MASTER THESIS STRATEGIC PRODUCT DESIGN
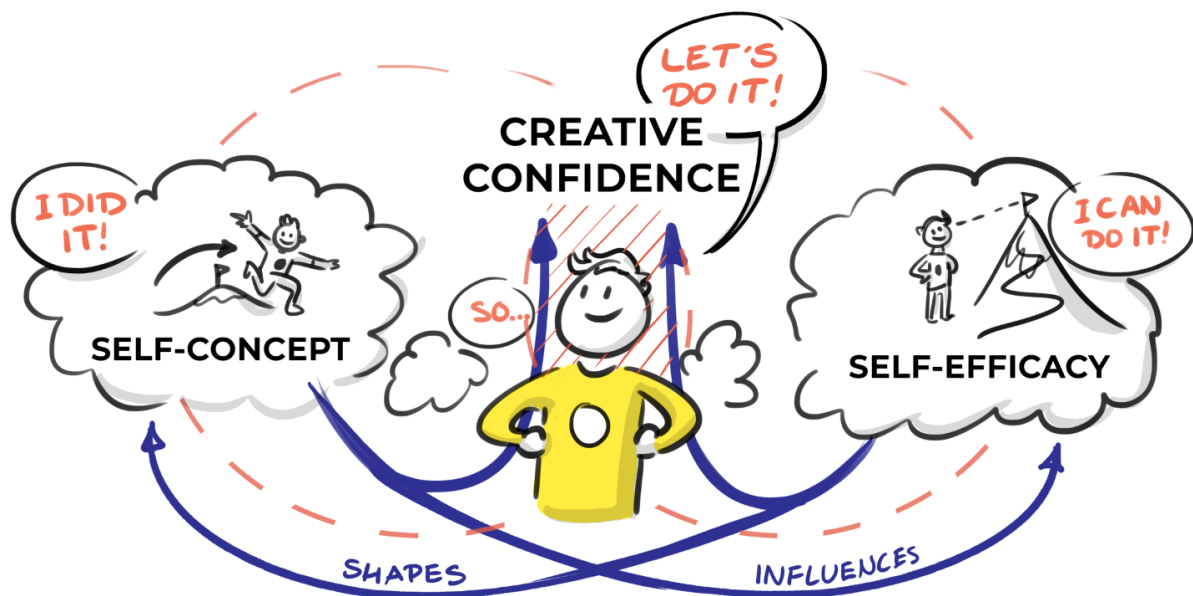The role of Creative Confidence within visual Co-Creation

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The role of Creative Confidence within visual Co-Creation

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It would not have been the same without all of you and for that I am deeply grateful.

EXECUTIVE SUMMARY

Flatland, a visual thinking agency, helps companies and institutions turn complexity into clarity by using visual thinking, co-creation and design thinking. They work together with their clients in a (physical) setting where they co-create together and use visualization as a means of problem solving and communication. During these sessions their clients are expected to fully engage and participate, while they usually do not have extensive experience with this way of working. This leads to some participants closing off during sessions, which leads to less (valuable) input from them.

Research suggests that one's involvement and participation in creative activities is influenced by one's creative self-beliefs (Karwowski, Lebuda & Beghetto, 2019). In the context of Flatland the specific creative self-belief of creative confidence has the biggest impact, which is the belief in one's ability to think or act creatively in and across particular performance domains" (Karwowski & Beghetto, 2018). This influences what creative tasks one will engage with and in what way they will perform (Karwowski & Beghetto, 2018). The latter is especially important for Flatland, since they would like their participants to perform to their full potential, because this results in more (valuable) input and a more qualitative end result.

Several observations, interviews and surveys were conducted which resulted in the following insights. 1) Several participants feel overwhelmed when entering the first co-creation session with Flatland as they have to adjust to a new way of working, new team, new context, etc. 2) Flatland did not structurally prepare their participants for their co-creation sessions. 3) The participants with the lowest creative confidence scores usually talk less, initiate less, mostly react and feel doubtful when they speak which sometimes results in them disappearing into the background. This is not beneficial to Flatland nor the client, since this leads to less (valuable) input and a less qualitative end result.

This resulted in the design of a digital preparation booklet that aimed to improve the creative confidence of participants that usually score the lowest within a group, by preparing them before their first co-creation session starts, so they are able to express their opinion more easily and fully engage during the process. This was done through the use of the four sources of self-efficacy (Bandura, 1996) and through decreasing the impact of the four fears that influence creative confidence (Kelley & Kelley, 2012).

The final booklet can be found in appendix 9.5 on page 215. It was validated through several observations, interviews and a survey. Client input showed that they valued the thorough preparation and that the booklet felt as a warm welcome and made them excited for the upcoming sessions. Observations and interviews with Flatland showed that participants seemed to work better together, persevered longer when things got complex, actively participated throughout the whole session and felt ready and excited at the beginning of the first session. Survey data shows that even though there was not a significant increase in participant's creative confidence, there were less lower scoring participants after using the booklet. And so the intended effect was achieved.

INTRODUCTION

In this report, the process and outcomes of a master thesis graduation project are presented. The main aim of this thesis was to help Flatland, a visual thinking agency, discover how they could use creative confidence within their process to improve the participation of their clients during co-creation sessions together with them and check its influence on the process.

The problem scope is presented in chapter 1, which describes the context of Flatland and introduces the problem definition including research questions that this thesis was based around.

Chapter 2 presents the used research structure and methodology that were used to answer all research questions including elaboration on why the structure was the way it was and why certain methods were used.

A thorough literature review was done in chapter 3, which discussed the subjects of creativity, creative self-beliefs, creative confidence, creative self-efficacy and co-creation & co-design.

Chapter 4 presents relevant findings from the primary data collection part which shed light on Flatland's way of working, pain points that clients experience during working with Flatland, measures that were made for the context of Flatland and the survey design that was used to measure participant's creative confidence.

Literature and primary data findings were combined to create an intervention that aimed to improve the creative confidence of participants that usually score the lowest within a group. Elaboration on the designed digital booklet is given in terms of effects, content, etc.

Chapter 6 presents the validation of the designed digital preparation booklet. It discusses the perspectives from the client's side, Flatland's side and insights from observations and survey data.

The last chapter ends in a conclusion on the initially set research questions, discusses limitations, gives suggestions for further research and ends with a personal reflection.

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01 PROBLEM SCOPE

This chapter introduces the context of Flatland, the design brief, the problem definition and the research questions that this thesis was based around.

01.1 CONTEXT OF FLATLAND

In today's world, there is a need for understanding and change. Adapting to the changing world and with that adapting to the change in people's wants and needs is a constant priority for companies. This is necessary to be able to compete within their market and stay relevant for their clients and users. Without change, they will cease to exist (Collins, 2001).

Flatland, a visual thinking agency, is such a company that initiates change and creates understanding. They do this together with the organizations and companies they work with, their so-called clients. It is the largest and most reputable visual thinking agency in the Netherlands that uses visual thinking methods to help clients with their complex problems or requests (Flatland, 2022)

WHAT DO THEY DO

Flatland helps their clients thrive, develop and stay relevant by offering three kinds of services, namely: initiating change in the form of new strategies, change plans and innovation through visualization (Flatland, 2022) (figure 1). They visualize their complex systems, problems and obstacles in order to give them clarity on the matters in question and help them to take action to make a positive improvement in the future.

