This committee, comprised of creative and commercially focused staff of N Ltd, provide an initial assessment of the viability and potential contribution of the proposed project. The creative director (s) then set out, as explicitly as possible, the firm's requirements for the design, and timing of delivery. This is known as a <u>brief</u>. The designer, referred to as the 'creator' in industry terms, presents a preliminary creative <u>sketch</u> (Clark & Philips, 2014; Goldschmidt, 2007; Taylor & Greve, 2006). A series of back and forth <u>communications</u> ensue, mostly by email, sometimes by phone and sometimes in person. Iterations of the design of the project are <u>exchanged</u> by the external designer, and the staff of N Ltd, and within the firm. They are called briefs, or roughs, in their initial forms, sketches at a more intermediate phase, and <u>drafts</u>, when they reach a more advanced stage of completion (Goldschmidt, 2007; Van der Lugt, 2005). The iterations are sent via Webtransfer and include images and text of the project. The features of the design are also discussed in the emails. In some instances, however, the creator comes to the office of N Ltd, in person. These communications are copied to other creative staff directly concerned with design, in order to keep everyone on the same page (Taylor & Greve, 2006). Members intervene where necessary, or where their input in solicited. In this way, a consensus

is reached about the overall design. This is done within the parameters initially set out by the firm but can sometimes involve substantial deviations (Goldschmidt, 2007; Van der Lugt, 2005).

The in-house design staff, content designers, editors and typesetters, gradually take the lead in the collaboration, as the project nears completion. Design layout, issues of pagination and typographic consistency before the final work is sent to print. A trial print run is then carried out, and the initial reactions of the market gauged. Further changes may be made to the design, where required. Else, the main print run is planned. Also, the firm frequently assigns creators to work together, especially when the annual anthology is being produced, wherein contributions from the whole stable of designers of the firm are collated. In these types of projects, such as the NB9 project analysed herein, the front and back cover designers take especial responsibility for the aesthetic of the project (Goldschmidt, 2007; Rahman & Barley, 2017; Taylor & Greve, 2006). This stage of publishing work in N Ltd, the collaboration in house and external designers over design projects is the focus of analysis, in section 3.7.

3.5.3 Overview of Selected Projects.

Of the project data accessed, three projects were chosen for their relative richness of data in comparison to the remaining four others.

- The Century Artists project was a graphic diary depicting a creator's personal journal of music. It provided visual representations of the one hundred musicians that had had the most impact on the creator, together with supporting narrative text on each artist.
- The NB9 project was the cover art of an anthology of artwork by a collection of graphics illustrators to mark the firm N Ltd's ninth anniversary. It was inspired by the theme of 'silence'.

- The MMM project was a graphic novel, elaborating on familiar tropes of growing up and coming of age, in the unique psychedelic style of the creator commissioned to execute the project.

Section 3.5.5 further elaborates on the projects, showing the data sources, types, and the use to which the data was put, for the project. The projects are analysed in Chapters 4, 5 and 6.

3.5.4 Electronic Mails as Data.

Seven of ten external designers that had carried out collaborations with N Ltd indicated an interest to participate in the research study. Email data for the projects involving two of these collaborations, Century Artists and MMM, were initially forwarded to the researcher in June 2015 by the creative director S.A. These totalled 14 megabytes of email data. As an illustration, one megabyte of email data on download, amounted to 350 pages of A4 paper. The researcher was provided with a further 2 megabytes of data in February 2016, and 2 more megabytes of email exchanges in May 2017, in respect of project NB9. The email exchanges contained correspondences spanning the initial contact with the external designer, the images of the emergent creative vision for the project, accompanied by textual component, and narratives that explained the vision. It also contained evaluations of the emergent creative vision. Additionally, the exchanges referred to technical issues pertaining to the projects, contract signing and financial negotiations, product placements, festival and conference sponsorships, and arrangements for social engagements. The emails therefore detailed activities that went on over the formation of the projects almost in their entirety. The recognition of the significance of the email exchanges as data required a change in the data collection strategy. Initially, in line with recommendations for qualitative case study approaches for conceptual research, a semi-structured interview protocol was planned (Charmaz, 2014; Miles et al., 2014; Symon & Cassell, 2012). Access to project emails led to a refinement in the interview protocol. Incidents in the

email exchanges could be brought to the attention of the participants in the interviews that followed. Doing this could elicit the thinking behind the statements and actions depicted in the emails. This methodological improvisation also served as a crutch for retrospective recall (Christiansen, 2018; Hollerer et al., 2018). The way that this is incorporated in the interview protocol is explained in section 3.6.3 below.

Without the real time email exchanges, it is doubtful that participants would have been able to recall the minutiae of the project, as it occurred in real time. Some of the projects had taken place as much as two years before the research study. The email exchanges, having dates, also served to provide temporal structure to the data (Langley, 1999; Pentland, 1999), allowing the construction of project timelines, as depicted in the case analysis in the next chapter. The significance of the emails as data, is further captured in the extract from the methodological journal shown in section 3.7. The nature of the email data, its collection and usage are further summarised in table 3.2 below.

3.5.5 Archival Data.

The researcher collected archival data in the form of documents representing the internal workflow schematics of the firm, press cuttings and interviews about the firm and its external designers. Some of the archival data were in the form stick-it type visual displays on the notice board of the creative directors' office, which were photographed. The workflow schematics for each project helped in understanding the firm's organisation of project work, as shown in figure 3.1 above. Copies of the illustrated material artefacts representing the finished projects were also inspected, as well as internal memos about the acquisitions meetings, as depiceted in figure 3.1. Triangulated with the email data mentioned above, archival data helped in providing an in-depth picture of each of the project cases presented. The nature and uses of archival data for the study is summarised in table 3.2 below.

3.5.6 Observations.

One of the challenges of the study was that the ontology of creative vision formation, that is, where it took place, was primarily cognitive. This meant, as earlier explained, that it was in the text, images and narrative exchanges of the participants that their cognition was represented (Laukkanen, 1997; Goldschmidt, 2007; Mumford & Strange, 2002; Strange & Mumford, 2005; Van der Lugt, 2005). Therefore, the main source of data for eliciting creative vision formation at the collective level was the text, images and narratives exchanged by the participants via email. Physical Observations (Bryman & Bell, 2011; Miles et al., 2014; Symon & Cassel, 2012) took the form of visitations to the site N Ltd, in East London, in the United Kingdom. In total, from May 2015 to June 2018, the field site was visited 17 times. Visitation involved studying the layout of the design studio and print room, as well as observing the staff at work. After the first two visits in June 2015, detailed notes were made in the researcher's methodological journal, setting out impressions formed, while still fresh in memory. During subsequent visits, after the researcher adjudged that his presence was no longer obtrusive to the staff, he began to take notes openly, as he walked around the site and had informal conversations with the staff. He also had leave of the creative directors to take pictures of artefacts. These physical observations, informal conversations and pictures served as a basis of section 3.5.2 above detailing the site of the study. Table 3.2 below provides a summary of the observations and their usage in the study.

3.5.7 Semi-Structured Interviews.

Semi-structured interviews (Bryman & Bell, 2011; Charmaz, 2014; Kvale, 2008; Miles et al., 2014) constituted the second major source of data after the real time email exchanges concerning the projects. 19 interviews were drawn on for the study. Interviews were conducted from May 2015, to May 2018. The interviews were conducted with the internal staff of N Ltd

and the external designers, that took part in the three creative projects analysed. That is, for each project, the external designer was interviewed, together with the internal staff that made up the temporary collective tasked to execute the project. This meant that some participants were interviewed more than once. The interviewing sessions are explained in more detail in section 3.6.2 below. Table 3.1 below sets out the participants interviewed, their role in the creative projects and the number of times they were interviewed.

Table 3.1: Overview of Study Participants.

	Participant (Pseudonymised)	**Role**	**Number of interviews**
1.	S.A	Creative director, N Ltd	4
2.	B.N	Creative director, N Ltd, and Creator, NB9 project	2
3.	A.S	Creative director, N Ltd	1
4.	R.C	Creator, Century Artists project	1
5.	J.M	Creator, NB9 project	1
6.	A.R	Creator, MMM project	1
7.	O.D	Creator, NB9 project	1
8.	C.A	In house designer, N Ltd	2
9.	H.B	Inhouse copy editor, N Ltd	2
10.	H.G	Commercial design manager, N Ltd	1
11.	M.P	In house copy assistant	1
12.	C.P	In house designer, N Ltd	1
13.	E.W	Creator, NB9 project	1

An inhouse designer, ED, was part of the collective for the Century Artists project. However, as the individual was not interviewed, having left N Ltd's employment at the time of data collection, the pseudonym is not included in the list above. Also, 45 designers contributed to the anthology, which is the second project analysed. Of this number, exchanges with 4 of them are cited in the project analysis. Constraints of time and scope regarding a doctoral study inform this delimitation. The participants for each project and the roles they performed are also specified in the analysis for each project in chapters 4,5 and 6 respectively.

3.5.8 Industry Reviews.

The researcher utilised the methodological innovation of including industry reviews of the three creative projects, after the artefacts had gone to market. Typically, graphics designing in illustrated book publishing is commercially driven. The evaluation of consumers, in the form of industry reviews, therefore gave a sense of the commercial reception of the projects, and judgments of their aesthetic merit (Taylor & Greve, 2006; Reiter-Palmon et al., 2012) The external evaluations are depicted at the end of each case analysis in chapters 4, 5 and 6.

Table 3.2 below summarises the nature and usage of data sources of the three creative projects in the analysis. In chapters 4, 5 and 6, details of data sources, their characteristics and the usage in the analysis of each individual project are presented.

Table 3.2: Data Sources, Characteristics and Usage.

Data Source	Type of Data	Data Characteristics	Use in the Analysis
Archival data	Company documents: Internal workflow schematics, copies of the physical artefact, internal memos of the acquisition process, company internet entries describing the project aims, and the finished artefact.	Stick-it type visual displays, copy of materialised artefact in form of an illustrated graphic novel, message board for the acquisition process for the creative projects, hardcopy of company memos for the three creative projects.	Reconstructing the case details, gaining a visual sense of the output of visioning activity, constructing a chronological timeline of events for the projects, supporting and triangulating data from observations, emails and interviews.
Email data	Email chain: of interactions and exchanges between participants, over the course of the creative projects.	18 Megabytes of electronic email data.	Record of participants' real time communications over the creation of the projects, serves as a basis for the temporal mapping of the project, supports retrospective interviewing with participants by serving as a crutch for memory, content analysed for emerging interpretations, a basis for triangulation with archival, observational and interview data.
Observations	Field notes: From site visits, the layout of the N Ltd's studio, and printing press, researcher impressions of creative directors, and in-house staff, informal conversations with creators, and N Ltd staff, and pictures of workflow, and finished artefacts.	Hardcopies of hand-written notes in methodological journal, electronically archived photos.	Mapping the workflow for the projects, triangulating with archival, email, and interview data, familiarising with the context of N Ltd, gaining participant trust, clarifying insights from email exchanges, making sense of the firm side of the visioning process.
Interviews	Focused interviews: With all project participants to explore the emergence and formation of the project creative vision.	19 interviews.	Eliciting participants for their actions, as shown in the project email exchanges. Eliciting retrospective accounts of the sensemaking that took place over the collaboration phase. An aid to mapping the workflow of the project, in temporal terms.
Industry Reviews	Noted industry critics view of the finished artefact.	Impressions of the artistic and commercial merit of the finished artefact.	Evaluating the outcome of the project, in terms of commercial reception, and aesthetic merit.

3.6 Data Collection.

This section of the chapter explains the strategies executed to acquire the data that provided the empirical basis for an exploration of the formation of individual and collective creative vision.

3.6.1 Fieldwork.

Access.

Access was obtained through a member of the faculty at Henley Business School that had personal ties with one of the directors of the firm N Ltd.   The first contact with the firm was with the creative director S.A, who is also a founding director of the firm, in June 2015. The primary concern to the researcher was getting a sense of how the enquiry would be perceived by the participants and an understanding of how the research aims reflected the lived experience of the participants (Kim, 2011; Gioia et al., 2012). The creative director committed to and carried out an introduction to ten external designers who had carried out creative projects in collaboration with the firm.

3.6.2 Conducting Semi-Structured Interviews.

Semi-structured interviews allowed substantial flexibility in comparison to structured interviews which do not allow divergence from the interview protocol (Bryman & Bell, 2011; Kvale, 2008; Miles et al., 2014). Two of the nineteen interviews mentioned in the previous section were pilots. One with the creator O.D and another with the creative director, S.A. The initial interview protocol (see Appendix A) was formulated to broadly elicit creative vision formation in the three projects analysed. Subsequent interview questions were specifically tailored to each participant (see samples in Appendix B and C). This was done to maintain a focus on the core domains of enquiry, while at the same time, leaving sufficient flexibility to

capture the phenomenon as it unfolded (Charmaz, 2014; Gioia et al., 2012). As can be seen in the three appendices, the aim was to maintain a balance between a consistent focus on vision formation at the individual and collective level, as well as evaluations, while at the same time allowing the pursuit of lines of enquiry that were not apparent earlier. This is further explained in section 3.7.3.1 below.

3.6.3 Development and Evolution of the Interview Protocol.

The ordering of the questions of the initial interview protocol (see Appendix A) follow the research questions and design that guides the study (Kvale, 2008; Remenyi, 2013; Seidman, 2006). In the first appendix, the vision perspective is concerned with questions probing the nature of the vision formation process, which is the antecedent concept. The six questions concern vision formation, the nature of the interaction with the firm and the resolution of the tension between individual vision formation and achieving consensus with others about vision formation. These questions are concerned with identifying the sensemaking processes related to the formation of vision at the individual level of analysis. That is, in sensemaking terms, these questions probe for sources of cues that cause the formation and change in individual creative vision (as an expectancy frame). Regarding the second perspective, on collective creative vision formation, the six questions were aimed at identifying the sensemaking processes related to the outcome concept of formation of collective vision. Based on the initial research design, these questions were intended to elicit the cues that each member of the collective conveyed to the others, thereby changing each other's respective creative vision. The third perspective concerns questions about the mediatory concept of evaluations of emergent vision. The six questions were aimed at exploring the judgment of members of the collectives about changes to their creative visions caused by the evaluations of others, during collaboration.

The questions were also aimed at eliciting their evaluations of other's creative visions during project execution.

Subsequently, after piloting of the interview protocol and access to the real time project electronic mail data described in section 3.6.1, the interview questions became specific to each case, and participant. No two interview guides were the same in content (see Appendices B and C). The observed incidences of changes to the creative vision and accompanying evaluations for each project were consolidated into a file, in chronological order and sent to each participant. Interviews then focused on eliciting explanations for these changes and the evaluations that accompanied them. This can be observed in appendices B and C. Appendix B is a full transcript of the interview with J.M, lead creator for the NB9 project. Similarly, appendix C is a full transcript of an interview with S.A, a creative director of N Ltd, over his role in the MMM project. In addition to the questions regarding the antecedent, mediatory and outcome concepts of the study, questions were posed to understand timelines of project execution (examples are questions 20 in Appendix B and question 21 in C).These evolutions in the interview guide reflect the flexibility of the adopted methodological perspective of grounded theory (Charmaz, 2014; Gioia et al., 2012). It was necessitated by the researcher's need to engage with new concerns thrown up by the responses of the participants and the theoretical development they suggest.

3.6.4 Interviewing.

Care was taken to ensure that participants were given as much notice as possible before the interview appointment (Eisenhardt & Graebner, 2007; Kvale, 2008; Seidman, 2006). This was to ensure that participant schedules were disrupted as minimally as possible. An effort was also made to confirm how much time the participant could spare for the session, which was adhered to, with exceptions where the participant showed willingness to extend the session.

The sessions commenced with an acknowledgement of the consent form presented to the participant, together with the information sheet (see Appendices I and J). The consent form contained details about the confidentiality and ethicality of the research, together with the use of recording equipment. The information sheet contained a broad overview of the study aims and a notice of the participant's right to withdraw (Silverman, 2012). On acknowledgement by participant signing, the interviews commenced. While making recordings, notes were made in the methodological journal about the significance of some participant responses, which were sometimes incorporated as further questions in the same session and sometimes used in new sessions (Charmaz, 2014; Kvale, 2008; Miles et al., 2014; Yin, 2014).

As related in 3.6.2.1, a folder containing salient episodes of creative vision formation for the projects in question was sent to each participant before the interviewing session commenced. Retrospective understanding of these incidences was elicited by asking questions such as the ones numbered 16 and 31 in appendices B and C respectively. The sessions ended with the participants being thanked for sharing their experience of creative visioning of the project being analysed. Although the interviews were designed to last for 40 minutes, the average interview lasted for 55 minutes. Some of the interviews took place in rooms at the site of study, while some took place via Skype link (Kvale, 2008). In all the sessions, in spite of very busy schedules, participants were quite enthusiastic in continuing beyond the earlier agreed duration.

Interviewing Challenges.

The evolving study design planned for this research meant that while the core focus on the antecedent, mediatory and outcome concepts covered by the research questions were to be embodied in each interview, each interview guide would necessarily be different. This difference is because each interview was concerned with the role played by each participant in one of the three cases that were analysed. This held some significant challenges for interviewing.

Firstly, the need to craft an interview guide to adequately elicit the role played by each participant in each creative project was a formidable undertaking, given the time constraints of the study. In addition to preparing the guide, the associated email data of each salient episode of change in the creative vision of the project under analysis had to be collated from the email cache in chronological order. This collated data was then forwarded to each participant before each session, serving as both a crutch for memory recall about the project and as substrate on which interview questions were built (See Appendices B and C). Secondly, in one instance, where the participant could not meet face-to-face, a scheduled Skype call was marred by unexpected poor internet connectivity. A phone-based interview had to be improvised on short notice (Kvale, 2008). Also, the researcher was initially apprehensive about the fact that he spoke English with a West African accent. As this was his first experience of interviewing in the British context, some apprehension about being understood was felt. However, participants had no problems in following his discourse.

3.6.5 Data Transcription, Management and Security.

The researcher began the transcription process as soon as he began interviewing. This started in June of 2015 and lasted till June of 2018. Transcription was begun even as data collection was ongoing, in order to get a sense of the composition of the data, which would permit adjustments to subsequent guides. Transcription was done verbatim, with the final verbatim transcripts compared to the audio recordings several times to ensure fidelity. Care was taken to securely back up the transcribed documents into two separate hard drives. All of the drives had encrypted access to further ensure security. The interview guides for each participant were also securely stored after each session, together with the methodological journal used for note taking.

The electronic mail caches of exchanges between members of the three temporary collectives contained confidential information regarding contract details, pricing, payments and financial account information of participants, in addition to project data. Care was therefore taken in never physically downloading the emails. Rather, the researcher manually categorised them in a database on his personal computer and was careful in always adequately logging out of any access thereon after usage. Other sources of confidential information such as signed consent forms were similarly secured (Bryman & Bell, 2010; Cassel & Symon, 2012). Before the commencement of the study, approval was obtained from the relevant ethics committee of the University of Reading. Care was taken to ensure confidentiality by anonymising the identities of the site of study, the three creative projects and the participants in the projects (Charmaz, 2014; Miles et al., 2014). As earlier mentioned in section 3.6.2, such assurances of anonymity were included in the information sheet presented at the start of the interviews.

3.7 Data Analysis.

The conceptual framework of the study is based on the premise that an interplay of creative vision and evaluations would result in the formation of collective vision, in a graphics design collective. The broad causal relationship assumed by the framework sets out the focus of the study. The purpose of the analysis however, involves identifying, from a sensemaking perspective, the interrelationships between the concepts which the framework infers but does not specifically delineate.

Accordingly, following previous studies in prospective sensemaking, the researcher coded the data focussing on how expectancy frames, representing creative visions, changed in the light of new cues (Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012). At the individual level, evidence (presented in chapters 4, 5 and 6 of the next chapter) suggested that the creative visions were primed by cues from the natural environment, music, human modes of being and

cultural-linguistic norms. At the collective level, evidence shows that creative visions are primed by aesthetic cues contained in the evaluations of other members of the collective. Following similar studies in collective prospective sensemaking (Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012) the study adhered to an abductive approach. The abductive design approach allowed iteration between data and theory in tandem to resolve the research questions (Cornelissen et al., 2014; Miles et al., 2014). The data was interrogated against explanations from the theoretical discourse on sensemaking to address the two research questions.

Analysis proceeded according to three stages. The first stage involved constructing a profile of the publishing industry and the editorial stage of production at N Ltd (Miles et al., 2014). It also involved a detailed mapping of the key sensemaking activity of each project at the individual and collective level, relating to formation and changes to creative vision. The initial, first level coding was also carried out. The second stage involved cycling between emergent first order codes, and sensemaking theory. This was done in order to search for precedents which may aid in interpretating how first order codes may aggregate to second order concepts. This resulted in second order coding, which was followed by theoretical aggregation and the compilation and presentation of a data structure. The third stage of analysis involved exploring the relationships between second order concepts at both levels of analysis, resulting in the construction of a grounded theory for the emergence and collective formation of creative vision in graphic design collectives. These three stages are elaborated on, in turn.

3.7.1 Stage 1: Tracing Project related Sensemaking practices at N Ltd.

The researcher began to study the context of illustrated book publishing as soon as access was secured to N Ltd. This continued through initial contact with the firm, and well into data acquisition. The literature on illustrated book publishing was surveyed. This was done to understand the dynamics of the industry in which the site of the study, N Ltd, is situated (Clark

& Owen, 2014). The result of this analysis is depicted in the overview of the industry, and the description of the design phase of work at N Ltd in section 3.5. After the researcher established an understanding of the illustrated book publishing industry, and graphics design work N Ltd, the task of understanding creative vision formation at N Ltd for the 3 projects began.

3.7.2 Stage 2: Coding for Creative Vision Formation.

Tracing the sensemaking practices involved in creative vision formation for the three projects started with coding electronic mail and interview data. The conceptual framework for this reseach assumes that expectations of the future form of a creative artefact held by members of a graphics design collective will interact with evaluations of these expectations by other members, resulting in a collectively held framework. Accordingly, analysis began with tracing the development of these expectancy frames (creative visions) at the individual and collective levels.

Grounded theory coding links data and emergent theory by defining what is happening in the data (Charmaz, 2014; Strauss & Corbin, 1988). Codes are constructed to show how the researcher sees the data. This constructivist stance reflects the researcher's interaction with the particpants and subsequently, their interview statements and records of collective activity (Bryman & Bell, 2011; Charmaz, 2014). Key words, labels and descriptors are gradually used in place of the data. This makes it easier to analyse the mass of data, since these keywords, labels and descriptors can be mined, guided by the logic of the research aim (Strauss & Corbin, 1998). Asigning these initital labels allows the researcher to break up the data into component parts and properties, defining actions, comparing data with data, and identifying gaps in the data. This allows synthesis and abstraction into progressively higher order categories. (Charmaz, 2014; Gioia et al., 2012; Glaser, 1978). Four stages are recommended for the process of coding. Open, focused, theoretical and aggregational (Charmaz, 2014; Gioia et al., 2012; Glaser, 1978).

Initial coding involves naming lines, sections and incidents of data. Focused coding sifts the labels yielded by the initial line by line, word for word and incident by incident coding. This enables conceptualisation and categorisation. Theoretical coding is higher order coding that specifies categories that subs ume those generated by focused coding. Interrelationships between categories at this stage begin to explain the emergent theory. Aggregation is used to show how overall coding amounts to a phase (Gioia et al., 2012; Morgeson & Hoffman, 1999; Stigliani & Ravasi, 2012). Figure 3.2 depicts the coding activity for individual and collective creative vision formation for the three projects. The way that this carried out in this thesis is detailed further, for both levels of analysis.

Figure 3.1: Coding Creative Vision Formation at the Individual and Collective Levels.

Type of Coding	Activity
Open Coding	• Word-by-word, line-by-line, incident-by-incident coding • Labelling of Project Data
Focused Coding	• Synthesis of 'open' codes • Describing individual and collective creative vision formation
Theoretical Coding	• Specifying and subsuming focused codes into categories explaining individual and collective creative vision
Aggregation	• Distilling individual and collective creative vision formation into phases

Source: Author Illustration.

3.7.2.1 Coding for Individual Level Creative Vision Formation.

Open Coding. Open coding for individual level creative vision formation for the three projects involved line by line, and incident to incident labelling of the interview transcripts (Charmaz, 2014; Pratt, 2009; Strauss & Corbin, 2008). The researcher focused on statements that described the sources of cues, such as festivals, the countryside, cultural norms, language and idioms. These were found in individual designers' description of the creative process. The logic of this focus on cues is explained further.

This thesis defines creative vision as a representation, or model of the future state of a creative artefact held by a creative individual. Meaning making in design is interpreted in this thesis as the production of creative visions, which are interpreted as creative expectancy frames formed via inspiration from external cues (Benner & Tripsas, 1988; Drazin et al., 1999; Goldschmidt, 2007; Patriotta & Gruber, 2015). That is, expectations of the future form of artefacts are framed, by individual designers, as creative visions.To illustrate the significance of cueing activity for creative vision formation, this postulate by Goldschmidt et al. (2007, p45) is cited "Designers, who have to produce representations of complex, coherent configurations very frequently as part of their professional activity, add to this perceptual mechanism the capacity to 'hunt for meaningful cues' in configurations that carry little or no meaning to others. It is high visual literacy that makes this possible".

Accordingly, descriptions for cueing activity (statements describing how initial creative vision was inspired by external sources) were highlighted manually in the transcripts with coloured markers. These initial codes were entered into a Microsoft file. After naming each source of inspiration, the researcher repeted the same procedure for the next two projects. Cross project similarities, and differences were considered (Miles et al., 2012; Yin, 2014). Specifically, the researcher coded statements that showed inspiration being taken from human

modes of being, cultural-linguistic norms, music and nature. Initial codes were drawn from the statements of the particpants, and dictionary work. Moreover, the labelling of the data prompted the researcher to the effect of time. The designer's narrative described, not just where they took inspiration for their creative vision; it also described what they did after inspiration. This allowed the researcher to have a notion of sequential, or phased activity in individual creative vision formation (Charmaz, 2014; Langley & Truax, 1994). It suggested that there was a higher order activity at play, which drew on the earlier taking of inspiration. This is discussed in under focused coding, below.

The researcher, after specifying the labels that belonged to this higher order activity and separating them from those that showed early cueing activity, began to compare incident to incident. This was done by comparing labels referring to one type of taking of inspiration with another (Charmaz, 2014; Strauss & Corbin, 1998). This enabled data from interviews within each project to be compared to each other, and also enabled comparison between projects.

Open coding allowed the researcher immersion in the experience of creative vision formation. Interpeting the creative processes of individual designers involved paying attention to their description of the process, yielding in vivo codes. In vivo codes help preserve meaning in the terms of the participants, giving fit to the emerging interpretation (Charmaz, 2014). The descriptors, labels and in vivo codes drawn on to conceptualise the beginning of creative vision formation are given substance in memos. Memos are analytic notes that record detail and give direction for further data coding and analysis (Charmaz, 2014; Strauss & Corbin, 1998). A fuller description is given for the role of memos in the analysis in 3.7.2.1 below. Also, the memos from this stage of the analysis are the basis for the exposition in chapters 4, 5 and 6, and also chapter 7, where the creative vision processes for the three projects are compared. The memos for open coding for each project are drawn on to define and describe each first order concept.

They are also the basis for comparisons between projects. This focused coding is explained next.

Focused coding. This involved condensing these labels and descriptors from open coding into four broad codes that obtained across all three projects. Focused coding synthesised the analytic descriptions that followed line by line, and incident by incident coding (Charmaz, 2014; Strauss & Corbin, 1998). The researcher focused on combining descriptors and labels into sequences that depicted first order creative vision formation. From the narrative of the individual designers, four sources of external cues were conceptualised: Taking inspiration from human modes of being, cultural-linguistic norms, music and the natural environment. This conceptualisation drew on contextual conditions, actions and routines, and consequences as shown in the data (Strauss & Corbin, 1998).

Timelines were also constructed for each project, based on dates communicated by particpants and the dates indicated in logs of the emails. This allowed the researcher to situate incidences longitudinally. These timelines are the basis for the longitudinal (by date, and time) ordering of chapters 4,5 and 6. They are also shown in the summary tables 4.3, 5.3 and 6.3.

Also, as the researcher was carrying out first order coding, some statements from participants that indicated higher order sensemaking, after the acquisition of cues from external sources, were noted. These statements suggested further instinctual processing on the individual level and are the basis for second order category of noticing, priming, and bracketing a creative vision. This resulted from the procedure of theoretical coding, which is explained next. Appendix D depicts an excerpt of the code book for first order descriptive codes regarding the processes of inspiration for creative vision formation at the individual level. The sample data extract in appendix D, is taken from the description of project activity by BN:02, designer of the back cover for the NB9 project, depicted in chapter 5. As elaborated before each project analysis, each participant has a unique signifier (for example, BN:02, anonymised initials and

the project number). *represents project email data, while ** represents interview data. Further data display for each project is presented in vignettes in chapters 4,5 and 6.

Theoretical coding. The statements describing instinctual combination of cues drawn from inspiration prompted the researcher to a higher order sensemaking activity. This allowed a specification of focused codes for each of the three projects into a second order code, labelled noticing, priming and bracketing. This encapsulated the process of noticing cues in the external environment through inspiration, and the activation of dormant creative frames that these statements on instinctual processing suggested. This involved constant comparison of data with the individual sensemaking literature (Cornelissen & Werner, 2014; Goffman, 1974; Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012). These processes of noticing, priming and bracketing was labelled as taking place concurrently. The suggestions of instinctual, intuitive processing meant that where noticing, activation and combination began and stopped was not possible to parse from the data. This specification of noticing, priming and bracketing prompted aggregational inference, which is explained next. The memos for theoretical coding are the basis for the section on individual creative vision formation in chapter 8. The code book excerpt at appendix G further details the procedure.

Aggregation. The commonalities in the descriptions of noticing and bracketing suggested that the overall individual creative vision formation process over time was one of articulating a creative vision by designers to themselves (Goldschmidt, 2007; Stigliani & Ravasi, 2012; Van der Lugt, 2005). The researcher interpreted this as a phase in creative vision formation (Langley & Truax, 1999; Locke, 2001; Morgeson & Hoffman, 1999). The creative vision articulated to self was then communicated to others designners for co-elaboration (Goldschimdt, 2007; Taylor & Greve, 2006). The coding procedures for this phase of creative vision formation are explained next.

The table below summarises coding procedures and outcomes for individual creative vision formation.

Table 3.3: Summary of Coding Outcomes for Individual Creative Vision Formation.

	Coding Procedure	**Outcomes**
1.	Open coding: Line by line, word by word, incident to incident coding of data transcripts and observations regarding participants for 3 projects.	Descriptors and labels to stimuli to individual creative vision formation.
2.	Focused coding: Conceptualising and categorising first order codes for individual creative vision formation for 3 projects.	1.Taking inspiration for creative vision from human modes of being. 2.Taking inspiration from cultural-linguistic norms. 3.Taking inspiration from music. 4.Taking inspiration from the natural environment.
3.	Theoretical coding: Abstracting second order codes across the three projects for higher order creative vision formation processes.	Noticing, Priming and Bracketing creative vision.
4.	Aggregation: Overall sequence of individual creative vision formation designated as phase.	Articulating a collective creative vision.

3.7.2.2 Coding for Collective Level Creative Vision Formation.

Open Coding. Guided by the conceptual framework that emergent creative vision would interact with evaluations of other members of the collective, the researcher began to focus on the electronic mail cache. This, together with individual designers' description of the collaborative process, the completed aretafcts, descriptions of the work flow, and field notes, supplied the substrate for open coding. Open coding for collective creative vision formation for the three projects involved line by line, and incident to incident labelling of the interview these

data sources. This followed past research on sensemaking (Gioia & Chittipedi, 1991; Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012) and recommendations for grounded theory building (Charmaz, 2014; Gioia et al., 2012; Pratt, 2009; Strauss & Corbin, 2008).

Specifically, the dialogues between designers over their collaboration for the three projects were content analysed, with a focus on descriptions and images of the project creative vision. This explained in more depth. Descriptions of the creative vision in different stages of completion (brief, sketch, draft) were highlighted in the project emails, and interview transcripts. This was related to how much creative freedom was given to designers over the project. The means of communication for conveying these various ierations between designers was also noted. Memos also were made for the frequency of iterations. This also applied to the dimensions of evaluations. Analytic notes were made to indicate whether an evaluation of a sketch, brief or draft was positive or negative (explained further in next paragraph). Affective responses to evaluations were also noted. Cross project similarities, and differences were considered (Miles et al., 2012; Yin, 2014). The descriptive memos for the open coding are the basis of the comparision of first order concepts depicted in chapter 7. The coding procedures that yielded these first order concepts are explained next.

Focused Coding. In line with studies taking a similar interpretive approach to cognition in design collectives (Drazin et al., 1999; Stigliani & Ravasi, 2012; Taylor & Greve, 2006), and adopting a practice-based approach to organizational analysis (Feldman & Orlikowski, 2011), design practices were recognised as recurring, and aimed at accomplishing a purpose (collective creative vision). Accordingly, 'in vivo' codes (Charmaz, 2014; Locke, 2001; Pratt, 2009), drawing from participant responses and literature on design knowledge informed the initial, descriptive codes. The researcher's concern was to capture indicators of collective sensemaking from the sequential project data (Drazin et al., 1999; Stigliani & Ravasi, 2012). These practices were identified in the initial task analysis detailed in section 3.5.3. Creating briefs, sketches and

drafts in the language of the participants refers to representations of design work-in-progress (Comi & Whyte, 2017; Ewenstein & Whyte, 2007; Goldschmidt, 2007; Van der Lugt, 2005). However, considered from a practice-based interpretive perspective, they are analysed as instances of changes to creative expectancy frames (Patriotta & Gruber, 2015; Weick, 1995), caused by cues from other members in a collective.To illustrate further, interpreting the role of briefing, sketching and drafting was sensitised by Goldschmidt (2007, p46) postulate "In a design team, the making of a sketch is accompanied by explanatory verbal comments, but one need only refer to a minimum number of attributes of the sketched configuration".This accompanying commentary, which is readily understood by other collective members because it is in line with dormant creative expectancy frames held by them as experienced professionals (Goldschmidt ,2007; Van der Lugt, 2005) was the focus of the content analysis of the email exchanges. This sketching process is iterative and goes on through several versions until the collective is resolved that the representation adequately captures the ideas that they have for the project (Ewenstein & Whyte, 2009; Goldschmidt, 2007). Goldschmidt (2007) and Stigliani and Ravasi (2012) posit that these sketches and their iterations are representative of the design collective's mental models of the creative task. Sketching is the means by which the content of these emergent models is shared and is the means by which designers communicate amongst themselves (Comi & Whyte, 2017; Goldschmidt, 2007; Stigliani & Ravasi, 2018; Van der Lugt, 2005). This commentary in the exchanges between designers was coded for indicators such as stage of creative vision completion, mode of communication, project completion (stoppage) and frequency of iteration. Stage of completion was determined by the accounts of particpants, both realtime in project emails, and retrospectively, from participant accounts. This also applied to modes of communication and indicators of project completion. Appendix E, an extract from the code book for this stage of the analysis, further details the activity and outcome.

The evaluations of recipients of creative vision were evidenced in the email exchanges and in the individual designers' narratives in interview transcripts. They were coded on a continuum of whether they were positive or negative (Gergen & Gergen, 1997; Sonenshein, 2010). In line with the prospective sensemaking perspective, the resracher interpreted this as recipients comparing their personal notions of the creative vision with the one conveyed to them (progressive or regressive). Accordingly, the email exchanges were content analysed for statements made in response to the communications of creative visions. That is, after receiving a creative vision, the response of the recipient is noted. Statements illustrative of creative vision being conveyed were extracted, followed by evaluations to the statements, by recipients. It should be noted that this stage of the analysis involved extracting and juxtaposing statements conveying changes to creative vision and evaluations one after the other longitudinally, in the chronological order in which they appeared in the emails. This order is maintained in the data driven vignettes presented in the ensuing chapters 4,5 and 6 (Patriotta, 2017; Pratt, 2009). Further, appendix F offers an excerpt of the evaluations code book. In common with prior descriptions, the data extract depicted is to show aptness of fit. Evaluations as part of the coding for collective creative vision is depicted in table 3.5 below. The memos for evaluations are part of the basis for the cross-project comparison in chapter 7.

The researcher gradually came to an understanding that the processes of briefing, sketching and drafting a creative vision, interspersed with evaluations could be abstracted to a higher order sensemaking process: Reframing. The coding procedure followed for this is explained next.

Theoretical Coding. Further scanning between the raw data in the project emails, the first order codes and theory lead to the abstraction of a second order category that not only encompassed the sensemaking processes represented by the first order codes, but also had implications for other domains (Charmaz, 2014; Gioia et al., 2012; Strauss & Cornin, 1998;

van Maanen, 1979). Relying on the first order analysis, and in keeping with the second research question, the researcher assessed the sensemaking literature to understand the processes underpinning collective creative vision formation.

At the level of the collective, the changes to a creative vision caused by inspiration taken from cues contained in evaluations from others in the collective, was categorised as reframing a collective creative vision (Cornelissen & Werner, 2014; Christiansen, 2018; Drazin et al., 1999). That is, the researcher interpreted joint avtivity of designers in refining project creative vision through several iterations interspersed with evaluations as a reframing of collective creative vision. This is the core, or central category of the study (Charmaz, 2014; Glaser & Strauss, 1967; Kleinsmann et al., 2007). The memos for this stage of coding are the basis for the discussion chapter 8. Appendix H further details the theoretical coding at the collective level.

Aggregation. The researcher interpreted the process of reframing creative vision as a phase in creative vision formation (Langley & Truax, 1999; Locke, 2001; Morgeson & Hoffman, 1999). The culmination of the reframing of collective level processes of briefing, sketching and drafting creative vision was designated co-elaborating creative vision. This involved achieving a final, collectively held vision of the project artefact, which was then materialised in print (Goldschmidt, 2007; Van der Lugt, 2005). The table below summarises coding procedures and outcomes for collective creative vision formation.

Table 3.4: Summary of Coding Outcomes for Collective Creative Vision Formation.

	Coding Procedure	Outcomes
1.	Open coding: Line by line, word by word, incident to incident coding of emails, interview transcripts, field notes, regarding collaboration for the 3 projects.	Descriptors and labels, cues in evaluations, the nature of iterations of collective creative visions, timelines, modes of communications, frequency of iterations, creative freedom, to individual creative vision formation.
2.	Focused coding: Conceptualising and categorising first order codes for collective creative vision formation for the 3 projects.	1.Briefing. 2.Sketching. 3.Drafting. 4.Evaluations.
3.	Theoretical coding: Abstracting second order category for higher order collective creative vision formation process for the 3 projects.	Reframing a collective creative vision.
4.	Aggregation: Overall sequence of collective creative vision formation designated as phase.	Articulating a collective creative vision.

3.7.3.3 Transitioning from Empirical Evidence to Theoretical Aggregation in Exploring Collective Creative Vision Formation.

In summary, the coding structure represented in table 3.5 below depicts the coding system developed for data analysis. It shows the transition from descriptive codes to aggregational inferences. The logic behind the coding structure is explained further. Descriptive codes (Miles & Huberman, 2012; Gioia et al., 2013) constitute the description of processes that constitute individual and collective level of creative vision formation. As discussed above, for the individual level of creative vision formation, these consists of codes describing the processes whereby inspiration is taken from four external sources: human modes of being, cultural-linguistic norms, music and nature. At the collective level, descriptive codes pertain to the first level sensemaking activity observed at N Ltd regarding creative vision formation. These codes are briefing, sketching and drafting, and the attendant evaluations between collective sensemaking activity. These codes describe the progressive work of collective creative vision

formation, until a version is reached that is materialised in print (Feldman & Orlikowski, 2011; Obstfeld, 2012). The preanalytical work detailed in section 3.5, regarding the workflow at N Ltd and the email exchanges during project work was the substrate on which descriptive coding at the collective level was built.

Analytical codes (Catino & Patriottta, 2013; Gioia et al., 2013) are sensitised by the existing literature drawn on in chapter 2. These codes describe an interpretation of the processes observed at the individual level. Noticing, priming and bracketing a creative vision constitute an inductive reading that subsumes the processes observed at the individual level, while the core category of the study, reframing collective creative vision, is a higher order interpretation of the briefing, sketching and drafting and evaluation processes observed at the collective level of analysis.

Aggregational coding (Eisenhardt, 1989; Gioia et al., 2013; Stigliani & Ravasi, 2012) was conducted to further situate the analytic codes in the broader literature of sensemaking and to address the research aim of theorizing the emergence and collective formation of creative vision in graphics design collectives. Analytic codes of noticing, priming and bracketing at the individual level of analysis aggregate to the overall process of articulating an individual creative vision. At the collective level of analysis, the analytic category of reframing a creative vision is interpreted as aggregating to the process of co-elaboration of collective creative vision formation. The coding book excerpts illustrating these processes constitute appendices D, E, F. G and H.

Table 3.5: Coding Structure

Aggregate Dimensions	Theoretical Codes 2nd order	Focused Codes 1st order	Representative quote
Individual Level			
Articulating Creative vision	**Noticing, Priming and Bracketing a creative vision**	**Taking Inspiration from Human Modes of Being:** Individual members of creative collectives take inspiration from cues furnished by human modes of existing and engaging with reality.	NB9 project: *"I'm inspired by ceremonial masques, and totems, you know, it is something I share with a parent. We collect masques from all over the world. I suppose it is something about their primitive power, and the very low-tech nature of their production. I also find it fascinating that masquing is common the world over".* **BN:02.
		Taking Inspiration form Cultural-linguistic norms: Individual members of creative collectives take inspiration from cues furnished by norms expressed in culture, and language, and literary norms.	NB9 Project: *"Books really get me. I draw a lot on books. Old books on design in particular. Children's books too. A firm favourite for inspiration is a Japanese book on astronauts from the 1970s. The artwork is unbelievably surreal, and super detailed, with two toned aliens and such"* **BN:02.
		Taking Inspiration from music: Individual collective members take inspiration from cues furnished by the sensory perception of the phenomenon of music.	NB9 Project: *"I find I am also continually inspired by musicals, you know, the Broadway type? It is something about the live music dictating the acting, the whole staging of it, the movements accompanying the music. I have been inspired by that for as long as I can remember"* **BN:02.
		Taking Inspiration from the Natural Environment: Individual creative members take inspiration for creative vision formation from cues furnished by the natural, non-human world.	NB9 Project: *"I am particularly inspired by cats, yes, great cat lover, I am. I did an illustrated book called As….t, for N Ltd too. I also love dogs, which may be considered strange in one person. It is surprising just how human-like they can be, I find them endlessly entertaining".* **BN:02.

Collective Level			
Co-elaborating Creative Vision	**Reframing Creative Vision**	**Briefing Creative Vision:** 'Generating and communicating an initial creative vision, one in its early stages of formation to other members of a creative collective'	NB9 Project: "*Hey B, could you do the back-cover art for the anthology I chatted to you about? A.S has a specific theme in mind, 'O so silent'. It's to do with expressing silence in images, you know, conveying silence without text. An interesting one! JM will do the front cover art, and we should have up to 40 creators contributing to it. P.S, JM will choose the colour scheme too, will notify you, once he's sorted that out.*". *SA:01.
		Sketching Creative Vision: Generating and communicating a more fully realised version of a creative vision. Sketching refers to further iteration, in the intermediate phase	NB9 project: "*Hi guys, here's what I have worked up so far for the back-cover art. It is around my familiar cat motif, you know the idea of a cat walking on the rooftop silently, padding along noiselessly on its paws, which nonetheless \i have drawn as muffled in gauze. That reinforces the idea, you know, of even a noiseless cat embracing silence,*"
		Drafting a Creative Vision: Generating and communicating a more fully realised version of a creative vision.	NB9 Project: "*Hi guys, here's the tiptoeing feline, I reworked it into a cat on the garden wall scene, in hindsight yeah, AS I agree, the rooftop and horizon sort of distracts, takes attention from the cat, who should be centre stage. The pebble island colour scheme is really cool, though. What do you think?*" BN:02.
		Evaluations of Creative Vision: Assessments of other members of collectives about emergent creative visions. According to a progressive or regressive dimension.	NB9 Project: "*Hi B.N, I like the sketch, I think the idea of muffled paws on the cat brilliantly captures silence. AS though has issues with the setting. The horizon, and tapering line of chimneys is a bit distracting? It seems to take attention away from the cat in the foreground?*" *SA:02

3.7.3.4 Conceptual Mapping.

In tandem with the coding explained above, the researcher began to create a conceptual map on a white board, with stick-it-type note paper. Each square denoted first order codes for sensemaking processes at the individual and collective level, on one line, with those for the individual level to the left, and those for the collective level to the right. The first level therefore had 7 squares (4 for the sources of priming, to the left, and 3 for the iterative processes to the right). Those for the individual level were yellow, while those for the collective level, were red. To orient the reader, this arrangement corresponded to the first order codes depicted in the data structure in figure 3.4 below.

After theoretical coding, a yellow stick-it square was added above the four squares for the individual level, labelled 'priming, noticing and bracketing'. The researcher added a red square above the 3 iterative processes to the right, denoting reframing creative vision. The emergent conceptual map therefore had two levels. Stick-it paper squares denoting evaluation were added in between the collective level sensemaking activites of briefing, sketching and drafting.

A pause was taken while the theoretical implications of the first order codes represented in the stick-it type array in the map were considered. The results of the first level coding activity were also subjected to peer review, as an assurance of trustworthiness (Bryman & Bell, 2012; Gioia et al., 2012; Lincoln & Guba,1985). This is explained in greater detail in section 3.8 below. A green stick-it square was added above the square for noticing, priming and bracketing, at the individual level, denoting the overall indidual level creative vision process of articulating a creative vision. Then, a black stick-it square was added above the square showing reframing a creative vision. This black stick-it square was labelled co-elaborating a collective creative vision. The conceptual map (Miles et al.,2014) now represented the deep data structure of the thesis (Gioia et al., 2012; Pratt, 2009). The data structure is depicted below.

Figure 3.3. Data Structure.

First Order Codes   **Second Order Codes**   **Aggregation**
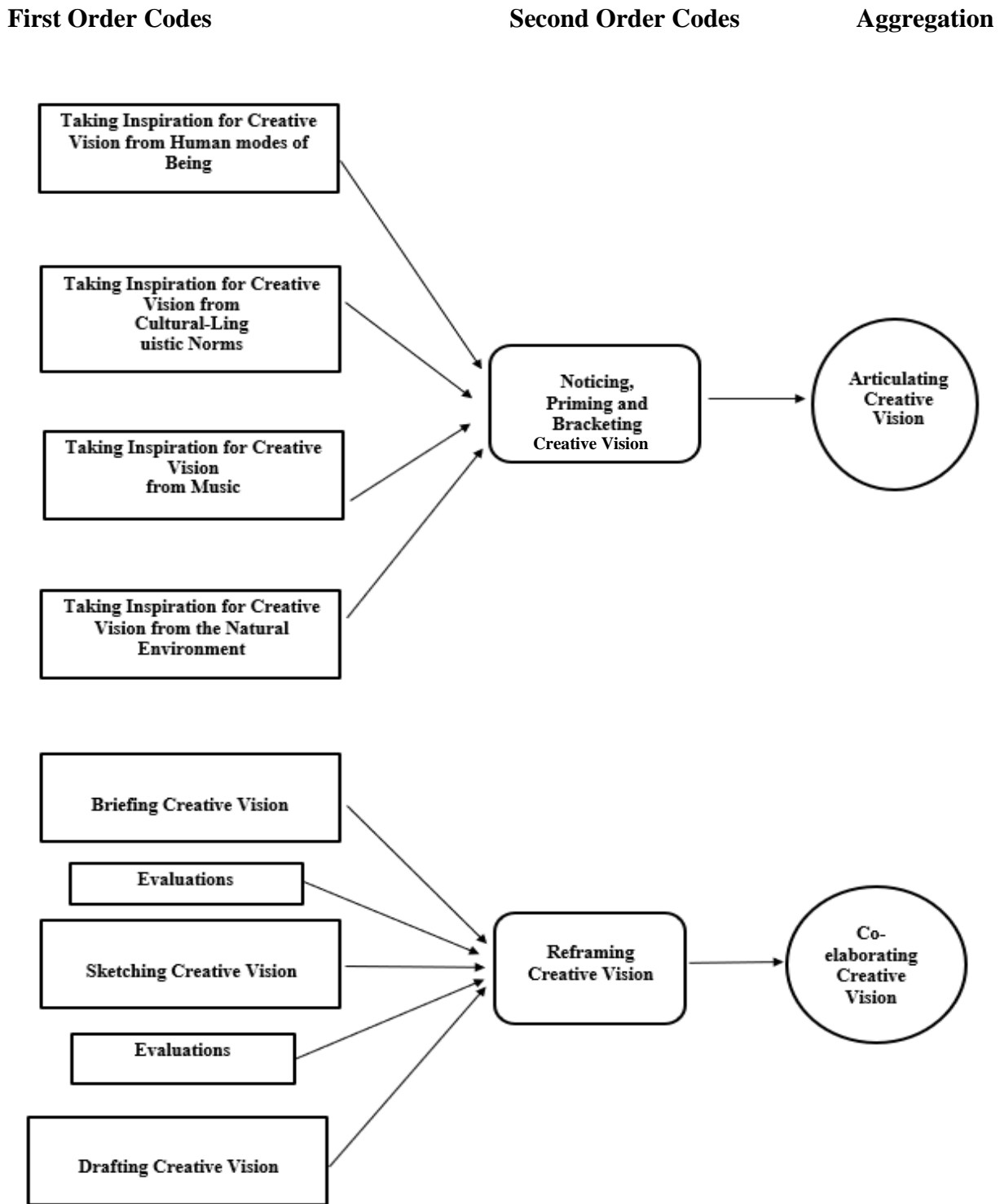
Source: Author Illustration.

3.7.4 Stage 3. Exploring the Relationship between Noticing and Bracketing and Reframing a Creative Vision. Building a Grounded Theoretical Framework.

The third stage of the analysis involved an exploration of the relationships between the second order categories at both levels of analysis. This involved identifying the interrelationships between the categories of reframing a creative vision and noticing and bracketing a creative vision, as shown in the data structure depicted in figure 3.3 above. In this, the role of evaluations was especially significant. It had been noted that a progressive evaluation caused enactment of a more complete iteration of an emergent creative vision while a regressive evaluation caused enactment in the opposite direction, which is a re-enactment of the vision (Gergen & Gergen, 1997; Balogun et al., 2015). This insight accounted for within-level movement. A new insight also emerged that recipients of evaluations experience a return to the noticing and bracketing phase of the individual process, wherein the cues contained in evaluations where noticed and bracketed anew. This suggests a re-articulation of creative vision, which, depending on the quality of evaluation, is an enactment towards full realisation, or a return to an earlier stage.

The detailed analytic memos of this stage of the analysis are the basis of the exposition in the discussion chapter, eight. This insight into the between-levels linkages in the processes depicted in the broad array of the data structure, allowed the organisation of a multilevel, multiphase process model of collective creative vision formation.

3.7.4.1 A Grounded Model of Collective Creative Visioning.

The researcher began trying out alternative models to explain the linkages depicted in the data structure (Gioia et al., 2012). At length, after visualising the linkages, within and between levels, an overarching model integrating the findings of the study was achieved (Gioia et al., 2012; Locke, 2001; Langley & Truax, 1994). The insights regarding within level

movement and between level movement led to the organisation of a multilevel, multiphase model for the formation of collective creative vision in graphics design collectives. Combining a mapping of how sensemaking practices enabled vision formation at the individual level and interacted with evaluations at the collective level, the model explains the cognitive work that underpins vision formation at the individual and collective levels in graphics design collectives. It is explained and visualised in chapter 8 of the study.

 Theoretical Saturation.

After first level coding had been conducted at the individual and collective level for the first project, further coding for projects two and three were done with theoretical sampling in mind (Charmaz, 2014; Glaser, 1978). That is, further coding was mindful of the initial categories from the first project and involved saturating the existing categories as much as possible. That is, sampling was not done solely to establish that no new categories regarding the conceptual framework and research questions were emergent. Rather, sampling was also done to provide saturation: as complete a description of the sensemaking practices underpinning creative vision formation, in context, as possible. Saturation as a check was therefore carried out at every point of data analysis where the categories were being tested for sufficiency. Essentially, a stoppage heuristic was adopted when new data was not considered to have any noticeable effect of the emerging categories. This was done for example, when adding to first order codes for both levels of analysis, when adding to second order codes and when depicting aggregation of sensemaking practices (Gioia et al., 2012). The researcher's sense of theoretical sufficiency, resulted from personal and advisor judgment of the explanatory power of the emergent categories was his basis for determining saturation (Charmaz, 2014; Dey, 2007; Lincoln & Guba, 1985).

Other Tools Used in the Analysis.

Memos. The researcher extensively used memo writing during the analytical process (Charmaz, 2014; Miles et al., 2014). Memos were utilised to compare data segments with data segments, and categories with categories. This was done at all level of analysis, from the concrete, which immediately followed line-by-line coding, to the more abstract theoretical memos that underpinned the second order categories. The stick-it labels of the conceptual map described above had their foundation in these memos. The memos also served as the basis for the exposition in the findings and discussion chapters.

The Methodological Journal. From the start of the design of the study, the researcher began to keep a methodological journal containing decisions being taken about the direction of the research, notes about puzzles being encountered and emergent thinking about data analysis. Entries into the journal also served as a means of engaging in reflexivity about the research process (Charmaz, 2014; Miles et al.,2014). Table 3.8 below shows excerpts of the journal, containing the researcher's thoughts concerning the need to access project email communications and addressing a puzzle that arose when coding for creative vision formation.

Table 3.6: Methodological Journal Extract.

Date	Issue
17/05/2015	Project email access: Met S.A this morning at N Ltd's offices in East London, as scheduled. Interview session was centred on the work flow during the creative editorship stage. Again, he mentions that most communications with the external designers about the projects as they unfold are done by email. The creator O.M also mentioned this during the pilot interview last week.
	My thoughts: This has a bearing on data collection, richness and analysis. The pilot with the designer O.M shows that participants may not recall details of the project from memory. Emails may show the changes to the creative vision and evaluations, which is ideal, per my conceptual framework. The emails will also be longitudinal, with the potential for strengthening my grounded theory. Can I request for access to these emails? Challenges: Emails are likely to contain confidential information, pricing, payment details. How to proceed? Speak to J.L (Faculty who arranged access) about feasibility of access to project emails. Read literature on vision representation (Berson, Mumford) and organizational cognition (Spender, Laukkanen) to see how relevant project communications would be used for eliciting creative vision formation.
6/3/2016	Coding for individual creative vision: Conundrum: I am coding for descriptions of cueing to the creative visions of members of the collective, that is taking in. Implication: changes to the creative vision are changes to the mental model? Literature to support this? See Hill and Levenhagen, Stigliani & Ravasi, Rafaeli et al, for sensemaking perspectives. See Goldschmidt. Vander Lught, Badke-Schaub et al, for cognition in design perspectives.

3.7.4.2 Data display

In addition to the illustrative data in the coding structure in table 3.5, Chapters 4,5 and 6 present illustrative data regarding each coding category in longitudinal form for each project, as data driven vignettes (Bryman & Bell, 2011; Miles et al., 2014; Pratt, 2009). As well as showing the differences between each category, the vignettes shows the linkages between the categories over time, as each project evolves. As well as 'showing' therefore, such a mode of display, telling the story of the formation of creative vision for each project, may provide the reader with a sense of immersion in the lived world of the participants (Patriotta, 2017; Pratt, 2009; Seidman, 2006). The narrative analysis links the sensemaking underpinning creative vision formation during the 3 projects explored at N Ltd together in a longitudinal fashion.

3.8 Trustworthiness.

Trustworthiness, or the conceptual soundness of the study design, data collection, and analysis, was demonstrated in this research in several ways (Corbin & Strauss, 1990; Lincoln & Guba, 1985; Miles et al., 2014). Firstly, to show fit, care was taken in laying out the conceptual framework, site immersion, seeking out multiple data points, and adapting the interview protocol to participants. This resulted in the fine grained, longitudinal data used in the analysis. Secondly, data triangulation (Lincoln & Guba, 1985) was ensured by utilising data from project email communications, in depth semi structured interviews, company memos, artefacts, observation and industry reviews. Additionally, two executive summaries of the study, were presented to participants. One summary was for the firm staff, while the other was for the external designers that participated in the study. This was to ensure respondent validation/participant checks (Creswell, 2011; Lincoln & Guba, 1985).

Theoretical sensitivity to the phenomenon and the actions and interactions in its manifestations, is shown by triangulation from theory (Corbin & Strauss, 1990). An example is drawing on

practice theory to depict design practices such as briefing and sketching, as interpretive processes (Corbin & Strauss, 1990; Feldman & Orlikowski, 2011; Goldschmidt, 2007; Whetten, 1989). Further, methodological triangulation was shown by applying methods such as qualitative content analysis and multiple project design, to generate a grounded theory which accounts for the processes underpinning the formation of collective creative vision (Cho & Lee, 2014; Remenyi, 2013; Yon, 2014).To allow other researchers to confirm the plausibility of the study, an audit trail involving analytical procedures, and data display in the analysis, was ensured. The audit trail includes the appendices containing the initial interview protocol and samples showing its evolution. Additionally, excerpts of the coding book and an extensive description of the structuring of the data further provides other researchers with means of confirming the study findings (Lincoln & Guba, 1985; Pratt, 2009). Meetings with academic advisors, departmental seminars and peer consultation provided external review (Creswell, 2013; Lincoln & Guba, 1985), thereby reinforcing the trustworthiness of the design, collection and analysis process. An overall statement of trustworthiness, in adherence to the Lincoln and Guba (1985) model, is made in the closing chapter of the thesis.

3.9 Conclusion.

This chapter of the thesis overviews the philosophical positioning of the study and provides justification for the researcher's adoption of the design context. The study design, methods of elicitation and the sources and collection of the data are explained. The steps taken for data management as well as the steps taken to ensure ethicality of data usage are explained. The procedures involved in site and wokflow analysis, coding, conceptual mapping, and building a grouned theory model for creative vision formation were also explained. Steps taken to ensure trustworthiness throughout the earlier mentioned stages are also explained. The

outcome findings from the execution of the study design are presented in the next chapters, 4,5

and 6.

4. Findings and Analysis I: Exploring the Sensemaking underlying the Emergence and Collective Formation of Creative Vision for the Century Artists Project.

4.1 Introduction.

This chapter of the thesis presents the analysis and findings for the first of the three projects explored at N Ltd. This follows the execution of the research design that was set out in the previous methodology chapter. Evidence from Century Artists project is presented. In accordance with the sensemaking perspective adopted for this study, the prospective sensemaking processes (Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012) that enable the formation of the initial and collective creative visions of the project is focused on (Feldman & Orlikowski, 2011; Goldschmidt, 2007; Obstfeld, 2012; Van der Lugt, 2005). For the Century Artists project, the processes of inspiration, noticing, priming and bracketing that enable initial creative vision formation are explored. Following this, the briefing, sketching and drafting processes, together with the evaluations that prompt them, and are prompted by them, are narrated, in chronological order.

The findings for the sensemaking processes underpinning the emergence and collective formation of creative vision the project is contrasted with those of the other two projects to arrive at preliminary answers to the research questions in chapter 7. These findings are the basis of the further theoretical development that takes place in the discussion chapter 8, which results in more substantive answers to the research questions of the study which are presented in chapter 9.

The project analysis, for this and the next two chapters (5 & 6) is structured in the following format:

Project title: The pseudonymised name of the project.

Overview: The project is briefly introduced.

Participants: A listing of the participants in the project. Each participant is given a unique signifier, showing initials, with a number denoting the project. For example, AS:01. Also, electronic mail exchanges and participant interview responses are italicized.

Data sources: Sources of data drawn on for the project, and their usage is presented. In the analyses, electronic mail data is shown by suffix*, Interview data by suffix **, and archival and documentary data by ***.

Initial creative vision formation: Sensemaking underpinning individual creative vision formation is explored in a data driven narrative vignette.

Collective creative vision formation: Sensemaking underpinning collective creative vision formation is explored in a data driven narrative vignette.

Critical outcomes and Reception: Industry critique and commercial outcomes of each project discussed to provide a sense of project closure.

Analysis: Within project analysis of sensemaking activity conducted. The evidence presented illustrates concerns changes to the creative vision at the individual and the collective level. Data not directly concerned with this analytic focus is excluded.

4.1.2 Century Artists Project.

This section of the chapter overviews the project, its participants, provides data sources drawn on and evidence for the findings and analysis of the first creative project studied, Century Artists.

4.1.3 Overview.

The Century Artists project is a two-hundred-and-fifty-page graphic novel, representing the creator R.C:01's personal music diary. It depicts his 101 favourite artists, in the form of illustrations, accompanied by text. It aims to show the impact of these musicians on his

evolution as a creative professional, and as an individual. Inside the book, two pages are dedicated to each musician. On the left, the creator handwrote a mini essay, containing anecdotes and his personal view of the artist; his impressions of their lives, and career. On the right, adjoining page, he renders a painting of the artist. It is therefore, as described by the firm N Ltd, "*a personal diary of music, in colour*" ***.

The project began in July 2014 and came to market in September 2015. It received considerable critical acclaim and has now become a collector's item. The ensuing analysis explores the sensemaking that took place over the course of its creation. Of particular focus is the creative collaboration that took place between the externally commissioned creator, R.C, and the design staff of the firm, N Ltd.

4.1.4 Participants.

The creative director S.A noticed the original rendition of the project at the Valladolid festival in Spain, in June 2014. Although it was in the Spanish language, which he did not understand, he was struck by the artwork, and by the 'voice' of the creator RC. The creative director had a vision of an English version for the Anglo-American market. The creator was then contacted by the firm, and offered a commission, to create a version of the book, in English. He accepted to do this, and in collaboration with N Ltd, over a fifteen-month period, an English version of the book was created.

The new vision for the book included a complete reworking of the images of the artists, and hand lettering of the text in English. It also included alterations to the name of the project, and the content. That is, in consideration of the Anglo market, some artists were added, and some were dropped. Creative input on the firm side was provided by the creative directors, S.A and A.S. In support were the inhouse editor H.B, the inhouse designers C.P, M.P and E.D, and

the commercial design manager, H.G. Table 4.1 below denotes the designated signifiers for the project participants, and the operational roles they played.

Table 4.1: Participants in Project Century Artists.

	Participant	Role Description
1.	RC:01	Lead creator for graphic novel Century Artists
2.	SA:01	Creative director for N Ltd
3.	AS:01	Creative director for N Ltd
4.	HB:01	Inhouse copy editor for N Ltd
5.	CP:01	Inhouse designer for N Ltd
6.	MP:01	Inhouse copy assistant for N Ltd
7.	ED:01	Inhouse designer for N Ltd
8.	HG:01	Commercial design manager for N Ltd

4.1.5 Data Sources.

The data utilised to construct and analyse the project were from various sources. The completed physical artefact, in its print form, was inspected. The production schematic/workflow used over the lifecycle of the project, was also inspected. This was supported by visits to the firm's office, and printing press in London. Additionally, documentation describing the project, both hardcopies, and on the firm's website, was studied. The views of industry critics, and feedback from consumers were also scoured from industry reviews and outlets. Crucially, thirteen megabytes of real time project email communications was obtained. This showed the exchanges between the creator and the firm, as they occurred in real time. The data set was further augmented by interview data elicited from the project participants. The data sources, characteristics and usage in analysis are further detailed in table 4.2 below:

Table 4.2: Summary of Data Sources for Project Century Artists.

Data Source	Type of Data	Data Characteristics	Use in the Analysis
Archival data	Internal workflow schematics, copies of the physical artefact, company internet entries describing the project aims, and the finished artefact.	Stick-it type visual displays, copy of materialised artefact in form of an illustrated graphic novel, message board for the acquisition process for Century Artists, hardcopy of company memos for Century Artists.	Reconstructing the case details, gaining a visual sense of the output of visioning activity, constructing a chronological timeline of events for the Century Artists project, supporting and triangulating data from observations, emails and interviews.
Email data	Electronic mail chain of Interactions and exchanges between participants, over the course of project Century Artists.	8 Megabytes of electronic email data.	Record of participants' real time communications over the creation of Century Artists, serves as a basis for the temporal mapping of the project, supports retrospective interviewing with participants by serving as a crutch for memory, content analysed for emerging interpretations, a basis for triangulation with archival, observational and interview data.
Observations	Field notes from site visits, the layout of the N Ltd's studio, and printing press, informal conversations with creators, and N Ltd staff, and pictures of workflow, and finished artefacts.	Hardcopies of hand-written notes in methodological journal, electronically archived photos.	Mapping the workflow for project Century Artists, triangulating with archival, email, and interview data, familiarising with the context of N Ltd, gaining participant trust, clarifying insights from email exchanges, making sense of the firm side of the visioning process.
Interviews	Focused interviews with project participants to elicit retrospections of the formation of the Century Artists vision.	6 transcribed interviews. .	Eliciting participants recall their actions, as shown in the project email exchanges. Eliciting retrospective accounts of the sensemaking that took place over the articulation phase. An aid to mapping the workflow of the project, in temporal terms.
Industry Reviews	Noted industry critics view of the finished artefact.	Two reviewer critiques of the finished artefact. One reviewer interview with the creator. .	Evaluating the outcome of the project, in terms of commercial reception, and aesthetic merit. .

4.2 Century Artists: Individual Creative Vision Formation.

This section presents the evidence for the sensemaking behind the formation of the initial creative vision for the Century Artists project. The evidence presented spans the period from gestation to articulation of the creative vision.

As mentioned at the beginning of the analysis, the creator RC: 01 had created the artefact, representing the one hundred musicians that influenced him the most, for the Spanish market. At the Valladolid graphics arts festival, one of the creative directors saw the artefact, and formed an initial creative vision of the artefact adapted for the English-speaking world. The creative director does not speak Spanish, but he is struck by the artist's 'voice', that is, his unique imprimatur, and he contacts RC: 01, on the **21ˢᵗ of July 2014:**

"Hi R, I came across your work in Valladolid at the illustrator festival/conference a couple of weeks ago. I was really impressed with your books!
I am going to be presenting them to my colleagues at our next acquisition meeting with the view of possibly taking the rights for English Language. We are in touch with your publishers and agent, but I just wanted to introduce myself!" *SA: 01.

This email began the process of collaboration that led to the materialisation of the Century Artists artefact. However, before presenting evidence for the collaboration, evidence for the generation of the initial creative vision that preceded it is presented.

Inspiration for the Initial Creative Vision for Century Artists.

Inspiration for initial creative vision formation for Century Artists was drawn from four sources (Cornelissen & Werner, 2014; Sandberg & Tsoukas, 2015; Sherman et al., 1990; Weick,

1995). From musical works, from human modes of being, from cultural- linguistic norms, and from human modes of organisation.

Taking Inspiration from Musical works: The entire project was inspired by RC: 01's love of music and his need to document and illustrate the impact music had on him as an individual. Born to music loving parents who were also artists, he found music perfect for drawing and painting:

"*No records…we were poor, so we just had pirate cassettes, loads of them, played on a car cassette player, Rolling Stones, Sex Pistols, Muddy Waters, Easy Rider OST, Chuck Berry…. That was my musical baptism". **RC: 01.*

Elaborating further, the creator says:

"*The first list I did was about 250 musicians, and it took a while to reduce it until the final 101. My selection criteria was just based on my life and the music I listen to everyday. The bands that I need while I'm working, or while I'm travelling, or falling in love, or being sad…the musicians I use for my life. There are some bands that stay with you for years and years, and that means something right? That was my system." **RC: 01.*

At work, he mainly prefers rap music because:

"*It gives me a funny and a very lively spirit. If not rap, probably I'm listening to country: John Cash, Hank Williams, Carter Family, Dolly Parton, or primitive blues like Leadbelly, Son House, Skip James, and Robert Johnson". **RC01.*

On his part, the creative director SA: 01 describes his initial inspiration for the Century Artists vision:

"I saw it (artefact) in a bookshop, at an illustrator's shop at the festival, and it had already been published in Spanish, so the first thing that jumped out at me, because I don't speak Spanish, was the images, his artwork was quite different from anything I'd seen before and very individualistic, and he clearly had a very strong personal voice that he expressed through his drawing" **SA: 01.

Taking Inspiration from cultural- linguistic norms: The creative director SA: 01 also relates how English cultural-linguistic norms were a source of inspiration for his initial vision for Century Artists. The title for the original Spanish version stipulated a hundred artists. However, the creative director selected a hundred and one for the Anglo version. He explains his reasoning:

" In English, a 100 is a large quantity, but 101 is like even more, it's just a phrase, a term in English, it sounds better than a 100, so even though a hundred is a round number, but when you're saying , when you're trying to sum a quantity of something, you just say, oh it's about a hundred or something, but if you're trying to say there's loads, you might just say 101, so a 101 Dalmatians is kinda a classic example, and something that in English, it just works better than a 101, because a hundred is like too round a number and we just felt that if we're going to do this book, let's just add '1', so 101.." **SA: 01.

Taking Inspiration from Nature: The creator also related being inspired by the natural environment:

"Apart from music, nature is a big deal for me, great inspiration…lying on the beach, looking out of the window of a train, watching it all fly by, or slowly, looking into the distance". **RC:01.

Taking Inspiration from Human Modes of Being: In forming the initial creative vision for Century Artists, the creative director SA: 01 also reported being inspired by the organisation of musical festivals. Specifically, in conceiving the cover for the book, he conceives of both spine and cover having the faces of the artistes spotlighted inside it. He explained his thinking in this way:

"I just thought it might do with creating an image which fits the title, so I just thought it was almost like that idea of when you go to a gig, you see a crowd of people and I think that the idea of the crowd of people listening to music or going for you know; but that crowd of people is all of this artists that are in the book, that's kinda interesting you know? The dream gig is that you're in a crowd with Beethoven, and David Bowie and the Beatles and Mozart. Also, I suppose in terms of music, when you listen to music, that loud experience is something that anyone can relate to, so obviously when you see that, you think of a crowd, you think of loud music, so I just thought that that would be a good solution, because every cover is a problem waiting to be solved: How to communicate that book in a cover, with a title and an image". **SA: 01.

In summary, the initial creative vision for Century Artists was inspired by musical works, cultural-linguistic norms, human modes of organisation, and the natural environment. Inspiration for the original work was from the impact of music on the life of the creator, RC: 01. In adapting the work for the English-speaking world, the creative director SA: 01 also drew inspiration from linguistic norms in English, and from the nature of music festivals.

The sensemaking process for the creative vision of the Century Artists project therefore began with inspiration drawn from these four sources, which provide cues that, on being noticed, prime existing creative frames held by the creator and creative director (Cornelissen & Werner, 2014; Sandberg & Tsoukas, 2015; Weick, 1995; Simon, 1972). These cues primed creative frames in the creator and creative director that are the basis of the emergent creative visions for the Century Artists project.

The noticing and priming activity spotlighted above appears to result in a period of gestation, whereby the creative vision is further elaborated on, till it is ready to be presented to other members of the collective. This stage is described by the creator RC: 01:

"I just keep working with my instincts. I mean, I'm doing the work, with my style, my vocabulary, with my colours. Of course, I'm keeping in my mind the concept that they gave me but I think it's something like instincts at some point. You feel that this is the correct way for developing this thing for these people, while not losing your own identity in the work. It's just feeling, or not feeling it and if I don't feel it, I start again. I sometimes feel this identification with the work is too low, I am just like, stuck to the concept they gave me, and I don't want that. Because sometimes I prefer…..at first I am working solo, my identity as an artist keeping a low profile…but at some point, I give it some magic-let's say it like that-and I start being much more artistic, while also keeping the brand in mind, and the final result is always better….I feel it, or I don't feel it". **RC: 01.

This evocative statement suggests that instinctive, intuitive processing plays a significant role in what appears to be an elucidation of the bracketing process (Cornelissen & Weiner, 2014; Patriotta & Gruber, 2015; Simon, 1972). The creator balances being true to his own artistic identity, with conforming to the initial brief of the creative vision that is given to him by the

firm. He vividly describes how he progresses from keeping to the parameters of the initial brief, to infusing it with his own unique artistic identity. A process he describes as '*magic*'.

The emergent creative vision of RC: 01 in respect to the Century Artists project is now articulated to the firm.

4.3 Century Artists: Collective Creative Vision formation.

Briefing

On the **22/07/2014**, SA:01 sends the creator an email:

*"Hi R, a quick question for you. If you were to recreate the text for 100 Artistas in English (we would work on the translation)-how long do you think this would take? Would you be prepared to do it? Sometimes artists don't like doing that. S". *SA:01.*

The email shows the creative director's desire for the accompanying text to the visuals of the creative vision of Century Artists to be executed in the creator's own hand. That is, his desire for the text to be handwritten by the creator, based on a translation from Spanish to English. A translation which the firm will provide.

The creator responds on the same day:

"Hi! How are you? Of course, I would do it. The book is a sort of personal diary, so it should be with my own calligraphy. If you can get me the translation, it will be a pleasure to rewrite it with my own hand.
*Regarding the timing, I'm fast, so it would be ready for when you would need it. That is not a problem. Thanks!". *RC:01.*

In this reply, the creator indicates his willingness to make the required handwritten text to accompany the visuals of the creative vision for Century Artists, when his commission is confirmed by the firm.

On **01/08/2014**, the creative director SA:01 writes to RC:01 copying his co-creative director and the two inhouse designers:

"Hey R, I presented your book in our acquisitions meeting today and it went down extremely well (100 Artistas). We would love to publish it in worldwide English territories. However, because of the subject matter we would really need to check the translation to make sure there is nothing libellous as it contains so many references to musicians we don¹t want anyone to sue us for libel! and as it¹s currently all in Spanish we can't check this. I'm sure it is all fine, and if there was anything we were not comfortable with I am also sure it would be easy to change. Would it be possible to do a translation, so we can check the text? We can then approve everything, and you could start to work on the lettering.

We had a couple of extra requests that you do 101 artists rather than 100 in English this 101 quantity sounds better, it¹s something that rolls off the tongue¹ better. So, could you perhaps add one more artist? Also, and this was A's request could we take out Blink182? And add someone else instead? This is not a deal breaker by the way but he really doesn¹t like Blink182, they aren¹t so cool in the UK sorry : Anyway we are really looking forward to publishing this book I think we would do a hardback cover and maybe change the cover design a bit, but we can talk to you about any ideas you might have but generally we think that as long as the written part is all ok, this book will do really well in the UK/US markets.

Let me know what you think of the above and my colleague H will chat to your publisher about the deal soon.

*Best wishes and really excited to be potentially publishing your amazing book! S". *SA:01.

The email informs the creator that the acquisitions committee has confirmed the commission, and gives a succinct brief to the creator, for the initial creative vision for Century Artists. The creator is asked to increase the number of featured artists by one, in keeping with the cultural-linguistic prime related in the previous section. The creator is also asked to remove an artist that the creative directors feel will not resonate so well with an Anglo audience. In addition, the creator is informed that the vision for Century Artists may entail a change of the cover design.

The creator responded to the email on the same day:

*"Hi S, Wow! This is wonderful! :) I'm really happy with that. Regarding the different points you told me. It won't be any problem related with the texts, because basically they are texts about what their music makes me feel, and my relationship with those bands, so there is nothing negative about them. Of course, once the text is translated, if we find something to fix, we'll do it. I'm gonna ask the L people about the translation, because my level of English is not the best one for a published book, Haha. No worries about adding a new one and becoming a 101 artists book. And about the Blink 182, no problem, I can remove them and add a new band. And it's true maybe any change in the cover can be good. We can think about it later. So, everything is ok for me. I will ask to the L people about the translation and I will be waiting for more news. Wow, you made my weekend, Haha". *SA:01.

RC:01 is enthused with the commission, and commits to making the required changes, in terms of handwritten translation, removal of artists and cover redesign.

The initial creative vision, communicated as *a brief* by the firm, reported in the section above, had the following *evaluation* (Gergen & Gergen, 1997; Sonenshein, 2010; Balogun et al, 2015) from the creator RC:01:

"It was one of the best works for us, because they gave me a really concrete brief, and gave me the freedom to develop the brief with my style…this case with them was one of the best workflows because they are clear with all the things you have to do, and all the things you have to talk about. Always giving you the freedom to work with your style". **RC:01.

Further, on **15/10/2014**, the creative director SA:01 communicates this email to the creator:

"Hi R, My colleague will be negotiating a deal for Century Artists today and the next few days. I just wanted to let you know in advance. I also wanted to let you know that we intend to publish if we can Spring 2015 so it is quite soon. Would you be able to work on a new cover for us? I thought it would be cool to have an image that covers the entire cover, front, back and spine showing a crowd of all the artists. I appreciate this might take some time to create. But I wanted to see if you were open to the idea? Title will probably be '……………………'Best wishes". * SA:01

The creative director explains to the creator that the firm is in the process of reaching an agreement about publishing rights, with the original publishers of the book, in Spain. He also supplies a deadline, and further elaborates on the initial *brief*. He specifies how the cover may

look and seeks the creator's opinion about the initial creative vision. He explains how his thinking is guided by his *inspiration* from music festivals (quote in page 147).

The *cues* that prompted the initial creative vision came from the atmosphere of music festivals, and the idea that, instead of a crowd of faces enjoying the experience, the crowd on the cover would consist of the artists in the book themselves.

The creator responded to this elaborated *brief* on the same day:

"Hi S, How are you? Awesome news! Thanks a lot for letting me know. Yeah, as we said before, I can work a new cover art for this edition. Do you have anything in mind? I can start to think and decide some ideas for it. I love the idea of doing a whole design covering front, spine and back, of course. Now the cover art is very tidy, maybe I can create something more lysergic. I also love the title. It works very well. Ok, nice! I wait for more news then :)Thanks a lot!". *RC:01.

This response further shows the *progressive evaluation* of the creator about the required changes to the cover art. He thinks the cover could be made more lysergic. That is, trippy or psychedelic.

The creative director responds, providing more clarity for the vision of the cover:

"I just thought an image which is like the crowd at a music concert/ festival, but all the faces of people are the artists from the book. It would be nice to have it cover the front and back and the title could be on a banner or something like that. I'm open to other ideas though". *SA:01.

On **23/10/2014**, the creative director SA:01 sent the following email to RC:01:

"Hey R, I just signed your Spanish publisher's contract for Century Artists! How are you getting along with ideas for the cover? I have a question for you. We are thinking of publishing the book in March 2015 as we have a space for it then. It is quite a tight turnaround, and this would mean you would have to finish the new cover and all of the writing plus a couple of extra pages by the beginning of December. Do you think this is possible? I am copying in my colleague H G who manages our contracts and production, H B our Editor who will oversee the translation and proofing, C P our Graphic Designer who will require all artwork in high res for the final art working/layout of the book and finally E O'D and A F who manage our marketing they may have some requests for info from you in the coming days/weeks. Let me know what you think. S." *SA:01.

The creative director provides further clarity, in terms of the expected timeline for the project. He also brings in the creative, marketing and legal staff of N Ltd. The collective is now functional.

The creator responds five hours later:

"Hi S and everybody! What a great great news :) I'm totally happy with this. I was opening yesterday an exhibition in Montreal, so I until yesterday I was focused on the exhibition, but from today I will start to work on a couple of ideas for the cover. Also, I have to work on the other two bands, (the one for replacing Blink 182 and the 101st band). In the next days I will be able to send you these two new texts (in Spanish) for the bands, as the sketches for the cover. Do you know when can I get the English texts to re write them with my calligraphy? I have a work trip to Mexico, and I will be probably painting a mural in Art Basel in Miami so I would need to know about the texts just to set my schedule and being on time with you. If the sketches for the cover are good, I could have ready the cover and probably the two new bands for the

first days of November. And depending on when can I get the English texts, I will be able to be on time for the beginning of December. Just let me know about this and I can tell you better about timing (but we will be on time). Thanks!" * RC:01.

He commits to send alternate covers for the creative vision, as well as text for the new bands/artists to be included.

Sketching.

On the next day**, 23/10/2014**, the creator sends an email to the collective, with two attachments showing alternative covers for Century Artists:

"Hi! I already have prepared two sketches for the cover art. The first one is some of the bands or singers from the book and is a sort of lysergic composition with them coming out from fires and orange clouds. The background would be red or some kind of pink. So, the final result is a punch in the eye. In the good sense :)The other version would be the festival atmosphere, being all those people, singers and people from the bands from the book. In one case or another, could should choose the singers starring the cover art. Do you have any preferences? The new two bands would be The Saicos (instead Blink182) and Chief Keef and the newest addition to my musical world. Let me know what you think about this" * RC:01.

In these *sketches*, the creator conveys two alternate covers of the Century Artists vision. He describes the aesthetics of each *sketch*, to the collective, and leaves the choice to the firm. The creative director replies with this *evaluation*:

"Hi R, I like both solutions my only issue is that if it is called 'century artists to listen to before you die' the purpose of the cover is to give the impression of at least 100 artists. So in effect either of your sketches could work as long as there appeared to be more faces. I like the punch in the face version as it would stand out.S." *SA:01

The creative director conveys his approval of one of the pieces for the cover art. He responds to the visual *cues* contained in the suggested cover art. He does this by suggesting some modification to the *sketch* sent to him. The thinking behind this is explained in this way:

"So, I think I remember this, he had one which had, maybe it had like loads of fire on it, or something, so we thought that was bit distracting for the people so we went with the one with a little less heavy, because he adds a lot of embellishments to his art which are kinda like motifs , you know they are a part of his work, but they are not necessarily always communicating anything in particular, and in some situations that kinda be a bit too much in my opinion, so I think that was really what it was, there were two versions, one was a little far into the realms of his motifs, and the other one was a little lighter on it, and we went with the lighter version" **SA:01.

The creative director relates the basis of the *evaluation* of the cover art. He explains the visceral reactions of the other members of the collective to the *cues* in the visions of the cover art that was received. One was considered 'heavy' and distracting, because of the use of flame motifs. The less distracting one was considered to be more conforming to the vision of Century Artists that was held by the collective.

The creator replies two days later, on **25/10/2014:**

"Hi! Ok, great. Yeah, you are right. These sketches were just to decide about the structure and concept for the cover. If you like the first one (I also prefer that one), I can develop a more detailed version of it :)Thanks! Best," **RC: 01.

The creator accepts the evaluation of the firm side of the collective. He commits to develop a more detailed version of it. He receives this *progressive evaluation* from the creative director SA: 01:

"Great go for it!" SA: 01.

On 30/10/2014, the creator sends the new *sketch* for the cover art:

"Hi S, this is a new sketch for the scheme of the cover. The back would be the same concept, continuing with the art from the cover. This is just to realize the composition of the cover, with more artists in the art and then working on the 101 bands idea. Of course, all those heads will be singers from the book. I'm already working on the two new bands for the book and their texts. Thanks!" *RC: 01.

The creator has responded to the *cues* contained in the *evaluation* of the previous visions for the cover art. He has added more figures of heads to the cover, which in further versions, will represent the artists that are spotlighted in the book. These changes are endorsed by the two creative directors, who also notes that the name of the firm needs to be centred on the cover, as well:

"Looks great to me. We will need 'N.....' at the bottom of the cover centred too. Al agrees with me on this. Best, S" *SA: 01.

The creator reacts to this progressive evaluation:

"Thanks! Yes, of course, and bars code in the back. That was just a fast sketch.

Great! Then, as soon as I get home (next week), I will start to work on the cover and the new two bands. Thanks again!" RC: 01.

On **2/12/2014**, the creator sends MP: 01, inhouse designer of N Ltd, the reworked cover front file:

"Hi M, How are you? I', sending you WeTransfer of the cover front file. Let me know if you can download it without problem and it is okay. Thanks. *RC: 01.

She responds with a *progressive evaluation*:

"Hi R, I hope you're well. The cover looks great, thank you for sending this over so quickly! Best wishes, M". *MP: 01.

In summary, the *sketching* phase of Century Artists involves members of the collective responding to the *cues* held in *evaluations* of the emergent creative vision, by other members. This differentiates it from the earlier individual vision formation phase, wherein *cues* are taken from the human and natural environment to *prime* creative expectancy frames. However, the vision is still not fully realised. The creator will provide a more fully realised vision, called a *draft*.

Drafting.

On **5/01/2015**, the creator sends the following enquiry to the creative director, SA: 01:

*"Hi! Happy new year! :) I wanted to let you know that the handwriting is already done, and the texts are already in their own pages. What would be next? :) Thanks!". *RC: 01.*

The significance of this is explained by the creative director SA: 01:

*"So, when he says he's finished the handwriting, that means that the book is basically finished, what this means is that it is over to us, to put everything together, and that means we have essentially a very short time before we are going to have a finished book" **SA:01.*

This final activity, before the creative vision is materialised in print, is known as *drafting*. The creative director replies on the same day, asking the creator to send the draft to the inhouse designers:

*"Hi R - that is great, you will need to send everything to one of our designers so they can lay it all out and Harriet will check it for typos. HB, ED, MP or CP will let you know if we need any other bits and pieces from you. Thanks". *SA: 01.*

Four hours later, the creator sends the *draft* creative vision to the inhouse designer CP: 01

"Hi C, how are you? I'm sending you by WeTransfer a zip with all the pages of the book.

The order of them is just as it appears in the file. It will be also an index, but until we don¹t

have the book composed maybe we don¹t know how the number ages will work, right?

Let me know whatever you need :) Thanks!". *RC: 01.

She responds:

"Hi R, Good, thanks, and you? Happy New Year!! Perfect I will have a look at your artwork

and came back to you. MP will let you know about the number pages. Thanks R". *CP:01.

The inhouse editor HB: 01 also responds the next day:

"Hi R, Happy New Year! I wasn't in the office yesterday but thank you for sending in the

artwork for the hand lettering! As SA mentioned, will place it in the layouts and do a final check

through before sending you a pdf to have a look at". **HB01.

After the checks mentioned in the email, she responds with an email, requesting for further

changes:

"Hi R, I've attached the copyright notice for the book and a couple of other things would you

be able to hand letter this for us? We'll also need the back-cover blurb handwritten, which I'll

send over later today.

We haven't received the back cover and spine can you also send these over? Thanks! H".

*HB:01.

She gives further *cues* that require attention from the creator. The copyright notice needs

to be handwritten, in addition to the back-cover blurb.

The creator responds to these *cues*:

"Hi H, here you are the copyright notice. The cover art is ready just waiting for that back-cover blurb (is the one I've attached?). If this is correct, I can send you as well the complete cover".
*RC:01.

He sends a reworked vision of the cover art (blurb on the back) and the copyright notice, done in his own handwriting.

He gets this evaluation and further request for changes to the *draft* of the creative vision:

"Hi R, Thanks for sending this over! We'd like to change the blurb slightly to reflect our new title. Would you be able to hand letter the below, if you're happy for us to make this change?

Here is R C's diary.

It is a diary about music.

It is a journal of illustration.

It is a celebration of sound in colour.

Also, some of the bands are missing 'The' in the title. Please can you hand letter 'The' for the titles of the following bands:

- *The Carter Family*

- *The Beach Boys*

- *The Ramones*

- *The Sex Pistols*

- *The Fuzztones*

I hope that makes sense! Let me know if you have any questions. Thanks" *HB:01.

She requests changes to the blurb and specifies the need to handwrite them. She also makes some corrections to the text, specifying changes to the names of the band. She explains the thinking behind these changes. For the names of the bands:

"This was a translation but sometimes the direct translation doesn't quite work in English so we sometimes make small changes, to make it look clearer". **HB:01.

She explains the need for the handwritten copyright notice:

"That's not normal, it was because of the creation of it, he was trying to create a personal diary. We hadn't used any font, we used his own handwriting, and we thought it would look strange to have that copyright notice not have that handwritten feel so we asked him to handwrite it but normally we would type that with the font". **HB:01.

The creator RC:01 responds:

"Hi H, I'm sending you by WeTransfer those pages with the fixed titles and the complete cover art. Let me know, what do you think :)Thanks!" * RC:01.