Figure 1: The three services offered by Flatland (Flatland, 2022)

HOW DO THEY DO IT

They do this by using visualization/ visual thinking as their main communication method, co-creation as their working method with clients and design thinking as their main design method (figure 2).
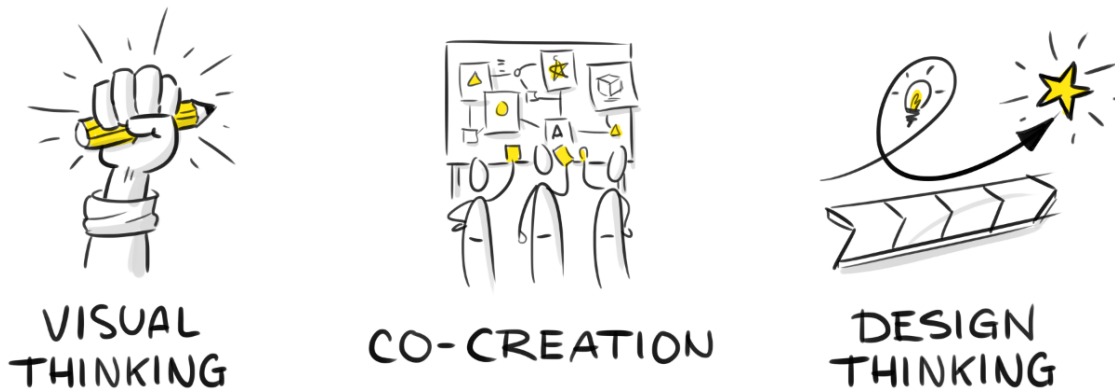
Figure 2: The three main methods used by Flatland

Visual thinking serves as a communication method as well as a way of manifesting creativity, which is needed in order to be able to innovate and design (Amabile, 1996; Shalley & Zhou, 2008; West & Farr, 1990). Even though a lot of people do not know how to work visually, visuals are easily understandable and more effective in communication than using solely words (Nelson, Reed & walling, 1976). This enables Flatland to deliver a (series of) visual deliverable(s) at the end of a project with which the client can tell their particular (complex) story in a concise and clear way to all their stakeholders. This visual can be in the form of a poster, animation, filled-in template, pitching visual, slidedeck or interactive image (Flatland, 2022).

Design thinking is used as the design method, which revolves around putting the user central at all times. Using this designerly approach, Flatland is able to offer a structured design process which uses several proven methods, frameworks and tools that aid them during co-creation. This enables them to help their clients through a structured way of working that is proven to work and always yields good results. This results in a shared understanding on the subject of interest as well as a tangible structured story that meets all criteria set out in the beginning of a project.

Co-creation is the way in which Flatland creatively works together with their clients. They offer their services solely through the use of co-creation, which means they (physically) sit together with their clients and engage in (creative) conversation to identify their problems, iterate upon ideas and create a shared final solution. Flatland facilitates these sessions through years of experience in creative facilitation and uses a minimum of one facilitator and one illustrator per project. The facilitator asks questions and initiates discussions, while the illustrator draws along live to capture everything that is said on paper. This enables them to fully engage with their clients, while everything is being documented immediately which guarantees that they will miss nothing in terms of input that is given.

A project with a client usually consists of 3 co-creation sessions (see figure 3) which all have their own specific goal and focus. They are as follows, (1) clarity: get to the core of the problem or request, (2) story: create a convincing story and give feedback on it, and (3) deliver: do the hand-over so the client knows how to use the end product. Even though there are many variations in projects and their respective sessions, the clarity-story-deliver variant is the most common one and is therefore used as the standard during this thesis.
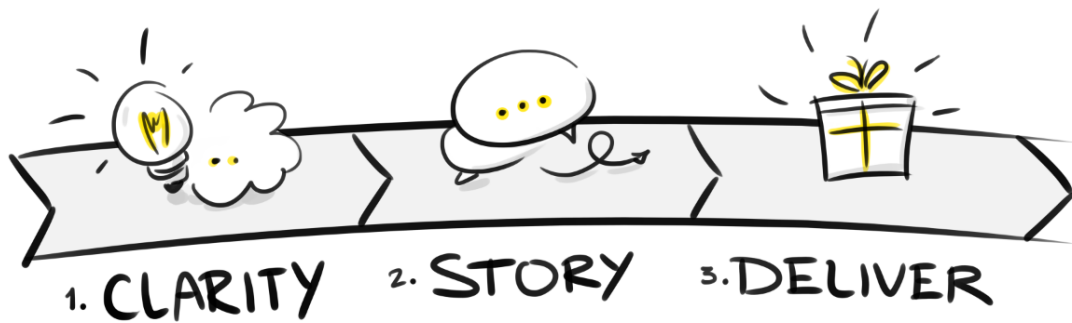
Figure 3: The three co-creation sessions which make up a project

WHY DO THEY DO IT

Next to the change aspect of their work, Flatland commits their work to companies that are aligned with their values. They have a strong calling for doing good for the world, which is why they adopted the United Nations Sustainable Development Goals (SDG's) guidelines consisting of 17 different goals (UN, 2015). They use these SDG's to decide what kind of projects they take on, as well as with what kind of clients they work together with. This way they can use their finite time and resources in the most valuable way for the causes that they believe in most. This results in them working with all kinds of companies from around the whole country, with the majority of their clients being governments, non-profits, educational institutions and sustainable companies.

MAIN TAKEAWAYS

In today's world there is a constant need for change to cater to people's changing wants and needs. Without change, companies will cease to exist. Flatland is a company that helps companies and institutions change through new strategies, change plans and innovations. They do this through the use of visual thinking, co-creation and design thinking which sets them apart from their competition. They have a strong calling for doing good in the world and therefore only do business with companies that are aligned with their values and sustainable development goals.

01.2 PROBLEM DEFINITION & RESEARCH QUESTIONS

Since Flatland works with many different clients, ranging from municipalities to food producers, their clients usually have a different set of skills and expertise than that of Flatland. Flatland has extensive experience in creativity, design and visualization, while their clients usually have not. Kelley and Kelley (2012) suggest that people that don't have a lot of experience with creativity, might feel less confident about themselves and their participation. It comes down to the belief in one's ability to think or act creatively in a particular situation, so-called creative confidence (Karwowski & Beghetto, 2018).

This confidence determines one's attitude towards creative activities. This is important for Flatland as they engage in creativity during co-creation sessions with their clients. Everyone has a sense of this particular confidence which influences their participation. However, Flatland has not yet equipped themselves with the knowledge and expertise to understand this phenomenon and make use of it, while it does influence their processes.

As mentioned earlier, Flatland exclusively works through the use of (physical) co-creation sessions. Besides these sessions, there is little contact between Flatland and the client and there is no option for extra input. This means that they only process input that has been shared during these sessions, which makes it important to share the most important things in these sessions. So, having clients fully participate with high commitment during a co-creation session is essential, as slacked participation will lead to lower quality input. Lower quality input means a lower quality end result which is not desirable for either party, as sessions are expensive, trajectories are long and expectations are high (Flatland, 2022).

This leads us to the research questions of this thesis. These were generated and iterated upon using a question purge (see appendix 09.1 page 119) and will be answered in the following chapters. The main research question is as follows:

RQ: How can Flatland's client's Creative Confidence be encouraged and how does it influence co-creation processes?

In order to answer the main research question, sub-questions were formulated on relevant parts of the subject as follows:

Sub-questions
- 1. What is Creative Confidence (definition; abstract & practice)?
- 2. What are the benefits of more Creative Confidence for Flatland's clients?
- 3. To what extent can Flatland's client's Creative Confidence be encouraged?
- 4. How can Flatland incorporate Creative Confidence during co-creation sessions?
- 5. What are the benefits of the outcome for Flatland and its team?

02 RESEARCH STRUCTURE & METHODOLOGY

In order to answer the research questions, a thorough research structure and methodology were put into place. This chapter discusses how the research was structured and what methods have been used including the reasoning behind every individual step.