He has the following *evaluation* to these changes:

"Well, at first it's not bad, because the work load is going to be faster. There are so so many things to keep in mind that I don't but they, the, company they do. They keep all those details around the brand, around the advertising campaign and everything they keep in mind. So, I feel that sometimes when they give me these things to change after the first sketch, the work to me

is getting lower, because at first what I pretend is to make the best work in that month, that's going to be the one, it's the way I take every commission, ok, this is one of the best one for this month. This is going be the star. But sometimes, getting these changes, these things to fix, in my opinion it gets the creativity lower, on a lower level" **RC:01.

He suggests that the constant changes may lower the level of his creative input. But he agrees on the necessity of making these changes, because the firm sees the project in a more rounded manner than he does.

On the other hand, the inhouse editor, HB:01 makes this assertion about the impact of these changes:

"In all the books we have worked with, it's the artist's vision, we want it to be as close to what they envision as possible and sometimes there are changes- where an illustrator or an artist, it's very clear to them but it's not clear to us the readers, so there are times that we ask them to change it. We make suggestions and most illustrators are compromising and they do respect the collaboration. They don't always agree on everything or sometimes hear the problem or sometimes they say I don't agree with your suggestions, but how about doing something else. So, there are quite a lot of creative frictions involved and I think it's a good thing in the collaborative process". **HB:01.

In terms of creative collaboration, the emails of **6/10/2014** mark the last such exchanges. After this, conversations focus on product placement, and copyright issues. In summary, *drafting* involves exchanges between members of the collective, over a more fully realised version of the creative vision for the Century Artists project. These exchanges contain new *cues*, about the text and the images for the project, which are in turn subjected to *evaluation* by

the recipients. These *evaluations* in turn spur further action on the part of the recipient. When the *evaluation* by a member of the collective on the firm side is *progressive*, or in keeping with the overall creative vision, changes to the creative vision, in draft form, are accepted. Further change may then be suggested. When the proposed changes from the creator are regarded as *regressive*, or not in keeping with the original creative vision, the changes are not accepted in their extant form. There is therefore, a cycle, or iteration, between the creator, and members of the collective on the firm side. The different emergent creative visions held by the collective, of the Century Artists artefact interacts with different *evaluations* of the emergent creative visions to yield a final creative vision, which gets materialised in print.

4.4 Critical outcomes and Reception.

The outcome of the collaboration between the creator and the firm N Ltd, over the Century artists project, concluded with the graphic novel being sent to print, and the physical artefact being placed in the market in April 2015. Like the Spanish version, it was a commercial success, with the initial ten thousand copies sold out and a reprint being planned.

In terms of critical acclaim, C.H l, one of the top three reviewers for graphic novels in the United States, described Century Artists as "*not a reference book but an intimate diary bursting with colour and fervour. C's frank reflections get to the very core of why we love music*".

CA, another top industry reviewer, describes Century Artists in the following way*: "Charming personal anecdotes and lush praise are enticing invitations to explore and sample a range of music. R's vibrant portraits-a mix of folk and tattoo-inspired art-are equally mesmerising".*

Finally, the Library Journal describes Century Artists in this way: "*The textual sketches include a brief synopsis of the importance of the artist not only in time but also to RC as he*

matures, which lead to interesting funny and poignant stories. His red-cheeked portraits are
deceptively simple with vibrant, colourful childlike drawings and complex compositions and
backgrounds. Many age groups interested in a wide swathe of music will welcome this highly
original piece of art".

4.5 Analysis.

The analysis of the formation of the creative vision for the Century Artists project begins with a consideration of sensemaking at the individual level (Cornelissen & Werner, 2014; Stigliani & Ravasi, 2012).

4.5.1 Individual Level Creative Vision Formation for Century Artists.

Creative vision formation for Century Artists project in evidence above, began with the creative director, SA:01 viewing the Spanish version at a graphic arts festival. He then had an initial vision of the book repurposed for the Anglophone world. This initial creative vision was communicated to the creator RC:01, as a brief. However, the creative director and the creator also had inspirations for creative vision formation. These are dwelt on, in turn.

4.5.1.1 Taking Inspiration for Century Artists.

While, as described in the previous section, SA:01's initial inspiration for the Century Artists project was of a cultural-linguistic nature, with its impact on the Anglo world in mind, SA:01 also drew inspiration from cultural-linguistic norms for the title of the English version. He considered adding a 'one' to the one hundred already used for the Spanish version, to be more apt. In addition, SA:01 also felt that the creative vision for the Century Artists project would require a reworked cover. He was inspired in this instance by the idea of creating an image that reflected the artists showcased in the book as attendees at a music festival, which is

a human mode of being. However, the work itself had already been rendered for a Spanish audience. Essentially, considering the sources of inspiration drawn on for the Century Artists vision and final artefact, would be incomplete without considering the inspiration for the original Spanish version.

The creator RC:01 was inspired initially by his love of music. The evidence shows his passion for music, the personal salience that it has for him, which he considers an inheritance from his parents. He relates the effect it has on him while making art. Different genres, such as the blues, jazz and rap/hip-hop have different effects, inspirationally, on him. The entire work, in the original Spanish and recreated English version, is about the kind of music that impacts his life. In its various cycles of love, travel, emotions and work. The evidence suggests that in addition to music, the creator RC: 01 also took inspiration from nature, in particular beach scenes, and looking at the countryside from a train window.

4.5.1.2 Cueing from External Inspiration for Century Artists.

From the previous section, it may be surmised that the aesthetic cues (Getzels & Csikszentmihalyi, 1977; Mumford et al., 1994) for the vision of the Century Artists project were furnished by the external sources described. Some of these cues were visual, such as SA:01's recounting of the inspiration provided by the image of a sea of faces, in deciding on the cover for Century Artists. Some of these aesthetic cues were also auditory, drawn from music, by the creator, RC:01. These cues have personal salience, such as music to RC:01, and festivals to SA:01. The retrospective recounting of the processes of inspiration by both the creator and a creative director involved in the project suggests that this perceiving of cues in the external environment is the start of the process of creative vision formation. It may be surmised that the cues provided by inspiration lead to a process of further combination, which is elaborated on next.

4.5.1.3 Suggestions of Combination (Noticing, Priming and Bracketing) in forming Century Artists Individual Creative Vision.

The second part of the individual creative vision formation for Century Artists involved the creation by RC:01 of a more realised vision of the project, one that involved giving more substance to what had been set out in the initial outline brief. The creator reports how much of it is instinctual. He reports how he holds an image of the brief in his mind, while working within the parameters of the brief, to flesh it out. He reports a tension between sticking to the brief and remaining true to his own artistic identity. During this time, he worries about being true to the initial vision, contained in the brief, and being true to his identity as an artist.

The creator's retrospective account of this process suggests a higher-level activity after the taking of inspiration from external sources. In working with what he calls his 'instincts', together with the brief for the project in mind, RC:01 may be experiencing a combination (or bracketing) of cues with a pre-existing , dormant frame. The cues, or stimuli noticed from external sources, may activate (or prime) instinctive, or tacit knowledge, which is experienced by the creator, as a tension between the requirements of the brief and the fulfilment of his identity as a creative. The project evidence suggests that the end of this activity is the articulation of the creative vision for century Artists to the firm. The ensuing collective creative vision formation activity is analysed next.

4.5.2 Collective Level Creative Vision Formation for Century Artists.

Collaboration with other members of the collective began with a briefing of the initial creative vision by the creative director, SA:01 on the 21st of July 2014. In response, the creator, RC:01 articulated an initial creative vision for Century Artists in the form of a sketch. After evaluations, successive iterations undergo further refinement till the final version is accepted for materialisation. These successive creative vision formation activities are dwelt on, in turn.

4.5.2.1 Briefing Creative Vision for Century Artists.

As earlier mentioned, collaborative activity can be considered to have begun when the creative director contacted the studio of RC:01 with a brief on the project. While copying his fellow director, and copyright editor, he suggests in this brief, detailed above, how the original Spanish version may be reworked for the Anglo market. Essentially, he communicates an initial outline creative vision for the project, which the external creator accepts. This process of communicating an initial outline brief, and the acceptance of the commission by the creator, is referred to as briefing. The recipient of the brief then seeks inspiration, and through the process of combination suggested in the previous section, develops an individual creative vision of Century Artists, which is articulated in the form of a sketch.

4.5.2.2 Sketching Creative Vision for Century Artists.

As evidenced above, on 23/10/2014, the creator sends two sketches of the cover of Century Artists to the firm staff. This communication conveys two alternate visions of the cover art. They have different compositions. The creative director delivers an evaluation of the sketches, bearing in mind what he had originally expected of the creator, and what he thinks the market would prefer. He selects one and gives reasons. In response to this evaluation, the creator submits a further developed version incorporating changes made in response to the cues contained in the evaluation received from creative director. Sketching therefore, is the name given to this overall process of articulating and conveying the individual creative vision in the form of a sketch and receiving an evaluation of it. Evaluations of the Century Artists project are analysed next.

4.5.2.3 Progressive Evaluations of Century Artists.

After the creative director provided an outline creative vision for the project, in form of a brief on 1/8/04, as cited in section 4.5.1, the creator RC:01 evaluated it, before beginning to develop his creative vision of the project. He found it very concrete, that is, well specified in its particulars. He particularly found that it allowed him to be expressive of his personal, artistic identity, or style. This suggests an assessment towards a positive dimension, conceptualised here as a progressive evaluation of the initial outline creative vision, or brief. Progressive evaluations of the creative vision are not restricted to the creator alone. On the firm side, the creative director SA: 01 also evinces a progressive evaluation of one of the first two sketches that the firm receives on 23/10/2014. He describes retrospectively how his preference was arrived at. He believed that one of the sketches had too much embellishment, which may put off the consumers. He then indicated his preference for the second sketch. Evaluations are also given at the stage of drafting a creative vision. The inhouse designer HB:01 also evaluates the creative vision of the project, in the form of a draft. She asks the creator to handwrite the copyright notice, and some of the content, after which the project is materialised in print. The project evidence therefore suggests a movement from one iteration of creative vision to the other, based on progressive evaluations. However, the reverse is also suggested by the project evidence, which is elaborated upon next.

4.5.2.4 Regressive Evaluations of Century Artists.

The firm had an assessment of the two sketches sent by RC:01 that also included a negative dimension**.** In response to the two sketches provided by RC:01, the creative director felt that not enough faces were indicated on the cover. In comparison to the initial creative vision he had communicated as a brief on 1/08/2014, he expected to see more faces, on the cover design. This prompted the creator to rework the preferred sketch, and present it anew, for

further evaluation. Also, the changes to the draft asked for by the inhouse designer were evaluated by the creator towards a negative dimension, accompanied by a strong affective component. He felt that such changes may slow the pace of the task and lower his level of creativity. Nevertheless, on carrying out these changes, the creative vision is now deemed ready for materialisation. These regressive evaluations therefore suggest a return to the previous iteration of a creative vision, where changes from the previous interaction are considered. The further development of the sketches of Century Artists is analysed next.

It is noteworthy that these evaluations themselves contain cues to which the recipient responds to. The evidence reveals that cues contained in the evaluations were aesthetic in nature. These included the nature of the images to be shown on the cover (1/8/2014) and colour (23/10/2014). In contrast with the earlier stage, when priming came from external sources, the evidence suggests that cues are provided from the evaluations of others in the collective vision formation stage. The significance of cueing is further explored in chapter 7.

4.5.2.5 Drafting the Creative Vision for Century Artists.

After the sketches received evaluations, another iteration, a draft, was articulated to the firm on 5/1/2015. That it is nearing completion is attested to by the creative director, in terms of the amount, and nature of work done. Another indicator of completion is that at this stage, other members of the collective, on the firm's side are also brought in to conclude the project. The evidence suggests therefore that a sense of completion is reached when the creator notifies the firm that he has completed most of the handwriting. Bringing in more members on the firm side, as evidenced by the email cited above, sent by the creative director on the same day, also indicates that the project is nearing completion. The industry critique cited in section 4.4 above suggest the overall success of the materialised artefact, in commercial terms.

4.5.3 Conclusion.

This chapter analyses the individual and collective vision formation process for Century Artists from a sensemaking perspective. Findings and analysis suggest that the Century Artists creative vision originated with the creative director SA:02, who took inspiration for it from the human experience of festivals and English cultural-linguistic norms. The brief was communicated to the creator RC:01 after the creative director had seen a Spanish version of the work at a comic fair. RC:01 took inspiration from various external sources, that provided cues that he combined with dormant creative frames and articulated to the firm. This early version of the creative vision went through various iterations, as sketch and draft, prompted by evaluations which had a progressive or regressive quality. Uniquely, the creator presents two sketches, for choice. He also receives evaluations that are both progressive and regressive. The final version, on acceptance became materialised as the Century Artists artefact. This process of creative vision formation is compared to that of the two other projects explored in this study, and the analysis deepened in chapter 7. Table 4.2 below shows a timeline of creative incidents during the formation of Century Artists.

Table 4.3: Summary of Creative Incidents, Collaborative Sensemaking processes and Outcomes for Century Artists Project.

Date	Creative Incident	Actor(s)	Sensemaking activity	Outcome
June 2014	Initial creative vision for Century Artists projects formed at Valladolid festival, in Spain.	SA:01. RC:01.	The creative director SA:01 generated an initial creative vision of the project, based on an adaptation of the original Spanish work. He is inspired by the aesthetics of the work, to create a version for the anglo speaking world.	Creator RC:01 contacted to ascertain his interest in a commission to rework 100 Ar…tas for an Anglo audience.
27/07/2014 01/08/2014	Outline brief for Century Artists communicated to RC Studios.	SA:01. AS:01. RC:01. HG:01 HB:01	The creative directors on behalf of the acquisitions committee of N Ltd communicate a series of briefs to RC:01, detailing the firm's requirements for the project. Aesthetic requirements regarding content, cover design are broadly specified.	RC:01 accepts the brief, indicating understanding of and acceptance of the aesthetic cues contained therein.
15/10/2014	Further briefing for Century Artists conveyed to RC:01. Deadlines for execution specified.	SA:01. HG:01. RC:01. AS:01.	The creative directors supply more detail for the aesthetic requirements for the project. The nature of the front and back cover design is suggested.	RC:01 accepts the suggested design ideas. He also asks for further elaboration of the requirements.
23/10/2014	Further briefing regarding timelines for project completion are communicated to RC:01. Other members are introduced.	SA:01. HG:01. HB:01. CP:01. RC:01.	SA:01 on behalf of the inhouse staff, provides yet more detail about when components of the project (cover, pages, blurb) will be required.	RC:01 acknowledges acceptance of timelines, updates on work done so far. Collective is introduced to each other.
24/10/2014	Sketching communicated to the firm side of the collective.	SA:01. HG:01. HB:01. CP:01. RC:01.	RC:01 communicates two versions of the creative vision of the project for choice. He describes the aesthetic components (colour, imagery, and content),	SA:01 responds on behalf of the firm to the aesthetic cues contained in the sketches, selecting one. He supplies further evaluation.
30/10/2014	Further sketching communicated to the firm side of the collective.	RC:01. SA:01. AS:01	RC:01 further elaborates on the sketch selected by the firm, accompanying images with a description that shows an incorporation of the aesthetic cues suggested in SA:01's evaluation.	SA:01 progressively evaluates the changes, suggesting further changes.

02/12/2014	Further sketching showing the reworked front cover communicated to the firm.	RC:01. CP:01.	RC:01 communicates the reworked cover art to CP:01.	Cover images receive progressive evaluation.
05/01/2015	Notification of draft of Century Artists conveyed to collective.	RC:01. SA:01. HB:01. HG:01	RC:01 notifies collective of completion of draft. Text paired to images, and calligraphy done in his own hand.	SA:01 directs further work to HB:01, ED:01, MP:01 and CP:01.
06/01/2015	Changes to draft conveyed to RC:01.	HB:01. RC:01. HG:01	HB:01 notifies RC:01 of the need for hand lettering the copyright notice. She also asks for the cover for the back and spine and supplies more detailed changes to be made to the draft.	RC:01 evaluates and responds to the cues suggested by HB:01, concluding the creative collaboration.

5. Findings and Analysis II: Exploring the Sensemaking underlying the Emergence and Collective Formation of Creative Vision for the NB9 Project.

5.1 NB9 Project Introduction.

This chapter of the thesis presents the analysis and findings of the NB9 project explored at N Ltd. The rationale for the ordering of the chapter is the same as presented at the beginning of chapter 4. Section 5.1 presents the findings. The project analysis in section 5.2 is also structured in a similar manner to that of chapter 4, for consistency. The chapter is summarised and concluded in section 5.3.

5.1.1 Overview.

The NB9 project was an anthology to celebrate the ninth anniversary of N Ltd as a publishing house. Brought to market in March 2014, it was a sixty-page work, showcasing art work by forty-five world-renowned graphic illustrators, around the theme *'It's Oh So Quiet'*. This theme of 'silence' is evoked by N Ltd's stated intent of getting the best of illustrative and narrative artists to engage with the concept of silence. '*How is silence expressed? Can it be visual? ****'

The company's aim is encapsulated in this statement:

'*As we hurtle along at breakneck speed accompanied by the great cacophony of modern life, we rarely experience a moment of silence. Silence, with its implication of stillness and absolute purity, is an impossibility. So how do artists approach such a theme? ****'

The front cover is followed by single-spread page art from contributors, depicting silence, while the back cover is reversed and is followed by comic strips from contributing creators, depicting silence. The book therefore appears to be two different books when turned on each end. This ninth issue of N Ltd's anthology was rendered in images alone, unaccompanied by text, in accordance with the theme of 'silence'. The issue enjoyed considerable critical and

commercial success. Critics enthused with reviews such as *"These comics and illustrations may be silent, but that doesn't diminish their impact. It is astonishing how much substance the comic artists pack into their four-page stories without the use of text".* Another reviewer states *"N have not only produced one of their best anthologists to date, but also one that serves as a showcase for the eloquence and power of silent comics. I could easily sit here and go through the merits of each contribution, but I think you'd be much better served to simply buy it and immerse yourself in what is currently the foremost (E…ner award nominated!) graphic art anthology around".*

5.1.2 Participants.

The graphic illustrators J.M and B.N were commissioned to create the cover art for the anthology, in June 2013. 43 other external designers provided inputs to NB9. Of these, exchanges with EW, and O.D are cited in the analysis. The exchanges with BN were used to illustrate the coding tables in section 3.9 of the last chapter and are not repeated here.

The creative directors A.S and S.A provided creative input from N Ltd. In this, they were supported by N Ltd Staff; H.G, the firm commercial design manager, who served as contents editor, C. A, and M.P, inhouse designer and copy assistant respectively. As mentioned in the description of the work flow, in the methodology section of the study, the creative directors are responsible for setting out the broad vision of the project and approving any significant departures from it. The inhouse staff are tasked with execution, ensuring that the external creators adhere to these broad outlines. The inhouse staff also ensure that technical specifications are met. The table below shows the designated signifiers for the participants in the project, and the operational roles they played.

Table 5.1: Participants in Project NB9.

	Participant	Role Description
1.	JM:02	Lead creator for the front cover of the anthology
2.	AS:02	Creative director for N Ltd
3.	SA: 02	Creative director for N Ltd
4.	BN:02	Lead creator for the back cover of the anthology
5.	EW:02	Creator, contributor to the anthology
6.	O.D:02	Creator, contributor to the anthology
7.	CA:02	Inhouse designer for N Ltd
8.	HG:02	Inhouse copy editor for N Ltd
9.	MP:02	Inhouse copy assistant for N Ltd

5.1.3 Data Sources.

The data utilised for case building and case analysis were from varied sources. The completed physical artefact was inspected, as well as the creative directors' schematic for the workflow of the project. Visits to the offices of N Ltd in London also strengthened the understanding of the work process at N Ltd. The firm's website entry for the project was also studied. Additionally, emails relating to the project, capturing the exchanges that were made between creators and N Ltd, were accessed. The data set was completed with interview data from the project participants. Further details of the data sources, characteristics and their usage in the analysis are provided in table 5.2 below:

Table 5.2: Summary of Data Sources for Project NB9.

Data Source	Type of Data	Data Characteristics	Use in the Analysis
Archival data	Internal workflow schematics, copies of the physical artefact, internal memos of the acquisition process, company internet entries describing the project aims, and the finished artefact.	Stick-it type visual displays, copy of materialised artefact in form of an illustrated graphic novel, message board for the acquisition process for NB9, hardcopy of company memos for Century NB9.	Reconstructing the case details, gaining a visual sense of the output of visioning activity, constructing a chronological timeline of events for the NB9 project, supporting and triangulating data from observations, emails and interviews
Email data	Electronic mail chain of Interactions and exchanges between participants, over the course of project NB9	4 Megabytes of electronic email data.	Record of participants' real time communications over the creation of NB9, serves as a basis for the temporal mapping of the project, supports retrospective interviewing with participants by serving as a crutch for memory, content analysed for emerging interpretations, a basis for triangulation with archival, observational and interview data.
Observations	Field notes from site visits, the layout of the N Ltd's studio, and printing press, informal conversations with creators, and N Ltd staff, and pictures of workflow, and finished artefacts.	Hardcopies of hand-written notes in methodological journal, electronically archived photos.	Mapping the workflow for project NB9, triangulating with archival, email, and interview data, familiarising with the context of N Ltd, gaining participant trust, clarifying insights from email exchanges, making sense of the firm side of the visioning process.
Interviews	Focused interviews with project participants to elicit retrospections of the formation of the NB9 vision	6 transcribed interviews.	Eliciting participants recall their actions, as shown in the project email exchanges. Eliciting retrospective accounts of the sensemaking that took place over the articulation phase. An aid to mapping the workflow of the project, in temporal terms.
Industry Reviews	Noted industry critics view of the finished artefact and assessments of the commercial success of the project	3 reviewer critiques of the finished artefact.	Evaluating the outcome of the project, in terms of commercial reception, and aesthetic merit.

5.2 NB9: Individual Creative Vision Formation.

In line with the aim of interpreting the cognition behind the formation of a creative vision, the formation of the individual creative vision for NB9 is analysed. Evidence for the cognition behind its formation, from creative vision generation, to articulation, is presented. JM:02 and BN:02 were tasked with creating the cover images for the anthology NB9. The initial brief they received from N Ltd was to create a cover that best expresses the theme 'Oh so silent', as described in the beginning of the overview.

The creative director AS:02, is intrigued by the hectic pace of modern life, and how it can be best expressed through the medium of graphic illustration. This informs the broad theme, and *brief,* for the creative vision for NB9. This initial broad outline to the creative vision is communicated to 45 creators.

Specifically, the creators JM:01 and BN:02 are tasked with creating the all-important cover for the anthology, around the earlier mentioned *brief,* '*Oh so quiet'* and a fixed colour palette. As mentioned in section 3.9 of the previous chapter, BN:02's role is used to illustrate the coding structure. To avoid repetition, the creator JM:02's role is used in the analysis. Exchanges with OD and EW are also cited in the analysis. This creator made five thumbnail/sketch drawings in response to the overall *brief*, for choice. One of these images for the cover, was chosen, which, on further collaboration was developed, and utilised for the final artefact. The sensemaking work behind the creation of these individual creative visions for the cover of NB9 is analysed below.

JM:02 reports being inspired by the city scape, works of poetry, and short fiction, in answer to creating the cover for this brief.

Inspiration for the Initial Creative Vision for NB9.

These inspirations for the formation of the creative vision for NB9, were observed to be drawn from four sources.

Taking Inspiration from Human modes of Being: The creative director, AS:02 had a vision for the NB9 anthology, encapsulated broadly in this theme, which was communicated to the participating creators:

"As we hurtle along at breakneck speed, accompanied by the great cacophony of modern life, we rarely experience a moment of silence. Silence, with its implication of stillness, and absolute purity, becomes an impossibility. How is silence expressed? Can it be visual?" ***AS:02

The second creative director explained the nature of the brief for the cover of the anthology, in this way:

"There was a simple brief-Oh so Quiet-and, a colour palette that had to be adhered to, but apart from that, it was open to the artist". **SA:02.

The recipient of the *brief* for the cover, the creator, JM:02, describes the *brief* as follows:

"I remember chatting with AS:02, and SA:02 at the Angouleme festival, we talked about the idea of it, and so, they liked the idea of doing an anthology, and we kind of chatted about what it was going to be like, and I said that I could do a cover for it, and in the end I did the cover, and a comic for it, I didn't have much to do with the actual process of assembling the anthology, I was really just kinda tasked with coming up with a look for it, ...they gave me an open brief to kinda come up with a cover that represents quiet stillness". **JM:02.

The creator further describes the *brief*, in this way:

"It was an interesting brief, I'd treat it slightly differently next time, It was a very open brief, It could be about anything, as long as it was wordless". **JM:02.

Taking Inspiration from the Natural Environment: In response to the *brief* to create a cover for this broad outline initial creative vison for NB9, the creator JM:02 reports being inspired by the cityscape:

"I do some prints which would be kinda based on my surroundings, just kinda make images, of the kinda City, and things like that, just something I'd kind of had the interest in, and then I think it's a gradual evolution from there, in that the more I did , the more I get ideas for the story" **JM:02.

He is prompted by city life, from phenomena as varied as shoppers, and hoodie clad individuals, and garden statutes. These *cues* prompt his initial creative vision for the NB9 cover. In an email to the creative directors AS:02 and SA:02, he explains his initial creative vision for the NB9 cover, in the following way:

"I have tried to evoke an epic romantic landscape (full moon, 2 figures, still water, winter, trees etc), but using garden statues in a suburban night scene" *JM:02.

Taking Inspiration from Cultural-Linguistic Norms: The creator of the cover art, JM:02, also reports being prompted by literary works, such as poetry, and short fiction. These serve as a source of *cues* that inspire the images, and the narration that he creates to go with images:

"So, the ongoing thing is, I always keep a notebook, so, you know, I read a lot of short fiction, I read a lot of poetry, I'm really interested in it, and it (creating images and text) kinda became natural, from reading so much short fiction and poetry. I kinda started to try and want to create some narrative to the images I was making" **JM:02.

***Taking Inspiration from Music*:** Music was also a source of cues for the generation of a creative vision for NB9:

"I love to listen to various genres of music too, they kinda get my creative juices flowing. I tend to imagine the characters wrapped around by music, even if you know, the theme is about silence." **JM:02

The initial creative vision for NB9 and its cover, is therefore inspired by varied sources. The creative director that originated the broad, overall theme of the anthology did so with the intention of addressing how an auditory ideal, silence, may be expressed visually. Through illustrations, and comic strips, without the use of text.

Following this, the creator tasked with the cover image took *cues* from the city scape. The creative vision for the NB9 cover was inspired by familiar urban scenes, such as shoppers, hoodie-clad individuals, and garden statues on moonlit nights. It was also inspired by *cues* from poetry and short stories that appeal to the creator.

Noticing (Cornelissen & Weiner, 2014; Sandberg & Tsoukas, 2015; Simon, 1972; Weick, Sutcliffe & Obstfeld, 2005) may therefore commence with this *priming* of residually held creative expectancy frames (Patriotta & Gruber, 2015) by *cues* from the environment. These residually held frames, in combination with the *cues* specified, are an initial creative vision of the creator's interpretation of the initial brief for NB9.The combination of residual creative

frame and *cues* leads to a gestation of the creative vision for NB9. This combinatory action is described by the creator in this way:

"It is kinda a gradual stuff, of making imagery, and trying to find the mood to go with it, it's a slow process, for me, I'm not someone who can kind of just have an idea, and then get straight on and do it. I kinda have to have things in the background, I teach a bit, I work as a technician, so the comic is something that I'm always thinking about in the background, and making notes, and then I get to the point where I kind of pull ideas together, it's kinda a gradual thing" **JM: 02.

The creator describes holding his emergent vision of the cover, in his subconscious. Till the point where, by synthesising his various ideas, he has arrived at the conviction that the initial creative vision for NB9 is ready for the input of the commissioning firm, N Ltd. He describes the outcome of this evocation of the *bracketing* process:

"Whatever different version I do, so I like to get it to a point where I feel I'm quite happy with it, it's good, then I will send it to them (N Ltd) and see what they think". **JM:02.

The cover creator, following *priming* of his initial creative vision from cues drawn from inspiration taken from these varied external sources, appears to *bracket* it, finding a narrative to accompany the images he is creating. He describes the nature of the process, in temporal terms. Creating the narrative requires a significant amount of time. The creator has the essence of the creative vision in his subconscious, while he carries out tasks that require conscious processing. He continually makes notes, of additions and changes to the emergent creative

vision he has. The creator's reflections suggest that he arrives at a stage where, intuitively, he feels that he is ready to articulate a fuller version of the creative vision.

When the creator arrives at the culminating point of his initial creative vision for NB9, and is ready for the input of the commissioning firm, N Ltd, he communicates it thus to the creative director, AS:02, in an email, on the **24ᵗʰ of July 2013:**

"I've been trying an idea for the NB9 cover and have put together this rough that I quite like. With the theme being silence, I was playing around with very still night-time scenes, and still water and statutes seemed to really fit the theme. In this rough, I've tried to sort of evoke an epic romantic landscape (full moon, 2 figures, still water, winter trees, etc) but using garden statues in a suburban night scene.
I think the scale could work nicely on the large cover…It is a very early sketch, so colours and composition and everything are nowhere near final,
*What do you think of this idea so far?" *JM:02.*

The creator describes the main elements of his creative vision for the NB9 cover; inspired by suburban nighttime scenes and aimed at visually expressing silence. The creator emphasises that it is a *sketch*, with yet to be resolved composition and colour, highlighting the emergent nature of the creative vision. Elaborating further on the emergent nature of the creative work, the creator states that:

*"There is an element of making stuff up, as I go along, so it's kinda hard to send a rough of the whole thing, then a second draft….like at the stage I am with a book I am doing now, I've kinda done a sketched version, of the first few chapters, and I still don't have any idea what is going to happen next. So, it becomes a bit confusing to update them (N Ltd) all the time" **JM:02.*

The vision of the NB9 cover is continually revised, with the intention of achieving a version of it that the creator believes is worthy enough to be sent to the commissioning firm, for input. The creative vision of the cover of the NB9 artefact is a work in progress. The creator's narrative suggests that the exact details of its final form cannot be determined in advance.

The communication of the emergent creative vision for the NB9 cover is a visual expression of the creator's tentative interpretation of his vision (Weick, 1995). In this case, it is a visual, as well as verbal articulation. This is because the visual articulation is accompanied by verbal text (Feldman & Orlikowski, 2011; Goldschmidt, 2007; Stigliani & Ravasi, 2012; Van der Lugt, 2005).

The creator needs to feel that he has reached a certain level of articulation of the creative vision, before he seeks the input of the creative directors of N Ltd:

"I like to not send it to them, till I think it is done, not necessarily the whole work, but a part of the book. I don't really like to. I think you can become confusing, if you are always going what do you think of this, what do you think of that, with every different version that you do. So, I like to get it to the point where I feel I'm quite happy with it, that it's good, and then I would send it to them, and see what they think, because it is too many voices looking, and I do not want to waste their time, as well". **JM:02.

Articulating the creative vision for NB9, up till the point where the creator considers it sufficient for consideration by the commissioning firm, involves deciding. Several combinations of latent creative frames and incoming *cues* are possible. The creator determines that the vision is sufficiently developed to demonstrate how the firm's brief is being met. At the

same time, the emergent vision is a prospective one, still in development, and subject to revision. The creator's narrative suggests an open-ended process, with the final form not precisely known.

The communication of this emergent creative vision in the form of a *sketch,* rough, or thumbnail, to the commissioning firm, N Ltd, marks the end of the individual phase of vision creation. It also marks the beginning of the collaborative stage, of the creative visioning process.

5.3 NB9: Collective Creative Vision Formation Process.

Sketching.

The emergent creative vision communicated to the firm, as a *sketch* (Comi & Whyte, 2017; Goldschmidt, 2007; Van der Lugt, 2005) is a tentative visual representation of the cover. It is a response to the initial outline brief of the creative vision of NB9 given by the firm. It is communicated to a creative director of N Ltd, AS:02, as detailed in the previous section. On the next day, **25/7/2013**, the creative director responds thus:

"I love this! What a great idea. Go ahead" *AS:02.

The emergent vision of the cover, communicated in the form of a sketch, or 'thumbnail', receives a *progressive evaluation* (Gergen & Gergen, 1997; Sonenshein, 2010; Balogun et al., 2015).

Encouraged by the positive evaluation received from the creative director, the creator JM:02 suggests the following modification to the cover:

*"Cool, I'll get going on the final week! I'm thinking of having a small silent comic on the inside flap too,-set in the same garden". *JM:02.

This suggested change to the sketch of the NB9 vision also receives a *progressive evaluation* from the creative director of N Ltd:

"That sounds amazing". *AS: 02.

On **27/7/2013**, another creator, OD:02 sends his contribution to the anthology:

*"Hi A and S, check out my image for the NB9 spread. In working it up, I'm trying to convey those awkward moments, between people, sort of between a couple, as seen here. Between a naked man and woman on a bed, facing away from each other, any number of things could have happened..a lovers tiff, dysfunction in the man, drifting apart? I position them to leave things open to the viewer's interpretation, What do you think?" *OD:02.*

He receives a *progressive evaluation*, two hours later by the creative director, AS:03.

*"Hi O, this is intriguing! I rather like the cigarette and haze around the female character, it suggests a certain nonchalance, which reinforces the silence we are trying to convey..Bravo" *AS:03.*

Drafting.

The *progressive evaluation* of the *sketch* of the NB9 cover spurs the creator to develop a '*draft*' (Comi & Whyte, 2017; Ewenstein & Whyte, 2007; Godschmidt, 2007).

On **20/10/2013**, the creator communicates the following email to the creative director AS:02:

"I think I'll need a bit more time than Wednesday to get the cover finalised and to choose the colours. (I've been at the Lakes festival this weekend, and I have to work on Tuesday and Wednesday). I'm starting to re-work it today and will continue tomorrow, so I'll go as quick as I can, but I really want to get it right, so I don't want to rush choosing the colours and stuff (which is why I've been pestering for dates). -I was planning to get the little comic inked (to go on the flap) to be ready for the brief being sent out, but I certainly won't have time to do this for Wednesday, I could get it done for next week though". * JM:02.

The creator expresses his doubt about meeting a self-imposed deadline, as he wants to get the elements, including colours, right. In the same email, he also explains his choice of colour, in consonance with the theme of the initial creative vision for NB9, and commits to deliver alternative versions of his vision for the cover, for consideration by the firm, N Ltd:

"In terms of colours, I quite like the idea of keeping it to 3, so it can remain fairly simple and cohesive. (I think if there is too much room for people to play about with colour, it could end up being visually noisy, which is the opposite to what we want).
I may send you some alternate versions of the rough cover tomorrow to get your thoughts if I get a bit stuck with it." *JM:02.

JM:02 also asks for a list of creators whose works would be included in the anthology. He seeks to use it as a basis for his choice of the colours for the anthology:

"Do you have a list of people yet who you are sending the brief to (on the comics side)?

*Would it be okay for me to take a look at the list before you send it, and maybe make some more suggestions based on the list that you have? It may also help to look at them in terms of choosing the colours". * JM:02.*

The creative director, AS:02, agrees with the timing and colour choices:

*"Hi, J. That's fine, next week is perfect, don't worry. I was not expecting you to have that or the cover finished by this Wednesday. Did S write you separately asking for that? The only thing I need soonish is the colour choices. Also, we do not have a finalised list (of contributors to the anthology) so I'm afraid I can't help you on that front yet. I will make sure to send it to you as soon as I have it, but I'd like you to think about colour independently of the artists appearing in the volume". *AS:02.*

He explains to the creator that the finalised list of contributors to the anthology is not ready yet. This means that the creator's desire to decide the proposed colour scheme based on who will be contributing to the anthology, cannot be accommodated. He advises the creator to proceed on his own initiative, in terms of colour choices.

Five hours later, the creator communicates another email to the creative director AS:02:

"Hi, A, quick question
Would there be any possibility of me completely changing the cover image (same setting/feel, but a different image?) or would this cause problems?
*Alternatively, how about if I made a composition of a few images, including the garden statues one? So, the recognizable image is still there, but in a new context? I can send roughs of what I'm talking about tomorrow…" * JM:02.*

The creator has re-evaluated his creative vision for the cover of the anthology. He notifies the creative director, AS:02, explaining the nature of the proposed changes to the cover image. He also offers to send different versions of his vision for the cover, for choice.

The creative director AS:02 responds tersely:

*"Let's see the roughs tomorrow and we'll go from there. I don't think there's any reason we can't change the cover". *AS:02.*

Further *Drafting.*

On 15/10/2013, the creator EW:02 sends a further development of an earlier *sketch*:

"*Hi guys, here's my comic strip further done up. I have the female character using sign language now, as she works through the labyrinth, I think the motions towards her mouth convey the fact that she's using sign language? I also applied JM's pebble Island colour palette, I think it suits the 'O so silent' theme so well. Do tell me what you think*?" *OD:02.

The creator EW:02's contribution is a short strip about a woman in a museum using sign language to prank another group of people who are also pranksters, that happen along during a museum tour. The creator had sent an earlier brief, for which an evaluation was received from the creative director, AS, to emphasise the sign language motions of the female character, in keeping with the theme of silence. The creative director AS:02 responds the next day with a progressive evaluation:

"*Hi E, Yes! That does it, the sign gestures, that works just so*". AS:02.

On **22/10/2013**, JM:02 communicates a *draft* of the emergent creative vision for the cover of NB9 to the creative director, AS:02:

"*Hi, A, What do you think of these colours? (I have them dropped in channels in this PSD file (image transfer software). They are a sort of a slightly boosted version of the pebble Island colour scheme. Let me know what you think. Cheers*". *JM:02.

The creator has progressed from the initial *sketch* that communicates his emergent vision of the cover of the anthology. Moving from the initial outline, he has added colour, and seeks to know the opinion of the creative director about the particular colour scheme he has chosen.

He gets this response from the creative director, AS:02, on **12/11/2013**:

"*My photoshop isn't working at the moment, I was wondering if you might be able to list the pantones, so I can finally check them against my new colour guide.*
Thanks, A". *AS:02.

The creative director AS:02 indicates that he is having technical issues with viewing JM:02's *draft*. The creative director has not yet made *evaluations* of the *draft* conveyed to him via email, from JM:02. His response is of a technical nature. One that does not involve an alteration to creative content.

The creator responds on **13/11/2013**, thus:

"Hi A, Here are the colours that I suggested….

PINK-PANTONE 494U

BLUE-PANTONE 660U

YELLOW-PANTONE 7403U

Dark BLUE-PANTONE 282U

Let me know what you think, Cheers, J." JM:02*.

The creator explained his thinking about the *draft*, at this stage, in this way:

"They asked me to choose the colours, and they were keen on something in particular….It was a tricky one, because I was choosing the colours for everyone else (other creators contributing to the anthology), as well, and I think I had in mind, something slightly different. In my mind, I wanted a little bit less colourful. I wanted two colours instead of four". **JM:02.

As the creator commissioned to produce the cover of the anthology, the responsibility for the colour palette to be adhered to by the forty-five creators, was his. His choice sets the tone for the scheme of the entire anthology. AS:02 the creative director, has in the interim, evaluated the *sketch* from JM:02 that he could not previously do, due to technical issues. On **13/11/2013**, he responds, copying the second creative director, SA02, to get his opinion:

"Hi J, I have just had a look at these and I'm concerned because all of these colours are pastel. They are beautiful colours separately, but they all have plenty of white in them and I'm worried that they may not overlap as well as you might hope. S, what do you think?

Best, A." *AS:02.

The creative director AS:02 has a *regressive evaluation* of the colour scheme proposed by the creator JM:02. He considers the colours too muted and seeks the opinion of his co-creative director.

The second creative director responds with his own *evaluation,* on the next day, **14/11/2013:**

"I understand your concern A-although we haven't done anything like this before in terms of colour for the magazines, so it might be a nice change – and possibly fit the theme more. If we use purer colours, they will also be more vibrant and for once I actually think that would be the wrong choice. This is more in keeping with the colours in B……ld, close. I think?". *SA:02.

The creative director SA:02 has a *progressive evaluation* of the colour scheme chosen by the creator. He feels that it agrees with the initial creative vision for the cover of the anthology, because the muted colours are in accord with the theme of silence. The creative director believes that vibrancy of colour would not agree with the initial outline creative vision. The two creative directors are therefore of different *evaluations* of the colour scheme of the *draft* of the cover for the anthology.

AS:02, the creative director responds to SA:02's evaluations on the same day, as follows:

"Okay S, let's do it then". *AS:02.

AS:01 accepts the *progressive evaluation* of his co-creative director. Following this exchange, the creator JM:02 responds on the same day, to further clarify his choices of colour for the final draft of the creative vision:

"I think I probably have used pastels in most of my books, in fact I think the colours I sent you were on the brighter side than what I've used before. I guess I'm not that experienced or interested in creating lots of different colours on the page…I like how the pastels sort of mute each other a bit as they build up. That's not to say I do not understand the need to maybe make it a bit brighter in an anthology. Though it may be interesting to give this volume a softer, more muted aesthetic than the others." *JM:02.

Subsequently, the creative director AS:02 and the creator JM:02 have a telephone conversation, over which that particular version of the *draft* is approved. They agree on a deadline of the second week of January (15th). However, the creator is not entirely satisfied with his vision of the cover of the anthology. On **9/01/2014**, he writes to the creative director SA:02, as follows:

"Hi S, I'm running slightly behind on the NB9 stuff..
Would it be okay for me to have a bit of flexibility on the deadline on Monday? Even just a few days…I ended up having to redo the cover a couple of times to get it right, It looks good now, but it set me back a little bit with the comic, Cheers J". *JM:02.

The creator has once more re-*evaluated* his vision of the anthology. He has made yet more changes to it and has arrived at a point where he feels it is adequate. He asks for more time, to complete his comic contribution to the anthology.

The creative director SA:02, responds thus:

"Hey J, that's no problem-but be back as you can as we are really under pressure to send files to print on time. If you could make sure you send HG:02 your finished files and cc BN:02,

*please. I can give you until Thursday of next week, but after that it is getting a bit close to the bone! S". *SA:02.*

The creator acquiesces to this new deadline, and the acceptance of the changes to the vision of the NB9 cover. He responds in this way:

*"Thanks S, I really appreciate it ! I'll make sure you have it all by Thursday. Cheers J". *JM:02.*

This exchange marks the end of the creative side of the collaboration of the firm and the creator. From this point, communications between the firm's editor and designer are technical in nature. The content from the other creators contributing to the anthology are collated. The vision for the cover of the anthology, and the related content from other creators is materialized in print, and becomes the cover for the artefact, NB9.

The creator JM:02 describes the overall collaborative process, and his creative vision for NB9, in the following way:

*"I had a few ideas and you get to the point where you had to settle on one, and just go with it. See where it takes you, yeah, I think I took a bit of a wrong path. What I did, I didn't think it was as interesting as I would like. It could have been much more atmospheric. In a way. I think that a lot of the stuff I've done before are much more about atmosphere and feelings and mood, while this one was much more like an attempt to do something kind of humorous. It wasn't quite funny enough to be funny, and not quite poetic enough to be poetic. In a way, it's amazing how much you learn, as you go along with these things. You never quite know if a comic is gonna work or not, until you finish drawing it, and by that time, it's too late". **JM:02.*

He reflects on the creative vision formation process, relating how a creator is never sure of the outcome, or final form of the creative vision. He describes how he may feel that he is wrong in his evaluations. He does not think that his vision of the cover of the anthology is interesting enough. Intriguingly, as will be seen below, in the comments of reviewers after the anthology was sent to market, it received critical acclaim.

On the side of the firm, the creative director describes the expectations of the collaboration, and its outcome very succinctly:

"There was a simple brief-'Oh so Quiet', and a colour pallet that had to be adhered to, but apart from that it was open to the artist. As it was a cover, J made a few thumbnail drawings for options and we decided on one route which J worked up into a final image. We did this with the other contributing artists as well.". **SA:02.

He stresses the creative freedom of the creator that received the commission. He also relates that the task of executing the creative vision was largely that of the creator JM:02.

In summary, the collaborative phase of the creative vision formation for NB9 involved responses to the initial *brief,* in the form of *sketches*, and *drafts*. These iterations represent progressively more developed versions of the creative vision for NB9. They are spurred by *evaluations* on the part of both the firm and the creator.

These *evaluations* may be *progressive*, that is, perceived to be in accordance with the creative vision. The *evaluations* may also be *regressive* or perceived to lack accord with the creative vision deemed ideal for project NB9. These interactions between the *progressive* or *regressive evaluations* of the project participants, and the emergent creative vision of NB9 lead to the formation of a collective creative vision. On acceptance, this is sent to print, and becomes the material artefact, which is the anthology NB9.

5.4 Critical outcomes and Reception.

The outcome of the collaboration between the creator and the firm N Ltd, over the cover, concluded with the anthology NB9 being sent to print, and the physical creative artefact being placed in the market in March 2014. Commercially, the project was a success. Production was limited to five thousand copies, which are currently sold out. However, copies are being resold by collectors, at about five times the original cover price. It also received considerable critical acclaim for its creativity. It was selected as one of Salon's 'Top Ten Graphic Novels'. Some reviews of its visuals are denoted below:

A reviewer for S magazine described the anthology as:

"In the ninth issue, the theme is silence, and the results are magnificent and full of surprises. The comics, each told in images only, range from atmospheric to trippy to jokey to melancholy to epic to creepy. But the two-page illustrations are even more powerful, even if it's not always easy to see how they pertain to the overall concept of silence. Well except for the fact that so many of them left me visually dumbstruck with delight".

Publisher's Weekly describes NB9 in the following way:

"Rather than limiting the artists' creativity, N Ltd's proscribed colour mandate has the opposite effect, freeing them to explore the theme to its furthest possible extent (and sometimes miles beyond). It also ties the art in the book to older printing traditions where the use of spot colours was a technological necessity and not a choice. The result is a wonderful achievement as a collection of both and visual storytelling".

A reviewer S.T also says:

"Another sumptuous anthology of illustration and comic art, his one has a very distinct feel with its 'quiet' colour palette of magenta, cyan and yellow. JM is the perfect choice to carry the edition, with cover art and a sublime comic entry as we've come to expect".

5.5 Analysis.

The analysis of the formation of the creative vision for NB9 begins with a consideration of sensemaking at the individual level.

5.5.1 Individual Level Creative Vision Formation for NB9.

Creative vision formation for NB9 began with a simple, open ended brief being communicated to the creator JM:02, at the Angouleme comic festival. The communication was verbal, in a conversation between the 2 creative directors of the firm, and himself. However, the initial creative vision was originally conceived by the creative director AS:02. The inspiration for this is analysed below.

5.5.1.1 Taking Inspiration for NB9.

As related above in the project evidence, the creative director AS:02 drew inspiration from human modes of being to articulate the theme of silence, for the anthology. He sought to explore how 'silence' could be expressed visually. The creator JM:01 also drew inspiration from the cityscape; hoodie clad shoppers, and garden statuary in the suburbs. He also relates how he drew from cultural-linguistic norms in the form of literary works such as poetry and works of short fiction. In addition, the creator took inspiration from music, describing how he sought to depict the characters in his contribution to the anthology as wrapped around in music. These sources of inspiration provide stimuli, or cues, whose effect is analysed further in the next section.

5.5.1.2 Cueing from External Inspiration for NB9.

It may be inferred that aesthetic cues for vision formation were furnished by inspiration from the external sources analysed above (Mumford et al., 1994). The creator for instance drew

visual cues from the cityscape, and auditory cues from music. The data also suggests that he drew cues from contemporary literary works. It may be surmised that these cues, having personal salience for the individual, may result in further combination, with existing creative frames. This process is analysed next.

5.5.1.3 Suggestions of Combination (Noticing, Priming and Bracketing) in forming NB9 Individual Creative Vision Formation.

The project evidence also suggests combination of cues furnished by inspiration with existing dormant creative frames. The creator JM:02 retrospectively recalls 'pulling ideas together…gradual stuff…with ideas in the background', suggesting that there is a background process of combination going on. 'Pulling ideas together' may represent the subconscious, instinctual combination of cues to existing creative frames. This higher order activity of combination-noticing, priming and bracketing, culminates when the creator 'gets it to a point where I feel I am quite happy with it, it's good, then I will send it to them (N Ltd) and see what they think'. At that point, vision formation activity becomes collective, as analysed next.

5.5.2 Collective Level Creative Vision Formation for NB9.

In response to the joint briefing by the two creative directors, the creator articulated an initial creative vision for NB9 in the form of a sketch, on the 24/07/2013. This initial iteration of the NB9 creative vision undergoes successive evaluations, becoming further refined, till it is acceptable for materialisation. These successive activities are analysed, in turn.

5.5.2.1 Briefing Creative Vision for NB9.

The initial outline vision for NB9, although the brain child of the director AS:02, was communicated verbally to he creator JM:02, at a comic festival, by both directors. It is a

relatively simple brief, as recalled by the creator. This process of conveying an initial outline creative vision is referred to in the analysis as briefing. The process of inspiration analysed earlier, can be surmised to be the response of a recipient to a brief. This response is articulated to the firm in the form of a sketch.

5.5.2.2 Sketching the Creative Vision for NB9.

Sketching the creative vision for NB9 involved developing and communicating it to the firm and receiving assessments for it. The sketch communicated on the 24/7/2013 received a positive assessment. Interestingly, the creator of the sketch, JM:02, re-evaluated it, and communicated a different version, suggesting that evaluation is not solely an activity performed by the firm side of the collaboration. Also, the new sketch, on 20/10/2013 had a dual evaluation from the firm's creative directors. One of the directors, AS:02, had a negative assessment to the aesthetic cues (colours) in the sketch, while the other, SA:02, had a positive assessment of it. The positive assessment prevailed. The effect of evaluations on the emergent creative vision of NB9 is explored next.

5.5.2.3 Progressive Evaluations of NB9.

In response to the aesthetic cues in the sketch received on 20/10/2013, the creative director SA:02 had a progressive evaluation (Gergen & Gergen, 1997). That is, he assessed it as being in line with his expectations of the future form of the NB9 artefact. This assessment towards the positive dimension involved the creative director determining that the colour choices for NB9 were in line with the theme of 'silence' that was the essence of the creative vision that the firm had for the anthology NB9. The creator is therefore able to move towards a further iteration of the creative vision, in form of a draft. The creator OD:02 also receives a progressive evaluation of his sketch sent on 27/7/2013., from the creative director AS:02.

However, the emergent creative vision for NB9 also received regressive evaluations, which are analysed next.

5.5.2.3 Regressive Evaluations of NB9.

The emergent creative vision of NB9 also received assessments towards the negative dimension, or regressive evaluations (Balogun et al., 2015). The creator JM:02 has second thoughts about the draft he has communicated to the firm, and asks for leave to make changes to it, on 20/10/2013. He relates that he wanted a 'less noisy' composition, in keeping with the theme of 'silence'. That is, one with quieter colours. He settles for two colours, instead four. However, the creative director, AS:02 has a negative assessment to the aesthetic cues (colours) in the new NB9 draft. He feels that the colours are too muted. Although on this occasion, the opinion of the other creative director prevails, a regressive evaluation, such as the creator JM:02 had of his own draft, will cause a reiteration. That is, rather than move on to the next stage of iteration, darfting, the creative vision will have its current version reworked. This further development of NB9, is considered next.

It is important to note that these evaluations themselves contain cues to which the recipient responds to. The project evidence reveals that cues contained in the evaluations were aesthetic in nature. These included the nature of the images to be shown on the cover (24/07/2013) and colour (13/11/2013). In contrast with the early stage, when priming came from external sources, cues are provided from the evaluations of others in the collective vision formation stage. The significance of cueing in creative vision formation is further explained in chapter 7.

5.5.2.4 Drafting the Creative Vision for NB9.

Sketches of NB9 that receive a progressive evaluation are further developed through the collaborative process of drafting. The version of the creative vision that is communicated on the 22/10/2013 is a draft, that is, a sketch that has received a progressive evaluation. A final progressive evaluation of the draft, as delivered by the creative director SA:02 on 9/1/2014 results in the creative vision being accepted and materialised as artefact. The project evidence suggests that this final acceptance starts to occur when the creative director begins to delegate functions such as typesetting and layout to the other members of the inhouse design team, on the same day. The reception by the industry cited in section 5.4 attests to the commercial success of the NB9 project.

5.5.3 Conclusion.

This chapter analyses the individual and collective vision formation process for NB9 from a sensemaking perspective. Findings and analysis suggest that the NB9 creative vision originated with the creative director AS:02, who took inspiration for it from the human experience of 'silence'. This was jointly communicated to the creator JM:02, who took inspiration from various external sources, that provided cues that he combined with dormant creative frames and articulated to the firm. This early version of the creative vision went through various iterations, prompted by evaluations which had a progressive or regressive quality. Uniquely, the creator revaluates his own sketch. The project also shows instances of evaluations by more than one individual, and ongoing evaluations of the work of more than one individual. The final version, on acceptance became materialised as the NB9 artefact. This process of creative vision formation is compared to that of the two other projects explored in this study, and the analysis deepened in chapter 7. Table 5.2 below shows a timeline of creative incidents for NB9.

Table 5.3: Summary of Creative Incidents, Collaborative Sensemaking processes and Outcomes for NB9 Project.

Date	Creative Incident	Actor(s)	Sensemaking activity	Outcome
May 2013	Initial creative vision for NB9 formed at Angouleme festival, in France.	AS:02. SA:02. JM:02.	The external designer JM:02 and the two creative directors of N Ltd generate an initial creative vision for the anthology NB9, after meeting at a design festival.	Creator JM:02 receives an open brief to create the cover imagery for the anthology with the theme of silence.
24/07/2013	Sketch for NB9 cover communicated to N Ltd	AS:02. JM:02.	JM: 02 communicates a sketch of the cover for NB9, explaining his aesthetic choices (nighttime scenes, water, and garden statuary) and his design intent (epic romantic landscape).	AS: 02 progressively evaluates the sketch. JM:02 proceeds to generate a more detailed iteration of the project vision.
27/07/2013	Sketch for OD:02's single page spread received.	AS:02. SA:02. OD:02. HG:02	OD:02 generates and communicates a sketch for his single spread for the anthology, with commentary, explaining its content.	AS:02 progressively evaluates the sketch, enthusing about the fit with the theme of the anthology.
15/10/2013	Draft for EW:02's comic strip contribution to the anthology received.	AS:02. SA:02. EW:02. HG:02	EW:02 further refines and communicates his comic strip contribution to the anthology.	AS:02 progressively evaluates the draft, indicating acceptance for inclusion.
20/10/2013 9(a)	Further sketching for NB9 conveyed to the firm. Deadlines for execution specified.	AS:02. JM:02.	The creator elaborates on timelines for delivery and explains his colour choices, which are crucial, because as cover designer, he sets the tone for the rest of the anthology.	AS: 02 accepts the suggested elaborations of the creative vision for NB9. He emphasises the need to settle the colour issue as soon as possible.
20/10/2013 (b)	Further briefing concerning JM:02's imagery for the cover of NB9.	SA:02. AS:02. JM:02.	JM:02 has misgivings about the earlier imagery he created for the NB9 cover. Asks creative directors if he could send further versions of the cover art for consideration.	AS:02 accepts to view further sketches of the creative vision for NB9 cover.
22/10/2013	Draft of the cover for NB9, realised in colour communicated to N Ltd by JM:02.	SA:02. AS:02. JM:02	JM:02 generates a draft of the cover, explaining his colour choices in detail.	AS:02 has a regressive evaluation of the colour choices made by JM:02. However, SA:01 indicates a progressive evaluation. He convinces the other

				creative director of the aptness of his choice. JM:02's colour scheme is accepted.
09/01/2014	Notification of draft completion for NB9. Creator asks for more time towards completion.	SA:02 AS:02. JM:02. HG:02	SA:02 acquiesces to JM:02's request for more time. Brings in other members of the collective to work further on the completed draft.	JM;02 acknowledges grant of more time. Commits to forward draft as agreed, marking end of collaboration.

6. Findings and Analysis III: Exploring the Sensemaking underlying the Emergence and Collective Formation of Creative Vision for the MMM Project.

6.1 MMM project Introduction.

This chapter of the thesis presents the analysis and findings of the MMM project explored at N Ltd. The rationale for the ordering of the chapter is the same as presented at the beginning of chapter 4. Section 6.1 presents the findings. The project analysis in section 6.2 is also structured in a similar manner to that of chapter 4, for consistency. The chapter is summarised and concluded in section 6.3.

6.1.1 Overview.

This illustrated graphic novel project was commissioned by N Ltd in December 2012. It was initially conceived as an '*open brief'*. This meant that the creator is invited to submit a *brief,* around a theme of his/her own choosing. In this instance, the themes of identity and creativity in the context of coming of age in a high school setting were explored. It can be considered as a visually and textually rendered version of the traditional coming of age genre of books. The MMM project resulted in a one hundred and seventy-six-page graphic novel It was released to market in June 2014.

In the case of MMM, a previous design jacket executed by the commissioned artist, AR:03, for an anthology, known as NB 8, had so impressed the creative directors of N Ltd that they had then invited the artist's studio to produce a full-length work. In terms of outcomes, the material artefact, the graphic novel MMM, enjoyed considerable critical and commercial success, as will be elaborated on at the end of this analysis. Among other outcomes, it resulted in the rights to an animation of the novel being purchased by a leading Hollywood animation studio.

This analysis explores the formation of the creative vision for the MMM project, and the collaboration between the creator and the staff of N Ltd, that resulted in the final version of the creative vision of MMM, which was materialised in print. The beginning of the process of the MMM creative vision, the individual level, is analysed first. The priming, noticing, bracketing and articulating that took place are explored. Then, the collaboration phase, showing the interaction between the emergent vision and the evaluations of the members of the collective, is analysed.

6.1.2 Participants.

The graphic design studio AR:03 studios was given an *'open brief'* by the firm. That is, invited to create the initial outline creative vision for the project. The creative directors AS:03 and SA:03 provided creative input from N Ltd. The creator BN is also appointed as acting creative director. In this, they were supported by N Ltd Staff, H.G, who served as contents editor, and C. A, who served as the inhouse designer. As mentioned in the description of the work flow, in the methodology section of the study, the creative directors are responsible for setting out the broad vision of the project and approving any significant departures from it. In this instance, however, they ceded the responsibility for the initial outline vision to the creator, AR:03. The inhouse staff are tasked with execution, ensuring that the external creator adhered to these broad outlines. The inhouse staff also ensure that technical specifications are met. Table 4.5 below shows the designated signifiers for the participants in the project, and the operational roles they played.

Table 6.1: Participants in Project MMM.

	Participant	Role Description
1.	AR:03	Lead creator for graphic novel MMM
2.	AS:03	Creative director for N Ltd
3.	SA: 03	Creative director for N Ltd
4.	BN:03	Creative director for N Ltd
5.	CA:03	Inhouse designer for N Ltd
6.	HG:03	Commercial design manager for N Ltd
7.	CP:03	Inhouse designer for N Ltd

6.1.3 Data Sources.

The data utilised for case building and case analysis were from varied sources. The completed physical artefact was inspected, as well as the creative directors' schematic for the workflow of the project. Visits to the offices of N Ltd in London also strengthened the understanding of the work process at N Ltd. The firm's website entry for the project was also reviewed. This was supported by visits to the firm's office, and printing press in London. Additionally, documentation describing the project, both hardcopies, and on the firm's website, were examined. The views of industry critics, and feedback from consumers were also scoured from industry reviews and outlets. Significantly, ten megabytes of real time project email communications was obtained. This showed the entirety of the exchanges between the creator and the firm, as they occurred in real time. The data set was further augmented by interview data elicited from the project participants. The details about data sources, their characteristics and usage in the analysis are shown below in table 6.2:

Table 6.2: Summary of Data Sources for Project MMM.

Data Source	Type of Data	Data Characteristics	Use in the Analysis
Archival data	Internal workflow schematics, copies of the physical artefact, internet entries describing the project aims, and the finished artefact.	Stick-it type visual displays, copy of materialised artefact in form of an illustrated graphic novel, message board for the acquisition process for MMM, hardcopy of company memos for the MMM project.	Reconstructing the case details, gaining a visual sense of the output of visioning activity, constructing a chronological timeline of events for the MMM project, supporting and triangulating data from observations, emails and interviews.
Email data	Electronic mail chain of Interactions and exchanges between participants, over the course of project MMM.	6 Megabytes of electronic email data.	Record of participants' real time communications over the creation of MMM, serves as a basis for the temporal mapping of the project, supports retrospective interviewing with participants by serving as a crutch for memory, content analysed for emerging interpretations, a basis for triangulation with archival, observational and interview data.
Observations	Field notes from site visits, the layout of N Ltd's studio, and printing press, researcher impressions of creative directors, and in-house staff, informal conversations with creators, and N Ltd staff, and pictures of workflow, and finished artefacts	Hardcopies of hand-written notes in methodological journal, electronically archived photos.	Mapping the workflow for project MMM, triangulating with archival, email, and interview data, familiarising with the context of N Ltd, gaining participant trust, clarifying insights from email exchanges, making sense of the firm side of the visioning process.
Interviews	Focused interviews with project participants to elicit retrospections of the formation of the MMM vision.	5 transcribed interviews.	Eliciting participants recall their actions, as shown in the project email exchanges. Eliciting retrospective accounts of the sensemaking that took place over the articulation phase. An aid to mapping the workflow of the project, in temporal terms.
Industry Reviews	Noted industry critics view of the finished artefact and assessments of the commercial success of the project.	4 reviewer critiques of the finished artefact. One reviewer interview with the creator.	Evaluating the outcome of the project, in terms of commercial reception, and aesthetic merit.

6.2 MMM: Individual Creative Vision Formation.

This section presents the evidence for the sensemaking behind the formation of the initial individual creative vision for the MMM project. The evidence presented spans the period from gestation to articulation of the creative vision. As mentioned at the beginning of the chapter, the sensemaking activity began with the firm giving the creator AR:03 an open brief to come up with a creative vision for a graphic illustrated novel.

The creative director explained the thinking behind this:

"We did a project with AR:03 where he contributed to an anthology, and we thought his contribution was really good, so we kind of said to him, look here's an invitation to create a longer format thing". **SA:03.

Before analysing the ensuing collaboration, the formation of the initial creative vision for MMM is considered.

Inspiration for the Initial Creative Vision for MMM.

In December 2012, the creator AR:03 had received an open commission to create a graphic novel for the firm. It was his first attempt at developing both the story and illustrations for a full-length book, as he explains:

"I really enjoyed having more space to explore the characters and to draw things from different angles or less of an obvious way than you have to in a one-off image" **AR:03.

He reports the nature of the initial vision he had for the project in this way:

"When I started the book, I was thinking of it as an allegory for creativity and I thought I could use the M……..d character I'd been drawing to represent something about daydreaming and being lost in your own imaginary world. The thinking was to take a familiar high school type story and overlay a load of psychedelic stuff that I like drawing. Hopefully that would make it relatable but I'd also get to enjoy drawing some crazy fun characters and scenes. I really like images that are bizarre and surreal but are based in the real world in a familiar environment, it sort of heightens the weirdness". **AR:03.

This statement shows two sources of *inspiration* for his creative vision of MMM.

Taking Inspiration from human modes of Being: The creator set out to depict human creativity by focussing the graphic novel around a character that is seen as daydreaming and lost in an imaginary world. Another human mode of being and organising that AR:03 drew on for inspiration (Cornelissen & Werner, 2014; Sandberg & Tsoukas, 2015; Weick, 1995) for his creative vision, is the traditional high school, coming of age story.

Taking inspiration from the Natural Environment: The creator also reported being inspired by scenes of nature, when he took walks outdoors.

"A lot of my thinking is done while I'm walking on Hampstead Heath". **AR:03.

Taking Inspiration from Music: The role of music as a source of inspiration for initial creative vision formation is depicted is the creator's words:

"My family is a musical lot and my Dad had guitars, synths and keyboards around the house, which is something I've picked up from him. So I enjoyed making a story about music even though there isn't actually any music in it. There are also little details in there like the school

*piano being made by Thompson Pianos which was my granddad's business in G….w and one of the album covers is for a band called the M of B which was a band my Dad was in , in the '60s."**AR:03.*

Taking Inspiration from Cultural-linguistic Norms: The function of cultural and literary forms as a source of *cues* is depicted by A.R:03's statement:

*"I was a big fan of Asterix comics and annuals like the Beano and Dandy and I read a lot of Scottish comics like Oor Wully and the Broons…the Bash Street kids in Beano definitely influenced the school scenes in M……d". **AR:03.*

In summary, the creator AR:03 received a commission for an illustrated graphic novel from N Ltd. In creating a vision for MMM, he reported *taking inspiration* from the human trait of creativity, from talking nature walks, from music, and from English and Scottish creative artefacts.

The taking of inspiration and therefore *cues* from these sources, is followed by a period when the creator's commentary suggests that the creative vision for MMM is 'bracketed' (Sandberg & Tsoukas, 2015; Weick, 1995).

The creator AR:03 describes the apparent bracketing period:

"I was looking at this project as a passion project and didn't expect it to be financially very lucrative but at the time I was full of energy to take on a big project like this. I'm not sure I fully understood how long it would take me though…. I didn't really expect them to get it at first to be honest. I felt they would need to see some finished spreads and sequences before they

understood it. I was worried about working it all out too soon in case it took some of the fun and creativity out of the process" **AR:03.

This statement suggests the intuitive nature of the processing that takes place in communicating the creative vision. The creator is not sure that the collective members from N Ltd would 'get it', until they received some more artwork from him. The creator then articulates the emergent vision of MMM to the creative directors of N Ltd.

In the month of January 2013, the creator communicated an initial outline vision to the creative directors of N Ltd. He describes what he was communicating:

"I compared it to the story of the Shoemaker and the elves as I see that story as an allegorical story about the creative process." **AR:03.

He had used the story of the shoemaker and the elves as a means of suggesting that his vision is inspired by creativity, as shown in the previous section. However, the creative directors misunderstood his meaning and thought that he wanted to do an illustration of the shoemakers and elves theme.

The creative director SA:03 explained the *regressive evaluation* they had in this way:

"He actually came to us with something that we didn't really like, and we said that not quite right for us, we don't really think that that's the best idea, maybe, go away and have another think, then come back. And when he came back to us, again, he came back to us with the MMM project, and at that point, we turned around and said, yes, this is worth, you know, developing, so yeah, let's do something with this." **SA:03.

The creator responded with an initial vision of the MMM project that was more specific, which was then received with *a **progressive evaluation***. He explains what he thinks led to the initial *negative evaluation*:

"(Shoemaker and elves allegory) however that just confused them and sent them in the wrong direction thinking I might want to illustrate that story. Basically, I hoped that my existing work would be enough to help them trust me that it would work and fortunately they seemed willing to take that leap". AR:03**.

The creator's response to the *progressive evaluation* was an email he sent on 1/02/2013, to the two creative directors, SA:03 and AS:03.

"Hey S and A, I hope you're having a good time in France. I've been working on my rough story and I've gotten really into it and I'm about half way through now so I thought it's probably a good time to show you. I could pop in with it next week some time or I could you a pdf by email if you like so you can read through it" *AR:03.

He informs the creative directors that he has made enough progress on the initial creative vision of the firm to be able to present it to them for their evaluation.

On **5/02/2013**, the creative director SA:03 replies:

"Hey A - not sure if Al got back to you already - Angouleme was great but super tiring! J M picked up one of the top prizes so we are really happy about that. By all means pop in and see us - next week is probably better as we are just getting back on top of everything after being out of the office for so long. Tuesday 12th is good for us any good for you?". *SA:03.

However, the creator replies on the same day, deciding to send the initial creative vision by email, so that the creative directors can form an opinion before they discuss it:

"Hey S, Good news about J well done! I'm nearly finished the rough version so maybe it'd be

best if I send you a PDF this week sometime and you can have a read through and

then we can have a chat. I'm really happy with the way it's come out so far. It takes a bit longer

to tell the story than I was expecting, I'm enjoying having a little space

to tell the story. I'm up to 48 double page spreads now. I'll send it soon". *AR:03.

When the creator sends the initial outline creative vision to the creative directors, he gets the following initial evaluation on **13/02/2013**:

"Hey A, I read your draft yesterday and it's looking really good. A is having a read too. Be

good to have a chat about it soon. Just wanted to let you know I like it though. S." *SA:03.

6.3 MMM: Collective Creative Vision formation.

Sketching.

On receiving this progressive evaluation from the creative director, the collaboration begins in earnest. The creator sends a *sketch* (Comi & Whyte, 2017) or visual representation of the image and text of the creative vision as it has been realised so far. On **25/02/2013** he sent the following email to the creative director:

"Hey S and A I've had another go at it and I've added quite a few pages. I'm just sending it with

Wetransfer. It's definitely got better with more background for Doug and a bit more Melissa

and I've fleshed out some other sections that needed it as well. I imagine when I work it up I'll flesh out some more bit's and add more scenery and detail. Anyway, have a read and we can discuss it more afterwards. Cheers A." *AR:03.

On **1/03/2013**, the creative director responds SA:03 responds:

"Hey A, MMM is reading much better now with those pages added. It's looking like 170 pages - if you do an end paper design it would work out perfectly for print/manufacture in hardback format. We need to discuss the page dimensions. Looking good though! S." *SA:03.

He explained this requirement for the endpaper design:

"Okay, so ehm, there are two ways of doing books, and then, obviously, physically, especially hard back books anyway, physically, can only be made by folding, papers, so it has to be ehm, it has to have a certain, there is a constraint in terms of the certain number of pages, which is, in an ideal world, the pages in the book would correspond exactly to the amount of pages you need to deliver the endpapers, which is the papers that are stuck to the cover, and you would have a front page, you would have an intro page, and then you might have a blank page that is facing the cover, then you would have the book, and then you might at the end have one blank page, followed by endpapers, ehm, so these pages , you know it's important for us to ascertain the exact number of pages that are going to be in the book, in order that we can get an accurate quote from the printer, and so the printer can order the paper in advance, and if we don't have that, then we can't really budget the book, we can't really do any of those things, so many times, you know the artists, you know get confused, and don't quite understand the way the book is

made up, and think that they can just add a page here, or add a page there, but, they, that's not, they can't. So, I think it's when I'm kind of reminding him, and I'm sort of talking about how ehm, to think about the book, and how to think about the pages you have to deliver, you know, the extra pages on top of the pages in the story, and then on top of that you need to consider that they have to be divisible by eight". **SA:03.

This requirement for an endpaper design is a technical one. The creator responds on the same day, about the technical requirement and the *progressive evaluation* of the vision thus far:

"Hey, Great, glad you like it I think it's working a lot better now as well and I'll probably weak it some more before working it up. `Maybe get a few more opinions as well. I'm definitely up for end papers. Maybe some kind of map would be good as well. I was thinking roughly the same size as the Cosmogony but I'm open to any thoughts you have on that. What's the next step then?" **AR:03.

The creator responded to the *cue* (technical requirement), and also suggested a font size for the accompanying text. He also asks to know what the next requirement would be.

The creative director responds:

"Hey AR - Graphic Cosmogony size is perfect. Next step is this - I want A to take a look too (it's been a bit crazy last few weeks, so he hasn't read it yet), as long as he is in agreement too we'll send you a contract and take things from there. S." **SA:03.

He indicates that the suggested graphic font is suitable, and he also indicates his need for the opinion of the second creative director. After thus, there are a series of exchanges over the contract for the commission.

On **30/05/2013**, the creator sends a more elaborated vision of MMM:

"Hey S and A, here's my MMM comic so far. I will probably still tweak it in respect to your last suggestions, but it's getting there. Still a lot to do but it is coming together. I hope you like it". *AR:03.

The submission of the more fully realised vision of MMM marks the beginning of the drafting phase.

Drafting.

On the same day, **30/05/2013**, the creator director SA:03 responds:

"A- it is looking awesome! Not much else I can say". *SA:03.

His *progressive evaluation* is seconded by the second creative director, AS:03:

"Hi A, this is just dumbfoundingly amazing I'm completely awestruck. Bravo! Very excited about this project. Thank you for the update! Please keep me posted on any and all developments, I think this is going to be a real success! best A". *AS:03.

These *progressive evaluations* are acknowledged by the creator:

His response to AS:03 was:

*"Woohoo! Glad you like it!".*AR:03

And,

His response to SA:03 was:

"*Glad you like it*!." AR:03.

On **02/09/2013**, the creative director SA:03 wrote to AR:03:

"*Hey A, Hope you are well and had a good summer? B N is coming to work with us part time as an Art Director. As A is moving to New York this month and An has just had her appendix out - I am a little snowed under with work. A and An will both be back in action in the next 2-3 weeks I expect but in the meantime I'd like B N to be your main point of contact here as I fear I will be too rushed to be much good to you until at least mid-October! Frankfurt book fair is fast approaching, and we'd like to take something of your book to whet a few appetites. BN will liaise with you on how much you supply and what we take - it could be a full dummy or a few spreads - he can talk to you about that and he has the deadlines etc the Fair starts on October 7th fyi. Anyway, I hope it's all going well and I am looking forward to seeing more stuff when I get out of the other side of this pile of admin I'm wading about in!*" *SA:03.

He notifies him about a new creative director BN, who has also done some commissions for the firm, and is himself an acquaintance of AR:03. He also requests an updated *draft* of the

MMM vision, thus far, which would be used for marketing purposes at the Frankfurt graphic arts fair.

On the same day, the creator has a conversation with the new art director. Based on the information the creative director gets, he sends this email communication to SA:03:

"Hey S, AR is around 2/3 or 3/4 of his way through his book. As previously discussed with you, A will be sending in the high res images for the 9th September. Any un-finished pages will be pencil sketches. It looks like we'll have enough for a dummy version of the book. Cheers B". *BN:03.

The level of completion of the project can be judged from this statement by BN:03:

"Okay, AR had pretty much 2/3rds of the book finished, if you're taking it to a book fair, the book doesn't necessarily have to be completely finished, but it needs to be enough finished in order for the potential foreign buyer to understand how the book works, flows, and generally looks , so AR had, so at that point you could read the book through from the beginning to the end, is just that at about 2/3rds to a quarter of the way through, it would just then be pencil drawings as opposed to full colour finished artworks. So if you wanted to read the whole book, AR had it at a point where you could read it in its entirety, so it was in a very good stage for a dummy, ehm, because of the amount of time needed from going to print to potential foreign publishers buying, we don't have to always have the book , the books aren't necessarily always finished when they go to a print festival, but they need to be at a pretty solid stage, and AR's book was, so it was a really easy decision". **BN:03.

On **16/10/2013**, after the festival, AR:03 writes to one of the creative directors:

"Hey SA, I just spoke to An and she said there has been positive feedback from the bookfair which sounds good. I'm back from my visit to the States we hung out with A one night, he seems to be settling in, so I'm going to plough on with the book if that's OK. I just wanted to check that there weren't any comments that I might need to take on board. C." *AR:03.

The creator wanted to know *evaluations* to MMM so far from a wider audience than the collective.

SA:03 responds on the same day as follows:

"Hey A - the only comment apart from positive was from our US distributors and it concerns nudity. Pretty easy to solve if you add a bikini here and there. We can chat about it tomorrow. No biggie though, but the yanks are always freaking out about such things and we usually have to appease them if it concerns a book that could be picked up by younger people. The French on the other hand couldn't care less about that sort of thing!
Glad to hear you had a good trip, Instagram pics looked amazing! S" SA:03.

The creative director communicates the *evaluation* of the US distributors of N Ltd. Their concern is about the nudity depicted in some images in the draft of the graphic novel. He suggests a solution, which is to cover up the nudity with bikinis. The creative director explained his thinking in this way:

"You know, it's the kind of thing we need to address , because you know , we don't want to miss being able to market the book at the market it was intended for just because of one nipple you

know, on one page kind of thing , it would be, it would be a shame to have missed out, a shame to have missed out , so ehm, so, yeah, in that situation, we would feedback, if it was, anything else, you know it would be more difficult to feedback, because you know, it's more abstract, and actually, you know, you don't necessarily have an immediate sense of sales to other publishers, it sometimes takes weeks or months after the fair, before you really know, so if you give feedback too early, you might be misleading someone, and it's important to manage people's expectations by saying its very early, but this is the feedback that we have." **SA:03.

The creative director explains the need for this change to the creative vision of MMM. It is necessary to take such feedback from their external constituents into account so as to maximise commercial opportunity. At the same time, the firm is also expecting feedback from more than one constituent, so it does not want to be too specific about a particular change.

The creator responds to the *regressive evaluation* from the US distributors:

"*Ha ha I thought that might be an issue and I wasn't sure myself about it but then I thought how could a pair of b..bs hurt anyone and it's pretty much all teenage boys think about.*
Anyway, it'd be good to hear more details lets' chat tomorrow". *AR: 03.

He explains his thinking about the suggested changes to the creative vision of MMM in this way:

"*I was interested in how the book was perceived as it wasn't entirely clear to me. I'd originally imagined it as being for adults but over time the tone of it changed and it felt as though it was leaning more towards teenagers. I wasn't entirely ready to admit I was making something for a teenage audience, and I wanted the story to appeal to adults as well so I started thinking*

about the tone in relation to how a Pixar film would be perceived. I felt that sexuality in a Pixar film would seem out of place. I still wanted to keep that section in the book however and I wanted to acknowledge that sexuality is a big part of the teenage experience. I tried the bikini suggestion but wasn't happy with it, I felt the nudity was more classic and should bring to mind Adam and Eve in the Garden of Eden and bikinis didn't fit with that, so I used the old technique of covering the character's modesty with vegetation". **AR: 03.

His explanation offers a glimpse of the thinking behind the changes he made to the extant creative vision for MMM. He was mindful of his audience, which had initially been an adult one, but had evolved to include the teenage market as well. Also, he relates that the aspect of nudity he wanted to evoke is the classic Adam and Eve type, which would not be achieved with the suggested solution of using Bikinis. He resolved this by using leaves to cover the characters he had drawn. In terms of the impact of these changes to the vision, he relates that:

"*I still wasn't entirely sure who the audience was but I was happy to carry on that way as I felt it wouldn't hinder me creatively. These changes would potentially give the book a bigger audience".* **AR: 03.

His use of vegetation to cover characters in response to the nudity concerns is progressively evaluated by the creative director SA: 03, in this way:

"*I thought that it was great, I thought that it was perfect, and I didn't think that it changed the meaning of the image too much, I didn't think it lessened the impact of the page, you know the humour, and the aesthetics of it , and so I thought it was a actually a very good solution , and you know, the other thing is that , you know ,from the point of view of the US distributors, they*

really couldn't argue with it, there really wasn't anything, untoward about it, so it was perfect, a very good solution. Yeah. It was quite clever". **SA: 03.

The changes to the creative vision that were done because of feedback from firm's US distributors due to nudity marked the end of the significant creative exchanges before the final *draft* was sent to print. The creator came to the N Ltd office to go over the typesetting with the in-house editor HB. Page layout issues were also resolved with the in-house designer CP. The MMM artefact then came to market in June 2014.

Of the overall process of collaboration, the creator AR: 03 had this to say:

"Having worked for a long time as a commercial illustrator, I'm very used to amendments so I was happy to take on advice. I like to hear what people think and I find it encouraging to be validated by others. Having not written a book of this length before, I wasn't so confident in my creative vision that I wouldn't seek out advice, in fact in hindsight I feel it might have been beneficial to seek out more opinions and advice. In fact, compared to what I'm used to AS and SA were very hands off in their comments". **AR: 03.

6.4 Critical outcomes and Reception.

The outcome of the collaboration between AR Studios and the firm N Ltd, over the MMM artists project, concluded with the graphic novel being sent to print, and the physical artefact being placed in the market in June 2014. The firm adjudged it a commercial success with the entire seven thousand initial copies sold out, and s reprint also sold out. Among other successes, it has been converted into a Broadway play, and the rights to its animation have been acquired

by a major Hollywood studio. A sense of its success as an artefact can be gotten from the critical reviews which marked its reception by leading industry critics and the consuming public.

Publishers weekly, lauded MMM in this way*: "A book illustrator by trade, AR clearly laboured over these pages, and it is extremely visually captivating*".

Loser City, another industry review publication, describes MMM as a *"Clever re-envisioning of the traditional high school drama/coming of age story….from the opening big bang to the ending jam party with Joey and friends, AR makes palette choices that are bright and uplifting , and the most engaging pages are those where he just lets his imagination run wild designing intricate psychedelic landscapes and page after page of album covers*".

The Bulletin for the Centre of Children's Books, a leading reviewer of books in the children's genre, had this evocative review: *"The story itself is familiar, but the true glory of this graphic novel lies in the spectacular illustrations. Multi-page spreads invite lingering, and readers will be rewarded for careful examination of illustrations as there are clever details hidden in most (Joey s fantasy hookup, for instance, is a marvel of fertile imagination featuring breast mountains, too-graphic-for-O Keeffe flowers, and copulating bunnies). The exquisite color choices and format decisions highlight AR's impeccable eye for illustrative work. Joey s story may be standard material, but the visual rendering of it is truly something exceptional. "*

Finally, the review quarterly, Fantasy literature described MMM *in* this way*: "I don t want to spoil anything, but there is absolute brilliance in this story: How M comes to understand his relationship with ghost boy, how his music changes many of the other students, how that impact is shown visually, and how M deals with his new-found popularity. But most amazing is that this graphic novel shows how effective visual art is at telling stories about sound, about music, and about how important music is to our lives, particularly when we are teenagers, dealing with the stress of coming of age."*

6.5 Analysis.

The analysis of the formation of the creative vision for project MMM begins with a consideration of sensemaking at the individual level.

6.5.1 Individual Level Creative Vision Formation for MMM.

Creative vision formation for MMM began with the creator AR:03 being verbally asked to create a brief for an illustrated graphic novel, in December 2014. It was a completely open brief, with no guidance given by the firm. The brief was thus because of the trust built up between the firm and the creator, arising from past collaborations. The creator could therefore develop a creative vision with any theme of his choosing. The inspiration for the MMM creative vision and the further development through combination, of the creative vision are analysed next.

6.5.1.1 Taking Inspiration for MMM.

As related above in the project evidence, the creator AR:03 related that he drew inspiration from four external sources for the formation of the MMM vision. Human forms of being were a prominent source of inspiration.The creator recounts how he was inspired by human creativity and the common experience of coming of age, in creating the characters for MMM. He also drew inspiration from nature, in particular, walking outdoors, on the heath. Another source of inspiration for the MMM creative vision was cultural-linguistic norms. He drew extensively from English and Scottish comic books. In addition, music was a significant source of inspiration. For the creator, music had salience; his grandfather was a piano maker, and his father a band member. All these influences were reflected in the text and imagery of the MMM project. These nature of this influences or cueing is analysed, next.

6.5.1.2 Cueing from External Inspiration for MMM.

It may be inferred that that aesthetic cues for vision formation were furnished by inspiration from the external sources analysed above (Cornelissen & Werner, 2014; Mumford et al., 1994). The creator for instance drew visual cues from nature, linguistic cues from literature and auditory cues from music. He was also inspired to visualise the coming of age story, graphically. The personal recollections of the creator suggest that these cues have personal salience for the creator. They may therefore result in further combination, with existing, dormant creative frames. This process is analysed next.

6.5.1.3 Suggestions of Combination (Noticing, Priming and Bracketing) in forming MMM Initial Creative Vision.

Evidence from the project also suggests the combination of cues furnished by inspiration with existing dormant creative frames. The creator AR:03 retrospectively recalls 'his worry about working it out all together too soon', suggesting a further process after inspiration. His working it out too soon may reduce the 'passion…fun and creativity' of the project. This further activity after inspiration suggests subconscious, instinctual activity, which may connote the combination of cues taken by inspiration, to existing creative frames. This higher order activity of combination-noticing, priming and bracketing, culminates when the creator communicates his brief to the firm for evaluation. Sharing the creative vision with the collaborators on the firm side connotes the beginning of collective activity. This is analysed next.

6.5.2 Collective Level Creative Vision Formation for MMM.

As highlighted above, the initial brief was an open brief. Invited to create his own brief in December 2012, the creator AR:03 communicated it to the firm in January 2013. This marked

the beginning of the creative collaboration. The successive sensemaking behind the successive iterations, and evaluations of them, is analysed next.

6.5.2.1 Briefing Creative Vision for MMM.

The open brief of the project was communicated to the firm and received a negative assessment. Conceptualised here as a regressive evaluation, this assessment meant that the firm did not consider the emergent creative vision to be in line with their expectations for the project. The creator relates that he adopted a theme showing that he intended his book to depict human creativity (using the story of the shoemaker and the elves). However, the creative director SA:03 relates that the firm did not like the idea and rejected the initial brief. The creator relates that this misunderstanding arose because the firm thought he wanted to illustrate the actual shoemaker and elves story. The creator resolved to render a more fully realised version, to avoid misunderstanding. He articulated this to the firm on 1/02/2013. The new brief received very positive assessments, or progressive evaluations. The creator then proceeded to further refine it, presenting a new iteration as a sketch. This initial collaboration over the creative vision is conceptualised as briefing. Sensemaking for the new iteration, after the regressive evaluation, is considered next.

6.5.2.2 Sketching Creative Vision for MMM.

Sketching the creative vision for MMM involved developing and communicating it to the firm and receiving assessments for it. Following the progressive evaluation of the brief, AR:03 communicated a sketch, with 170 pages of the graphic novel, already rendered, on 25/02/2013. It received a progressive evaluation for the content, and uniquely, a request for a technical modification, from the firm. He was required to include an endpaper. He responds with a new iteration, including the endpaper and further refinements, in the form of a draft.

However, before analysing the joint activity over the draft, the nature of evaluations of MMM are analysed, next.

6.5.2.3 Progressive Evaluations of MMM.

In response to the aesthetic cues in the reworked brief, the firm had a positive assessment, or progressive evaluation (Gergen & Gergen, 1997). That is, it was assessed as being in line with expectations of the possible future form of the MMM artefact. The creator is therefore able to move towards a further iteration of the creative vision, in form of a sketch, as described above. The sketch of the project also received a progressive evaluation, with a technical requirement, as described in the previous section. The next iteration, presented as a draft, also received very progressive evaluations, as analysed in section 6.5.2.5. A progressive evaluation therefore allows progress to the next iteration of the emergent creative vision.

6.5.2.4 Regressive Evaluations of MMM.

The emergent creative vision of MMM also received assessments towards the negative dimension, or regressive evaluations (Balogun et al., 2015). The creative directors had a regressive evaluation of the brief early on in the project, prompting the creator to rework it. The draft of the project also had a regressive evaluation from the distributors of the firm in the USA. This is analysed in the next section. From the project evidence, it may be surmised that a regressive evaluation causes a reworking of the creative vision, rather a progression to the next stage of iteration.

6.5.2.5 Drafting the Creative Vision for MMM.

AR:03's reworked sketch, was presented as a draft on 30/05/2013, and received very positive assessments from both creative directors. A third inhouse creative director joins the

collaboration. The level of completion is attested to by the new director BN:03, and the inclusion of the other inhouse staff of the firm. However, uniquely, the US distributors give a regressive evaluation of the draft, with concerns about the depiction of nudity in the graphic novel. AR:03 relates how this affects his thinking of the emergent creative vision of MMM. He addresses the concern, using leaves as cover, in classic fashion. The graphic novel is then materialised in print, with a remarkably successful commercial reception, which included offers from Pixar animation studios.

6.5.3 Conclusion.

This chapter analyses the individual and collective vision formation process for MMM from a sensemaking perspective. The MMM creative vision began as an open brief by the creator AR:03, who took inspiration for it from the human mode of being of creativity and the coming of age experience, in addition to nature and music. Cues from these sources were combined with dormant creative frames, yielding a creative vision which was articulated to the collective. In various iterations which received both progressive and regressive evaluations, the MMM creative vision was further refined. Uniquely, the project brief was completely open, and the project showed an instance where evaluation contained a technical requirement. The project also uniquely showed an evaluation from an external source. The final version, on acceptance became materialised as the MMM artefact. The process of creative vision formation for MMM, is compared to that of the two other projects explored in this study, and the analysis deepened in the next chapter. Table 6.2 below shows a timeline of creative incidents for MMM.

Table 6.3: Summary of Creative Incidents, Collaborative Sensemaking processes and Outcomes for MMM Project.