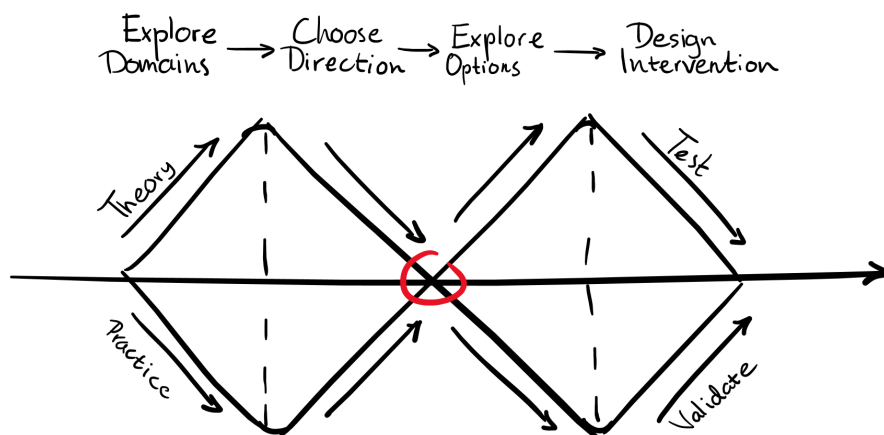## 02.1 STRUCTURE OF RESEARCH

Figure 4: Double design diamond explained

In order to give structure to the project, the double design diamond was used as an overarching research method for the project. Firstly, Flatland's way of working and domains surrounding creative confidence were explored to get a good understanding on how Flatland's process could be improved and how creative confidence could be used to achieve that. Secondly, a direction was chosen based on the findings from the exploration that showed which pain points in the process were most valuable to solve. Thirdly, different mediums and ways of solving the problem were explored. And lastly, the designed solution (a preparation booklet) was tested and validated which resulted in a final conclusion, reflection and recommendations for further research.

Within this scope, the research was split up into two parts, namely a theoretical part and a primary data collection part. The theoretical part examined existing research on the subject and consists of a literature review and desk research. This resulted in a solid foundation on the several subjects discussed in this thesis and gave us insight into what is possible. The primary data collection part focussed on insights from experience and practice, which consists of 7 types of interviews, 2 types of surveys and 2 types of observations. This showed us where we could most effectively apply the knowledge gained from, amongst others, the theoretical part. This way a valuable link was made between academic research and the many years of experience from Flatland and their clients. This allowed us to identify several pain points (see chapter 4.2 page 60), design an effective solution to solve these

pain points (see chapter 5 page 78) and test and validate the solution (see chapter 6 page 94).

Below a concise summary of the research structure with all used methods can be found (see table 1), whereafter every method is described in more detail individually.

THEORETICAL PART				
Literature review	Creative self-beliefs	Understand creative self-beliefs, how they work and where Creative Confidence fits		
	Creative Confidence	Understand what Creative Confidence is, how it works and what it does		
	(Creative) self-efficacy	Understand what (Creative) self-efficacy is, how it works, what it does, how it can be measured and how it can be influenced		
	Creativity	Understand what creativity is, how it works, what it does Introduction to creativity and its relevance		
	(Visual) co-creation	Understand what co-creation is, the dynamics of it and how it can be influenced		
Desk Research	Flatland's way of working	Understand Flatland's way of working		
PRIMARY DATA COLLECTION PART				
01 Current Situation	Quantitative	Survey	Assess Creative Confidence baseline of clients (5 sessions, n=49)	Quantify baseline creative confidence of clients, served as control group
	Qualitative	Observation	Regular co-creation sessions (7 observations)	Understand Flatland's way of working, client's experience + identify obstacles
		Semi-structured interview	Flatland's co-creation experiences (4 interviews)	Understand Flatland's way of working + identify obstacles
			Clients co-creation experience (1 interview)	Understand client's experience + identify obstacles
			Facilitator's preparation process (3 interviews)	How are clients prepared + identify points of improvement

		Customer Journey	Journey of Flatland's clients (1 customer journey)	Understand client's experience by bundling all identified obstacles and points of improvement
02 Ideal situation	Qualitative	Semi-structured interview	Ideal client & session (3 interviews)	Turn ideal behavior expectations into goals for intervention design + custom measures for creative confidence
03 Improved situation	Quantitative	Survey	Assess CC after intervention (4 sessions, n=17)	Quantify creative confidence of clients after intervention and compare to baseline to measure impact
	Qualitative	Unstructured interview	Flatland's feedback & content suggestions (5 interviews)	Feedback on content from facilitators and illustrators to improve intervention design
			Flatland's intervention experience (2 interviews)	Intervention experience from Flatland facilitators's side, tops and tips
			Client's intervention experience (6 interviews)	Intervention experience from client's side, tops and tips
		Observation	Effects of intervention on co-creation process (3 observations)	Observe influences of intervention on co-creation process

Table 1: Overview of used research structure and methods during this thesis

Below every method is further described in detail individually. For literature insights, see chapter 3 on page 21. For primary data collection insights, see chapter 4 on page 53.

02.2 THEORETICAL PART

The main focus of the theoretical part is the literature review. This helped us answer sub-questions 1, 2 and 4. Since little research had been done on the subject of Creative Confidence, while it has overlap with several other subjects, the scope was extended to include these subjects as well (see figure 5). By doing a thorough literature review on these subjects a firm foundation was created for the development of the designed preparation booklet later on in the project. The following subjects were taken into account:

- Creativity - Introduction to creativity and its relevance, overarching concept
- Creative self-beliefs - Beliefs about oneself which impacts creative activity
- Creative Confidence - Specific beliefs about one's capability to engage in creative activity
- (Creative) self-efficacy - Sub-part of creative confidence, enables measurement
- Co-creation - Specific context and activity for creativity

See chapter 3 on page 21 for the full literature review including insights.
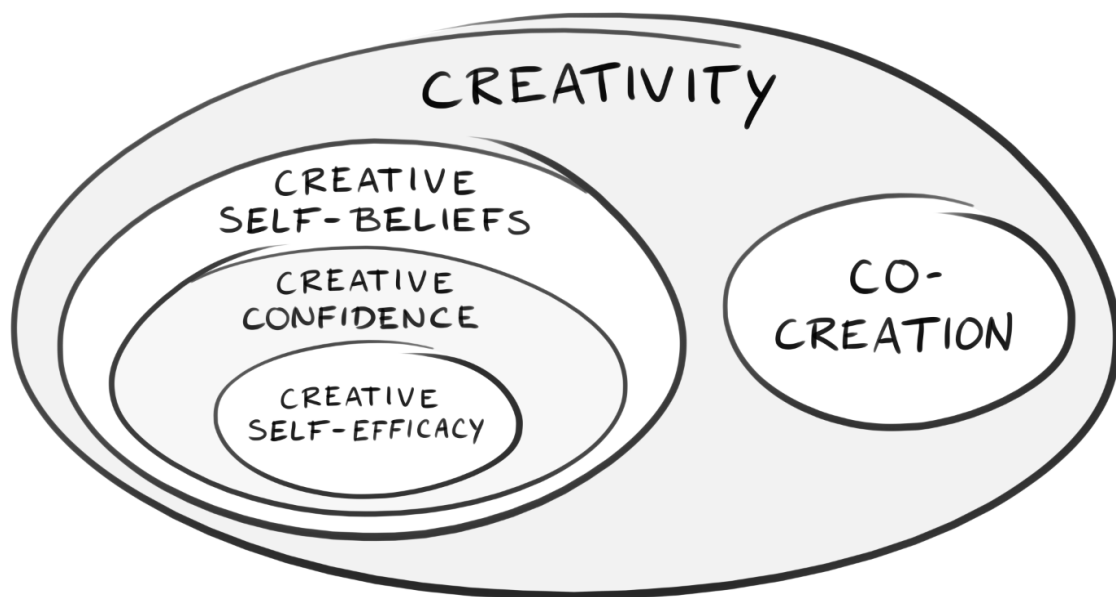
Figure 5: Scope of literature review