Date	Creative Incident	Actor(s)	Sensemaking activity	Outcome
December 2012	AR:03 commissioned to create the graphic novel MMM.	AS:03. SA:03. AR:03. HG:03. HB:03.	The creator to generate an initial creative vision for the project that is entirely of his own choosing.	Creator AR:03 accepts the commission, and the initial brief.
January 2013 (a)	Outline brief for MMM communicated to N Ltd.	SA:03. AS:03. AR:03.	The creator AR:03 receives a commission and an open brief to create a graphic novel. The brief is open, allowing the creator to generate and articulate to the firm an outline creative vision for a graphic novel, in response to his open brief. The guiding theme he tries to convey is that it would be a novel about creativity, using the allegory of the shoemaker and the elves.	The creative directors give a regressive evaluation of the initial brief received from AR:03, in the belief that he intends to actually a novel about the shoemaker and the elves.
January 2013 (b)	Further briefing for MMM conveyed to N Ltd.	SA:03. AS:03. AR:03. HG:03.	The creator responds to the regressive evaluation by articulating another initial creative vision, this time outlining the M character-the main protagonist of the graphic novel, in detail.	The new articulation of the creative vision for MMM receives a progressive evaluation.
05/02/2013	First sketching of MMM communicated to N Ltd.	SA:03. AS:03. AR:03.	AR:03 provides a yet more detailed articulation of the MMM project. In PDF form. 48 pages have been realised so far.	SA:03 acknowledges acceptance of initial vision of MMM with a progressive evaluation.
25/02/2013	Further Sketching communicated to the firm side of the collective.	SA:03. AS:03. AR:03.	AR:03 communicates a further developed iteration of MMM. The characters are further developed, and he hints the nature of further work to come.	SA:03 responds on behalf of the firm with a progressive evaluation., and a technical requirement for an endpaper.
01/03/2013	Further sketching activity for MMM communicated to the firm side of the collective.	SA:03. AS:03. AR:03. HG:03.	AR:03 seeks clarification about the endpaper requirement. He also supplies an aesthetic cue about font size to be utilised.	SA:03 progressively evaluates the font size.

30/05/2013	Drafting activity for MMM communicated to the firm.	SA:03. AS:03. AR:03. HG:03	AR:03 provides an almost fully realised iteration of MMM to the firm.	The two creative directors are enthused by the emergent vision of MMM, both giving progressive evaluations to it.
02/09/2013	Timelines communicated to creator and new member of collective introduced.	AR:03. SA:03. AS:03. BN:03.	SA:03 notifies AR:03 of new timelines to display emergent vision of MMM at the Frankfurt festival. The creator/creative director BN:03 is introduced.	AR:03 accepts the timelines and starts to liaise with BN:03. He notifies the firm that drafting has proceeded to the dummy stage (three quarter complete).
16/10/2013	Evaluations from the festival and US distributors conveyed to AR:03.	AR :03. SA :03. AS :03. BN :03. CP :03.	SA:03 notifies AR:03 about the concern of N Ltd.'s US agents about depictions of nudity in extant version of the vision for the MMM graphic novel.	AR:03 reacts to this regressive evaluation by reworking the images, adopting the classic device of using leaves to cover nudity. These changes are progressively evaluated by the creative directors. These exchanges mark the end of creative collaboration for MMM.

7. Comparison of Sensemaking Activity underpinning Vision Formation across the Three Creative Projects.

Chapters 4,5, and 6 presented the findings and initial analysis of how sensemaking may explain the formation of creative vision at the individual and collective levels concerning three graphics design projects at N Ltd. This chapter draws on the descriptive memos showing first order sensemaking that inform these findings, thereby providing more depth to the initial analysis, and showing the commonalities that are the basis for the theoretical elaboration in the next chapter. Section 7.1 compares evidence from the individual level on how sensemaking explains individual creative vision formation. This allows a preliminary answer to the first research question. Section 7.2 compares evidence from the collective level on how sensemaking explains collective creative vision formation. In the exposition, the projects are referred to as 1, 2,3, in line with the order of previous presentation.

7.1 Individual Creative Vision Formation.

This section of the chapter presents a comparison of the sensemaking processes involved in individual creative vision formation, across the three projects. In response to the gaps identified at the individual level of creative vision formation, (chapter 2, section 2.3.1) the comparison will enable an initial understanding of how a creative vision emerges at the individual level. It will also allow an initial appreciation of the significance of cues in the creative vision formation process, in response to the second gap at the individual level of creative vision formation. This is done in order to develop a preliminary understanding of how individuals form a creative vision, thereby allowing a preliminary answer to the first research question.

7.1.1 Taking Inspiration for Individual Creative Vision.

In the three projects, designers took inspiration from external sources to start forming their individual creative visions. Although the overall process begins as a response to a brief- which is elaborated on in the exposition in section 7.2, project evidence shows that the process for individuals begins with the taking of inspiration. Etymologically, *taking inspiration* suggests getting, or deriving creative ideas from external sources, which may be places, persons, experiences, or ways of doing things (Oxford English Dictionary, 2017a). Further, four sources of inspiration were inferred from the recounting of the process by individual members. These are inspiration from human modes of being, inspiration from cultural-linguistic norms, inspiration from music, and inspiration from the natural environment. The nature of inspiration from these four sources is compared for the three projects. Also, the implications of these different sources as providers of cues or stimuli for making sense of creative vision formation is explored for the three cases. This enables a preliminary answer to the first research question. Lastly, evidence suggesting higher order individual creative vision activity (combination resulting in noticing, priming and bracketing a creative vision) is compared for the three projects. This enables an initial appreciation of the connection between the two levels and phases of sensemaking for creative vision formation. Thus, leading up to an exploration of the collective level of creative vision formation, and a preliminary answer to the second research question.

7.1.1.1 Taking Inspiration from Human modes of Being.

Evidence from the three cases shows the different ways in which inspiration was taken from human modes of being while individual creative vision was formed. The ways of being or existing as humans relates to the ways in which humans experience reality, or actuality. Being refers to the essential quality of humans, their nature, which can be expressed individually, or

collectively. Put simply, human modes of being refer to the means by which humans relate to reality. Human ways of engaging with reality provided stimuli for individual creative vision formation -that is, taking inspiration for human modes of being-differed for the three projects.

For the first project, Century Artists, inspiration was taken from the human experience of festivals; specifically, the atmosphere of festivals. The musical diary is inspired by the wish to illustrate the experience of the loudness of the music, the feeling of listening to one's favorite bands, while surrounded by a lot of people. The creative vision for the project appropriately incorporates cues such as a sea of faces on the cover of the musical diary, bands popular to the Anglo speaking world, and imagery showing stage musical equipment. For the second project, NB9, a different type of mode of being is drawn upon. Rather than noise and loudness, the human experience of silence, or stillness furnishes inspiration for creative vision formation. In the modern age, life is lived at increasingly higher and higher speeds. Complexity is increasing. Humans are moving further away from tranquility, and calm. As a corollary then, inspiration was taken from the need to express how may silence be experienced, and represented visually? Accordingly, the creative vision of the anthology depicts cues such as garden statuary in limited, almost monochrome colors, cats padding on rooftops, and moments of silence, after intimacy between adults. In the third project, MMM, human creativity itself, the experience of being creative, or bringing the new into being, is a stimulus to creative vision formation. Inspiration is taken from how humans engage with creativity as a human trait. For the third project, inspiration from human modes of being is also drawn from the common human experience of coming of age. The nature of transition from being a child, to becoming an adult inspires the story told in the MMM project.

Overall, while creative vision formation for all three projects involves taking inspiration from human modes of being, these sources vary: from festival activity, to human rites of passage, such as coming of age. It is noteworthy that the process of inspiration does not happen

to the external creators alone, but also to members from the firm side of the collective. The significance of this source of inspiration as a provider of cues is elaborated on in section 7.1.2 below. Another source of inspiration for creative vision formation is cultural-linguistic norms.

7.1.1.2 Taking Inspiration from Cultural- Linguistic Norms.

In evidence across the three creative projects, as a source of inspiration, are cultural-linguistic-literary norms. Cultural-linguistic norms refer to the relationships between culture and language for different ethnic groups, and the ways through which these ethnic groups perceive the world through the perspective of their various cultures and languages. Such norms show how the worldview of members of such ethnicities, conditioned by culture and language, affect how they view the world. For example, in project 1, Century Artists project, inspiration was drawn from the English language and cultural norms; specifically, from the idea of a hundred and one quantities in English, to convey a larger quantity. As a figure of speech, that is, as a word a phrase used in a non-rhetorical way, the notion of 101 quantities is used for effect. The aim was to depict a larger amount than just a hundred, regarding the number of artists featured in the musical diary. In project 2, on the other hand, evidence shows how inspiration for NB9 was drawn from literary works of fiction, and also from works of poetry, in creating the content for the anthology. Literary works can include text, as well as images, or illustrations. Poetry on its own part, is a means of showing experience, in language, to evoke in a reader an emotional or psychological state. In a similar way, forming the creative vision for project 3 involved taking inspiration from English and Scottish comic books. Comics are a form of literary publication in which graphic art is presented sequentially, in panels, which show individual scenes. These scenes normally have text accompanying them, in word balloons, describing what is going on.

Taking inspiration from cultural-linguistic norms is of special significance for individual creative vision formation in graphics design collectives. Due the outcome -musical diary, anthology of graphic art, graphic novel- creative vision formation in context results in the production of cultural-linguistic artefacts. This suggests that the designers themselves that take part in the projects may hold dormant expectations of the way such cultural- linguistic artefacts, shoud be. These dormant expectations may be activated by cues taken from existing cultural-linguistic norms. That is, as creative professionals, with their own latent vocabulary, the designers hold expectations of how their product is formed and how it will be experienced. These expectations may be triggered by stimuli taken from language, literary works and poetry. The significance of the cues taken from cultural-linguistic norms and their effect of on higher order sensemaking is explored in sections 7.1.2 and 7.1.3 below. Overall, while inspiration for creative vision formation in the three projects was taken from cultural-linguistic norms, the types of cultural-linguistic norms themselves vary. They ranged from figures of speech (101 dalmatians) to comic books. The last source of inspiration for creative vision formation to be explored is music.

7.1.1.3 *Taking Inspiration for Creative Vision from Music*.

Music as a source of inspiration for individual creative vision formation suffused all three creative projects. Music, as a human phenomenon, is experienced as an art form, that has elements, such as pitch, melody, rhythm and tempo. Music is commonly performed through playing on instruments or singing. In its simplest manifestation, music can be described as the arrangement of sound around time. Music has genres, such as country, pop, classical, and hip-hop. It has salience for all human cultures and is regarded as a backdrop for life itself. The aesthetics of music, that is, its sensory perception, has a strong effect on humans. It affects thinking, emotions and psychological states. This is evident in the individual creative vision

formation in the three projects. For the first project, Century Artists, music was the central theme. The project itself was a musical diary, in which showed 101 musicians that provided inspiration for the life of the creator. Interestingly, various genres of music had differing effects on the creative process. A participant reported rap music or blues providing an upbeat mood for working. Inspiration, for work, and for play, for emotional expression, such as in relationships with others, and with self was provided by music. The musical diary is inspired by the wish to illustrate the experience of the loudness of the music, the feeling of listening to one's favorite bands, while surrounded by a lot of people. The creative vision for the project appropriately incorporates cues such as a sea of faces on the cover of the musical diary, bands popular to the Anglo speaking world, and imagery showing stage musical equipment. For project 2, For the second project, NB9, music as a source of inspiration is experienced, and expressed differently. In line with the theme of silence, the anthology shows characters 'wrapped around music', in an imaginary way. That is, a depiction of figures listening to music. Although the anthology conveys music, it does so in a way that depicts silence. Specifically, in images of hoodie clad individuals, wearing headphones. The effect of music in individual creative vision formation in project 3 is also different. The personal salience of music to the creator, that is, its aspects that make it attractive, or make it a significant source of inspiration. Familial musical influences, such as the fact that the creator's family were involved in the production of musical influences and in performing in musical bands, were significant for the creator.

While therefore music was a major source of inspiration for the formation individual creative visions for all three projects, the members had differing sources of musical inspiration; from the life of musicians themselves and the imagined effect of music on the characters being created, to musical influences from childhood.The genre of music itself seemed to have different effects on creativity during the process. The significance of music for providing cues for the vision formation process is further elaborated on in section 7.1.2 below.

7.1.1.4 Taking Inspiration from the Natural Environment.

The influence of nature in creative vision formation is also common to all three projects. Nature is commonly understood as the physical and material world, without the human element. The physical universe considered separately from human activity or artefacts -which are considered artificial- has aesthetic value by human cultures across the globe. This association of nature as a source of aesthetic cues is evident across the three projects. In project 1, inspiration for Century Artists is taken from beach scenes, and the countryside. In project 2, inspiration is taken for NB9 by gardens scenes in suburbia, and moonscapes. In project 3 inspiration is taken for MMM from the common activity of walking outdoors on the heath, or moorland.

However, this source of inspiration for creative vision formation differed from the three earlier explored, because in the three projects, taking inspiration from nature was reported by the creators, or external designers alone. It was not reported as a source of inspiration by members of the firm side. Overall, while inspiration from nature was common to the three cases, different aspects of the natural environment seemed to stimulate creative vision formation, ranging from beach scenes, garden scenes moonscapes and the heath. The effect of cues provided by nature, and the other sources of stimuli for vision formation, is explored next.

7.1.2 External Inspiration as Source of Cues.

The exposition thus far suggests that aesthetic cues or stimuli (Csikszentmihalyi & Johnson, 1990; Getzels & Csikszentmihalyi, 1977; Mumford et al., 1994) are provided for individual creative vision formation from external sources. That is, project evidence suggests that individual creative vision formation for graphics designers starts with the provision of cues through the process of inspiration from external sources. The basis for such an assumption is explored for each project.

7.1.2.1 Cues from Human Modes of Being.

For project 1, Century Artists, inspiration taken from the atmosphere of festivals is evident in the aesthetic cues on the cover art. The brief requires the creator to depict 'a sea of faces' to evoke the nature and feel of a musical festival, thereby expressing cues from festivals in the project cover imagery. Similarly, aesthetic cues taken from the cityscape and suburbia appear in the artwork in project 2, the NB9 anthology. The project depicts imagery of hooded shoppers in supermarkets, cats padding on garden walls, and statuary in gardens. For project 3, MMM, aesthetic cues taken from the human experience of coming of age, adolescence and puberty, are the main theme for the images and text of the graphic novel.

7.1.2.2 Cues from Cultural-Linguistic Norms.

The first project, Century Artists, depicts aesthetic cues drawn from cultural-linguistic norms on the cover art. The title and content of 101 artists reflects the cues drawn from the '101 Dalmatians' figure of speech in the English language. However, for the second project, NB9, the expression of cultural-linguistic norms in the cues expressed in the creative vision is not so apparent. This may be because of the theme of the project, which is 'silence'. The effect of language and cultural norms may not be so apparent if the aim is to explore silence, or stillness. However, the 'cat on the wall' imagery adopted to depict silence in the anthology, has its roots in the English idiom of the same name. For project 3, aesthetic cues taken from the English comic Beano, specifically the Bash street kids, are the basis of the school imagery in this graphic novel about coming of age.

7.1.2.3 Cues from Nature.

The influence of cues drawn from nature on the creative visions for the three projects can be appreciated in a different way than from modes of being and cultural-linguistic norms. For

project 1, which is a musical diary, evidence shows that beach scenes and scenes of the passing countryside are sources of inspiration. In the diary's narrative on individual musicians, these natural sources of inspiration are mentioned as an accompaniment. That is, nature evokes thoughts of music. In project 2 however, aesthetic cues from the city of London in moonlight (moonscapes) are expressed in imagery of moonlit suburban gardens. Cues taken from nature find direct expression in the creative vision of the anthology. In project 3, the coming of age story, while inspiration is taken from walking on the heath, the graphic novel does not show aesthetic cues related to this activity.

These differences in cueing regarding the inspiration of nature suggests that natural stimuli may have an effect on other sources of cues, regarding creative vision formation, rather than directly. For example, the activity of walking on the heath in project 3, while not visibly expressed in the graphic novel, may trigger the noticing of cues from other sources. This higher order effect of cueing is explored further in section 7.1.3 below.

7.1.2.4 Cues from Music.

The influence of aesthetic cues from music are apparent in project 1. Representing a musical diary, the creative vision for the entire project, and the resulting artefact is suffused by musical cues. The theme, the choice of artists and the imagery all depict the influence of music on the life of the designer. Aesthetic cues taken from music are therefore further expressed in the creative vision of Century Artists. For project 2 however, the cues from music are apparent in a different way. This is because of the theme of the project (silence). Musical cues in the anthology find expression as imagery of characters in headphones (surrounded by music, but in silence). For the graphic novel, project MMM, the narrative and text are suffused with cues derived from music. Part of the story about the coming of age of the main character is structured around musical instruments. This derives from the personal salience of music to the creator,

AR:03 (father is a musician and bandmember, grandfather owned a piano manufacturing concern).

In summary, the influence of cueing across the three projects can be seen in their creative visions and completed artefacts. That is, aesthetic cues taken from the four external sources spotlighted in the previous section are visually represented in the creative visions and the final materialized artefacts of the projects. However, evidence also suggests that cues from one external source (nature) may influence creative vision formation indirectly, by prompting the noticing of cues from other sources. The higher order individual creative vision formation activity prompted by cueing is explored next.

7.1.3 Suggestions of Combination (Noticing, Priming and Bracketing) across the 3 Projects.

The project evidence also suggests a higher order sensemaking activity whereby the cues taken from nature are combined with creative frames that are dormant. This is evoked in the language of participants, in such statements as 'working with my instincts with the concept at the back of my mind' and 'being more artistic, while also sticking to the concept the firm gave me' in project 1. For project 2, combination is suggested by such creator statements as 'pulling ideas together', 'making stuff up as I go along' and 'gradual stuff, working out ideas in the back of my mind'. Combination is suggested in project 3 by a worry about 'working it out all too soon' which will take the 'fun and creativity out of the process'.

These pointers to a higher order sensemaking may be explained. As creative professionals, graphics designers, by training and by practice, can be said to have latent or dormant frames of creative visions stored in their memories. Also, as consumers of cultural-linguistic artefacts that are materialized creative visions of other practitioners, the graphics designers may have developed expectations about design work. These expectations, as latent creative frames, are

stored in memory. When aesthetic cues are furnished by inspiration taken from external sources, they combine with these dormant expectancy frames to form a new creative vision. This takes place within the broad outline of the initial creative vision set out for the project, in the brief. Evidence encapsulated in the previous paragraph suggests that this initial period is one that involves instinctual, intuitive processing. The evidence therefore suggests higher sensemaking involving the noticing of the aesthetic cues contained in inspiration from external sources, which activate, or prime existing dormant creative frames, which are combined or bracketed to form new meaning, in the form of a new creative frame, or creative vision. The higher-level process of noticing, priming and bracketing will be elaborated on further in the discussion chapter 8, to complete the theorising of the process of individual creative vision formation, and to provide a substantive answer to the first research question.

Table 7.1 below shows a summary of the process at the individual level, depicting types of inspirations as sources of cues, and indications of higher order combinatory   processes.

Table 7.1: Individual Creative Vision Formation. Summary of Commonalities and Differences.

Phase 1: Articulation	Project 1: Century Artists	Project 2: NB9	Project 3: MMM
Taking Inspiration	Sources of Cues	Sources of Cues	Sources of Cues
• Modes of Being	Atmosphere at festivals.	The experience of Silence; Stillness.	Human creativity; Coming of age.
• Nature	Beach scenes; Countryside in passing.	Suburban cityscape; Moonlit gardens.	Moorland; Walks on Hampstead heath.
• Cultural-linguistic Norms	'101' Figure of speech in English.	Poetry, short fiction.	English and Scottish comics; Dandy, Beano, Oily Muir.
• Music	Personal salience of music; Project is musical diary.	Characters imagined as enwrapped by music; headphones on hoodies.	Personal salience of music; Musical family, musical instrument makers, band members.
Suggestions of Combination (Noticing, Priming and Bracketing)	'Working with instincts, personal style and vocabulary, concept at the back of my mind'	'Pulling ideas together, gradually making stuff up as I go along, ideas in background'	'Don't want to work it out too soon, would take passion, fun and creativity out of the process'

7.1.4 Findings In respect to Research Question 1.

Regarding creative vision formation at the individual level, the findings of the processes of taking inspiration, cueing and combination for the three projects may be summarized. All three projects evinced inspiration being taken from human modes of being, cultural-linguistic norms, music and nature. However, there were differences in the way that inspiration was taken from the external sources. These similarities and differences, on comparison, deepen understanding of the process. In particular, one source of external inspiration, music, was noticed to have an effect on taking inspiration from other sources. Additionally, inspiration was seen to happen to both external designers and those on the firm side, reinforcing the notion of a collective. The evidence for, and effect of aesthetic cues taken from external sources through inspiration was also analyzed. Evidence suggests that cues from one source of external inspiration -nature- may cause cueing from other sources. Project evidence also suggested how aesthetic cues provided by the external sources through inspiration combine with dormant expectations (frames) in an instinctual process. This combination results in a new creative vision, which is presented, or articulated to other members.

Taken together, the project evidence shows commonalities that allow a preliminary answer to the first research question:

'How can individual sensemaking explain individual creative vision formation in graphics design collectives?'

Evidence from the three projects suggests that a creative vision is formed by graphics designers when inspiration is drawn on from human modes of being, music, cultural-linguistic norms and the natural environment. These external sources provide aesthetic cues that spur an instinctual, largely subconscious process of combination. Taken together, these processes result in an articulation of the creative vision by individual members, which is presented to the collective, for further elaboration.

In the next chapter, sensemaking theory is drawn on to conceptualise this process whereby cues are taken from inspirations in the external environment and combined with existing creative ideas to form an individual creative vision. The research question is then substantively answered in section 9.2 of the concluding chapter of the study. However, individual sensemaking for creative vision formation is in response to a brief. That is, the sensemaking for individual creative vision formation takes place within the context of an initial outline vision, as will be explored in the next section. This suggests collaborative activity. Ultimately, when the individual designer articulates a creative vision after the processes explored in this section, it is presented to other members for feedback. This collective phase of co-elaboration is explored next. The comparative analysis now focuses of the process by which a collective creative vision is formed.

7.2 Collective Creative Vision Formation.

This section of the chapter presents a comparison of the sensemaking processes related to collective creative vision formation, across the three projects. In response to the gaps identified at the collective level of creative vision formation, (chapter 2, section 2.3.4) the comparison will enable an initial understanding of how a collective creative vision emerges. It will allow an initial appreciation of the significance of cues in the collective creative vision formation process, in response to the first gap at the collective level of creative vision formation, and also allow an initial understanding of the across levels emergence of creative vision, in response to gap 5. Ultimately, a comparison of the interplay of iterations of creative vision with evaluations will enable an initial understanding of the process in response to gap 6, in section 2.3.4.

Evidence presented in the 3 project chapters suggests that the processes of taking inspiration from nature, cueing and combination results in a creative vision which is articulated

by individual designers to other members of the collective, for further collaboration. The processes of collaboration are briefing, sketching and drafting, which are interspersed with cycles of evaluation. These processes are explored in turn.

7.2.1 Iterations of Collective Creative Vision.

In chapters 4,5 and 6, evidence was provided for the collaborative practices by which collective creative vision formation ensued. That is, evidence for the sensemaking of creative vision formation, rooted in graphics design practice (Goldschmidt, 2007) was presented. These work practices are everyday professional activities of graphics designers. In this section, these practices are explored as sensemaking processes (Feldman & Orlikwski, 2013). This understanding of design collaboration as sensemaking is deepened by a comparison of the processes across the three cases.

7.2.1.1 Briefing a Creative Vision.

In the three projects analyzed, collective creative vision formation always began in the form of a brief (Goldschmidt, 2007). Specifically, for each project, an initial outline creative vision is set out. This initial outline creative vision is very broadly drawn. That is, the general theme is specified but the details, or content are left to the interpretation of the executor of the commission, or the evaluator of the brief, as will be explained further. The person conveying the brief gives information that they judge to be essential to the task, and no more, to allow the recipient enough latitude for interpretation, and expression. The briefs vary in their concreteness, or level of specificity. For example, the brief for project 1, was a very concrete brief, being a reworking of the creative vision of an already existing artefact. The musical diary had already been produced for the Spanish market. Century Artists was an adaptation for the Anglo speaking world, with text and content modified to reflect this. For the second case however, the

brief was more 'open'. Openness is used by designers in describing a brief to show how much leeway they have in expressing their creativity. In project 2, the brief was to show 'silence' visually. The mode of depicting silence, graphically, was left to the creative input of the 45 contributors to the anthology. For project 3, openness was even more extreme, if considered on a continuum relative to projects 1 and 2. In conceiving the creative vision for MMM, the brief itself was left to the creator. Only the form (a graphic novel) was specified, subject to its contents being approved by the collaborators on the firm side.

Also, briefs were communicated between the firm and the external designers in the three cases. However, there were varying modes of communication. While the brief for project 1 was communicated by email, after the original Spanish work had been seen at a festival, that of project 2 was communicated verbally at a festival. For project 3, the commission for MMM took the form of a verbal invitation to develop a brief of the creator's choosing. The 3 projects also showed differences in the members that were conveying the brief. In project 1, the brief was conveyed by a single creative director, from the firm side of the collaboration. In project 2, however, the brief was conveyed by both creative directors. This joint briefing took place over the course of a conversation in person. In project 3, the external creator briefed the firm himself; in line with his open brief.

The collective sensemaking involved in the initial development and communication of an outline creative vision between members of the graphics design collective is described here as briefing. The process ensues in the following way. The brief specifies in a very broad way, the creative vision that is required for the project. In project 1, it included cues for the title and the content (number and names of musicians). In project 2, the brief supplied a single aesthetic cue: 'Silence'. In project 3, however, there was no aesthetic cue furnished, rather only the form (longer format graphic novel) was specified. From the evidence seen in the individual phase of creative vision formation, this initial outline vision is held in consciousness, (RC:01, project 1)

while cues are sought from the external environment to further resolve it. After aesthetic cues are combined with dormant expectations (frames), as described in the previous section, a new creative vision is articulated to other members. The process, in sensemaking terms, can be depicted as 'cues from external sources + dormant expectations bounded by brief= new creative vision'. This new creative vision then undergoes evaluations (explored in section 7.2.3 below).

Individual sensemaking is therefore implicated in briefing, confirming the link between both levels. If the creative vision articulated in response to a briefing gets a progressive evaluation, it gets further development as a sketch. If not, the creative vision will have to be reworked. An example of a briefing requiring rework after a regressive evaluation may be seen in the project evidence regarding the briefing of project 3. The next iterative process that is a constituent of the collaborative phase, sketching, is explored next.

7.2.1.2 Sketching a Creative Vision.

For the three projects, creative vision in form of a brief, that has received a progressive evaluation, is further refined and conveyed to the collective for more assessment. The process of further refinement of a creative vision is described as sketching. A sketch is still an intermediate expression of a creative vision, because it does not represent a final version, in terms of completion (Stigliani & Ravasi, 2018). It has undergone some refinement, however, as a brief. It can therefore be regarded as a creative vision in the intermediate stage of completion. In the design context, a sketch is a way of graphically recording and showing a creative vision. The sketching process for graphics designers encompasses recording and communicating creative vision in its intermediate stage of completion.

While this intermediate process of collaborative creative vision formation takes place in all three projects, there are some dissimilarities in the way it occurs. First, while for projects 2 and 3, a single creative vision was articulated in the intermediate stage, in project 1, the musical

diary, two alternatives were presented for evaluation. That is, two emergent creative visions were communicated, for choice. This may be because the project involved a reworking of an already existent Spanish language work, which may mean more time was available for exploring the brief, relative to the time available for the other projects. Also, while for the three projects sketching progressed to the next iterative process (drafting) after the constituent sketch receives a progressive evaluation from other members, project 2 evinced a difference. The making of the anthology NB9 involved an instance where a sketch was evaluated by the external designer, rather than collaborators on the firm side. That is, the member articulating the sketch engaged in self-evaluation by assessing the sketch himself (NB9, 20/10/03). This was because the creator was not satisfied with the rendition of the sketch, and therefore developed and communicated another. Project 2, NB9, also had 45 sketches submitted for evaluation in total, compared to two submissions by the external designer in project 1, and one submission by the external designer in project 3. This difference is due to the fact that project 2 was an annual firm anthology, showcasing the work of 45 graphics designers. Regarding project 3, MMM, it is interesting to note that the brief, served as a sketch at the same time. This may be explained as follows. As reported in chapter 6, the brief for the project, or its initial guding creative vision, was completely open. The first conveyance of a creative vision to the collective was therefore a brief, that sets out the broad outline creative vision. It is not in response to an earlier outline. However, it is also a sketch because it is presented for evaluation by the external designer.

The sensemaking process during sketching can be described as follows. The emergent creative vision subsisting from briefing is subjected to further refinement by the individual recipient of an evaluation. The cues provided by the evaluation are noticed, they activate (prime) a new creative frame. This fresh combination is then articulated to the collective, as a new iteration of the creative vision. On the hand, if the initial evaluation was regressive, the recipient reworks the current version of the creative vision and represents it for evaluation. This is done

in response to cues in the evaluation that convey a negative assessment of the emergent vison. Individual sensemaking is therefore implicated in drafting, confirming the link between both levels. Before the role of evaluations is explored in section 7.2.3, the next collaborative process in collective creative formation, drafting, is explored.

7.2.1.3 Drafting a Creative Vision.

Successful sketching leads to drafting. That is, when the intermediate creative vision in the form of a sketch receives a progressive evaluation, it becomes subject to refinement as a draft. Drafting is interpreted as developing a fuller version of the creative vision than what is represented in a sketch (Taylor & Greve, 2006). For graphics designers, the draft is a graphical representation of the creative vision that is nearing completion. It serves the dual function of both showing further refinement of a sketch, and when conveyed to other members, enabling communication about the emergent vision. The developmental processes of creative vision at the collective level, can therefore be more fully distinguished from each other. Briefing involves developing and communicating the earliest outline version of a creative vision. Sketching on the other hand, is a response to a brief that has taken into account external influences through inspiration. A draft is a further development of a sketch, in response to a progressive evaluation.

While the process of drafting is common to all three projects, the projects individually show variations to the process. For example, while the evidence showed that requests for a reworking of a draft, following a regressive evaluation caused a redrafting of the creative vision twice, for project 1, the other projects, 2 and 3, had only single occasions where redrafting was required. Such multiple requests are rare, and evidence suggests that they are disruptive to the creative vision formation process (Century Artists, RC:01). Significantly, stoppage rules come into play at the drafting stage. That is, understanding when the draft is refined such that it represents a a version of the artefact that is acceptable. Such stoppage rules would indicate that

creative formation is complete and materialization, and the resulting physical artefact, can occur. Stoppage is indicated across the three projects. In project 1, the progressive evaluation of the creative director to a draft on 5/1/2013, indicates completion. Additionally, bringing in other members, involved in typesetting and layout, indicates creative vision completion, in context. In project 2, also, progressive evaluations from the creative directors on 13/11/2013, and 14/11/2013 to the draft of the anthology indicate project completion, as well as the inclusion of other members. For project 3, completion is indicated by the progressive evaluation of the draft on 2/9/2013.

The sensemaking involved in drafting is as follows. Cues are conveyed from other members evaluations of a successful sketch, which are noticed by the recipient. These new cues activate the extant creative frame. This new combination is then articulated to the collective once more. If it is deemed satisfactory, that is, if it has a progressive evaluation, it would become materialized as artefact. If it has a regressive evaluation however, cues are noticed, that indicate the need to reframe the creative vision in a different way. There would as yet be no progress towards materialization. Individual sensemaking, by the recipients of evaluation, is therefore implicated in drafting, confirming the link between both levels. Also, cues conveyed by evaluation during drafting can therefore indicate stoppage (completion), or the need for further elaboration. Before considering these collaborative processes as a whole, the role of evaluations is explored in more depth.

7.2.3 Evaluations of an Emergent Creative Vision.

Evidence from the three projects suggests that creative vision undergoes a process of evaluation (Harvey & Kou, 2013). Recipients of an articulated creative vision render a judgment or assessment of it. That is, the cues or stimuli contained in a creative vision are connected towards a favorable, or positive assessment of it, or towards an unfavorable, or

negative assessment, by a recipient. These assessments of evaluations are developed and communicated as part of the three constituent processes of creative vision formation reviewed in the previous sections. Evidence for these two evaluatory dimensions are contrasted for the three cases. By so doing, the role of evaluations in the collective creative formation process is further appreciated.

7.2.3.1 Progressive Evaluations of an Emergent Creative Vision.

In evidence across the three projects are evaluations of creative vision towards dimensions that are positive, or negative. When a member of a collective receives a creative vision, it is judged according to expectations held about from the brief, or from previous work done by the creator. When this expectation is judged to have been positively met, that is, when the cues contained in the emergent creative vision are in line with expectations, the creative vision is assessed towards a positive dimension. This positive dimension to the stimuli, or cues received is interpreted as a progressive evaluation (Gergen & Gergen, 1997). Progressive evaluations of an emergent vision allow the recipient to move onto developing a fuller version of a creative vision. A sketch, for instance, on receiving a progressive evaluation, proceeds to become a draft, as elaborated on, in section 7.2.1.2

Positive evaluations are integral to all three collaborative processes of briefing, sketching and drafting, across the three projects. Regarding briefing however, the project evidence showed that while the briefs of projects 1 and 2 received progressive evaluations, the brief of project 3 received a regressive evaluation. This is explained further below. Regarding sketching, the dichotomy between progressive and regressive evaluations is not always so apparent. That is, both could be delivered together. For example, in project 1 during the sketching phase, an evaluation of two sketches for Century Artists is given, which contains both progressive and regressive evaluations; indicating which sketch is preferred. An evaluation may also include a

technical request, as made during the sketching phase of project 3, for endpapers. In drafting, a progressive evaluation may also convey project stoppage, as explored in section 7.2.1.3, as well as a positive assessment.

It can be inferred therefore that just as the external environment provides cues for the formation of creative vision, cues for the formation of collective creative vision may be provided at the collective level through evaluations. While therefore a progressive evaluation allows a movement to the next stage of creative vision development on the collective level, it also allows a movement to the individual level; by prompting a new noticing and combination (priming and bracketing process). This connection between phases and between levels is further elaborated on, with theoretical support, in chapter 8. The corollary of a progressive evaluation, which is a regressive evaluation elaborated on, next.

7.2.3.2 Regressive Evaluations of an Emergent Creative Vision.

When the expectation of other members of the collective is judged not to have been positively met, that is, when the cues contained in the emergent creative vision are not in line with expectations, the creative vision is assessed towards a negative dimension. Specifically, when expectations of the content of a creative vision are not in line with notions held from earlier work, and the initial briefing, the emergent creative vision is negatively judged. This negative assessment of stimuli in the emergent creative vision, is a regressive evaluation. Regressive evaluations of an emergent vision cause the recipient to further develop the creative vision, rather than move onto developing a fuller version of a creative vision. A sketch, for instance, on receiving a regressive evaluation, has to be redone by the creator, and represented as a sketch, once more. It may not proceed to a fuller development as a draft, until it receives a progressive evaluation.

Regressive evaluations are integral to all three collaborative processes of briefing, sketching and drafting, across the three projects. Regarding briefing however, the project evidence showed that while the briefs of projects 1 and 2 received progressive evaluations, the brief of project 3 received a regressive evaluation. This was because the intent of the external designer was misunderstood by the creative directors of the firm. Also, two evaluators may have differing evaluations. During the sketching for project 2, for example, two members conveyed opposing evaluations on 9/1/2014. While one delivered a progressive evaluation, the other delivered a negative evaluation. This difference stemmed from opposing preferences to the color scheme encapsulated in the sketch. Regarding regressive evaluations and drafting, it may be expected that at this level of completion, rather than indicate stoppage, a negative evaluation prolongs the drafting stage. This is evidenced in project 1, on 6/1/2015. Members receiving such an evaluation may experience a lowering of creativity (RC:01), thereby increasing the possibility of creative friction (HB:01).

In summary, evaluations appear to serve four distinct purposes in collective creative formation in graphics design collectives. First, evaluations convey aesthetic cues. At the collective level, evaluations appear to be the primary source of cues, in comparison with the individual level of creative vision formation. Second, evaluations indicate positive or negative assessments of creative visions, prompting further enactment towards a more complete version, or a reworking of the current version. By so doing, evaluations can indicate stoppage, and project completion, or project elongation. Lastly, in addition to assessments, evaluations can convey technical information.

Table 7.2 below shows a summary of the collective creative vision formation process, depicting commonalities and differences for the process across the three projects.

Table 7.2: Collective Creative Vision Formation. Summary of Commonalities and Differences.

Phase 2: Co-elaboration	Project 1: Century Artists	Project 2: NB9	Project 3: MMM
Briefing: 'Beginning stage of collective creative vision formation'	Openness: Concrete brief; Reworking of an earlier Spanish language version. Mode of Communication: Brief communicated by email; by single creative director.	More open-ended brief; Single theme, 'Silence'. Brief communicated in person, face to face; by two creative directors.	Completely open brief; Content left to creator. Brief communicated in person, face to face; by two creative directors.
Sketching: 'Intermediate stage of collective creative vision formation'	Frequency: Two alternative sketches presented concurrently. Mode of Communication: Email. Content of Evaluations: Evaluations were both progressive and regressive.	Sketch presented twice; re-sketching. Email. Evaluations differed for the same sketch.	Brief as Sketch. Email and phone Evaluations conveyed technical information.
Drafting: 'Final stage of Collective creative vision formation'	Affective response to evaluations: Two regressive evaluations; Affective, response, discontentment. Mode of communication: Email. Project Stoppage indicators: Judgment of creative director, inclusion of other members	Dual progressive evaluations. Affective response, contentment. Email and phone. Judgment of creative director, inclusion of other members.	External evaluation (U.S distributors); Affective response, discontentment, reflexivity. Email and phone. Judgment of creative director, inclusion of other members.

7.2.4 Findings in respect to Research Question 2.

Taken together, the processes involved in collective creative vision formation provide a picture of the collaboration phase. All three projects evinced the collective processes of briefing, sketching and drafting, in which successive iterations of the emergent creative vision are further elaborated. However, there were differences in the ways these constituent processes unfolded. Regarding the briefing process, initial creative visions articulated as briefs varied in specificity. Some project briefs were more 'open' than others. The modes of communication during briefing also varied, being verbal, in-person, or electronic. Sensemaking during briefing involved the joining of aesthetic cues to expectations of the future form of the project artefact, within the broad outline of the brief. Regarding sketching, there were also differences across the three projects in the number of sketches produced, and the provision of alternative sketches. Sensemaking during sketching consisted of being aware of cues provided by evaluations of briefs, and the prompting of new combinations, resulting in the articulation of a new creative vision. During the process of drafting, creative vision formation nears completion. Sensemaking devolves to being aware of cues in evaluations that indicate stoppage (project completion) or further refinement.

Evaluations are implicated in all three collaborative processes, across the three projects. Responses to the cues contained in evaluations prompt movement to the next iteration, according to whether the evaluations are progressive or regressive. In addition to conveying aesthetic cues, evaluations convey technical information and project completion. Crucially, evaluations prompt movement in creative vision formation between phases, and between levels.

The commonalities in the findings allow a preliminary answer to the second research question:

'a. How can collective prospective sensemaking explain collective vision formation in a graphics design collective? 'b. How can collective prospective sensemaking explain how the

interplay of creative vision and evaluations results in a collective creative vision in graphics design collectives?'

The project evidence suggests that a collective creative vision is formed when briefing progresses to sketching and drafting depending on the quality of evaluations received by creators. Briefing, sketching and drafting are interpreted from a collective prospective sensemaking perspective as successive refinements of expectations of the future form of artefacts. The final draft, which is interpreted as the culmination of the sensemaking activity, is materialised as the physical artefact. Interspersed between these processes are episodes of evaluation. These evaluations can be considered as appraisals of the emergent creative vision that can be progressive, or positive; as well as regressive, or negative. When such evaluations are progressive, vision formation moves to the next sensemaking stage. When it is regressive, a re-visioning occurs. That is, the vision is elaborated on to take account of the regressive evaluations. Evaluations themselves contain aesthetic cues that the recipient acts on. There is therefore an interaction between evaluations and the emergent creative vision at each stage of the process highlighted when collaboration occurs. Evaluations also cause a movement between the individual and collective phases and levels. This interplay between the emergent vision and evaluations is posited to be the basis for the formation of a collective creative vision.

These insights into collective creative vision formation will be further underpinned by sensemaking theory. This would enable a delineation and theorisation of the linkages that underlie the creative vision formation process; thereby allowing a substantive answer to the research questions in section 9.2 of the concluding chapter of the study.

7.3 Conclusion.

In this chapter, the processes that lead to creative vision formation at the individual and collective level are explored in depth, by comparisons of the way that they unfold across the

three projects analyzed in the study. At the individual level, the way that taking inspiration unfolds across the three projects is compared, as well as pointers to a higher order process of combination. At the collective level, the way that the processes of briefing, sketching and drafting unfold across the three projects were compared. The evaluations that prompt movement between these iterations and between phases/levels are also compared across the three projects.

The commonalities from the comparison allow a preliminary answer for both research questions pertaining to the two levels of analysis. Further support of these findings with extant sensemaking theory, in the next chapter, 8, allows the research questions to be substantively answered in chapter 9. The differences noted inform implications and recommendations for further research in chapter 9.

8. Discussion: Articulating Emergent Creative Vision and Co-elaborating Collective Creative Vision in Graphics Design Collectives.

8.1 Introduction.

In the previous chapter, the findings for the sensemaking involved in creative vision formation, at the individual and collective levels, for the three creative projects were contrasted and preliminary answers provided to the research questions. In this chapter, the analytic memos used in the study that show how extant sensemaking theory explains creative vision formation are used to further explain these findings. The process of creative vision formation is theorised, with particular focus on second and third order sensemaking, thereby allowing substantive answers to the research questions and contributions to the nascent creative vision literature. These answers and contributions are elaborated on in sections 9.2 and 9.4 of the next chapter.

This chapter is set out as follows: Section 8.2 discusses the articulation of an individual creative vision. Section 8.3 discusses the co-elaboration of collective creative vision. Section 8.4 explains between phase and between level enactment in creative vision formation, while 8.5 summarises the theorisation of creative vision formation, at both levels of analysis in a process model. Section 8.6 concludes the chapter.

8.2 Individual Creative Vision Formation: Articulating an Emergent Individual Creative Vision.

Findings explored in the previous chapter indicated that individual graphic designers took inspiration from the external environment through human modes of being, music, cultural-linguistic norms and nature. These external sources furnished aesthetic cues which spur an instinctual process of combination, resulting in a creative vision, which is articulated to other members for co-elaboration. That is, these external stimuli trigger the acquiring of project-specific cues, which are subsequently manifested in the creative visions of the projects

(Csikszentmihalyi & Robinson, 1990;Stigliani & Ravasi, 2018).This individual phase, conceptualised as articulating an individual creative vision, is explored in more depth to offer an emergent theory of creative vision formation at the individual level.

8.2.1 Sources of Cues for a Creative Vision: Taking Inspiration for an Initial Creative Vision.

Although cues are foundational to individual creative thinking (Drazin et al., 1999; Mumford et al., 1994) the source of cues for creative vision has been undertheorised (Getzels & Csikszentmihalyi, 1977; Stigliani & Ravasi, 2018). Evidence from the three projects suggests four sources of inspiration for an initial creative vision (Ghiselin, 1985; Stigliani & Ravasi, 2018). The natural and physical environment, cultural-linguistic and literary norms, human modes of being and music. The findings suggest that cues furnished from drawing inspiration from these varied external sources trigger the formation of an initial creative vision, within the broad outlines of the initial brief of the creative vision for a project. This process, which partly explains the formation of individual creative vision over time is further elaborated on.