02.3 PRIMARY DATA COLLECTION PART

The main focus of the primary data collection part was to gain insights in Flatland's regular way of working, how their way of working could be improved and to test the designed preparation booklet. This helped us answer sub-questions 2, 3 and 5. To realize this, 2 types of observations were done, 2 types of surveys were conducted and 7 types of interviews were held. The insights enabled us to identify pain points and options for improval (see chapter 4.2 page 60), as well as to design an effective solution for these pain points and to validate its effect (see chapter 6 page 94). In order to give more structure, the primary data collection part was split up into three sub-parts, namely the current situation (baseline), ideal situation and improved situation. Below is explained what every individual sub-part encompasses.
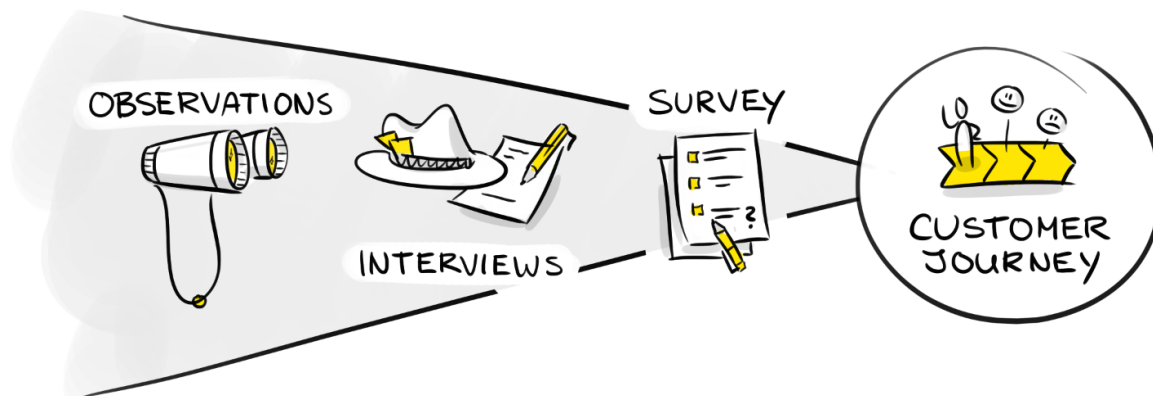
Figure 6: Overview of used research methods which resulted in a customer journey

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01 CURRENT SITUATION

This part gave insight into Flatland's regular way of working from different perspectives and the level of creative confidence of their clients without influencing it, which was achieved through 7 observations, a survey (n=49) and 8 interviews with 7 Flatland employees and 1 client (see table 2 and 3). Triangulation was used to connect the different perspectives for richer insights. These insights were used to create a customer journey (see chapter 4.2 page 60) which identified pain points that were later solved with the designed preparation booklet (see chapter 5 page 78). They were also used to create custom measures, so-called co-creation performance pillars, that are specific to Flatland's co-creation sessions with which client's creative confidence was assessed (see chapter 4.3 page 68).

Below an overview can be found of the researched projects and what methods were used during every project. After that every method is described in more detail. Every project had a comparable level of complexity and at least 90% of the project participants were not familiar with Flatland or their way of working.

Project	Department	Session	Place	Observation	Survey	Interview w. client
Project #1	Management	Clarity, Story & Deliver	Online x3	Yes x3	No	No
Project #2	Management	Clarity	Online	Yes	Yes (test version) n=7	Yes n=1
Project #3	Management	Clarity	Online	Yes	Yes (test version) n=4	No
Project #4	Management	Clarity	Physical	Yes	Yes (test	No

					version) n=5	
Project #5	Management	Clarity	Physical	No	Yes n=7	No
Project #6	Management	Clarity	Physical	No	Yes n=6	No
Project #7	Management	Clarity	Physical	No	Yes n=25	No
Project #8	Management	Clarity	Physical	Yes	Yes n=8	No
Project #9	Management	Clarity	Physical	No	Yes n=3	No
Total: 9	9	11	5 online 6 physical	7	3 test (n=16) 5 final (n=49)	1 (n=1)

Table 2: Overview of researched projects and used methods during each project

OBSERVATION - REGULAR CO-CREATION SESSIONS

7 observations during 7 different sessions of 5 different projects were done to gain insights into the regular way of working of Flatland with their clients from an outsider point of view. These were done during different co-creation sessions and later solely during clarity sessions as these were found most valuable (see chapter 4.2 page 60). The gained insights were used to identify pain points and create measurable co-creation performance pillars to assess client's creative confidence (See chapter 4.3 page 68). Main insights can be found in chapter 4.2 on page 60. All observation insights can be found in appendix 9.2 on page 155.

Observations were done by being present during several physical co-creation sessions with clients. General insights were documented like how the group behaved and what friction points they experienced, as well as individual participant behavior in terms of amount of times spoken, descriptives about their behavior, etc.

SURVEY: ASSESS CREATIVE CONFIDENCE BASELINE AMONGST FLATLAND'S CLIENTS

A survey was conducted amongst 49 participants across 5 different projects to quantify the levels of creative confidence of Flatland's clients prior to co-creation sessions. This served as the creative confidence level during the current situation and was used to measure the impact of the improved situation later on.

The short scale of creative self from Karwowski (2011) (see appendix 9.1 page 121) was used as a foundation for the survey which was then adapted based on recommendations from literature (see chapter 3.4 page 38). 12 questions were asked, which were based on 6 identified co-creation performance pillars essential to Flatland's co-creation sessions (see

chapter 4.3 page 68). Measurements took place right before the start of every session to guarantee measurement accuracy (Bandura, 2006). The final version can be found in appendix 9.2 on page 123. Main insights can be found in chapter 4.4 on page 72.

INTERVIEW (SEMI-STRUCTURED) - CLIENT'S CO-CREATION EXPERIENCE

1 semi-structured interview was done with 1 participant (client) to gain deeper insight into the experience of Flatland co-creation sessions through the eyes of a client. This was especially valuable, since the designed preparation booklet was catered to clients. The gained insights were used to identify pain points during co-creation. The interview was done immediately after a session to guarantee rich and accurate responses. Due to time restraints on the client's side, only 1 participant was interviewed. Main insights can be found in chapter 4.2 on page 60. The interview guide and all other insights can be found in appendix 9.2 on page 149.

INTERVIEW (SEMI-STRUCTURED) - FLATLAND'S CO-CREATION EXPERIENCES

Apart from the specific projects, 4 additional semi-structured interviews were held with Flatland employees to gain insights into their general experience when working with their clients. 1 managing partner, 2 senior employees and 1 junior employee were interviewed to assure that the findings were representative for Flatland as a whole. The gained insights were used to identify pain points. Main insights can be found in chapter 4.2 on page 60. The interview guide and all other insights can be found in appendix 9.2 on page 126.

INTERVIEW (SEMI-STRUCTURED) - FACILITATOR'S PREPARATION PROCESS

3 additional semi-structured interviews were held with Flatland facilitators to gain insight into how Flatland prepares their clients prior to the co-creation sessions. This was done, because it was found that some clients do not feel prepared when entering a co-creation session (see chapter 4.2 page 60). 2 senior facilitators and 1 junior facilitator were interviewed to assure that the findings were representative for Flatland as a whole. The gained insights were used to identify points of improvement. Main insights can be found in chapter 4.2 on page 60. The interview guide and all other insights can be found in appendix 9.2.

CUSTOMER JOURNEY - JOURNEY OF FLATLAND'S CLIENTS

A customer journey from the perspective of Flatland's clients was made using all the insights from interviews and observations mentioned above. This way the client's main pain points could be easily identified throughout the process which were used to choose a final design direction which resulted in a preparation booklet. The final customer journey can be found in chapter 4.2 on page 60.