As explained in section 2.4 of chapter 2, a creative vision can be considered as an expectation of the future form of a creative artefact, held by an individual. As a creative expectancy frame (Drazin et al., 1999; Patriotta & Gruber, 2015), a creative vision is formed by joining a cue to a pre-existing dormant creative frame (Rafaeli et al., 2009; Weick, 1995). This frame may have arisen from the expectations of other members communicated as a brief, or from previous experience as a designer (Comi & Whyte, 2017; Stigliani & Ravasi, 2018). It can therefore be expected that the cues provided by these external sources of inspiration would lead to the further development of the emergent inidividual creative vision (Cornelissen & Weiner, 2014; Goldschmidt, 2007;Starbuck & Milliken, 1988).This thesis therefore posits that members of the creative collectives formed to execute the three projects hold initial creative

expectancy frames, partly consciously, and partly unconsciously (Benner & Tripsas, 2012; Cornelissen & Weiner, 2014; Christiansen, 2018; Goffman, 1972; Stigliani & Ravasi, 2018). Perceptual cues from the environment may therefore trigger, or prime these existing creative frames of reference, from the repository held by members of the creative collectives (Bric & Latham, 2016; Welsh & Ordonez, 2014). This activity, subsisting within the wider frame of the initial outline brief provided by the firm, may be considered to constitute the beginning of the initial individual creative vision formation process (Getzels & Csikszentmihalyi, 1977; Goldschmidt, 2007; Van der Lugt, 2005). Figure 8.1 below shows how the initial processes of inspiration are subsumed in a wider process of combination, which is discussed, next.

8.2.2 Noticing, Priming and Bracketing an Individual Creative Vision.

Section 7.1.3 of the previous chapter furthers the suggestion that individuals go through a period of combination after drawing inspiration from external sources, during which the perceptual and textual cues assembled, are integrated with previous expectations. In sensemaking terms, these external aesthetic cues prime latent existing creative expectancy frames (Cornelissen & Weiner, 2014; Christiansen, 2018; Goffman, 1974; Patriotta & Gruber, 2015). That is, the external cues are <u>noticed</u> through a process of perception, which <u>primes</u> existing creative expectancy frames, which are then <u>bracketed</u> to form a new expectancy frame, or creative vision (Kaplan, 2008; Patriotta & Gruber, 2015; Weick, 1995). Bracketing in the context of creative vision formation, can therefore be taken as the formation of creative vision by the fixation or assimilation of aesthetic cues sourced externally, to an expectancy frame, to create new meaning (Goffman, 1974; Kaplan, 2008; Patriotta & Gruber, 2015; Weick, 1995).

This 'internal bracketing', as Goffman (1974) puts it, is the creator's means of activating dormant frames of prospective creative task work. These new frames are articulated by creators to themselves, in the first instance (Goldschmidt, 2007; Taylor & Greve, 2006; Van der Lugt,

2005). In the words of Herbert Simon (1972, p.52), "the noticing process plays a decisive role in determining what will be extracted at each step". It is through noticing, that relevant aesthetic cues in the environment may be extracted (Stigliani & Ravasi, 2018). This postulate by Herbert Simon (1972, p.52): "the noticing process extracts information from the stimulus, recognises certain components of the stimulus, and the relations among them, and as a result stores certain relational structures, which are in turn fixated", supports the inference herein. Which is that members of graphics design collectives draw on cues from the environment and use their best available residual frame to form a creative vision, for the creative task they expect to engage in (Drazin et al.,1999). However, in tandem, priming activates pre-existing frames, which are then bracketed as a new expectancy frame.

Overall, these three higher level sensemaking processes of noticing, priming and bracketing, occuring concurrently, explain how a creative vision (creative expectancy frame) is provided with structure for evaluation by others (Cornelissen & Weiner, 2014; Patriotta & Gruber, 2015). An important implication of the higher-level sensemaking process of noticing, priming and bracketing a creative vision for this study is that the fixation of cues can be reversed in the light of fresh cues. That is, if new cues are noticed, either from external sources, or the evaluations of others, a reframing of creative vision may occur. This insight allows a theorisation in section 8.4.1 below, of the link between the individual and collective phases of sensemaking activity in creative vision formation.

Articulating a creative vision, as the overall process of individual creative vision formation, is therefore conceptualized in a different manner from other conceptualizations of articulation, in the literature of prospective sense making. Articulation is often conflated with elaboration; a collective level sensemaking phase. In this view, it is held that articulation begins when sense is given; that is, when sense is made to others (Drazin et al., 1999; Starbuck &

Milliken, 1988; Stigliani & Ravasi, 2012). This thesis contends that individuals first articulate a creative vision to themselves, before it is articulated to other members of the collective.

Understanding how individual members of graphics design collectives form creative articulate individual creative visions enables an understanding of the development of creative vision in the individual creative over time (Getzels & Csikszentmihalyi, 1977; Mainemelis et al., 2015). Building on the process of taking cues from the environment, through inspiration enables an understanding of the cueing process in creative vision formation (Gick & Holyoak, 1983;Mumford et al.,2012; Reiter-Palmon, 2012). Additionally, understanding the function of aesthetic cues in the process, and how they are bracketed into a new creative frame, explains the significance of aesthetic cues for creative vision formation (Mainemelis et al., 2015; Mumford et al., 1994; Stigliani & Ravasi, 2018). By so doing, the 3 gaps identified in section 2.2.4.1 of the literature review are addressed.

The figure below is a basic depiction of how the constituent processes emerge in articulating an individual creative vision.

Figure 8.1: Articulating a Creative vision. Taking Inspiration from External Sources: Noticing, Priming and Bracketing.
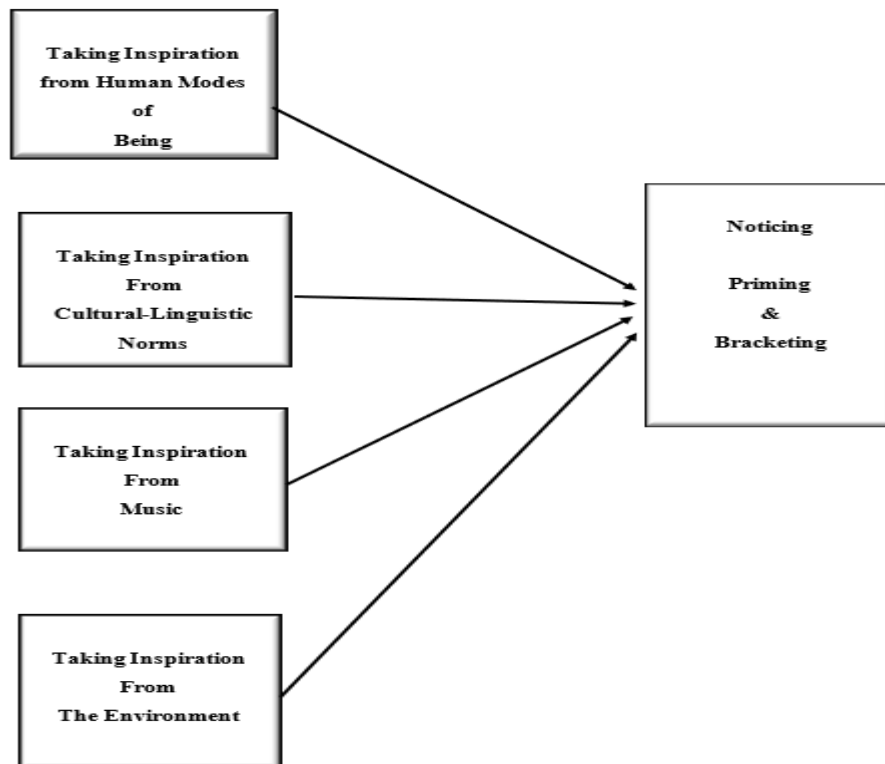
Source: Author Illustration.

8.3 Collective Creative Vision formation: Co-elaborating a Collective Creative Vision.

The findings from chapters 4, 5 and 6, elaborated further in section 7.2 of the last chapter provide evidence for this process of collective elaboration, or co-elaboration of creative vision. The evidence suggests that collective creative vision formation results from a series of successive processes of briefing, sketching and drafting, interspersed with episodes of evaluation. This study posits that these processes of refinement of emergent creative vision, prompted by the quality of evaluations, can be considered as a reframing of creative vision.

These constituent processes of the overall process of co-elaboration, are further explored, in turn, to offer a nascent theory of creative vision formation at the collective level.

Collaboration over a creative vision began with briefing a creative vision, proceeding to sketching a creative vision, and then the drafting of a creative vision (Feldman & Orlikowski, 2011; Goldschmidt, 2007; Taylor & Greve, 2006; Van der Lugt, 2005). In accordance with the aim of this thesis, which is to identify the processes underpinning the formation of a collective creative vision, through the interaction of creative vision and evaluation, the cognitive activity that takes place prior to the materialisation of creative artefacts- briefing, sketching and drafting-are not considered solely in the extant, material form (Goldschmidt, 2007; Taylor & Greve, 2006). That is, in this study, it is not just the physical representation of a brief, sketch or draft that is considered (Comi & Whyte, 2017; Ewenstein & Whyte, 2007; Goldschmidt, 2007; Stigliani & Ravasi, 2018; Van der Lugt, 2005). The collective sensemaking behind the rendition of briefs, sketches and drafts, and their communication among members of collectives, is the focus of analysis, at the collective level. Accordingly, following a practice-as-work interpretation, (Feldman & Orlikowski, 2011; Stigliani & Ravasi, 2012) these briefs, sketches and drafts are considered as emergent creative visions, that progress through iterations, into more fully realised versions of the emergent creative vision, till consensus is reached and the artefact becomes materialised (Goldschmidt, 2007; Van der Lugt, 2005). That is, briefing, sketching and drafting are interpreted as joint sensemaking processes over the iterations of emergent creative vision. These sensemaking processes are explored in more detail, below, and interpreted as part of reframing a collective creative vision.

8.3.1 Iterations of a Collective Creative Vision: Briefing, Sketching and Drafting an Emergent Creative Vision.

Briefing, sketching and drafting activity, from the interpretive perspective taken in this study, are taken as embodying the emergent creative vision in various iterations of completeness (Drazin et al., 1999; Feldman & Orlikowski, 2011; Goldschmidt, 2007; Kleinsmann et al., 2007; Stigliani & Ravasi, 2012).

However, until the final iteration, the creative vision is not fully realised (Ewenstein & Whyte, 2007; Goldschmidt, 2007). The brief is a representation of the initial outline creative vision for the project and is in verbal or textual form (Comi & Whyte, 2017; Goldschmidt, 2007). Subsequent iterations are represented in multimodal form, as both images and text (Christiansen, 2018; Goldschmidt, 2007; Van der Lugt, 2005). The study findings show that the emergent vision, represented in sketches and drafts, accompanied by explanatory narrative, contains aesthetic cues (Cornelissen & Werner, 2014; Goldschmidt, 2007; Stigliani & Ravasi, 2018; Van der Lugt, 2005). These cues prompt the evaluations of recipients of these emergent visions (Gergen & Gergen, 1997; Sonenshein, 2010). Their reactions in turn contain aesthetic cues that prompt a re-evaluation of the emergent creative vision by the recipient. There are therefore repeated cycles of evaluation and re-evaluation, interspersed within unfolding iterations of the emergent collective creative vision.

Collective processes of briefing, sketching, and drafting can therefore be considered as joint refinements of a collectively held creative expectancy frame (Catino & Patriotta, 2013; Drazin et al., 1999; Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012).That is, shared expectations of the future form of an artefact are collectively elaborated on. The nature of the evaluations which prompt the enactment of successive versions of a shared creative vision is further explained in section 8.3.2. The figure below is a basic illustration of the iterative cycles underpinning the interplay between emergent creative vision and the evaluation of members of

the collective.The block arrows between sensemaking activities depict how an evaluation can cause a return to a previous stage of iteration when it is regressive, and how it can cause a progression to a more advanced iteration, when it is progressive.

Figure 8.2: Co-elaborating a Creative Vision. Briefing, Sketching, Drafting, Evaluations: Reframing.
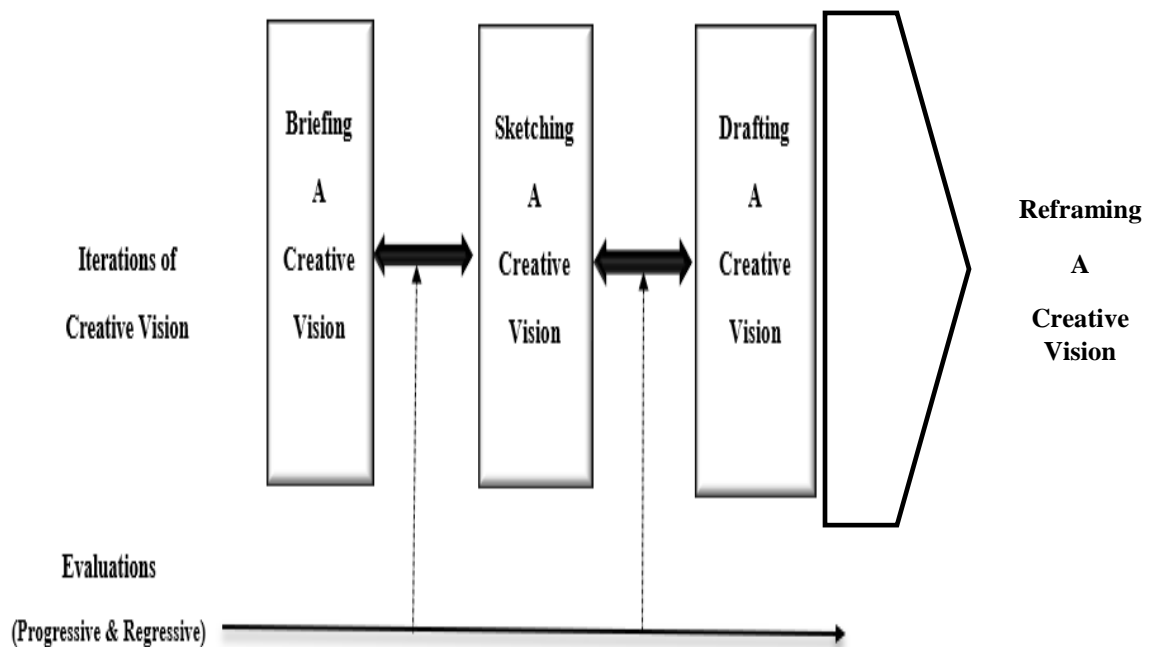
Source: Author Illustration.

8.3.2 Evaluating an Emergent Creative Vision.

While conceptualising collective creative vision in the literature review chapter, the study theorised that its formation would arise from the interaction between individual creative visions and the evaluations of others. Subsequently, the consolidated findings in section 7.2 of the

previous chapter suggested that collective creative vision is formed when individual creative vision is subjected to evaluations, in successive iterations. The role of evaluations is further elaborated on in this section, drawing primarily on Gergen and Gergen (1997) interpretive approaches to evaluation (Balogun et al., 2015; Sonenshein, 2010).

The communications between members of the collective are a source of new information, containing cues that ignite further sensemaking, in which members assess and evaluate each other's creative visions, or creative expectancy frames (Patriotta & Gruber, 2015) of the emergent creative vision in relation to that of others (Goldschmidt, 2007; Hill & Levenhagen 1995; Van der Lugt, 2005). As Hill and Levenhagen (1995, p.159) put it: "…The new sensemaking process will likely lead to modification of the team mental model, as different members come to see aspects of their mental model as inappropriate or learn about how others view things. Such learning ignites further sensemaking, and through interpretation and enactment, produces further refinement". Evidence shows that it may be through the priming of existing expectancy frames by cues contained in the evaluations of others that the process intimated at by Hill and Levenhagen (1995) occurs. Evaluations and their role in creative vision formation are therefore salient. In keeping with studies in the social construction of narrative accounts, this study interprets these evaluations about the emergent creative vision according to whether they were progressive or regressive evaluations (Balogun et al., 2015; Gergen & Gergen, 1997; Sonenshein, 2010).

Progressive Evaluations.

Findings show that recipients of the emergent creative vision had progressive evaluations when their evaluative assessments of the creative vision content were in keeping with their expectancy frames of what the creative vision for the project should be (Balogun et al., 2015; Gergen & Gergen, 1997; Patriotta & Gruber, 2015; Sonenshein, 2010; Weick, 1995). The

progressive evaluator may therefore be said to react favourably to the aesthetic cues contained in the creative vision that she/he is responding to. The communications conveying these progressive evaluations affirm the inclusion of these cues in the creative vision that has been assessed. The creative vision then proceeds to its next iterative stage, as depicted in figure 8.2, above. That is, from brief to sketch, or sketch to draft (Comi & Whyte, 2017; Goldschmidt, 2007; Taylor & Greve, 2006; Van der Lugt, 2005). Considered further from a sensemaking perspective, the evaluator interprets sense as being maintained when the creative frame (encapsulated as creative vision) they have received is in consonance with their existing frame, or expectation, of the project (Balogun et al., 2015; Sonenshein, 2010).

Regressive Evaluations.

Findings also show the corollary interpretive activity of a regressive evaluation of creative vision (Balogun et al., 2015; Gergen & Gergen, 1997). Recipients of the emergent creative visions had regressive evaluations when their evaluative assessments of the creative vision content were not in accord with their extant sense of what the creative vision of a project should be. The regressive evaluator may therefore be said to react unfavourably to the aesthetic cues contained in the creative vision he/she is responding to. The communications conveying these regressive evaluations contest the inclusion of these cues in the creative vision that has been assessed. The creative vision does not proceed to the next iterative stage. The recipient of the regressive evaluation has to (re)frame the existing creative vision and represent it for re-evaluation.

Considered further from a sensemaking perspective, the extant creative expectancy frame of the evaluator, does not compare favourably to the emergent vision under consideration. Sense has therefore not been perceived to have been maintained or improved upon. Further action, in the form of a regressive evaluation, one that contests the inclusion of certain aesthetic cues, is

necessary. Evaluations therefore serve as a trigger or prompt for enactment (Balogun et al., 2015; Orton, 2000; Weick, 1995). New information furnished to the recipients in the collective therefore triggers further cycles of sensemaking, as aesthetic cues contained in the creative visions conveyed are evaluated, and the existing vision of the task, held by the recipient is altered (Benner & Tripsas, 2012; Cornelissen & Werner, 2014).

In effect, evidence suggested that these evaluations prompt the construction of new meaning (Sonenshein, 2010). Whether progressive or regressive, evaluations represent a value judgment of the emergent creative vision; a value judgment that either maintains the trajectory of meaning concerning the current creative vision, or disconfirms it (Balogun et al., 2015; Gergen & Gergen, 1997). When evaluators preserve meaning by progressively appraising emergent vision, a further iteration of the creative vision ensues. When evaluators break meaning by regressively evaluating the emergent creative vision, the recipient of the evaluation has to reconsider the emergent creative vision. The feedback arrows in figure 8.2 above, and 8.5 below, illustrate this process. The recipient has to break his/her currently held and espoused creative expectancy frame (Goffman, 1974; Patriotta & Gruber, 2015). The recipient, in effect notices the cues contained in the regressive evaluation, which causes a priming and bracketing of a new expectancy frame and a re-articulation of creative vision. In this way, there is movement between the individual phase of sensemaking activity, and the collaborative-collective phase of sensemaking activity. This surfacing of activity between the phases in sensemaking is further elaborated on in section 8.4.2 below. The process model depicted in figure 8.4 below shows the sequential nature structure of these evaluations as they interact with the emergent creative vision, over time.

The interplay of iterations of creative vision with evaluations is posited in this thesis to be part of a higher sensemaking process, conceptualised here as reframing. This is discussed next.

8.3.3 Reframing an Emergent Creative Vision.

The interplay of the three collective sensemaking activities of briefing, sketching and drafting an emergent creative vision, with interpretive evaluations are conceptualised in this thesis as reframing an emergent creative vision. To reframe, from the sensemaking perspective, is to use symbols, images and language, to interrogate extant frames of reference, or to bring new frames of reference into existence (Cornelissen & Werner, 2014; Goffman, 1974; Kaplan, 2008; Rafaeli et al., 2009). Individual creatives and the collective co-construct and negotiate meaning (Cornelissen & Werner, 2014). Framing therefore ceases to be solely an individual level activity, as it was in the first phase (Drazin et al., 1999; Christiansen, 2018; Cornelissen et al., 2015; Goffman, 1974). There is an iteration between individuals, distinguishing this as collective level activity (Drazin et al., 1999; Kaplan, 2008; Konlechner et al., 2019). From a sensemaking perspective, evaluations therefore cause necessary adjustments to be made to the intrasubjective, individual creative expectancy frame (Drazin et al., 1999; Goffman, 1974; Maitlis and Christianson, 2014; Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012).

All members participate in this iterative circle, as active agents, supplying evaluation and reinforcing the collectivist sense (Hargadon & Bechky, 2006). Meaning is therefore co-constructed (Cornelissen & Werner, 2014; Goffman, 1974; Patriotta & Gruber, 2015). The functions performed by priming, noticing and bracketing, highlighted in the exposition concerning the first phase, link with the collective level sensemaking activity of reframing a collective creative vision. Other members of the collective prime each other's emergent creative vision through evaluations, rather than nature, modes of being and other external sources of cues. Individuals notice, and bracket cues provided by other members of the collective, in framing and reframing the emergent creative vision. In communication that is accessible to other members, shared frames of the emergent creative vision become salient (Goffman, 1974; Goldschmidt, 2007; Van der Lugt, 2005; Rafaeli et al., 2009).

This process is necessarily emergent (Kozlowski & Klein, 2000) because it results from interactions among members of the collective that have similar pre-existing frames of reference, couched in similar professional vocabulary (Cornelissen & Werner, 2014 Goldschmidt, 2007; Konlechner et al., 2019; Taylor & Greve, 2006; Van der Lugt, 2005). That is, similar to individual level frame articulation, members are able to collectively articulate shared creative vision because they prime each other's expectancy frames; frames that already exist, from prior experience. This mutual priming of expectancy frames of the creative project results in a version that is satisfactory to the collective, which is materialised as the creative artefact (Goldschmidt, 2007; Van der Lugt, 2005; Stigliani & Ravasi, 2018).

The overall process of reframing a collective creative vision, consisting of iterations of it interacting with evaluations, is the core process of forming a collective creative vision. It is conceptualised in this thesis as co-elaboration, following on Stigliani and Ravasi (2012) collective level aggregation of the collective prospective sensemaking activity in design teams. Its use here is differentiated from that study, however. Stigliani and Ravasi (2012) theorises collective prospective sensemaking in design teams as arising from the interplay of material cues and verbal articulation. This thesis explores cognitive work that design collectives engage in before the materialisation of their creative output, by theorising it as arising from the interplay of expectancy frames, or creative visions, with evaluations.

Considering both phases of sensemaking involved in creative vision formation- articulation, and co-elaboration, it can be observed that there are links between the phases, which correspond to links between levels. This is discussed further in 8.4 below.

Understanding how members of graphics design collectives move from one iteration of creative vision to another, from a sensemaking perspective, therefore enables an understanding of the function of cueing in collective creative vision formation (Cornelissen & Werner, 2014; Mumford et al., 1994). Building upon the function of cueing, emergence in creative vision

formation, by which a creative vision becomes collective, is also understood (Mainemelis et al., 2015; Reiter-Palmon et al., 2012). The role of evaluations, in providing the cues that cause movement from one iteration, to another (Harvey & Kou, 2013; Harvey, 2014; Rahman & Barley, 2017) is also clarified. By so doing, the 3 gaps identified in section 2.3.4.2 of the literature review are addressed.

8.4 Between Phase and Level Movement.

The finding that cues emanate from the evaluations of other members, at the collective level of creative vision formation, is crucial to the conceptualization of reframing collective creative vision. It explains the linkage between iterations and successive evaluations of the emergent creative vision elaborated on in section 8.3.1 and 8.3.2. However, evaluations also prompt movement between the co-elaboration and articulation phases. When creatives receive progressive evaluations from others, they as individuals, experience noticing, priming and bracketing. That is, they notice the aesthetic cues, which prime their extant expectancy frames, and they bracket these cues, and articulate a new iteration of the creative vision. When they receive regressive evaluations, they in turn notice the new cues, which prime existing expectancy frames, and bracket the relevant cues and re-articulate the creative vision, at the current stage of iteration.

This implies an iteration between the individual level sensemaking process of noticing and bracketing a creative vision and the collective level sensemaking process of reframing a creative vision; representing movement between phases. This cycling between levels is represented in the basic illustration in 8.3 below; where the feedback loop represented by the bold and dotted arrows represents movement caused by evaluations causing sensemaking to segue from individual level activity, to the collective, and back, recursively (Stigliani & Ravasi, 2012). This concurrently results in between phase movement. Enactment (Orton, 2000;

Sandberg & Tsoukas, 2015; Weick, 1995) of successive iterations of creative vision may therefore be said to be prompted by the interaction of emergent creative vision with the evaluation of members of the collective (Getzels & Csikszentmihalyi, 1977; Harvey & Kou, 2013). The interplay between creative vision and evaluations resulting in collective creative vision formation is depicted more fully in the process model in Figure 8.4.

Figure 8.3: Between Phase and Level linkages.
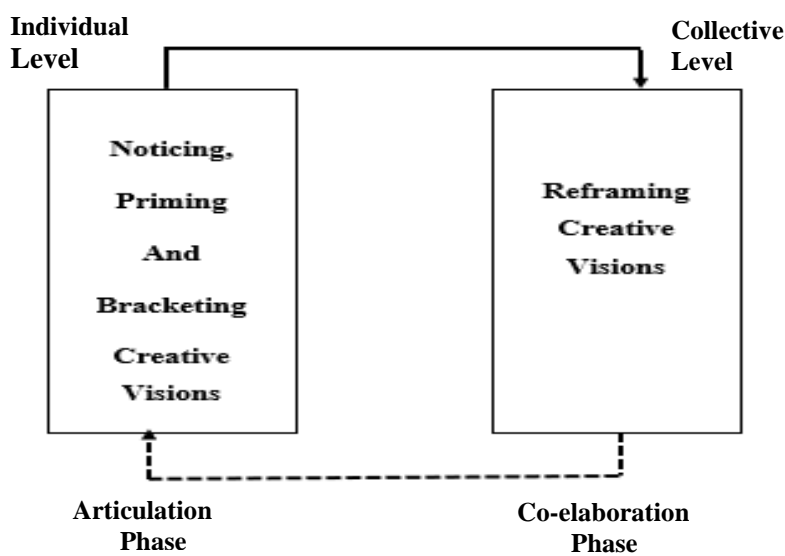
Source: Author Illustration.

8.5 A Process Model for Individual and Collective Creative Vision Formation in Graphics Design Collectives.

Thus far, the unfolding of the creative vision formation process, at the individual and collective levels, is theorised to occur in two phases. While the sensemaking that is constituent to each phase and level is elaborated fully above, this section brings together the processes; with the model below depicting the emergence of creative vision and the interplay of its iterations with evaluations resulting in the formation of a collective creative vision. To achieve

simplicity in exposition, it is depicted as a basic sequence consisting of the phases of articulating and co-elaborating creative vision, unfolding across two levels of analysis. However, as the feedback loops indicate, the process is one of multiple iterations across levels and phases.

Figure 8.4: Collective Creative Vision formation.
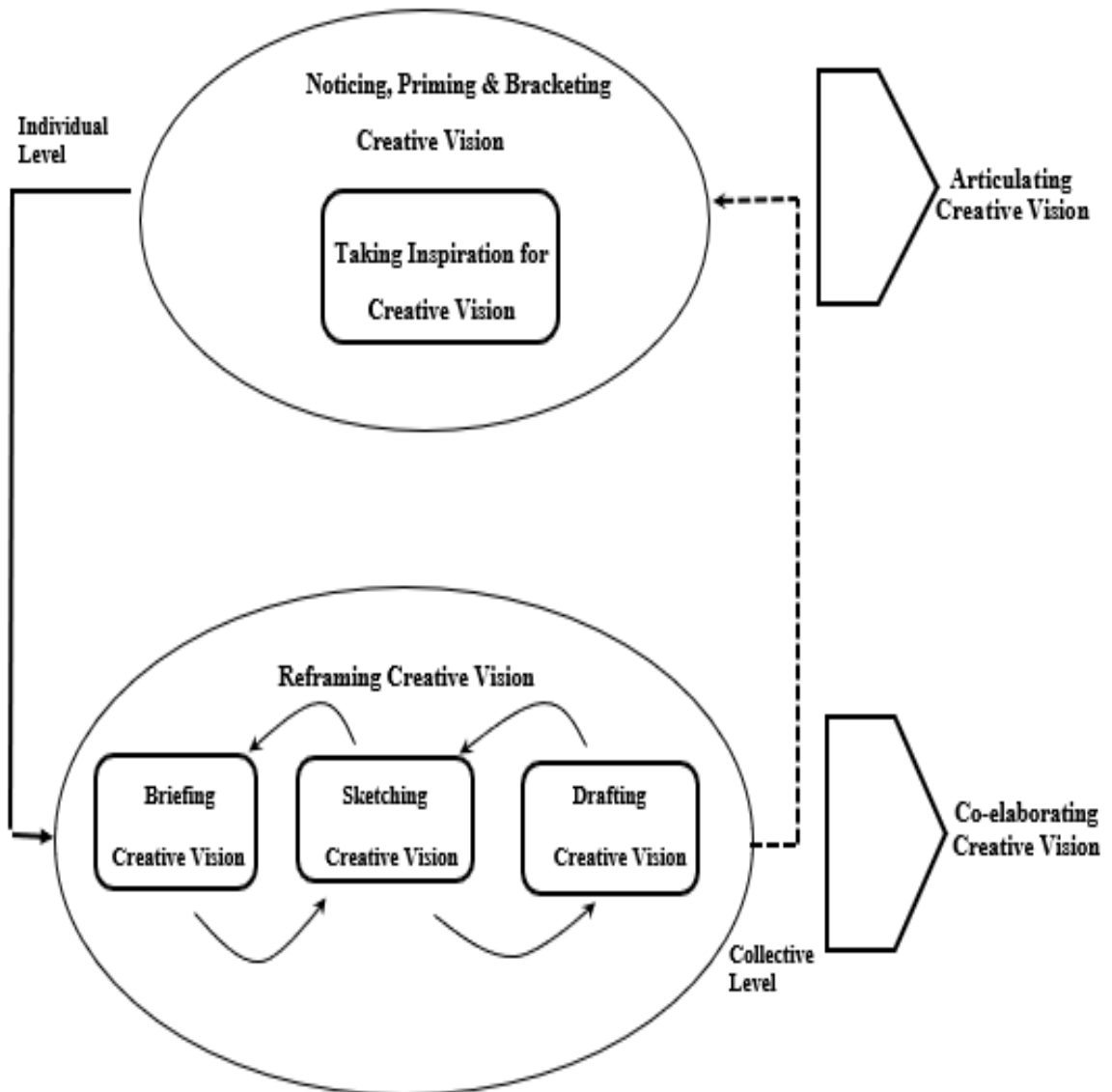
Source: Author Illustration.

The upper circle represents creative vision formation at the individual level. It depicts how creative vision is initiated when inspiration from external sources provide cues that prime dormant creative expectancy frames of members of creative collectives. These cues are noticed and bracketed over a period of time, in a process that is partly conscious and partly instinctual. This process results in an articulation of the creative vision, which is then presented to others in the collective, in successive iterations of briefing, sketching and drafting.

The lower circle depicts collective level sensemaking practices that result in the formation of a collective creative vision. In successive sensemaking episodes of joint briefing, sketching and drafting, iterations of the creative vision interact with evaluations which lead to more fully developed creative visions, or a return to an earlier iteration. This movement depends on whether the evaluation is progressive or regressive, as shown in the directionality of the arrows.

This thesis therefore posits that the individual creative's expectancy framing, through the processes of priming, noticing and bracketing results in an articulation of the creative vision for the project; while reframing a collective creative vision, resulting from the interplay of emergent creative vision and evaluation, as shown in the feedback loops between iterations, aggregates to a collective level co-elaboration of creative vision. In attaining this collectively elaborated expectancy frame, there is between phase and level movement when the cues contained in the evaluations of other collective members prime recipients to return to the individual stage of noticing and bracketing. This recursive process prompted by evaluations is depicted in the directionality of the solid and the patterned arrows between the circles. The recipient proceeds to another iteration of the creative vision if the evaluation is progressive or returns to the initial noticing and bracketing phase, rearticulating the creative vision if the evaluation received is regressive. The final collective frame, or collective creative vision

achieved, then ceases to be an expectation, but becomes substance, and is materialised as an artefact.

This multilevel, dual phase conceptualisation informs the answers to the research questions, contributions to the fledgling creative vision literature, the implications for practice, and recommendations for further research made in the next.

8.6 Conclusion.

In this chapter, extant sensemaking literature is drawn on to explain the formation of individual and collective creative vision. How drawing on inspiration from the external environment provides cues that prime existing creative expectancy frames, resulting in noticing and bracketing at the individual level, and overall articulation is elucidated. Further, in keeping with the primary aim of the study, the theoretical basis for the interplay between emergent creative vision and evaluation of others in a creative collective, is explained. This interplay takes place within the co-elaboration phase. It is posited that this interplay leads to the formation of a collective creative vision, which on materialisation in print, becomes the physical artefact. The overall process is explained in a grounded model of individual and collective creative vision formation. The chapter thus focuses on clarifying second and third order sensemaking processes underpinning creative vision formation at both levels of analysis. This also enables the link between the articulation and co-elaboration phases, and the individual and collective levels to be highlighted.

A focus on identifying the processes underpinning the emergence of creative vision and the interaction between creative visions and evaluations informs the contributions of the study set out in the next chapter, to research in creative vision, and sensemaking, with implications for creatives, and their managers.

9. Conclusion: Creative visioning and Collective Creative Visioning. Contributions, Implications and Directions for Further Research.

9.1 Exploring Creative Formation.

This study aimed to explore how emergent creative vision, through the interplay with evaluations of members of a collective, becomes collective creative vision.

Chapter one introduced the study, and the concept of creative vision, at the individual and collective levels, together with the potential of sensemaking to explain the process of creative vision formation at both levels. The design context of the study, the research problem and research questions that inform it are also introduced. A preview of the findings and contributions of the study is given, and the arrangement of the thesis is presented. Chapter two overviews the nascent literature of creative vision and builds on the concept, drawing from current knowledge in creative cognition and vision. The concept of collective creative vision is introduced, and further developed, drawing from the literature of collective creative cognition and collective vision. The gaps that a sensemaking perspective may explain are elaborated and the sensemaking perspective is reviewed. A conceptual framework for this is set out at the end of the chapter. Following this, the third chapter sets out the philosophical positioning, justifies the use of the design context, and explains the data sources and their use in the analysis. The analytical procedures used are explained in depth, as well as the steps followed to ensure trustworthiness. The fourth, fifth and sixth chapters display the analysis and findings of the three projects selected for the study. In chapter seven, findings from the three cases were then compared, and on that basis, a preliminary answer to the research questions is provided. The eighth chapter provides further theoretical support for the process of creative vision formation, at both levels of analysis. Based on the findings, an emergent theory of creative vision formation is presented.

The current chapter concludes the explanation of the process of collective creative formation, from a sensemaking perspective. Section 9.2 provides substantive answers to the research questions. Section 9.3 details the contributions of the study to the fledgling research in creative vision formation. Section 9.4 overviews contributions to research in the broader area of creative cognition and vision in organizations. Section 9.5 details how the study adds to the sensemaking perspective, while 9.6 considers the implications for creatives, managers and organisations. Section 9.7 discusses the study's limitations, while 9.8 outlines directions for future research. Section 9.9 presents the model of trustworthiness adhered to while, Section 9.10 concludes the chapter. The chapter ends with the researcher's personal reflections on the doctoral process, and his post-viva and amendments phase.

9.2 An Integrated View on Individual and Collective Creative Vision Formation.

The study aimed at conceptualising creative vision in the particular context of design. A context that is characterised by creative output of an aesthetic nature. Defined as creative vision, the study findings account for its formation, emergence and interplay with evaluation, to form a collective creative vision, from a prospective sensemaking perspective. These findings allow a comprehensive answer to the research questions.

9.2.1 Research Question 1. Creative Visioning.

More substantiation from the theorisation of the process of individual creative vision formation, in section 8.2 of the last chapter, following the preliminary answer in section 7.1.4 in chapter 7, allows a comprehensive answer to the first research question:

'How can individual sensemaking explain individual creative vision formation in graphics design collectives?'

Evidence suggests that individual members of graphics design collectives form a creative vision when inspiration drawn from external sources provides cues, which when noticed, prime dormant creative expectancy frames held by them. Through a process of bracketing, a combination of these cues with the dormant creative expectancy frames held by individual collective members results in an articulation of the creative vision, which is presented to others for collective elaboration. That is, creative vision is formed when the dormant creative frames of members of a graphics design collective are primed by cues in the external environment. These cues are noticed and bracketed into an initial creative vision of the project, which is articulated to other members of the collective for co-elaboration. This overall process of articulating an individual creative vision, which is partly instinctual, and partly conscious, is conceptualised in this study as creative visioning.

9.2.2 Research Question 2. Collective Creative Visioning.

More substantiation is also provided for the second research question in section 7.7.5 in chapter 7, following the theorisation in section 8.5.2, in chapter 8; in answer to the second research question:

'a. How can collective prospective sensemaking explain collective vision formation in a graphics design collective? 'b. How can collective prospective sensemaking explain how the interplay of creative vision and evaluations results in a collective creative vision in graphics designs collective?'

Members of graphics design collectives at N Ltd articulate creative visions to other members of the collective and receive evaluations of the content. When the articulated creative vision is in keeping with the evaluator's sense of what the creative vision of the project should be, the creator of the vision receives a progressive evaluation. The creator then provides a new iteration of the creative vision. On the other hand, a creator may be the recipient of a regressive

evaluation, when the evaluator perceives the emergent creative vision to be divergent from the ideal of the project held by the evaluator. The creator then notices and brackets the cues contained in the regressive evaluation and rearticulates the creative vision. Progress is then made between iterations of creative vision in the form of briefs, sketches and drafts, prompted by cycles of evaluation, till a final draft is reached which is materialised in print as creative artefact. In other words, this process of collective reframing of iterations of the creative vision, prompted by evaluations which cause reversions to the individual articulation phase, is one of an interplay between emergent creative vision and evaluations. It is posited to be the process by which a collective creative vision is formed and is conceptualised in this study as collective creative visioning.

These findings in answer to the research questions also inform the contributions to be made to research in creative vision formation, and sensemaking, which are discussed next.

9.3 Contributions to Creative Vision Research.

This study contributes to the nascent literature on creative vision by providing definitional and conceptual clarity at the individual, and collective levels. Mainly, it has provided a theory that explains the process of creative vision formation at both levels of analysis. These contributions are further elaborated on below.

9.3.1 Contributions to Individual Creative Vision Research.

First, this thesis builds on the limited notions of creative vision by synthesising insights current knowledge of creative cognition (Harvey & Kou, 2013; Mohammed et al.,2012; Reiter-Palmon et al., 2012; Rouse, 2018) and vision in organisations (Berson et al., 2015; Stam et al., 2014) to offer an up to date definition of creative vision. The definitional clarity achieved allows the process of collective creative vision formation to be explored at the individual and collective

levels. Taking a sensemaking view to exploring creative vision formation allowed further contributions to the limited literature on creative vision, which are explained further.

Second, while creative vision is known to be formed by individuals over time, and the result of a single event alone, the longitudinal development of creative vision, that is, its formation by individuals over time, is not fully understood (Getzels & Csikszentmihalyi, 1977; Rahman & Barley, 2017). Based on empirical evidence, this study has provided a theory to account for the process of individual development of creative vision. The current study sheds light on the process by which individuals take inspiration from external sources, which provide cues, that are noticed and bracketed, thus resulting in a creative vision, which is articulated to other members. This thesis posits that individual designers notice cues in the external environment, through a process of inspiration; these cues prime dormant creative expectancy frames, or creative visions. On bracketing, these new creative visions are articulated to other members of the collective.

Third, the process by which external cues are combined with existing representations of creative vision, referred to in the previous paragraph, is not fully understood (Holyoak, 1984; Mumford et al., 1994, Reiter-Palmon et al., 2012; Stigliani & Ravasi, 2018). Exploring the sensemaking process of noticing, priming and bracketing a creative vision allows an understanding of the cognition involved in creative vision formation at the individual level. Specifically, this thesis posits that external cues, through a process of inspiration, become noticed by individual designers; following which they prime existing creative expectancy frames, and are bracketed as individual creative visions. Individual sensemaking thereby explains the process of assimilation of cues to create new representations in the process of individual creative vision formation.

Lastly, the significance of the aesthetic nature of the cueing activity in individual creative vision formation is not clear (Christian, 2018; Mainemelis et al., 2015; Stigliani & Ravasi,

2018). In context, it is expected that design work may be multimodal. That is, cues may emanate from more than one mode of perception (Goldschmidt, 2007; Taylor & Greve, 2006). This study explains how the cues furnished from the external environment-music, nature, modes of being and cultural-linguistic norms-are noticed, and prime existing creative expectancy frames, to form new creative visions. These aesthetic cues manifest in the materialised artefacts. Explaining this process as one of sensemaking sheds light on how aesthetic cues enable creative vision formation.

The contribution to the literature of creative vision at the collective level, is elaborated on, next.

9.3.2 Contributions to Collective Creative Vision Research.

This thesis has brought to the fore and focused on instances where creative vision formation is not the work of a single individual alone, but attributable to more than one member of a collective. A conceptual blending, drawing on collective creative cognition and collective vision is used to develop the very limited literature on collective creative vision (Mainemelis et al., 2015; Rahman & Barley, 2017; Stigliani & Ravasi, 2018). Thereby, contributions are made as follows:

First, this thesis offers a definition of collective creative vision. The thesis also posits that its formation will result from an interaction between creative vision and evaluations of it by others in a collective (Harvey & Kou, 2013; Harvey, 2014). The thesis therefore provides definitional and conceptual clarity for a new concept-collective creative vision. The current study goes further to make specific contributions towards understanding the process of the formation of collective creative vision.

Second, this study sheds light on how cueing plays a role across phases and across levels in creative vision formation. The collective prospective sensemaking approach adopted in this

study explains how aesthetic cues from creative visions of individual members influence the process, in successive iterations until a final version is materialised in print. The thesis thus theorises the cueing process in the specific domain of collective creative vision. It also meets calls for further understanding of the role of cueing in collective creative thinking (Drazin et al., 1999; Mumford et al., 1994; Mumford et al., 2012; Reiter-Palmon et al., 2012; Stigliani & Ravasi, 2012).

Third, the current study contributes to the limited literature on collective creative vision by theorising the process of of its emergence, as one of successive interactions of emergent creative vision and evaluations. These interactions are posited to be part of an overall process of reframing a creative vision, which leads to a co-elaboration of creative vision, and subsequent materialisation as an artefact. This also meets calls that seek to further understanding of how final representations of creative aretefacts are achieved (Taylor & Greve, 2006; Comi & Whyte, 2017; Stigliani & Ravasi, 2018).

However, the conceptualisation of the process of the formation of individual and collective creative vision involved drawing on insights from the wider literature on creative thinking and organizational vision. This conceptual blending and refinement (Cornelisssen & Durand, 2015; Weick, 1989) imply contributions to these literatures, which are briefly detailed below.

9.4 Contributions to Creativity and Vision Research.

The findings of this thesis show how iterations of creative thinking in a specific context interact with evaluations of them to result in a final form that is the output of the creative process. These findings meet calls for a greater understanding of the role of evaluations in collective creativity (Puccio & Cabra, 2012; Harvey and Kou, 2013; Harvey, 2014; Reiter-Palmon et al., 2012).

Also, this thesis conceptualizes collective creative vision as a context specific shared mental model, and theorises the process through which emergent creative vision, through interaction with evaluations, becomes collective. It thereby meets calls to explore context-specific individual and shared mental models in relation to creativity (Badke-Schaub et al; 2007; Mumford & Robledo, 2012; Reiter-Palmon et al., 2012).

Finally, creative vision is conceptualised in this study as a more context specific formulation of vision. One concerned with the future form of an artefact. Identifying the processes of its formation contributes to calls for more nuanced approaches to clarifying the relationship between individual vision and specific collective goals (Berson et al., 2015; Mumford et al., 2007; Stam et al., 2014; Strange & Mumford, 2005).

9.5 Contributions to Sensemaking Research.

A sensemaking perspective to creative vision formation at the individual and collective levels contributes to sensemaking scholarship thus:

First, the current study adds to studies taking a prospective sensemaking perspective to design work, by focussing on the cognitive work that takes place pre-materialisation of creative artefacts, in design teams. Stigliani and Ravasi (2012) explains how already embodied materiality serves as a crutch for prospective sensemaking in design teams. That is, the way in which cues are bracketed from already existent forms, in service of further sensemaking with collective members and clients is explored. By showing how creatives form creative visions of the task, and how their representations of these visions interact with evaluations to form collective visions, the current study adds to studies taking a prospective sensemaking perspective to design work.

Second, this thesis explores the creation of the future form of artefacts under tight deadlines for turnaround, in the design context. It thereby contributes to sensemaking research

by meeting calls to explore the nature of expectancy in contexts were future forms cannot be specified in advance. Such contexts are characterised by a need for coordination and decision making that is subject to time pressure (Patriotta & Gruber,2015; Weick, 1995; Sitigliani & Ravasi, 2018).

Third, this thesis contributes to the sensemaking literature by depicting expectation, interpretation, and enactment as intertwined, rather than standalone processes. It identifies the priming, noticing and bracketing processes that underpin individual vision formation, and the reframing that constitutes collective vision formation. Thereby depicting creation, expectation, interpretation and enactment as interwoven. Thus, meeting the Sandberg and Tsoukas (2015) call for studies that show the sensemaking constituents as intertwined.

Lastly, this thesis contributes to the sensemaking perspective by theorising the sensemaking underpinning multimodal compositions of images and text that underpin creative vision formation in graphics design collective. By so doing, it may add to the very recent visual turn in sensemaking research that acknowledges human perception in the form of sight (Christiansen, 2018; Hollerer et al., 2018; Stigliani & Ravasi, 2018). This thesis thus responds to calls to remedy the neglect of perception and sensorimotor functions in sensemaking research (Christiansen, 2018; Vaara et al., 2016; Sandberg & Tsoukas, 2015).

Overall, the study meets calls that describe collective prospective sensemaking as under researched and undertheorized (Konlechner et al., 2019; Jansen & Shipp, 2018; Sandberg & Tsoukas, 2015; Stigliani & Ravasi, 2012), by using sensemaking to explain creative vision formation at the individual and collective levels.

9.6 Implications for Organisations and Creatives.

Participants related in their feedback that they were intrigued that their individual actions affected the collective in the ways revealed by the study. This suggests implications for organisations and creatives.

First, by showing how the elaboration of creative vision is a collective endeavour, the study sensitises managers of creatives about the importance of collaboration. This sensitisation counters the way in which managers of creatives sometimes consider the collaborative process in creativity and vision as leader-led (Berson et al., 2015; Mumford et al., 2003; Stam et al., 2014; Stigliani & Ravasi, 2012.

Second, this study brings into focus the often tacit, instinctual processes that creatives and their managers have about the effect of their meaning making on creative tasks (Elias et al., 2018; Ewenstein & Whyte, 2009; Stigliani & Ravasi, 2018). Feedback from participants indicated that they were often unaware of the range of reactions their interactions with other creatives caused (Goldschmidt, 2007; Van der Lugt, 2005). In other words, the model of creative vision formation may serve as a predictor, sensitising manager and creatives alike to the impact of their sensemaking on the outcomes being sought (Obstfeld, 2012; Stigliani & Ravasi, 2018; Taylor & Greve, 2006).

Third, being mindful of the quality of exchanges between collaborators and managers (such as in evaluations between creators and creative directors) had implications for motivation. The quality of exchanges maybe be expected to have an effect on creatives' feelings of energy, and involvement in creative work (Atwater & Carmeli, 2009; Cole et al., 2012).

Fourth, an awareness of the process by which individual creative vision emerges to become collective serves as a guide for creative leaders seeking to combine their creative vision with that of other collaborators on a project (Mainemelis et al., 2015, Mainemelis & Epitropaki, 2013; Marion, 2012). The model gives managers a sense of how their expectations affect the

creative process, thereby guiding their efforts in creating conditions for creativity (Carmeli & Schaubroeck, 2007; George, 2007). As the findings indicate, the need for precision and clarity in briefing and in evaluations, and the value of validations in evaluations is particularly salient for creatives and their managers (Comi & Whyte, 2017; Stigliani & Ravasi, 2018).

9.7 Limitations of the Study.

This thesis has made contributions to research in creative vision, creativity, vision in organizations and sensemaking theory. It also has some implications for creative practitioners and managers. However, it also had some limitations which are discussed here.

Firstly, although the researcher obtained data that was multimodal, containing both images and accompanying text (Christiansen, 2018; Stigliani & Ravasi, 2018), for reasons of confidentiality and anonymity, only textual data could be presented. The creative visions of the graphic novel, anthology and personal journal that were analysed had content that was both visual (images) and textual (Goldschmidt, 2007; Kleinsmann et al., 2007; Taylor & Greve, 2006). Accordingly, project emails conveying iterations of the creative vision had visual images attached as well as text. As seen in the data display in chapter four, the accompanying text was sufficient to give a sense of the changes in creative vision (van Der Lught, 2005). However, the incompleteness of depiction is acknowledged (Christiansen, 2018).

Secondly, some of the projects took place as much as three years prior to this investigation. It may be presumed that some of the participants' recall of their actions and interpretations may be lost. The accuracy of recall is also an issue (Kvale, 2008). This may have some implications for data quality. However, the use of the real time project emails as primary data sources significantly reduced this drawback (Kleinsman et al., 2007). The organisation of interviews around email excerpts enabled the excerpts to serve as an anchor for recall, prompting participants to recollect what they were doing and writing about when they sent the

emails (Charmaz, 2014). Delimitations in terms of scope adhered to because of the constraints of a doctoral program meant that while this study has furthered the conversation around creative vision, available resources mark it as a start of the process of acquaintance with the phenomenon at the collective level.

Finally, the study setting was one of graphic design in a publishing company. This delimitation to the specific context of graphic design, allowed an in-depth exploration of the research questions and portrayal of the phenomenon in a setting where it could be transparently observed (Eisenhardt & Graebner; 2007; Pentland, 1999; Pettigrew, 1990). However, this context specificity and single site study has implications for generalizability (Gioia et al., 2012; Patriotta & Gruber, 2015). The findings of the study may not be replicable in contexts that have different structural conditions.

These study limitations inform some of the recommendations for future research which are discussed next.

9.8 Directions for Future Research.

The findings of the study inform a number of avenues for further research into creative vision in the context of design and across structurally similar contexts. Drawing on the differences in the process of creative vision formation noted in chapter 7, and the limitations above,

First, future research may explore the conditions that prevent creative vision formation in collectives. This thesis sought to make a case for the formation of creative vision, Thus, selection of projects was based on the availability of successfully completed projects, which could exemplify the creative visioning process, from initiation through to materialisation and successful commercialisation of the artefact. This meant that variation was not an explicit consideration (Remenyi, 2013; Yin, 2014). Further research could consider cases where

creative visioning was truncated and did not result in materialisation, thereby shedding light on conditions that work against the formation of creative vision.

Second, findings suggest that cues from one source of inspiration such as nature, may influence cues being taken from another source (Stigliani & Ravasi, 2018). Such as coming of age in project MMM, and music in Century Artists. Further research may explore the effect of this relationship between the sources of cues that provide inspiraton, thereby shedding further light on the individual creative vision formation process in graphics design collectives.

Third, the thesis identified a novel category: noticing, priming and bracketing a creative vision. The process may be further explored in individual designers, by assessing how much of it is instinctual or automatic, and how much of it is conscious (Elias, et al., 2018; Stigliani & Ravasi, 2018). These processes while depicted as concurrent in this thesis, may be further distinguished from each other.

Fourth, at the collective level, findings suggest several avenues of further investigation. The variations in the effects of timing of evaluations, may be further explored, to further understanding briefing, sketching and drafting (Harrison & Rouse, 2015). Relatedly, exploring the effect that the frequency of iterations may have on the overall process of reframing collective creative vision may shed further light on the collaborative process of vision formation (Rafaeli et al., 2009. In addition, research directed towards exploring the effect of stoppage indicators, that is, indicators in evaluations that convey when the project is nearing conclusion, may shed further light on the overall collaborative process of creative vision formation. Significantly, the findings showed that there are affective reactions to evaluations of creative vision (Ibid). Further research may explore the significance of emotions in creative vision formation (Catino & Patriotta, 2013; Menges & Kilduff, 2015).

Fifth, in terms of methods, further research may incorporate images of the emergent creative vision, allowing comparison of visual changes across iterations. That is, considering

the visual changes in the creative vision, from briefs, to sketches and drafts, may be presented in analysis to further support descriptions of these changes in text (Christiansen, 2018; Hollerer et al., 2018; Vaara et al., 2016).

Sixth, future research into creative vision could consider data drawn from design processes that involve face to face interactions, in addition to the virtual data drawn upon for this thesis. These kinds of observations may provide images, voice recordings and facial cues, increasing the multimodality and therefore richness of the data (Christiansen, 2018; Hollerer et al., 2018; Stigliani & Ravasi, 2018). The effect of different modes of communicating creative vision -emails, verbal, face to face- on creative vision formation may thus be further explored (Rafaeli et al., 2009; Vaara et al., 2016).

Seventh, related to the above, to build on the conceptualisation of individual and collective creative vision in this thesis, further research could develop measures for the concepts that may pertain to the extent to which they are shared. That is, the next step in concept development can be the operationalization of these concepts as constructs (Badke-Schaub et al., 2007; Cornelissen & Durand, 2015; Gioia et al., 2012; Mohammed et al., 2010).

Eighth, an intriguing area of possible further research involves roles. The focus on the process by which a creative vision becomes collective required a deemphasis on the relational view, which involves considering how interpersonal relationships evolve (James & Denyer, 2011; Langley, 1999; Pentland, 1999). The leader role for example, is posited to significantly affect the creative process (Cole et al., 2012; Mumford et al., 2002; Marion, 2012). Further research may consider the effect of hierarchy in the collective creative visioning process. (Berson et al., 2015; Burns, 1978; Finke et al., 1992; Powell & Dodd, 2007).

Finally, although the context of this study is graphics design collectives in a publishing house, the study aligns with the interpretivist constructivist position that processes can be similar and structurally equivalent across domains (Morgeson & Hoffman, 1999). This means

that the core category of reframing a collective creative vision may be used to explore the collective creative processes in other contexts where aesthetic cues from other modes of perception than the visual, trigger creative vision formation (Gioia et al., 2012; Stigliani & Ravasi, 2012). Such contexts may include the musical, and culinary contexts.

Taken as a whole, the potential for future research and transferability to other settings supports the utility of the conceptualization of individual and collective creative vision formation.

By theorising the formation of creative vision from a sensemaking perspective, this thesis offers a new way of looking at creativity in contexts characterised by the individual and collective elaboration of artefacts that have aesthetic qualities. It sheds light on a specific kind of creative thinking-creative visioning, and how awareness of it may sensitise managers and creatives about the tacit assumptions they may hold about the creative process.

Meaning and organising is achieved in a collective when expectations align (Patriotta & Gruber, 2015; Stigliani & Ravasi, 2012; Weick, 1995). This thesis has taken first steps in exploring how members of creative collectives align their expectations of the future form of the artefacts they produce. The theory of creative vision formation posited here may therefore spur further conversations in the limited research on creative vision, and wider conversations in creativity and vision in organisations.

9.9 Demonstrating Trustworthiness in the Study.

Demonstrating trustworthiness, or the conceptual soundness through which qualitative research may be evaluated (Bowen, 2009; Lincoln & Guba, 1985; Miles et al., 2014; Corbin & Strauss, 1990) was a primary concern for the researcher throughout the research project. Accordingly, four strategies, credibility, transferability, dependability and confirmability, were adhered to, following the Lincoln and Guba (1985) model. These are dwelt on in turn.

Credibility.

To show the extent to which the data collected for the study sufficiently reflects the multiple realities of the phenomenon of creative vision formation, the following was ensured: Prolonged field experience, peer review, triangulation and member or respondent checking. Prolonged immersion in the site was achieved through 17 site visitations from May 2015 to June 2018. This helped to ensure insight into N Ltd and the lived world of those experiencing the phenomenon of creative visioning. It also helped to gain the requisite trust of the participants (Onwuegbuzie & Leech, 2007).

Peer review or debriefing was attained through various means (Guba, 1981). The researcher presented the research design for the study to his doctoral advisers and academic department ethics committee for review, prior to the commencement of the study. Following this, regular monthly debriefing sessions were held with the study advisors. The annual departmental conference was another forum where the study design and emergent findings were presented for the scrutiny of professional colleagues, and feedback elicited (Lincoln & Guba, 1985; Pitney & Parker, 2009).

Regarding more external fora, an early version of the conceptual framework was accepted as conference proceeding at the 7th Developing Leadership Capacity Conference at the Henley Business School, in 2015, with valuable feedback obtaining therefrom. Also, a paper on the emergent findings titled 'Envisioning in Creative Collectives' was accepted for the Cognition in the Rough (CIR) Paper Development Workshop at the Academy of Management meeting in Atlanta, August 2017. An accompanying paper titled 'An Exploration of the Cognitive, Affective and Behavioural Mechanisms Underpinning the Formation of a Collective Creative Vision' was also accepted for the Navigating Qualitative Dissertations Workshop Session, at the Academy of Management meeting in Atlanta, August 2017. These peer review mechanisms

deepened the researcher's confidence in his approaches to the research (Bitsch, 2005; Creswell, 2007).

Triangulation, or the use of multiple sources to corroborate evidence, interpret and analyse data (Corbin & Strauss, 1990; Lincoln & Guba, 1985; Onwuegbuzie & Leech, 2007) was ensured by utilising data from three separate projects regarding email communications, in depth semi structured interviews, company memos, artefacts, observation and industry reviews. Postulations from practice theory and cognition in design demonstrated theoretical triangulation as well as theoretical sensitivity (Corbin & Strauss, 1990; Pratt, 2009). While the use of qualitative content analysis and case study design methods to support the grounded theorising show methodological triangulation. Regarding member checks, the pilot interviews with a creative director and an external designer for N Ltd served to ensure that the study design would give 'voice' to the participants in the ensuing analysis and interpretation. To this end, two executive summaries, highlighting emergent concepts in terms accessible to them, were presented to participants. One such summary was for the firm staff, while the other was for the external designers that participated in the study. This ensured respondent validation/participant checks (Creswell, 2007). This precludes the researcher's perspectives being represented, instead of the participants' (Gioia et al., 2012; Lincoln & Guba, 1985).

Transferability.

Although transferability in qualitative studies is contested (Gioia et al., 2012), this study aligns with the view that conceptual categories can apply in contexts that have the same structural conditions as the one being studied (Gioia et al., 2012; Morgeson & Hoffman, 1999). In other words, that grounded theorising constitutes a generalisation to theory. The emergent concepts of noticing, priming and bracketing creative vision and reframing creative vision may be transferable to contexts such as music production and haute cuisine, which have similar structural underpinnings. In these contexts, creatives also work together in collectives to bring

visions of artefacts into being. Transferability is enhanced in this study by ensuring thick description and carrying out theoretical sampling. Thick description (Geertz, 1973; Gioia et al., 2012), was assured by being as extensive as possible in describing the methods and the context of the study. Data collection, data display and analysis and the elucidation of findings was reported with as much transparency as possible to aid other researchers' judgement about transferability (Geertz, 1973; Lincoln & Guba, 1985). Selecting the individual creatives that participated in this study, and the collectives that carried out each of the three projects was done with the aim of the study and research questions in mind. This theoretical sampling ensured a focus on the key informants and an ideal setting to explore the phenomenon of interest (Ryan & Bernard, 2000). It is also ensured in the conceptualisation of the guiding framework for the research, eliciting participant perspectives, analytic interpretations and researcher reflexiveness. The aim is to provide a detailed enough trail for other researchers pursuing similar lines of enquiry in domains with similar structural conditions (Gioia et al., 2012; Lincoln & Guba, 1985).

Dependability.

Showing dependability in this study involved confirming how the data represents changes in the phenomenon of interest (Bryman & Bell, 2012; Lincoln & Guba, 1985; Miles et al., 2014). Similar to showing credibility, triangulating data from multiple sources was used as a means of showing consistency in changes to creative vision. Accounts of creative vision formation were elicited from both project email and interview data. Changes in creative vision engendered by evaluations were elicited from project emails and confirmed by probing during interviews.

Another means of ensuring dependability was ensuring an audit trail of the inquiry process, by accounting for all the research decisions, showing how the data was collected, recorded and analysed (Bowen, 2009). Excerpts of the data, interview protocol and examples of its utilisation with both external designer and firm staff and details of the site, all aid in establishing an audit trail necessary to aid judgments of transferability of the study findings (Lincoln & Guba, 1985).

Confirmability.

Allowing other researchers to confirm the plausibility or 'objectiveness' of the study was also ensured by leaving the audit trail described above. In addition, throughout the research process, a journal was maintained, containing the researcher's musings about the form of the study, the nature of the phenomenon and the direction of the emerging theory.

Specifically, a 'theoretical' audit trail, showing how the study aim led to the research questions and the relationships between the concepts explored, is illustrated in the conceptual framework in chapter 2 of the study. A 'data' trail, showing the steps in analysis and the structural arrangement of the data is illustrated in the data structure depicted in chapter 3 of the study. The methodological journal referred to earlier was also maintained as part of the need to show reflexivity, and therefore confirmability (Charmaz, 2014; Lincoln & Guba, 1985; Miles et al., 2014).

9.10 Conclusion.

This chapter concludes the thesis. The sensemaking approach to creative vision formation used in the study is represented in a dynamic process model, following whose elaboration, the research questions are substantively answered. The study findings also enable contributions to research in creative vision, vision in organizations and the sensemaking perspective.

The conceptualization of collective creative vision in this study provides definitional and conceptual clarity to the fledgling literature. Using sensemaking, the formation of creative vision is explained at two levels of analysis, providing scholars and practitioners with a theorisation of the process. Explaining the articulation of creative vision, and its collective co-elaboration, provides the nascent literature with a foundational theoretical explanation. This theorisation is the basis for recommendations for further study in creative vision, focused on processing at the individual level, variation in creative vision formation, hierarchy in creative

vision formation and measures of creative vision. The sensemaking perspective is added to by answering calls to depict the sensemaking processes of creation, expectation, interpretation and expectation in their entirety. As well as answering calls for further research into collective prospective sensemaking.

This study has implications for organisations, managers of creative collectives, and creatives, bringing an awareness that the creative visioning process is not just hierarchical, but also collectively driven. The process model may serve as a predictor, allowing a forecast of what were previously taken as tacit processes. It also had implications for design thinking and strategy making in organizations. This study also had limitations which arose from the commitment to anonymity in data display, accuracy of recall, and the sense that the conceptualization may not apply in contexts that are not structurally similar.

The goal of theory building, from the sensemaking perspective may be said to be the understanding of organizing (Drazin et al., 1999; Patriotta & Gruber, 2015; Sandberg & Tsoukas, 2015; Weick, 1995). Adopting a sensemaking lens to the formation of individual and collective creative vision may therefore shed light on the organizing that takes place before materialisation, in graphics design collectives. This study may therefore inspire new conversations in creative vision and sensemaking.

9.11 Reflections on the Doctoral Process.

The researcher kept a personal diary, from the start of the doctoral student journey, as part of an attempt to make sense of myself making sense of the sensemaking of others (Charmaz, 2014). This yielded a rich store for reflexivity on the process of conducting the research.

I had begun this intensely challenging, but thoroughly enjoyable process with an inkling, or hunch about the subject area I was interested in. I had an intense interest in design and aesthetics; the power of line, form, and colour, and why these had so much influence in the

marketplace, and yet why people were seemingly so oblivious to them. I had a marked fascination with the workings of the minds of people who created the artefacts that were consumed so unthinkingly by the rest of us. How did they come up with these designs? I asked myself; how were design teams organised to optimise these offerings? How did designers communicate their creative visions to each other? How were the leaders of such teams able to broker the ideas of others, and theirs? As a student of organizational behaviour. I was familiar with the literature on leadership; in particular, the literature on transformational leadership. I found the idea of leader vision fascinating and pondered on its links to creative vision.

Although therefore I had come to the start of the journey with clear ideas of my research interests, I did not have the vocabulary to frame these questions, let alone answer them. A priori, the initial questioning centred on extant knowledge of creativity, design, mental schema, leadership, sensemaking and emotions in organizations; although I was not aware of it at the time.

So began the fascinating, humbling, painstaking process of the literature review: Attempting to find out more about creative vision, realising the paucity of literature on it, studying similar constructs in order to gain insights about it. As aforementioned, I had begun the journey with notions of creative thinking that were informed by aesthetics. My initial considerations of the phenomenon were therefore that it was an aesthetic one: concerned with images, form and line.

I was delighted to find out that although scholarly discourse and practitioner commentary alike was replete with allusions to creative vision, there had yet to be a comprehensive unpacking of the phenomenon. At the same time, as I reviewed the literatures that could shed further light on the phenomenon, the fascination with the prospects it held for research warred with emerging notions that I began to have about the scope that its delineation would span.

Therefore, I was not deterred by a lack of interest in the phenomenon or doubts as to the value to be gained by its deconstruction. On the contrary, I may have been spoilt for choice. As earlier indicated, my ontological stance, as researcher is phenomenological (Heidegger, 1927; Moustakas, 1994).

Narrowing down and synthesising the literatures to conceptualise creative vision, in the first instance, involving suspending prior assumptions I held about the emergent phenomenon, and related constructs, and then attempting to bracket emergent notions of the phenomenon. This was in keeping with the phenomenological experience of epoche, or bracketing postulated by Husserl (Moustakas, 1994). I ranged across the literatures of visionary leadership, engagement, collective creativity and mental modelling; assessing, gleaning insight and melding. All with an eye towards acquiring a vocabulary to explain my notions of the phenomenon of creative vision.

I was myself 'thrown', in the sense that Heidegger (1927) suggests. His notions of "thrownness" were founded on the existential fact that being demands being in the moment, having to go with the flow, having no option but to be engaged, with meaning only gleaned from punctuated moments of the stream of consciousness. I was thrown into the research process, thrown into the literature review process, and subsequently thrown into making sense of the lived experience of those who were immersed in the phenomenon I was trying to unpack. My epistemological leanings of interpretivist-constructivism followed from Heidegger's interpretivist phenomenology. The associated methodological approaches adopted- grounded theory, interpretive phenomenological analysis, were centred in this epistemological stance.

Following from these epistemic leanings, I was faced with designing a study to capture the process of the formation of creative visions. As designer, I soon found that my initial research design did not 'survive contact' (Silverman, 2008). I needed much more detail of the creative projects to ground my analysis of the sensemaking processes that prefigured them.

Access to project emails was the boon that set my study on a surer footing. Project emails constituted indepth detail of the exchanges between members of these collectives.

Interviews then devolved mainly into focused probings of the salient episodes evidenced in the project emails. In preparing for them, I drew on experience conducting customer credit assessments in my previous career, and I immersed myself in the literature of conducting interviews (Kvale, 2008). Doctoral training sessions on interviewing also proved useful in preparing for interviewing. The interviewing sessions were, apart from the theory formulation from the findings, the most fun part of the research process. As soon as informants had a grasp of what I was driving at, they were extremely forthcoming. The constant refrain was "no one has asked me that before". Sometimes, this seemed border on catharsis, as participants took to reflecting on their experiences as creative professionals in a manner that was beyond the scope of questions that I fielded. Metaphorically speaking, this constituted further grist for the mill, in attaining a sense of the lived experience they were trying to convey.

This sense of immersion in the lived world of the participants combined with my latent intense preoccupation with the phenomenon ensured that data management was not a chore. It also helped that the bulk of the data I drew on were project emails, which was akin to having transcripts of the project communications in English. Transcription of the interviews added to the sense of being close to the data, with immersion achieved to the point where I could recall interview excerpts by heart. Courses on data management also helped in decisions about how to safely and efficiently store the mass of data I had acquired for the study.

The most challenging, and most enjoyable part of the research process itself was abstracting from data to the level of theory. The satisfaction of establishing connections between in vivo categories and those sensitised by extant theory was reward enough for the sheer amount of intellectual effort involved. The endless mental conjecture that is attendant on any attempt to unpack phenomena (Wieck, 1988) was a constant, and took its toll on my

emotions and social life, not to talk of time. However, the sheer headiness of discovery, of treading on new paths of enquiry, was in itself, reward enough. The months of endless reading, and surveying of the literature began to pay off, as the story of the sensemaking underpinning the co-creation of prospective task schema in the creative collectives studied, began to emerge.

In the midst of all this, as a University scholar, I had teaching and administrative duties to carry out. This was in addition to communicating my emerging research to various fora, such as conferences and seminars; in various modes such as poster, papers, and presentations. As an individual, I acquired the language I set out to attain, to be able to reify a hitherto unexplored phenomenon. In addition, as an individual, reading, writing, presenting and teaching about my subject area has enabled me to forge a new identity: one of researcher.

I had my viva examination in February 2018. I was deeply impressed by the mien and forbearance of my examiners in the face of the flaws of the initial submission and my defence of it. On receipt of the required amendments to my thesis, I heaved a psychic sigh of relief, metaphorically speaking. The direction and guidance provided by the corrections seemed to me to be almost heaven sent.

I now began a process of sensemaking over the required amendments. Concern with understanding and responding to each amendment warred with concern about whether I was doing this in sufficient depth. The limited time period for amendments meant that I had to proceed at speed, yet at sufficient focus and depth to address the guidance provided by the examiners.

Former mental agonizing about the boundaries between phenomenon, theory and context was greatly ameliorated through the guidance provided by the corrections. Grounding creative vision in the literatures of creative thinking and vision, together with removing the variables of leadership, affect and emotions from the conceptual framework, resulted in a refocussing and repositioning and therefore greater clarity, that had eluded me initially. The amendments also

provided much required clarity regarding presenting my data analysis. A refocusing on the role of evaluations in the collective creative vision process, and guidance in terms of presenting the findings and contributions of the study, rounded out the reconceptualization.

In carrying out all this, I had to contend with severe personal constraints as a now unfunded foreign student. I was stretched to my very limits, mentally, physically and psychologically. The current work demonstrates this intellectual and personal challenge and sacrifice. I hope that it may be found worthy of stimulating further enquiry into the creative visioning process.

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Appendix A. Initial Interview Protocol.

Perspective	Initial Questions

Vision Formation
 	
 -Brcic & Latham, 2016
   -Benner & Tripsas, 2012
   -Cornelissen & Werner, 2014
   -Heidegger, 1937
   -Goffman, 1972
   -Drazin et al., 1999
   -Rahman & Barley, 2017
   -Sandberg & Tsoukas, 2015
   -Strange & Mumford, 2002
   -Strange & Mumford, 2005
   -Welsh & Ordonnez
   -Weick, 1995
	1. Could you briefly describe how the creative muse comes to you?
	
	2. Are you of the impression that N Ltd understands your vision?
	
	3. How do you feel when having to alter your design/vision?
	
	4. How well do you feel the firm gives clarity, or definition to the design task?
	
	5. How are you able to resolve the need for direction with your need for artistic freedom?
	
	6. Would you say N Ltd mostly determines the overall creative vision, or does your creation mostly stand as is?

Collective Creative Vision formation: -Colin et al., 2012 -Comi & Whyte, 2017 -Stigliani & Ravasi, 2018 -Ewenstein & Whyte, 2009 -Hargadon & Behcky, 2006 -Rahman & Barley, 2017 -Obstfeld, 2012 -Taylor & Greve, 2006 -Tombesi & Whyte, 2012	1. How do you clarify your thoughts with the creators as to the direction you want the design to go? 2. What are your impressions about the ease of cross understanding in the team? About the design? 3. What instances do you refrain from giving direction, 'meddling' in the creators' design? 4. What instances do you insist on changes to creators' work?

	5. What are the situations that cause you to push for agreement? Or not? 6. How do you come to trust a creator's work?
Evaluations: -Gergen & Gergen 1997 -Harvey 2014 -Rouse, 2018 -Harvey & Kou, 2013 -Sonenshein, 2010 -Balogun et al., 2015 -Vaara et al., 2016 -Weick, 1967	1. Can you describe your feeling about the brief on (project name)? 2. Can you describe your feeling on completion of your work on…(project name)..? 3. Can you describe how you felt when N Ltd asked you to make adjustments to your work? 4. How did you feel when you reached an agreement with N Ltd about what the final work should look like? 5. Can you describe the consistency of these feelings? Are they alike per task?

Appendix B. Interview Transcript, JM:02, Creator NB9 Project.

	Participants O: Researcher J.M:Creator, NB9	Questions and Responses
1.	O	Notice about confidentiality. Additional description of the research aims.
	J.M	Yeah, that's fine.
2.	O	Is my voice clear enough now?
	J.M	Yeah.
3.	O	I got some of your emails just now, and I have not been able to incorporate them yet, into my interview format, perhaps if you're kind enough to, we can do that later?
	J.M	Yeah, that's fine, I may have some more emails, I mean I'm not sure the relationship, they may not be very interesting actually, to be honest. They're just kinda like: Hey, here's the file, that kinda thing, I don't think they had much use.
4.	O	Honestly, as much information as I can get will be good for me.
	J.M	Yeah, I might be able to find a few, If it would be okay, I may just forward you sort of email chains.
5.	O	I'd very much like that please.
	J.M	Okay.

6.	O	To start off, feel free to dwell at as much length as you like, take as much time because the deeper I can probe, the richer your answers, the more informed the study will be. So, if you can tell me a bit about what informs the creative process for you, personally?
	J.M	Yeah, in relation to the books I've done for N Ltd?
7.	O	This question is more general. About your creative vision, what sparks your creativity, as a creative, we would go into specifics for the particular project, but the thrust of my question is more general at this stage.
	J.M	Yeah, I mean, with the, I think it's always got a gradual process I've taken with my work , ad quite often, I found with particular books I did for N Ltd, it was quite of an evolution where I'd start off , when I ehm studied I studied at University of West of England, and I did a lot of em print making, they were really into print making there and I virtually making print screens and things, based on a kinda landscapey type thing, so it started off just simple images like that, as a kind off I mean I've always worked after graduation from University, I have always tried to find freelance work as an illustrator as well, but when that didn't, I wasn't successful, I didn't, I do some prints which would be kinda based on my surroundings, just kinda make images of the kinda City, and things like that, just something I'd kind of had the interest in , ehm and then I think it's a kinda gradual evolution that the more I did that I started getting ideas for stories, so the ongoing thing, I always keep a notebook, so I read a lot of short fiction, I read a lot of poetry ,

		I'm really interested in and it kinda became natural from reading so much short fiction and poetry I kind of started to try and want to, try to create some kinda narrative to the images I was making and it was kinda a real gradual thing, and I think that the book I'm working on at the moment it's still really kinda based on a lot of print making I've done for the past few years and is kinda a kind of gradual stuff of making imagery and try to kinda find the mood, and then I sort of think of stories to write, but it's very much , it's a slow process for me, I'm not someone who can kind of just have an idea , and then get straight on and do it , I kind of have to have things in the background for a few years, while I still juggle , you now, I teach a bit, then I work as a technician, so the comic stuff is something that I'm always thinking about in the background and making notes kind of , and the Im at a point that if a comic ran, I'd sort of talk to N Ltd for a book and I'm kind of kind of pull ideas together, so it's kinda, in terms of the creative process having the outlet of N Ltd, having them there to sort of offer me a book deal, forces me to kind of rein in my ideas a little bit , and instead of thinking about stuff and making notes, it sort of gives that much of a bit more disciple, to actually, to kind of finish something, to have an outlet, so I don't know if that answers your question kind of , it's a gradual thing.
8.	O	Yes, it does; when you talk of reining in your ideas, at some point in the interview, we'll come back to that in a little bit, there's a certain question I'd like to ask that has a quite a bearing on that.
	J.M	Yeah.

9.	O	Secondly, could you tell me a bit about your expectations when you started the creative collaboration process with N Ltd?
	J.M	I think that was a kind of , it was interesting with N Ltd because they've kind of devolved quite a lot, a lot more than me really, because they're kind of a young company, I mean when they first approached me , I was just doing little comics, and printing them myself, and they saw those, and I kinda have a bit of a thing going on and I kinda approached publishers to get some comics published, but when they first got in touch, I looked at their work site and they'd screen printed books, some kinda late edition printed books, and they think that they had a done a couple of the N Ltd anthologies , but it was all quite small scale at the time, and they didn't wanna have a comic at that stage, so they had only got B.N's Ereberus comic, so when they got in touch it wasn't kind of like a comic publisher, getting in contact, saying we wanna publish your book, it was a kind of really cool kind of art publisher, small press kind of thing, so I think now people form the impression of N Ltd as, oh wow it's a comic publisher, but back then it was still early stages kind of evolution thing, I didn't know what to expect, I was just thrilled that they would put a book together of my work, so we had , at the first book, they were really, I'd done a book of comics , and I finished it and moved on, and I thought it wasn't very good , but they were keen to develop that into a finished thing, and I remember saying to them that I'd rather just do something new, because I was saying to them I didn't rather not do that , I'd rather do

something new, but they persuaded me that it had some merit, they kind of said we like it, you should finish up, so that was cool, that was the right thing to do in the end, so I kind of saw things in it that I didn't realise were there, it was 2010, I think , around about then, they had a big launch , pick-me-up in London, I was working at a cafe at the time and I had to quite the job, to get it done, which was quite a bit of a gamble, just you know, I didn't have any money coming in, so I actually I did, It worked out okay and they were really chuffed at me, and after that they were going to a do a hard back, sort baby little hardback art book and as soon as that was done, they said could you do another one, because I had some more content, and they said we love that , could you put that together into a book, so I did 2 in one year actually, and it was quite great , and it was quite sort of at that point that we sort of found an audience for those two books, it was really great that people responded to them, and I kinda got confident in what I was doing, I didn't really necessarily think, because they are kind of quite the first two books I did , there is not really quite a story or narrative to them, it's kind of visual, and that was something I didn't really feel very confident in, the first two books reading blogs about them , getting sort of feedbacks, so yeah, the first two, it very much an evolution, I didn't really know where I was headed, I was very excited though, like I had a feeling they were gonna be something good, you know , I met them quite soon on, and once I got to know them, S.A and A.S at the time were both there, it was a very small operation , and I got to know them a little bit and I was excited but I didn't really, I

		probably wouldn't have guessed that they would become so big, you know with F.E books and things like that.
10.	O	How long ago was this?
	J.M	That would have been, I think that would have been 2010 I think, that I did those first books with them, six years ago, I can't remember, they started up 2008 or so, I quite remember them, they were certainly, they were quite, they had the shop when I was working with them, so you know, they were very much established in a way, but em, things developed a lot since then.
11.	O	My next question kind of ties into the answer you just gave. What would you say about S.A and A.S's creative directorship style?
	J.M	I had kind of a really, I had had a really good experience of it, I mean, it will be interesting, I mean I am doing a book now, I would probably get to the point where in the next few couple of months , I will probably start sending some content to them, so it would be interesting to see how it would run now that they have a much bigger operation, because when I did the D…..d project, it was 2012, its actually quite a long time since I've really worked closely with them and they've , they're so much bigger, but I never really had, em, they were always very encouraging and very, but quite hands on at the same time, they had a sort of trust in what I was gonna do, and it was always quite, it was quite a gamble, to them, and me as well, I think for example when I did D…….d, things moved so kind of I think really had to be planned so o much in advance with publishing, I mean they had scheduled the book release before I had even started to write, but it was quite a scary

thing, but they didn't seem nervous, they gave me the impression that, you know, especially that they trusted that I would come up with something. So that was exciting, and maybe a little nerve wracking, so yeah, I think the nice thing about working with them at the stage I did as well, was that I got a chance to work with them quite personally, because we went to Angoleume festival together and it was quite the couple of other places, and because it was kind of a small operation, it would be kind of me and S.A and Judith at the time, and we would take the Eurostar across and have all the books in a big suitcase with us , and we were quite low key , and lots of late nights in bars in the festival towns, so I did get to , I got friendly them, which is really nice, so it does mean that I've felt quite comfortable giving S.A a ring and chatting with him about ideas, and I think I'm lucky in that regard and having the chance to build that kind of relationship, not so easy now, running a big em,so yeah, everyone's friends , kinda contemporaries, so it's kinda a friendly sociable thing, I don't live in London so, I don't really see them all the time, so it's always been good and they've always been quite, well, they have never really tried to edit anything I've done particularly, I always ask them what do you think of this, what do you think of that ehm, and even in terms of the technical process, like printing with spot colours which is quite a nerve wracking process really, and they were quite okay with me coming up with the colours and trying to figure it out , it's always been eh, it's been good. I imagine that they would have more of an editorial process now,

		because it's a bigger team, and they would have a lot more to sort out now, but it was always a very ehm, creative sort of process really.
12.	O	Can we talk a bit about NB9 now? I learnt from N Ltd, that the initial brief was called 'O so quiet', I take it that the idea of it came from N Ltd, that you were commissioned to do it?
	JM	Em, it was N Ltd's idea, I remember chatting to S.A and A.S about it at the Angoleume festival, we talked about the idea of it, and but eh, so they liked the idea of doing an anthology, and we kind of chatted about what was , it was going to be and I said I could do a cover for it , and in the end I did the cover , or one cover, and a comic for it, I didn't have much to do with the actual process of assembling the anthology really, it was really just kinda coming up with a kind of look for it, and B.N did the cover, the other side, so , but em, they kinda gave me an open brief to kinda come up with a cover that em, represents kinda quiet stillness, things like that. I think that it's quite interesting, an anthology, it's kind of quite hard thing to pull off, the narrative, but to be honest I'm not that pleased, I don't love the stuff I did there. They gave a good opportunity to experiment with something and sometimes it goes well and sometimes it doesn't and I think a lot of people treat those anthologies as an opportunity to sort of you know, kinda to have a deadline and work through an idea, see where it takes them, so …
13.	O	The initial brief for NB9 itself, did you find it adequate, was it clear enough to work with?
	J.M	Yeah it was ehm, it's an interesting brief. I can imagine, I'd treat it slightly differently next time, I think it was a very open brief, it could

		be about anything, as long as it was wordless, I think it, I'm trying to remember, I think it was 'o so quiet' I'm trying to remember, it was about doing a silent comic, about silence, in a way, I dunno I feel like it could have been very interesting if the brief was based around something other than silence, because it would be interesting to do a silent comic about something very noisy, you know it would take a bit of more kind of creativity, I think, so yeah.
14.	O	When you say you were not happy with it, are you talking about the brief itself, or your rendition of it?
	J.M	I mean my work itself, I was not really, I had a few ideas and you get to the point where you had to settle on one, ehm, and just go with it, see where it takes you, yeah. I think I took a bit of a wrong path, what I did, I didn't think it was as interesting as I would like, it could have been much more atmospheric, in a way. I think a lot of stuff I've done before can of silent comics , are much more about atmosphere and feelings and mood, while this one was much more like , it was a bit of an attempt to do something kind of humorous , it wasn't quite funny enough to be funny, and wasn't quite poetic enough to be poetic, in a way, I think it was kind of like , it's amazing how much you learn, as you go along with these things, you never quite know if a comic is gonna work or not, until you finish drawing it, and by that time it's too late, if it's not gonna work, and its actually quite a lot of work, I think the problem, possibly one problem with that brief was that it was four pages, and I think I doubt most of the time with anthologies like that I don't think there's money,, I don't think anyone gets paid, I think I got

		paid because I did the cover, so I got a cover fee, so I think that with actual anthologies, you kind of do it as a way of getting involved in a publication, as a kind of way of getting your work seen, but you kind of , it's great, its fine, doing 4 pages it's quite time consuming, kinda, stretches people a little bit, there's only so much time you can put into it if you're not getting paid so I think 4 pages of comic artwork is quite big pages as well, a lot of work to do, I think a lot of their anthologies are 2 pages, which means that people can sort of just focus in a way, and make those two pages really work, yeah, but there was some really nice stuff in that anthology actually, particularly the ehm, comic side, there was some really good work.
15.	O	We'll come back to NB9 in a bit, could you tell me how long you go on a draft Before you seek feedback, from the creative directors? Do you do that at the Beginning, sort of, or do you need to go for a while?
	J.M	I've always, I leave it for quite a while actually, I guess people working with N Ltd are encouraged to get more feedback, I think the first books I got, I had pretty much done them myself before, they took them on and published them, and so I kinda have my own system going.I'm doing a book at the moment, I did send the first chapter to Sam, recently, just to see, to check in with him, and see whether he liked it, ehm, but theres other people that I , kind of, if it's sort of a work in progress , I'd like to you know keep going back and forth, if it's done, not necessarily. I like to not to send it to them until I think it's done, not necessarily the whole

		book, but a part of the book, I don't really like to, again, I think you can become confusing if you are just always going what do you think of this, what do you think of that, every different version you do, so I like to get it to a point where I feel I'm quite happy with it, it's good, and then I will send it to them and see what they think, because it's too many voices , looking, otherwise, and I don't wanna waste their time as well, sometimes I know it's not good, I can , I've got a couple of friends which I will show stuff to before I show it to Sam and Alex, you know, I tend to sort of leave them to the point where I feel that is ready to, if you see what I mean, they've not given me that much editorial input in the past, but you know if I ask for it, then they'll give their opinion, I do trust their opinion, I never had any disputes with them as to what I was working on, it is interesting looking back, just kinda trying to find emails to send you , some of the correspondence which we had with, D………d, I mean where I work as well, there is an element of making stuff up, as I go along, so it's kinda hard to send a rough of the whole thing, then send a second draft, and this stage I am at with my book, I'm doing now, I've done kinda a sketched version of the first few chapters, and I still don't have any idea what is gonna happen next, so it becomes a bit confusing to sort of update them all the time, and because I have a bit of relationship with them, I may be a bit, so much more than other people, who are considered work in progress.
16.	O	So, could I come back a bit to NB9, the emails for the 13th of November, 2013, where you sent in some colours and A.S was not too sure about it? From his comments he thought it was kinda like lowkey, he wanted

		something more upbeat, and then S.A conveys that he gets what you're doing with it, and that it was okay?
	J.M	(Checking) that rings a bell, I think I've got it now actually, I think there was erm…..
17.	O	You sent the colours and A.S said he wasn't too sure of the colors but S.A was of the opinion that it was quite okay for the 'oh so quiet' brief, and that you should go ahead with it?
	J.M	They'd asked me to choose the colours , and they were keen on something, they wanted something….it was a tricky one, because I was choosing the colours for everyone else, as well, and I think I had in mind, a slightly different, in my mind I wanted something a little bit less, something a little bit less colourful, I wanted 2 colours instead of four but they very much did want 4, so I think we just had a slightly different idea in mind really, but then in the end I kind of , and these were the colours I used in one of my books and they asked me, I think, to choose a colour scheme, and so I took a colour scheme from one of my books and boosted them a little bit, made a bit brighter, so I think that's what S.A pointed out, probably they wanted me to choose the colours, otherwise they wouldn't have asked me, because I was thinking, if I were to choose bright colours then it would really be my choice I don't think so, and someone else could choose those colours, and I think in the end, S.A pointed out, and I think it was a bit tricky because I wonder if A.S might have already moved to New York, but I think in the end, they really did go with those.