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02 IDEAL SITUATION

This part gave insight into how Flatland would like their ideal sessions to be and how they would like their ideal clients to behave. These insights served as the ideal situation that was

compared to the current situation findings in order to identify valuable opportunities for improvement. They were also used to create the co-creation performance pillars as mentioned in the previous section (see chapter 4.3 on page 68).

INTERVIEW (SEMI-STRUCTURED) - IDEAL CLIENT & SESSION

3 semi-structured interviews were done with Flatland employees to gain insights into what they think ideal client behavior is during their co-creation sessions. This was especially valuable, since they have a combined experience of thousands of projects. 1 managing partner, 1 senior employee and 1 junior employee were interviewed to assure that the findings were representative for Flatland as a whole. Main insights can be found in chapter 4.3 on page 68. The interview guide and all other insights can be found in appendix 9.3 on page 175.

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03 IMPROVED SITUATION

This part gave insight into the impact of the designed preparation booklet on client's creative confidence levels, client's experience of the solution and Flatland employees' experience of the solution and their suggested improvement points. This was achieved through 3 observations, a survey (n=17) and 11 interviews with 2 Flatland employees and 6 clients. Once more triangulation was used to connect the different perspectives for richer insights. These insights were compared to the current situation insights to assess the solution's impact and value, and give further recommendations for improvement and research in the future.

Below an overview can be found of the researched projects and what methods were used during every project. After that every method is described in more detail. Every project had a comparable level of complexity, also as compared to the current situation projects, and at least 90% of the project participants were not familiar with Flatland or their way of working.

Project	Department	Session	Place	Observation	Survey	Interview w. Flatland employee	Interview/ Reflection w. client
Project #1	Management	Clarity	Physical	No	Yes n=5	No	No
Project #2	Management x2	Clarity x2	Physical x2	Yes x2	Yes n=6 n=2	Yes n=1	Yes n=2
Project #3	Management	Clarity	Physical	Yes	Yes n=4	Yes n=1	Yes n=4
Total: 3	4	4	4 physical	3	4 (n=17)	2 (n=2)	2 (n=6)

Table 3: Overview of researched projects and used methods during each project

INTERVIEW (UNSTRUCTURED) - FLATLAND'S FEEDBACK & CONTENT SUGGESTIONS

5 unstructured interviews were held with 3 facilitators and 2 illustrators from Flatland in order to improve the designed preparation booklet before using it with clients to assure a quality standard. The facilitators gave input and feedback on the contents of the solution, while the illustrators gave input and feedback on the visual style. 2 senior facilitators, 1 junior facilitator, 1 senior illustrator and 1 junior illustrator were interviewed to assure that the findings were representative for Flatland as a whole. Gained input and feedback was implemented before testing the final solution with clients. Main insights can be found in chapter 6.1 on page 94. The interview guide and all other insights can be found in appendix 9.4

OBSERVATION - EFFECTS OF INTERVENTION ON CO-CREATION PROCESS

3 observations during 3 clarity sessions of 2 different projects were done to gain insights into the influenced way of working of Flatland with their clients from an outsider point of view. The gained insights showed whether and how the preparation booklet influences the co-creation process of Flatland with their clients. Main insights can be found in chapter 6.2 on page 94. All observation insights can be found in appendix 9.4 on page 195.

SURVEY: ASSESS CREATIVE CONFIDENCE AFTER INTERVENTION

A survey was conducted amongst 17 participants across 3 different projects to quantify the levels of creative confidence of Flatland's clients prior to co-creation sessions after using the preparation booklet. This served as the creative confidence level during the improved situation which was compared to the creative confidence level during the current situation which showed the impact of the preparation booklet (see chapter 06.2.4 page 98). It also gave insight into how the different co-creation performance pillars scored after using the preparation booklet which showed what aspects of co-creation the solution impacted most.

The same survey was used as in the current situation part except for 2 additions. A control question was asked where participants had to answer whether they made use of the preparation booklet, which determined whether their survey data should be used or discarded. Next to that a tops and tips questions was asked, where participants were expected to name the things they liked about the designed preparation booklet as well as things that could be improved. This resulted in additional qualitative input for the preparation booklet without the use of an extensive interview. Measurements took place right before the start of every session to guarantee measurement accuracy (Bandura, 2012). The final version can be found in appendix 9.4 on page 182. Main insights can be found in chapter 06.2.4 on page 98.

INTERVIEW/ REFLECTION (UNSTRUCTURED) - CLIENT'S INTERVENTION EXPERIENCE

6 concise unstructured interviews were done with participants to gain insight into how they experienced the designed preparation booklet as well as what impact they felt and thought it had on their participation during the co-creation sessions. Since clients were constrained by their time and planning, these interviews were done in a short amount of time immediately after the closure of each session and sometimes with more participants at once. This way it was possible after all to gather qualitative input, despite that interviewing them separately was not possible due to time constraints. Main insights can be found in chapter 06.2.1 on page 95.

INTERVIEW (UNSTRUCTURED) - FLATLAND'S INTERVENTION EXPERIENCE

2 concise unstructured interviews were done with the facilitators of the clarity sessions that were observed and where the preparation booklet was used as well. The facilitators shared how they experienced and felt that the designed preparation booklet impacted the co-creation process. The interviews were done shortly after the sessions to guarantee rich and accurate responses. Main insights can be found in chapter 06.2.2 on page 96. All other insights can be found in appendix 9.4 on page 190.

02.4 SUMMARY

This thesis made use of the double design diamond during which domains were explored and pain points were identified, a design direction was chosen, options were explored for solving these pain points and a final design was made, tested and validated to solve the initially identified pain points. To achieve this the research was split up into a theoretical part that looked at the literature surrounding creative confidence and a primary data collection part where data and insights were gathered from practice. The current situation at Flatland was explored to identify pain points, the ideal situation was explored to identify opportunities for improvement and an improved situation was created using the preparation booklet which showed whether it had the intended effect.

03 LITERATURE REVIEW

This chapter consists of the literature review that is done on the subjects of creativity, creative self-beliefs, creative confidence, (creative) self-efficacy and co-creation. Every subject ends with their own main insights, whereafter the chapter is concluded with final insights conclusions.

03.1 CREATIVITY

The common denominator in all subjects of this thesis, like visualization, creative confidence and co-creation is creativity. Creativity lies at the heart of all these concepts and its connection is explored and explained below.

Figure 7: Different kinds of creativity

IMPORTANCE OF CREATIVITY

Why is creativity so important? Because it was speculated that creativity lies at the heart of innovation (Kelley & Kelley, 2012). Innovation is needed for companies to compete within their market and stay relevant for their customers, clients and users. Without change and innovation, they will eventually cease to exist (Collins, 2001). And indeed, the concept of innovation is proven to include both the production of creative ideas and the implementation of (those) ideas (Amabile, 1996; Shalley & Zhou, 2008; West & Farr, 1990). Creativity is said to be the first step towards innovation (Amabile, 1996; Klijn & Tomic, 2010; Mumford & Gustafson, 1988; West, 2002) and problem solving (Kelley & Kelley, 2012). Moreover, it is said that creativity accompanies almost the whole innovation process from start to end, because the process is recursive and cyclical (Paulus, 2002) and reiterative and messy (King, 1992). Creativity is therefore an essential part of business in today's world, which is consistent with the statement that creativity is needed in every business domain (Negus & Pickering, 2002) and that it is important across almost all fields of business, industry, research and science (Brockhus, van der Kolk, Koeman & Badke-Schaub, 2014).

WHAT IT IS

Creativity in business is defined as ''the tendency to generate or recognize ideas, alternatives or possibilities that may be useful in solving problems, communicating with others, and entertaining ourselves and others'' (Franken, 1994). Whereas the fields of psychology and management define creativity as ''the production of new and useful ideas

that are related to certain products, services, processes and procedures'' (Amabile, 1983, 1996; Sternberg & Lubart, 1999; Mayer, 1999; Zhou & Shalley, 2003). What they have in common is that they are both occupied with production of new ideas that are useful in all domains. This can take on various forms, as simple as thinking of adding an extra ingredient to a dish or as complex as thinking of a new business strategy.

INFLUENCES ON CREATIVITY

One's creativity is influenced by their personality factors as well as through their own creative self-beliefs (Karwowski & Lebuda, 2016; Beghetto & Karwowski, 2017). Personality factors are not easily malleable, while creative self-beliefs are (Karwowski & Lebuda, 2017). These beliefs are about one's creativity in general and about their own creative capabilities that determine whether they will act on their ideas and thoughts (Karwowski, Lebuda & Beghetto, 2019). And as the next chapter will discuss, these creative self-beliefs can be influenced to help creativity come to expression more easily.

FLATLAND CONTEXT

Creativity is a central part in Flatland's way of working (with their clients). Flatland has a creative approach to problem solving which allows them to easily turn complexity into clarity for their clients. From constantly thinking of new ideas and ways to visualize a specific subject in question to ideating on strategy concepts through new ideas. This requires constant creativity from Flatland, but also from their clients. Their clients are asked to engage during creative co-creation sessions together, in which they are expected to participate by answering questions and thinking of new ideas to tackle their problem. So in the context of Flatland, it is essential to be creative for both Flatland as well as their clients. This makes it valuable for Flatland to look at creative self-beliefs, since they largely determine one's engagement and performance during creative activities.

SUMMARY

Creativity is the production of new and useful ideas in all possible domains. It is an essential part of innovation, which is needed for businesses in order to survive in the changing world (Collins, 2001). Next to that, it is an essential part of Flatland's way of working as they use, amongst others, visualization and co-creation throughout all of their projects constantly. This requires constant creativity from both Flatland as well as their clients as they engage in creative co-creation sessions together. One's creativity is largely influenced by their own creative self-beliefs, which determines whether one will act on their ideas and thoughts (Karwowski, Lebuda & Beghetto, 2019). This makes it valuable for Flatland to look at creative self-beliefs, which will be discussed in the next chapter.

03.2 CREATIVE SELF-BELIEFS

Does it matter what people think about their own creativity? This is a question that has been popping up more and more in (academic) research recently. Researchers are finding out that creative self-beliefs indeed have influence on creative performance, meaning that the way you think about yourself and your (creative) abilities impacts your performance and your mindset during specific (creative) tasks.

WHAT IT IS

So, what are creative self-beliefs? Concisely said, creative self-beliefs are one's beliefs about creativity in general and about their own creative capabilities that determine whether they will act on their ideas and thoughts (Karwowski, Lebuda & Beghetto, 2019). There are several creative self-beliefs that work in conjunction with one another and together form one's creative self, which in turn is part of someone's broader identity (Karwowski & Kaufman, 2017).

This creative self can be divided into three main creative self-belief types, namely: creative confidence beliefs, creative self-image beliefs and creative self-awareness beliefs. Creative confidence is about the belief in one's creative capabilities, creative self-awareness about the belief in one's strengths and limitations, and creative self-image about the belief in one's creative aspirations and sense of creative self. These beliefs differ in their specificity, stability and temporal characteristics (Beghetto & Karwowski, 2017). Together they determine whether someone will intrinsically take action on their creative potential in the form of creative behavior, so-called agentic action. To explain these beliefs in depth, the model of Elaborated Creative Behavior as Agentic Action (E-CBAA) (Karwowski & Beghetto, 2018) is used, as can be seen below in figure 8.
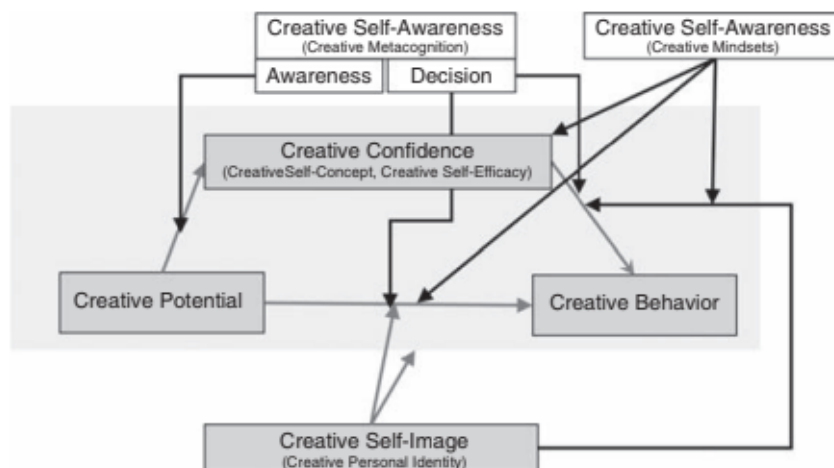

Figure 8: The Elaborated Creative Behavior as Agentic Action (E-CBAA) model (Karwowski & Beghetto, 2018

HOW IT WORKS & WHAT IT DOES

CREATIVE POTENTIAL

It all starts with creative potential, which is the precursor of creative behavior. There are two criteria by which creative potential can be recognized, namely: it should serve as an antecedent for creative achievement and activity, and it should stay relatively stable over time (Karwowski, Lebuda & Beghetto, 2019). The first criterion focuses on factors that are related in a conceptual way to creative behavior, but that are specifically precursors to it. For example, divergent thinking would be considered a suitable factor, as it can result in creative outcomes in terms of behavior (Plucker, 1999). The second criterion focuses on stable indicators, instead of more volatile states of motivation of self-beliefs. Some examples are cognitive abilities (Jauk, Benedek, Dunst & Neubauer, 2013; Karwowski et al., 2016; Silvia & Beauty, 2012) and openness to experience (Puryear, Kettler & Rinn, 2017). These criteria together help to establish creative potential as an antecedent that is theoretically relevant to creative behavior.

CREATIVE BEHAVIOR

This creative potential can then become creative behavior under certain circumstances with the influence of several creative self-beliefs. Creative behavior can be defined as the realization of creative potential that can be observed (Karwowski, Lebuda & Beghetto, 2019). There are, amongst others, two clear criteria by which creative behavior can be recognized, namely measurable outcomes and adherence to the definition of creativity (Karwowski, Lebuda & Beghetto, 2019). Some examples are day-to-day measures of engagement in creative activities (Conner & Silvia, 2015) and observations of student's activities in the classroom (Boysen, 2017; Gajda, Beghetto & Karwowski, 2017).

For creative potential to become creative behavior the aforementioned creative self-beliefs play an important role. These beliefs together help determine whether someone will act on their creative potential (Bandura, 1997; Sternberg & Lubart, 1995) and serve as internal guidelines when making decisions that are autonomous (Bandura, 1997; Baumeister & Vohs, 2012; Vohs & Baumeister, 2011). Below in table 4 the different categories and types of creative self-beliefs are briefly explained.