18	O.	They did, now if I may ask, if S.A had backed up A.S, and said to change the colours, how would you feel about that as a creative, is it an easy adjustment for you to make, or does it affect the vision you had for the work?
	J.M	With this project I think yeah, it was kind of frustrating, I didn't have that much involvement with the project in the end, when it came to this point I didn't really mind too much, I was trying to come up with a colour scheme for everyone, but I think that if I was only trying to come up with the colour scheme for my book, and they disagreed on the colours, it would have been a bit more frustrating, because I'd mind up like putting so much work, but they never have interfered on my end, working that way, I don't think I wold have minded too much really, because I didn't really have much at stake, I'd done, one comic, and I hadn't done much, it was interesting because I had forgotten about that exchange , but I think it came out quite well, in the end, it definitely had a kind of pastelly feel to it , and I think what S.A says there is right that it would be nice to kinda ehm , just seeing, at my response there, I thought it would be nice, and I kind of gave my reasoning, and I eh, understand why it could be brighter, say at the same time, why it would be good to give this a sort of muted aesthetic than the other anyway ehm, oh yes, I was actually, I went to a festival at that point, so I was like, wow, yeah, so that was hard for me to take in, at crunch time, I think I may have sounded a bit frustrated, but I certainly don't hold any grudges , it just occurs in these kind of collaborations, you know, back and forwards, I think that's a nice indication that they are not kinda necessarily, as you see there, they're

		not just kinda an impenetrable kinda force, they tend to discuss things among themselves ,are quite open too , which is good and they will be kind, of one of them I, more likely ,depending on what I need to ask, I would choose which of them to email, (laughter) to be more likely get my way…
19.	O	Talking of festivals and conferences, what do you think are N Ltd's motivations when they put you up for these, ELCAF, Angoleume, When they tell you about it, when they sponsor you to attend them, what do you think they're trying to achieve? By inviting you to attend their festivals?
	J.M	Yeah, yeah. I think ELCAF has been quite a real success in that it gets closer to, it feels quite similar in a way to something like Angoleume, or any of the French, Belgian, I think what S.A and A.S try to bring in, is, you know they grew up in France, (Switzerland), I think A.S grew up in Europe, and S.A lived in Paris as well, when he was younger, maybe as a young adult, so I think what one of the most successful things N Ltd has done was bringing in a kind of mainland aesthetic to the UK, and some of the beautiful kind of art books that you see over in France, so I think and because festivals are such a big part of that, the first time I went to Ungoleme, which was 2011, I was blown away really, by a certain kind of creative stuff, there, and I hadn't seen it, I'd seen growing up some kinda comic shops in the UK, but I'd never seen, that kind of thing, it was , the comic stores were always kinda pokey, and to go to Angoleume it was incredible, and to have a kinda much more diverse group of people

		making work, as well, it was incredible, back in the UK a particular sort of person would be the sort of people making the comics, whereas in France there was much more diversity, so ehm, I think they've done a very good job by translating, some of these works , I mean even quite directly, by translating people like L.B, and you know of this really great illustrators by translating their books and bringing them to the UK, it made quite an impact, actually, so things like having ELCAF, you know, bringing them to the UK, you know I work at University, and I teach students, I work with young students, and a lot of them all attend ELCAF now, and they save up money to go buy comics and attend ELCAF, and I have some students who manage to apply for a paper, with ELCAF, and who manage to present a paper at ELCAF, so I think it' s quite new to the UK , and think it is building some sort of community around the comics, and I can't really speak for them, but I do know that they were, as soon as I attended Angouleme festival, and the second one I went for which was the Mesans' festival in Brussells , I kind of completely got what they were trying to achieve, what N Ltd was trying to do, this is the sort of thing they loved that they were kinda trying to bring to the UK, and that was quite inspiring for me.
20.	O	J, if I may go back a little, when you had the discussion with S.A and A.S about NB 9, about the colour palettes, would you consider that to be the beginning of the anthology, towards the middle, or towards the end?
	J.M	I think that would have been quite early on, I think if they had to, they would have sent the brief out, at the stage, because when they sent the brief out , they give the colours, I mean, the anthologies are always a bit

		short notice, so I think it would be better if they gave people twice as long to do it, you get the brief, and you have a month, or maybe two months to do the work, which I think is okay, but if you do the work, if you kinda try to fit it around a full time job, or a part time job, it becomes kinda , I think it would be better if people had 4 months, and could muddle on though, kinda take their time , you know, so it would have been quite early on, before any one, had been given the brief.
21.	O	I would like to ask you, a question that is slightly mundane, but has a bearing and what I'm trying to achieve, as a creative, what would you say, when you have a contract, what effect does it have on you? When you sign a contract, and commit yourself?
	J.M	It's exciting, and I find it quite nerve wracking, I find for the books it's quite , as well, because it's so labour intensive as well, and it's kinda doing something like a comic book, it's a bit of a gamble, really, because you can get an advance to work on it you don't know if it will sell well, you don't know how much money you're gonna make from it upfront, I did quite well with D…….d at the end, as these things go, but when you're signing the contract, you're kinda guaranteeing that you're going to get a lot of work done for a certain time, and having to fit that in around all my other commitments is hard, and it's also something I need, I mean if I didn't have N Ltd putting my books out, or a publisher willing to putting my books out, I'd just never finish, anything, I'd just put off stuff, and never finish it, so you do need that pressure , so you just sign a contract, it's kinda the start of a race, you're kinda just locking yourself into this thing, having said that, it's something I'm thinking of, I mean I

		signed a contract with Unibooks, it's something that I'm just figuring out as I go along, I mean in future I might , end up just, I'm not very business minded , and I don't really understand, sometimes, I mean I need to get more help, in looking through them, I mean now that N Ltd are much bigger, and what I am doing is much bigger, more time driven, I think that in the future what I'm doing now, much more time goes into them, I think in the future I need to pay more mind to the contract that side of it, as I am not very business minded.
22.	O	This question has to do with how you manage your creative bent, you have an idea, a creative vision, and in the editorship process you need to also take on their requirements, like in the incident we just talked about, with NB9, how do you manage this tension between what you want to do, and what they want you to do?
	J.M	To be honest, it's something I deal with in kinda my other much more commercial work, you know I'm quite used to sending off art work, and someone saying it's not right, change this, change and that can be very frustrating, but I think other than that one, that, but I think, other than that one thing with the colours for NB9, I haven't really had much conflict with N Ltd, which is why, it's very much the things I've done with them is my own work, Its very much my own work, but with others working commercially, which I do as well, I do really have that, I mean having an outfit like N Ltd, touchwood, so far, has always been very, I know that the books I do with them are very much my own vision, you know, I'm kinda lucky in that respect , though I have no guarantee that I won't be proven wrong in my new book, it could be a nightmare, but I

		think I trust they'll , but I can't think why we can't continue to work in the same way,I think it would probably very much be my vision, so for me as a creative, that does makes me much happier to sort of, it makes it easier to sort of not necessarily be doing what I do what I really want to be doing with my commercial work, because I feel like that, my doing things, and they are being undermined and are not quite coming out the way that I like, I know I have my own outlet with N Ltd that is very much my own, with N Ltd , it's very much my own, that's just my own experience, with other people it might be different, for me as a creative, it makes it easier, I've been lucky that I am quite in sync really, with what N Ltd, the aesthetic and the kind of storytelling, I think at one point I was comfortable with telling A.S, about a kind of idea that I had for a book, a very loose idea, which in retrospect, I can see was not very interesting, a very loose idea, and he said he'd love to see me do something more nostalgic , I think I had a wacky, kind of more experimental idea for a book , but he was more keen to see me push it to a much more kind of formal look , it's not just that they do not suggest directions in a way , they do kind of suggest directions in a way, but not in a , they do it in an inspiring way, they'd be like they'd love you to do this ,than this, I think overall, that kind of thing, is good.
23.	O	It does appear, from the emails, that you are quite comfortable with their creative directorship, I understand that it's because in partly because of how used to them you were, having been present since the beginning, so I can see were the ease is coming from? Is this normal with you, are you

		comfortable with being evaluated in that manner, or is it the particular dynamic that is comfortable for you?
	J.M	It does, depend quite a bit, I think when I'm working with commercial, a lot of the jobs I do. I've got quite a friendly dynamic with the people, kind of eh, I also try to be quite informal with my emails, a bit, you know to get my points across, I do take the work quite seriously, I never quite disagree, if I disagree, I would kinda try to explain what my thoughts are , generally, I think, I always working with art directors, for example at the New York times I worked with art directors, and they um, and I actually really enjoy, I enjoy that, dynamic, I mean I've worked for other jobs with directors where it's become a bit of a nightmare, and frustrating, but I'm always quite open, I like, and I quite aware that I might not have the best idea, I often have tens of ideas, and often with something like that, they'd be quite greatly improved by the art director, saying oh hey, how about trying that, and often they'd be greatly improved, and often I'd try , like yeah, that's a great idea, that's right, , but you know, I do quite like that collaborative process, so sometimes I do, sometimes I don't, and I think I've nailed it, but most of the time, I kind of throw some ideas at them, and if they're a good art director, they would be good at suggesting something that might really, and them I'm quite open in saying, 'I don't think this is quite right, but what do you think of this, that's quite key really, over the years, it's something I've learnt just to kind of be fairly humble, not get offended if people suggest a change, I think it's quite important to being an illustrator to able to discuss things and communicate with people.

24.	O	Where do you get the assurance that the creative director gets your vision, what you are driving at, what you're trying to do
	J.M	You mean generally?
25.	O	Yeah, generally, but if you want to talk about how S.A and A.S do it, it's okay.
	J.M	I'm probably someone who overexplains things in emails sometimes, images, I think a lot of people will let the images speak for themselves because I think, I want to make sure they get what I'm trying to do, I end up kinda explaining myself in emails when you're sending a sketch , email to them, it's not a finished piece, so you need to try and communicate with them what the finished piece would be, you know, without actually having produced it yet, so em, yeah, I guess I always try and be clear, and there're a few people I work with from time to time, and that's much easier because you have that relationship, and you can, even if you never meant them in person you can sort of have a rapport with them, and same frame of reference, then you understand that they know what your work will look like when it is done, and what your ideas will be. If you get to do a job, and if its someone who doesn't know your work very well, what they are asking for may be something that maybe 'I'm not the best at doing, you know'. So actually, they will be looking at something that actually someone else will do very well, that's just not within my skill set really. Sometimes I do occasionally get an email with a job, unless I am really desperate for the money (laughing). Actually, quite often, sometimes I would read the article and read the email, and I

		know what they want, but I don't think I can do it very well, I think someone else can do it better. If I can afford to not do it, sometimes I think it's better to not, because otherwise I would just end up wasting so much time trying. I guess I am quite careful, but I am lucky because a lot the commissions I get are people who…I think actually coming back to N Ltd, having those products of N Ltd, which I see has been quite kind of pure, you know sort of reflection of what I do, having my books out there in the world has made much more suitable work come for me, the only thing people see is the last job you did, so if you did a lot of things in a certain way, you know, you continue to get that work, I think I got a lot of work, which is very in keeping with stuff like this , in N Ltd, which is great , and in keeping with I'm doing, that it gets across, as kind of the work that I'm good at making.
26.	O	Last question please, J, when you mentioned that you felt that you had nailed it, when I asked about the tension between what you want to do, and what the editor wanted you to do, if you had that feeling, as a creative, and for some reason you had to modify, how would that have felt?
	J.M	I think I've had that before , and it's definitely frustrating, I felt that way before, were you think it could have been special , but it's not, I can't think of that happening a lot before ,a lot of time , when I change things , it's usually for the better, It's very speculating, I guess I am someone who is quite always juggling a lot of things so it's quite easy to kinda let things go, I've got my comics going, and I teach, and I do various illustration jobs, and I've always got some kind of pet projects , paintings

		I'm doing at the moment so think, I'm kinda excited about doing in the future, if I'm doing a job, even if I'm kinda excited about it and it kinda goes , and it goes south, and I'm frustrated, it's really frustrating, but because I have a lot of things on the go, its fairly easy to let it go, and distance myself from it, there's being a few projects where I finish them, and I end up not really showing them, on my website or anything, because you feel like that's not something I'm not really proud of anymore, but at the same time , you think it helps pays my rent,(laughter) and you know, you can't be 100 percent really pleased about everything, so I think it's ehm, I'm saying that from a position where I'm quite lucky that I do, I have my comics with N Ltd, and I have never really had a bad experience with that being undermined, or gone in the wrong way, so I think I've always had that something I can always put my energy in and be proud of.
27.	O	So, when you do have to take on such advice, modifications, do you consider them then at that time, to be co-producers because they are contributing, or do you consider the vision still yours, or do you have a sense that this is being done with others?
	J.M	I think that there's a kind of aesthetic, I do feel that in terms of the content, theres a kinda of , I kind of feel that most of the content, that is really valuable, has come from me, whereas presenting the book as a physical object, in terms of the physical object, there's a certain aesthetic they've really kind of, that they really bring to it, they've got a particular kind of print method, so all these kinda of stuff really makes the books what they are, if it wasn't for that side of things, the stories

		would be the same, but if a different publisher did it, they wouldn't be nearly as you know , I kinda like that they almost feel like it being an artefact, like a lovely object, I think if you say, a British publisher, did that ,would do that maybe on a sort of bright white paper, and a paper back cover, it just wouldn't have that anymore, so I think they bring a lot to it, I do kinda see it , as the kinda of, they kind of had their aesthetic, and you know just the feeling, and the way it's presented, and think that it's nice, the way its presented, now, I think I've evolved, now I've, when I try to produce a book, I kinda know that there's a production and collaborative network, how it's kinda, gonna look, and feel , there's a , that's changed over the years kinda how I kinda approach things now.
28.	O	Thank you very much J, your responses were really detailed.
	J.M	Acknowledges.

Appendix C. Interview Transcript, SA:01, Creative Director, N Ltd. Project MMM.

	Participants O: Researcher S.A: Creative Director, N Ltd	Questions and Responses
1.	O	Notice about confidentiality. Additional description of the research aims.
	S. A.	Acknowledges.
2.	O	Who initiated the project, was it A.R that approached you? Or you reached out to A.R?
	S. A.	I think, that what happened was that we did a project with A.R where he contributed to an anthology, and we thought his contribution to the anthology was really good, so we kind of said to him, look, it was a sort of open invitation, to create a longer format, thing, and he actually came to us with something that we didn't really like, and we said that not quite right for us, we don't really think that that's the best idea, maybe, go away and have a another think, then come back. And when he came back to us, again, he came back to us with the MMM project, and at that point, we turned around and said, yes, this is worth, you know, developing, so yeah, let's do something with this.
3.	O	Okay, if I could refer to the emails now, the one I tagged as 1st to 5th of Feb 2013, A.R asks you if he could show you his work so far, would you

		consider that point to be have been the beginning of the project, or was there some activity before then that does not show up on the emails?
	S. A.	Yeah, because he was working on a sketch, and at that point he was half way through and he wanted to show me, and just have some feedback, on where it had gotten to so far.
4.	O	Do you normally, is this normal, do the creators ask you, to send work early on, or you request for it, in order to give feedback?
	S. A.	Laughter erm, I'm always requesting it, I always request it, as early as possible, just so, partly to check that they are actually doing something, and partly to check that what they are doing is, you know, what we want. So yeah, it is normal.
5.	O	. But in this instance, he actually sent it to you, before you asked for it, yeah?
	S.A.	Yeah, so that is, in itself is quite a good attribute, you know, from an artist, to have that attitude and that, but I would say as well, that I might have said to him, you know, when you've got something, just send it, so I probably said that verbally, you know, I just said, listen you know, as soon as you are at a point where you feel you want feedback, then send it over, and that does not have to be when it is finished, it could be earlier, it could be if you got stuck on something, it could be if you just wanted a little bit of input from someone else, that's usually useful, especially if you had been working on your own, for a long time.
6.	O	Yeah. You've already said that it is a sign of seriousness, of commitment, basically, any other feelings about the project itself, from the action he took, in sending it to you before you even asked, for it?

	S.A.	Yeah, I just think it gives me confidence in him, in the fact that he is serious, and is getting on with the work, it gives me confidence to know that we would get something delivered, potentially on time, which is extremely important from our perspective, so yeah, it's reassuring, more than anything else.
7.	O	At some point very close to that, you tell A.R that J.M won a prize at Angouleme, I don't know if I'm pronouncing it correctly?
	S.A.	Yeah 'un-go-lem',
8.	O	Yeah? Angouleme, yeah: So you tell him about J.M's prize, what was your motive, for that?
	S.A.	Ehm, you know, two things, ehm, one is to motivate him, ehm, you know to sort of say, look, you know, J.M did this, and its won prizes, so, one is to motivate him, to do a good job, another is to reassure him, that when he does do a good job, we are going to represent the book, and you know, we're going to promote the book, and you know, this type of thing, we've done for J.M, we've been successful, therefore we're a good outfit, we're a good publisher, so two fold really?
9.	O	And then on the 26th of February 2013, you explain to A.R how you've been busy, and then you say to him that, "It looks good though"?
	S.A.	Yeah, so what I did was I just kinda downloaded it, it was you know, a hundred and whatever pages, I didn't have time to go through, and come back with a detailed response or anything, but from just the first look, I just wanted to reassure him that, I thought, you know, it looked good, rather than kind of say, "hey, I haven't read it, yet" and you know maybe it's

		terrible, <u>laughter,</u> you know, then I'm gonna keep you waiting for, you know, a week , in order to tell you that, I feel like it's important to be positive, and let people know that, you know, you're positive about the project, because the last thing you want is for them to be worrying, and for you to be keeping them waiting, you know?
10.	O	So are you used to taking such overviews, such snap judgments of work?
		Yeah , and I probably shouldn't do that, in some ways, but I'd rather, in some situations I'd rather, ehm, give, that specific, that kind of approach, and it, to be honest, if I , if I see that there is a problem, it's more likely, or I'm worried that there is a problem, it's more likely that I wouldn't reply, or I would just say, "hey I've got the stuff, I just don't have, just that I've not got very much time at the moment, and buy myself a bit of time, but in A.R's case, because he's built up so much kind of good will, I suppose, with how, his timing, and his, you know, the fact that I could see what he was doing, and you know, he's very communicative, he always write back very quickly, you know whenever I had been in touch with him, so ehm, you know, I just wanted to keep that good will going, because I didn't want it to be on my side that we , you know, we failed in the communication.
11.	O	If I may probe your creative judgment a bit, I know that It's hard to express these things, being part of the reasons for conducting this research, If you could explain a bit about your internal processes, on what basis do you look at his work, and say, okay, 'I get it, this is what we want, this fits what we are looking for', can you give me some of your parameters?
	S.A.	From my perspective, it's the execution , you know, the drawing, is it of a high standard, and the characters, are they explored, do they, are they

		pushed to their potential, and then , is it , does it push the boundaries of storytelling, are there things that are unexpected, which are unexpected in a good way, is there enough to keep one interested throughout, and those are the things I'm always looking for, and if those criteria are met, then yes, I feel like we have something, and if it feels like I'm struggling to understand, and struggling to be interested, to care, or if I feel like the actual artwork, I just don't like what it looked like then all of those things would be a problem.
12.	O	I like to ask you a bit about your editorial style, would if you can explain a bit, would you characterise yourself as involved, or hands-on, or it entirely depends on the artist?
	S.A.	I think it entirely depends on the artist, I think some people are extremely self-motivated, and need very little from me, and then other people need much more, let's say handholding, and eh, or motivation, or deadlines, or you know, so everyone is different, and I'd like to be as hands-off as I could be, because I'd like to be able to give as much autonomy to the artist, as much as possible, so there's always a fine line between ehm giving someone autonomy, to reminding them of the commercial constraints, or reminding them of the narrative possibilities that they haven't explored, or of commenting on aesthetics, ehm because you feel, you know, you can offer something to them, and if, if I didn't need to say anything at all, then you know, on one level, that would be great, then I would be happy, but then on another level, is not that I'm not happy to give my opinion, I just feel like I would give it where it is needed.

13.	O	I see. If you could go to the first of March 2013, after a review, you ask A.R to do an 'endpaper'; could you explain to me the rationale behind that?
	S.A.	Okay, so ehm, there are two ways of doing books, and then, obviously, physically, especially hard back books anyway, physically, can only be made by folding, papers, so it has to be ehm, it has to have a certain, there is a constraint in terms of the certain number of pages, which is, in an ideal world, the pages in the book would correspond exactly to the amount of pages you need to deliver the endpapers, which is the papers that are stuck to the cover, and you would have a front page, you would have an intro page, and then you might have a blank page that is facing the cover, then you would have the book, and then you might at the end have one blank page, followed by endpapers, ehm, so these pages , you know it's important for us to ascertain the exact number of pages that are going to be in the book, in order that we can get an accurate quote from the printer, and so the printer can order the paper in advance, and if we don't have that, then we can really budget the book, we can't really do any of those things, so many times, you know the artists, you know get confused, and don't quite understand the way the book is made up, and think that they can just add a page here, or add a page there, but, they, that's not, they can't_chuckle. So, I think it's when I'm kind of reminding him, and I'm sort of talking about how ehm, to think about the book, and how to think about the pages you have to deliver, you know, the extra pages on top of the pages in the story, and then on top of that you need to consider that they have to be divisible by eight.

14.	O	When you remind him of that, are you conscious that it might require some extra effort on his part?
	S.A.	Yeah, possibly, and possibly on my part as well, to explain to him how the book is constructed, so sometimes we may send them a chart, or something.
15.	O	I saw that you gave him a formula?
	S.A.	Yeah.
16.	O	Alright, on the same day, on the first of March, A.R suggested including a map, at the end of the book, and you didn't respond to that? Do you recall noticing that request of his?
	S.A.	Ehm, I can't remember that, it may be that I actually spoke to him on the phone, and we decided that it wasn't necessary, I don't really remember thinking that it was really, ehm that it was really, necessary for the sort of book, I didn't really think that it added anything, to the story, so I probably just, we probably discussed it on the phone, so he decided that he wouldn't bother.
17.	O	If you could recall, what were your feelings about the project, at this point?
	S.A.	Ehm, I think I was thinking that, ehm, we were looking to do longer format books, and that this would be a good project, so I was excited about that fact, because a lot of the other books we had done up until that point, had not been as in-depth, in terms of the narrative, had not been as long in terms of the page count.
18.	O	Similar to an earlier question, slightly rephrased, how do you say you are able to understand a creative's vision, where they are trying to go project, where they are trying to go with the project, in terms of the visuals, in terms of the narrative?

	S.A.	I think that it is a combination of trusting that you've seen enough of somebody's work to know that , just about anything that they do, you like, so therefore , you think, you apply that logic to the fact that they are doing something for you therefore , the chances are good, that you're gonna like it , now that logic doesn't always work, but when it's the beginning of a project, you have to believe in that logic, otherwise, you know, you won't get anything started, you won't get anything going, so essentially, you have to have faith in somebody. And then once you see a draft, then you know, you potentially, that is what is coming, you know, that is being affirmed, you know , that faith being affirmed, that's it really, and yeah, when you see a sketch, you have enough of an idea of what it's going to be , and at that point, you have input that might change the outcome, and in theory , that input, at that point is gonna be enough to get you what you want, in the end.
19.	O	Now, for this project, MMM specifically, how did you strike a balance between letting the creatives get on with it, and intervening, that balance, that fine line, intervening, or letting go, stepping back, hands odd, how do you work out this balance in between?
	S.A.	It is an issue, it constantly, and I think that different people, have different ideas of what's important and what isn't important, and I think that that's where things could get difficult, for example, if I think of somethings, as okay but someone else in the office thinks that there's a problem, then you begin to have, you know problems, and then you begin to , end up giving artists, you know, conflicting feedback, for example, and that can be very detrimental to the relationship that you have with them , ehm, but I just

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		think that, ehm, the other thing is, you have to take into account you know we try and work with people who are , who are open to criticism, and constructive criticism, but open to it, as opposed to people who clam up, or refuse to show you things because they're scared that you'd ask for them to be changed, etc, you know, the last thing that you really wanna do is have someone do lots and lots of work, and then you ask , you end up asking them to change it all, but in many instances that has happened and essentially it is part of the process, sometimes it doesn't happen, sometimes it does, and you just have to persuade people that in the end your interests is that the book is as good as it can be and that therefore you give it the best chance possible to sell in the open market, and if that works, that's positive, that is to the good of the artists, so you know, you're constantly trying to reaffirm that your, you have their best interests at heart, even though they might not always believe it.
20.	O	Again, on the 1st of March, when you tell A.R about the endpapers, generally, if you could recall, what is your sense of the project, in terms of time?
	S.A.	We're quite, I think that at this point, the draft of the story has kinda come together, so I'm getting him to think about the overall, because if we're talking about the endpapers its becoming quite final, the draft, and, at that point I'm feeling quite confident, and obviously he still has a lot of work to do, because he has to ink, and he has to colour, but, and yeah, very often the hardest thing is getting the story right itself, like he's done all of that, so yeah I think I'm getting feeling quite confident, at this point,

21.	O	Would you characterise that as nearing the middle, or some point at the beginning?
	S.A.	Ehm, I'd say it is in the middle,
22.	O	Okay. On the 6th of March, you sent him a questionnaire for 'creative professionals', I think someone was trying to collect data, and you helped them by circulating a questionnaire to creatives?
	S.A.	Yeah, I don't remember that, that might, I don't know, definitely, I know that that was from me,
23.	O	It doesn't matter if you don't remember the specifics, I just wanted to know your motivation for sending,
	S.A.	I think it would simply that we're trying to create ehm, a strong relationships, it would be we're trying to create strong relationships with our market, and part of our markets are the libraries, if I can be seen to be doing something proactive, and giving it to A.R, I'd say it was a way of promoting the book, and ehm, yeah, that's it , really?
24.	O	And in your thoughts about strengthening the relationship, it does seem pretty established , at this point?
	S.A.	I think it's really established, but I think that there is also an element of , I know that A.R would probably do it, because I know that he's the kind of person that would, and I know that there are other people that wouldn't , would just ignore the email and wouldn't do it.
25.	O	In your experience, what would you say is the effect contract signing has on creatives?
	S.A.	Ehm, well, first and foremost , you know it's a massive thing for lots of people, you know, to have that, to have that contract, to have that contract

		for a book is a big deal, so, I think it does motivate people, it does make them kind of proud when they collect it, that they're gonna be published, so that's the first thing is does, so ehm , I think the process itself of signing a contract can be quite laborious, when people go into the details, which is what we require them to do, at the same time it can take a bit of momentum out of a project , when you have to sort of stop everything to do that, but you know it is a necessary thing, there are positive and negative effects to signing a contract, so you know, the negatives is that it slows things down, you just the negotiations can slow this down, and the positives are that it can just give people a sense of achievement to have a contract in the first place.
26.	O	So, as creative director, at what point do you decide, it's time to give them a contract, it's time to get them signed on? Is there a particular…
	S.A.	Now, it's because an acquisitions process, that we decide, that we have a meeting, that everyone would agree, based on the proposal, based on the pitch, or the draft of the proposal that this is something that we need to publish, and therefore it would move to contract phase.
27.	O	Is there a sense of judgment about what you've seen so far, or is it down to your word been taking as creative director, or is it down to the acquisitions team having to come to a consensus about the merit of it?
	S.A.	We need to, everyone needs to agree, essentially, and everyone needs to be positive, and that process can also slow things down, and yeah, it can be you know, I can be working on something for a long time, in order to get it to that stage, and people might decide it's not good enough, at which point, I have to go back to that artist that I've been encouraging, something for

		quite a long time, that amount of time, and say , you know, this isn't gonna happen, or on the other hand, you know in order to get , and on the other hand it might be that we've been doing that, but then there's no discussion of what the contract is exactly, you know what the offer would be , what the advance might be etc etc so it might be at that point that there's where it's a bit sticky as well, because we've got to this point , we wanna do the book, but maybe they are not completely happy with the amount of money, you know the deadline, or whatever, so then, you know, we often have to compromise, we often have to ehm, you know, come to an understanding which is mutually beneficial, which isn't always, easy , but it is what we try to do.
28.	O	. Will you say, at this contract signing stage, that the project is about midpoint, or getting to the midpoint?
	S.A.	The contract, is really, ehm, quite near the beginning, but it depends on the stage of the project when it comes to us; occasionally, we'll have something that is almost finished, before we actually contract it, and sometimes we'll have something which is a bit developed quite a lot, and then sometimes we've have something which is , which we just, it's not really very developed but we are so confident in that individual, that we give them a contract, anyway.
29.	O	On the 21st of May, 2013, A.R sends you a link to Alex at Frontera, can you recall what you felt about this, what you thought his motives were, and your…reactions to it?
	S.A.	Ehm, I really can't remember, yeah, I think I may have talked to him, and we may have said you know, if you wanna do something with A.R, go

		ahead, and you know, sometimes people get the wrong idea about you know, what we do, and who we are you know, kinda like an agency, and I might think I said, this is great, but we're not interested , in a position to fund something in a charitable sense even if we believe that what you're doing is really good, it's not just something we have the possibility of doing, and likewise in this situation, I think it may have been that he wanted some advice about how to print something, or where to get it , I might have just spoken to him on the phone ,and again that would have really been done just because I was trying to give, wanted to create goodwill, with A.R.
30.	O	Do you usually get such promptings from creatives?
	S.A.	I'd say that A.R is quite unusual in that respect, he's very proactive , he's always networking and trying to make things happen, and I think that's quite good, I'm very much in favour of that, I think that it's a good thing, and to the benefit of the project, that someone, is like that, but I wouldn't say that everyone is like him, I'd say that maybe 20 percent of artists are in his sort of league of professionalism, and I'd say that the others are still sort of learning, their trade.
31.	O	If we could move forward a bit, to the 6th of June, 2013, you assure A.R about foreign publishers, an assurance of interest basically, I'd like to know the basis of your assurance, in the sense that the work had not being finished yet, but you were pretty certain that there'd be interest,
	S.A.	Ehm, I'm speculating wildly, I think I just, ehm, I mean there was, as it happened, but I think yeah, I just wanted him to send us something which we could take with us, so that what really all it was.

32.	O	On the second of September 2013, A.R informs you that he's about 2/3rd gone, do you consider this to be milestone for the project? Do you get these sorts of notifications of artists about, okay, we're almost done...?
	S.A.	Yeah, I think at this stage we're just constantly asking, whether they've got, where they are, I mean you can never have things too early, basically, in terms of the marketing, and I mean everyone is, all of the sales people, and all of the marketing guys , they're all asking, for material, everyone's asking you for things, so essentially, I would be constantly kind of reminding them that as soon as they've got something, send it, we can use it.
33.	O	If you can look at your emails from the 16th of October 2013, A.R asks for feedback from the Frankfurt fair, what are your thoughts about creators asking for feedback?
	S.A.	Yeah, it's very normal that people ask for it, it's not normal that they may get detailed feedback. The other thing is that it's a bit like asking for, you know, I could give you feedback from people , and say that this is what's come through, and if it is very specific, then we want to feed it back to people to get to make changes , because it is based on what, you know lots of publishers we that we've met, at these fairs have told us about the book, and it will be silly to ignore that, but on the other side of things, for example, in this situation , there was an issue, raised with US distributors about nudity,
34.	O	Yeah, I was about to get to that,
	S.A.	And you know, it's the kind of thing we need to address , because you know , we don't want to miss being able to market the book at the market

		it was intended for just because of one nipple you know, on one page kind of thing , it would be, it would be a shame to have missed out, a shame to have missed out , so ehm, so, yeah, in that situation, we would feedback, if it was, anything else, you know it would be more difficult to feedback, because you know, it's more abstract, and actually, you know, you don't necessarily have an immediate sense of sales to other publishers, it sometimes takes weeks or months after the fair, before you really know, so if you give feedback too early, you might be misleading someone, and it's important to manage people's expectations by saying, its very early, but this is the feedback that we have .
35.	O	How did A.R asking for feedback make you feel about the project itself?
	S.A.	Ehm, I think it was good you, you, I think it was good that you know, like I said , when people are open to criticism, and open to cooperation, then I feel that that's a positive attitude, and I much rather that someone was like that than, sort of shrouded themselves in mystery and didn't wanna be bothered, and didn't want to respond to anything, so I feel that it is pertinent for everyone involved to ask for feedback , especially if it could improve the project, so in that sense A.R is an exemplary professional, really.
36.	O	So, he came up with this solution about, you know, using vegetation, leaves to cover the characters, instead of a bikini what did you think about his solution?
	S.A.	I thought that it was great, I thought that it was perfect, and I didn't think that it changed the meaning of the image too much, I didn't think it lessened the impact of the page, you know the humour, and the aesthetics of it , and so I thought it was a actually a very good solution , and you know, the other

		thing is that , you know ,from the point of view of the US distributors, they really couldn't argue with it, there really wasn't anything, untoward about it, so it was perfect, a very good solution. Yeah. It was quite clever.
37.	O	Could you tell me, on the first of August 2013, you invited A.R to Switzerland, I wanted to know your motivation, for the invite?
	S.A.	With that, it was an event that we had been invited to take part in , ehm, you know, from the point of view of you selling books , it is a marketing opportunity, it is quite a big festival in Switzerland, they kind of look after you, they pay your flights, you know they don't give you fees or anything, but it's an nice thing to be involved with, and from my point of view, again it's a bit like showing my commitment, to him by saying, look I've put you forward for this, , I've got you involved in this, and again it's the kind of thing that people, do this books for, because you know there not a huge, you know…. they don't necessarily…..that kind of book wouldn't have necessarily earned a huge amount of money per se, so, anything that comes along with it, like being part of a festival, being able to take part in something like that, which might be fun, which might be interesting, a bit of travelling, you know, I think it's all going in the right direction, you know, it's positive, its opportunities, and /I feel like him and two other artists I invited were all, you know, interested in going , because you know, they felt, yeah, that would be fun, that would be interesting, and you know , from the publishers point of view, that, other than just money, or simply the fact that we'll put the book out there, those are the other things that we're offering up, you know it's the other motivations, the other positives, the fruits of your labour, essentially, but it's what I'm providing , I'm actually

		doing that, as a publisher, publisher, you know , you wouldn't have that, if it wasn't for me, so that is always , you know I guess something that is always in the background,
38.	O	Your representative in the US, T.S informs you that MMM has being nominated for the YALSA graphics novels award, how did you fell about that, at that point in time?
	S.A.	I didn't fully grasp what it was at the time, I just thought, you know what that sounds okay, laughter, its good, I didn't really know it, you know, with a lot of things you think, this can only help, it can't be, detrimental in any way, it can only be good, so yeah I was happy.
39.	O	In the same vein, you set up a publicity event, with C……a, at the British library, what was the motivation for that, too?
	S.A.	To be honest, it was more of a political thing, I didn't really, I actually didn't want to do it, but the organisers, ehm we felt it would be difficult to say no, and so we did it, but, those events are never very good, so, that was something which I said we would do,
40.	O	When you say good, is it for, the project, or the company?
	S.A.	I don't think that many people turn up for those things, I don't think that they're organised very well, that kinda thing, but at the same time, there's a certain level of, at that time, if I had said no, I think that it wouldn't have gone down, very well,
41.	O	About the watch project S.A, if I may ask?
	S.A.	Yeah, I don't , I actually don't remember that at all , I was looking at that email, and I can't, I don't remember that, laughter, so I think, to be honest,

		what I probably said to A.R, is that if you have any, it's your character, you know, I can't, we don't have, it's your copyright, if there's something that's not a book and you wanna do something with it, them, that's up to you, so go ahead.
42.	O	If I may recall from our previous interview, you mentioned in contrast to the MMM project, that sometimes you give a brief, a synopsis, or outline of what you want, if I may ask, as a last question, when you do that what, assurance do you have that the artists get what you're trying to do, what you're driving at? What informs your assurance?
	S.A	It's entirely, you know, sometimes I don't…. so it's about the brief itself, it's about the brief itself, it's about giving examples, of what you mean, about giving positive references so that they can understand as much as what you have in your head as possible, and that's all you can do, and if they go off on a tangent, then that's something that does happen sometimes, sometimes it won't be your fault, it may just be that what they've decided to do, and it might not be what you wanted, ehm, It's just, hazardous, the job, really, that's about the commissioning process, it's like casting the right actor, it doesn't always work, but, you have to put your best foot forward.
44.	O	Thank you, S.
	S.A.	Thank you, O.

Appendix D: Code Book Excerpt for Individual Level Creative Vision Formation.

First order Codes	Process Description	Illustrative data extract	Associated Literature
Taking Inspiration for creative vision from human modes of being	Individual members of creative collectives take inspiration from cues furnished by human modes of existing and engaging with reality. -Festivals -Masquing -Silence -Coming of age -Human creativity	NB9 project: *"I'm inspired by ceremonial masques, and totems, you know, it is something I share with a parent. We collect masques from all over the world. I suppose it is something about their primitive power, and the very low-tech nature of their production. I also find it fascinating that masquing is common the world over".* **BN:02.	-Brcic & Latham, 2016 -Benner & Tripsas, 2012 -Cornelissen & Werner, 2014 -Heidegger, 1937 -Goffman, 1972 -Goldschmidt,2007 -Drazin et al., 1999 -Sandberg & Tsoukas, 2015 -Strange & Mumford, 2002 -Strange & Mumford, 2005 -Welsh & Ordonnez -Weick, 1995
Taking Inspiration for creative vision from cultural-linguistic norms	Individual members of creative collectives take inspiration from cues furnished by norms expressed in culture, and language, and literary norms. -Figures of speech -Poetry, books and fiction -Comics	NB9 Project: *"Books really get me. I draw a lot on books. Old books on design in particular. Children's books too. A firm favourite for inspiration is a Japanese book on astronauts from the 1970s. The artwork is unbelievably surreal, and super detailed, with two toned aliens and such"* **BN:02.	
Taking Inspiration for creative vision from music	Individual collective members take inspiration from cues furnished by the sensory perception of the phenomenon of music. -Genres	NB9 Project: *"I find I am also continually inspired by musicals, you know, the Broadway type? It is something about the live music dictating the acting, the whole staging of it, the movements accompanying*	

	-Expressing music without sound -Personal salience of music; familial influences	*the music. I have been inspired by that for as long as I can remember"* **BN:02.	
Taking inspiration for creative vision from the natural environment	Individual creative members take inspiration for creative vision formation from cues furnished by the natural, non-human world. -Beach and countryside scenes -Moonscapes, suburban gardens -Walking on moorland -Flora and fauna	NB9 Project: "*I am particularly inspired by cats, yes, great cat lover, I am. I did an illustrated book called As….t, for N Ltd too. I also love dogs, which may be considered strange in one person. It is surprising just how human-like they can be, I find them endlessly entertaining".* **BN:02.	

Appendix E: Code Book Excerpt for Collective level Creative Vision Formation.

First order Codes	Process Description	Illustrative Project Communications Data Extract	Associated Literature
Briefing Creative Vision	Generating and communicating an initial creative vision, one in its early stages of formation to other members of a creative collective.	NB9 Project: "*Hey B, could you do the back-cover art for the anthology I chatted to you about? A.S has a specific theme in mind, 'O so silent'. It's to do with expressing silence in images, you know, conveying silence without text. An interesting one!* *JM will do the front cover art, and we should have up to 40 creators contributing to it. P.S, JM will choose the colour scheme too, will notify you, once he's sorted that out.*". *SA:01.	-Colin et al., 2012 -Comi & Whyte, 2017 -Stigliani & Ravasi, 2018 -Ewenstein & Whyte, 2007 - Goldschmidt,2007 -Hargadon & Behcky, 2006 - Rahman & Barley, 2017 -Obstfeld, 2012 -Tombesi & Whyte, 2012 - Van der Lugt, 2005
Sketching Creative Vision	Generating and communicating a more fully realised version of a creative vision. The emergent creative vision has been subjected to evaluation prior to sketching, as a brief. Sketching refers to further iteration, in the intermediate phase.	NB9 project: "*Hi guys, here's what I have worked up so far for the back-cover art. It is around my familiar cat motif, you know the idea of a cat walking on the rooftop silently, padding along noiselessly on its paws, which nonetheless \i have drawn as muffled in gauze. That reinforces the idea, you know, of even a noiseless cat embracing silence, What do you think of this?* *Has JM settled on the colour scheme yet? Cheers* "*BN:02.	

Drafting Creative Vision	Generating and communicating a more fully realised version of a creative vision. The emergent creative vision has been subjected to evaluation prior to drafting, as a sketch. Drafting refers to further iteration, in the final phase before materialisation.	NB9 Project: "*Hi guys, here's the tiptoeing feline, I reworked it into a cat on the garden wall scene, in hindsight yeah, AS I agree, the rooftop and horizon sort of distracts, takes attention from the cat, who should be centre stage. The pebble island colour scheme is really cool, though. What do you think?*" BN:02.	

Appendix F: First Order Codes for Evaluations of Emergent Creative Vision at the Collective level.

First order codes	Process Description	Illustrative Project Communications Data Extract	Associated Literature
Progressive Evaluations of Emergent Creative vision	Positive evaluations of other members of collectives about creative visions. Occurs when recipients assess emergent creative vision as being in accord with personally held creative vision of the project.	NB9 Project: "*Hi B.N, I like the sketch, I think the idea of muffled paws on the cat brilliantly captures silence. AS though has issues with the setting. The horizon, and tapering line of chimneys is a bit distracting? It seems to take attention away from the cat in the foreground?*" *SA:02.	-Gergen & Gergen 1997 -Sonenshein, 2010 -Balogun et al., 2015 -Vaara et al., 2016 -Weick, 1967
Regressive Evaluations of Regressive Creative Vision	Negative evaluations of other members of collectives about creative visions. Occurs when recipients assess emergent creative vision as not being in accord with personally held creative vision of the ideal form of the project.	NB9 Project: "*Hi B, Yeah, I rather like the cat on the wall. It foregrounds the image very nicely. I am a bit concerned with the pebble colour scheme though. Is it just me, or do these look muted? SA, perhaps we should ask JM to cook up a more pastelly scheme, in keeping with the overall theme?"Best.*" *AS:02.	

Appendix G: Second Order Coding for Individual Level Creative Vision Formation.

Second order Code	Process Description	Associated Literature
Noticing, Priming and Bracketing Creative vision	Cues from the inspiration taken from nature, cultural-linguistic norms, modes of human being and music are noticed, primed and combined. This bracketing process results in an initial creative vision being articulated. Suggestions: -'Working with my instincts with the concept at the back of my mind'.'Being more artistic, while sticking to the concept that they gave me' -'Pulling ideas together'. 'Making stuff up as I go along'.' Gradual stuff, working out ideas in the back of my head' -'Working it out too soon' will 'take some of the fun and creativity out of the process'	-Christiansen, 2018 -Patriotta & Gruber, 2015 -Hill & Levenhagen, 1995 -Kaplan, 2008 -Rafaeli et al., 2009 -Simon, 1972 -Starbuck & Milken, 1988 -Stigliani & Ravasi, 2012 -Weick, 1995

Appendix H: Second Order Codes for Collective Level Creative Vision Formation.

Second order Code	Process Description	Associated Literature
Reframing Creative Vision	Iterations of emergent creative vision interact with progressive or regressive evaluations from other members of the collective. Cues in these evaluations determine movement to the next iteration and movement between levels. This reframing process results in co-elaboration of creative vision/collective creative visioning.	-Hill & Levenhagen, 1995 -Mumford et al., 2004 -Patriotta & Gruber, 2015 -Rahman & Barley, 2017 -Rafaeli et al., 2009 -Stigliani & Ravasi, 2012 -Stigliani & Ravasi, 2018

Appendix I. Information Sheet.

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2nd July 2015

INFORMATION SHEET

Study: 'Envisioning in Creative Units'

We seek to explore how collective leader thinking influences the formation of collective vision in creative teams.

Purpose

To understand mechanisms by which leaders of a creative collective and members of such collectives shape a shared creative vision.

How you and your organization can benefit from this research project?

As a member of a creative collective, such as the aforementioned, we consider your experiences relevant to our study.

How can you and your collective benefit from this?

Participation may help you reflect on your experiences as a member of a creative collective. Its findings can aid your collective in achieving better insight into the mechanisms underlying your formation of a collective creative vision. Thus, enhancing your performance.

What does participation entail?

You are under no obligation to participate, and that you may withdraw at any time without detriment. You would be required to take part in an interview session. You may also be unobtrusively observed at work. Information shared would be used in strict confidentiality, and only for research purposes. Data would also be stored and disposed of securely. On publishing, anonymity is also assured. Individual responses would be in no way identifiable.

We are happy to provide feedback, if required on completion.

This project has been reviewed by the University of Reading Research Ethics Committee and has been given a favourable opinion for conduct.

Contact details for further questions, or in the event of a complaint

o.c.ikwuegbu@pgr.reading.ac.uk

bernd.vogel@pgr.reading.ac.uk

Thank you for your help.

Appendix J. Consent Form.

University of
Reading

Consent Form

1. I have read and had explained to me by ……Obinna Ikwuegbu…………………………………………….

    the accompanying Information Sheet relating to the project on:

    …Envisioning in Creative Units
    ……

2. I have had explained to me the purposes of the project and what will be required of me, and any questions I have had have been answered to my satisfaction. I agree to the arrangements described in the Information Sheet in so far as they relate to my participation.

3. I understand that participation is entirely voluntary and that I have the right to withdraw from the project any time, and that this will be without detriment.

4. I agree to the interview/session being video/audio taped.

5. This application has been reviewed by the University Research Ethics Committee and has been given a favourable ethical opinion for conduct.

6. I have received a copy of this Consent Form and of the accompanying Information Sheet.

    Name: ……………………...…………………………………

    Signed: ……………………………………………...…………………………………

    Date: ……………………………………………………...…………………………