Creative self-belief categories	Specific types	Dimensions (specificity, stability & temporal characteristics)
Creative confidence The belief in one's ability to think or act creatively in and across particular performance domains (Karwowski & Beghetto, 2018)	**Creative self-efficacy (CSE)** The belief in one's perceived confidence to produce creative outcomes, in a specific context, at a particular level of performance (Tierney & Farmer, 2002)	**Future orientation** Prospective judgments **Specific** Focused on a specific task and situational features **Dynamic**

		Highly malleable
	Creative self-concept (CSC) Holistic cognitive and affective judgments of creative ability in and across particular performance domains (Beghetto & Karwowski, 2017)	**Past orientation** Based on retrospective judgments **General** Holistic appraisals within and across tasks and domains **Stable** Change gradually over time
Creative self-awareness The belief in one's creative strengths, limitations and nature of one's creative abilities (Karwowski, Lebuda & Beghetto, 2019)	**Creative metacognition (CMC)** Combination of beliefs that determine one's perception of their creative strengths and limitations concerning a particular performance task (Kaufman & Beghetto, 2013)	**Present orientation** In-situ judgments **Moderately specific** Influenced by present and past self-beliefs and perceptions **Moderately stable** Somewhat stable, but influenced by specific task features
	Creative mindset (CM) The belief about the nature of creativity and whether one views creativity as fixed or malleable (Karwowski, 2014)	**Present orientation** Based on current beliefs about creativity **Moderately specific** Influenced by present and past self-beliefs and perceptions **Moderately stable** Somewhat stable, but influenced by specific task features
Creative self-image The belief about how one perceives creative activities, abilities and aspirations as part of their sense of self (Karwowski, Lebuda & Beghetto, 2019)	**Perceived value of creativity** The belief about how one perceives creative activities, abilities and aspirations are part of ther sense of self (Karwowski, Lebuda & Beghetto, 2019)	**Past orientation** Based on retrospective judgments of the value that creativity has to one's life **General** More holistic appraisals within and across tasks and domains

		Stable Changes gradually over time

Table 4: Overview of different categories and types of creative self-beliefs

CREATIVE CONFIDENCE BELIEFS

The first of the three broad creative self-belief categories is Creative Confidence. This phenomenon refers to ''the belief in one's ability to think or act creatively in and across particular performance domains'' (Karwowski & Beghetto, 2018). These beliefs serve as the driving engine of agentic action. Besides influencing the decision for action, they also influence the creative task itself through performance, engagement, effort and persistence (Karwowski & Beghetto, 2018). It is a judgment of capability and with that decides what one will do and in what way they will perform. Creative confidence beliefs can be further divided into the belief of creative self-efficacy (Beghetto, 2006; Tierney & Farmer, 2002) and the belief of creative self-concept (Beghetto & Karwowski, 2017; Karwowski, 2016). More on creative confidence in the next chapter (Chapter 03.3 page 30)

CREATIVE SELF-AWARENESS BELIEFS

The second category is creative self-awareness, which refers to one's belief about their creative strengths, limitations and nature of one's creative abilities (Karwowski, Lebuda & Beghetto, 2019). Creative awareness works together with creative confidence in shaping agentic action. Together they determine whether one thinks that it is possible for them to be successful and improve with effort. They also determine if one should engage with a particular performance task, regulate creative effort and whether they should recalibrate their perceived competence following task performance. Just like the other categories, creative self-awareness beliefs can be further divided into specific beliefs, like creative mindset beliefs (CM) and creative metacognition beliefs (CMC).

CREATIVE SELF-IMAGE BELIEFS

The last of the three categories is creative self-image. These beliefs are about how one perceives creative activities, abilities and aspirations as part of their sense of self (Karwowski, Lebuda & Beghetto, 2019). Creative behavior and activity is usually time-consuming and effortful, which requires undivided devotion (Gardner, 1993; Lebuda & Csikszentmihalyi, 2018). Unless one values creativity, they will not engage or be willing to take risks to express it (Karwowski & Beghetto, 2018). It was proven that these beliefs are a precursor and moderate the link between creative potential and creative behavior (Karwowski & Beghetto, 2018), self-image is therefore a conditional influence on creative behavior. Indicators of creative self-image beliefs therefore include perceived value of creativity (Karwowski & Beghetto, 2017) and appreciation of creativity (Plucker & Makel, 2010).

HOW TO INFLUENCE & MEASURE

Self-belief constructs are valuable, because they are externally malleable and influenced by internal influences, like previous successes, personality, hobbies, etc. (Karwowski & Barbot, 2016; Karwowski & Lebuda, 2017). An empirical link has been found between personality factors and creative self variables (Hughes, Furnham & Batey, 2013; Karwowski et al., 2013; Kaufman et al., 2019) with openness to experience and plasticity (growth mindset) being the most important factor. Results from a meta-analysis indicate that about 40% of the variance across creative self-beliefs are caused by personality factors (Karwowski & Lebuda, 2016). These personality factors are different from the sociodynamic and more malleable beliefs that make up the creative self, which amount to the other 60% (Bandura, 1991, 1997; Beghetto & Karwowski, 2017; Glăveanu, 2017) (figure 9). Even though the relative weight of the different factors that influence these beliefs are not completely clear yet and need more research, it means that creative self beliefs are highly malleable and can be influenced and changed for the better.
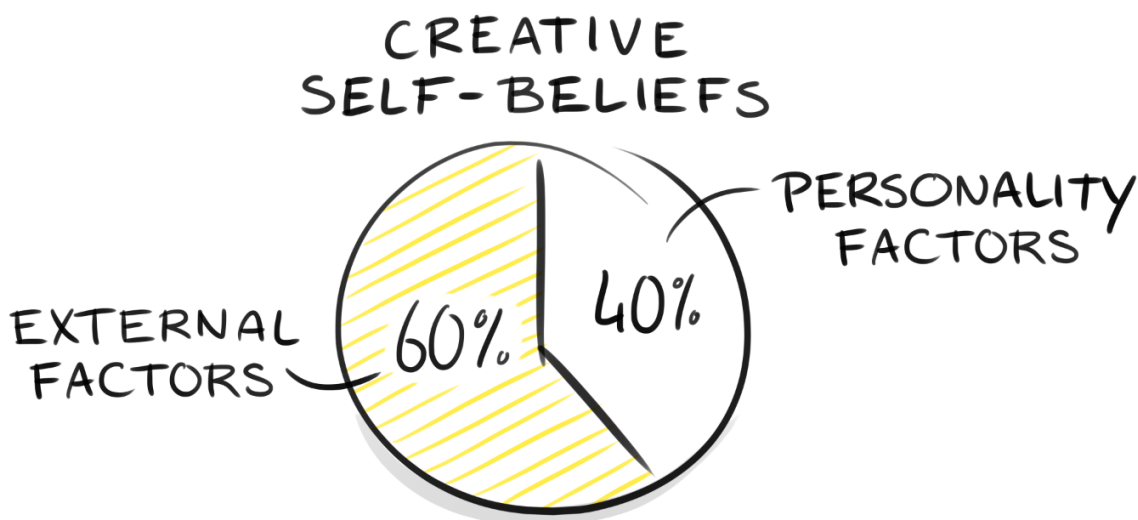
Figure 9: Influences on creative self-beliefs (Karwowski & Lebuda, 2016)

FLATLAND CONTEXT

All these creative self-beliefs work together in an extensive system as could be seen in figure 8, however we cannot focus on the whole system within this particular thesis. The research question is about how co-creation practices can be improved using creative confidence in particular. The reason for this is that some creative confidence beliefs have a clear future orientation to them, drive one's agentic action and influence task performance, engagement, effort and persistence (Karwowski & Beghetto, 2018). This is important for Flatland, because their clients are expected to fully engage and perform well during upcoming co-creation sessions. We cannot easily change how one views their past experiences, however we can influence how they view future ones. For these reasons the focus of this thesis will be specifically on creative confidence.

SUMMARY

Creative self-beliefs are one's beliefs about creativity in general and about their own creative capabilities that determine whether they will act on their ideas and thoughts (Karwowski, Lebuda & Beghetto, 2019). Several different creative self-beliefs work together in influencing the link between creative potential and creative behavior. Creative confidence beliefs in particular serve as the driving engine of agentic action and influence whether someone will act upon their creativity and in what way they will perform during upcoming tasks. This is especially important to Flatland, since their clients are expected to fully engage and perform well during upcoming co-creation sessions. The next chapter will therefore discuss the belief of creative confidence more thoroughly.

03.3 CREATIVE CONFIDENCE

Now that the concept of creative self-beliefs is introduced, it is time for a deep dive into the specific phenomenon of creative confidence.

Everyone is born creative with an endless imagination, as kids we indulge in our own imaginary worlds all the time. Something as simple as a cup could be the most amazing yacht in our minds. We explored and tried things all the time, something that came completely natural at that age. However, somewhere along the way of getting older, we let that wild imagination and constant exploring go. It gets to a point that we as adults almost never indulge in any imaginary world anymore and don't look back to our creative skills that we used so often as kids.
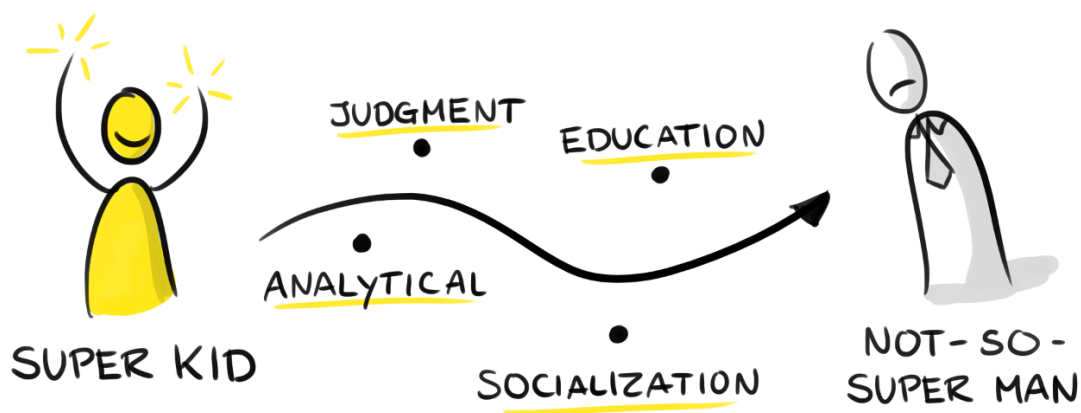

Figure 10: Going from creative super kid to not-so-super man as we grow older

According to research done on creativity, which used NASA's creativity test, over a time period of 30 years our creativity levels drop dramatically as we grow older (Land & Harman, 1992). Next to that, our generation is becoming less creative as compared to previous generations (Kyung, 2011). As we grow older we exchange our endless imagination for more structure. Formal education, judgment of others, socialization and being analytical all have an impact on our creativity levels throughout the years (Kelley & Kelley, 2012). This leaves the majority of us to conclude for themselves that they are not creative, so-called self-perceived non-creatives. This decision about themselves has more influence than they might think as it impacts certain creative self-beliefs, like creative confidence, which carry certain consequences. And as mentioned in chapter 3.1, creativity is essential to be able to innovate and so it is important that people feel confident in their creative capabilities and that they use them accordingly.
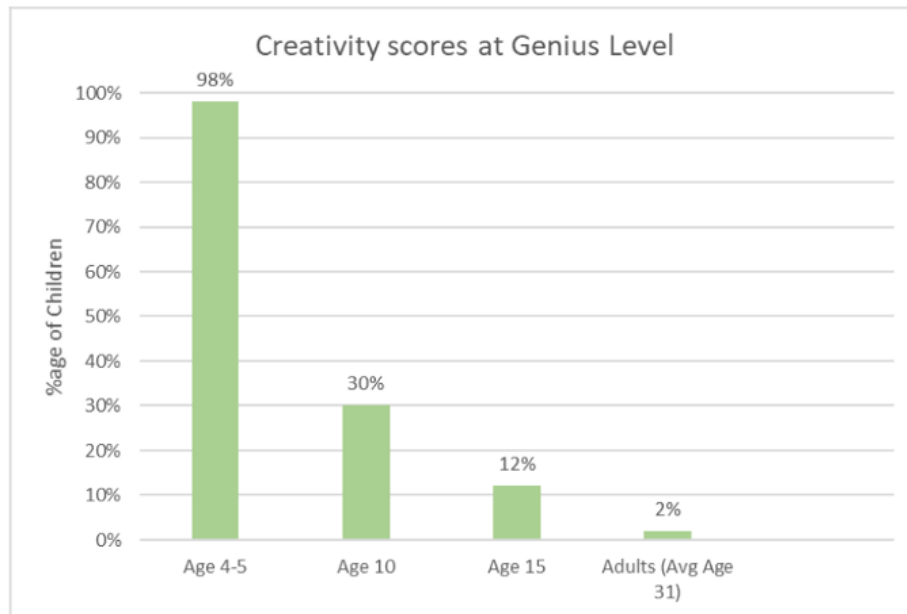
Figure 11: People's creativity scores over the span of 30 years (Land & Harman, 1992)

WHAT IT IS

Creative confidence refers to ''the belief in one's ability to think or act creatively in and across particular performance domains'' (Karwowski & Beghetto, 2018). It is a judgment of capability and therefore decides what one will do and in what way they will perform. These beliefs are formed through two sub-beliefs of creative confidence, namely creative self-efficacy (Beghetto, 2006; Tierney & Farmer, 2002) and creative self-concept (Beghetto & Karwowski, 2017; Karwowski, 2016). Together they form a belief about how one perceives their own creative abilities in relation to creative behavior.

HOW IT WORKS & WHAT IT DOES

Creative confidence beliefs serve as the driving engine of agentic action. Besides influencing the decision for action, they also influence the creative task itself through performance, task engagement, effort and persistence (Karwowski & Beghetto, 2018).
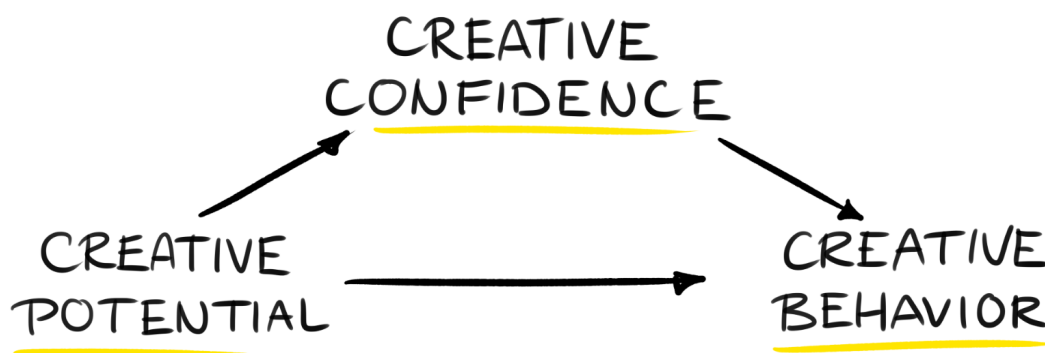
Figure 12: Mediating effect of creative confidence on the link between creative potential and creative behavior

These beliefs have a mediating effect on the link between creative potential and actual creative behavior (figure 12), which was demonstrated in both longitudinal (Karwowski & Beghetto, 2018) and cross-sectional (Chen, 2016; Choi, 2004) studies. A higher creative potential is associated with the four sources of self-efficacy (Bandura 1996, 1997, 2006), namely (positive) past performances, (positive) vicarious experiences, (positive) verbal persuasion and (positive) physiological states (more on this in chapter 3.4 on page 38). Creative potential therefore works through the belief of creative confidence ((creative) self-efficacy and creative self-concept) to influence creative behavior in the form of creative activity and achievement

A prerequisite in this system is perceiving creativity as important and valuing it as such (Karwowski & Beghetto, 2018). This does not only moderate the direct link between creative potential and creative behavior, but also the direct link between creative confidence and creative behavior, as well as the link between creative potential-creative confidence-creative behavior. The effect of the latter link is significantly stronger for those that value creativity and is close to none for those that do not value it. So without seeing the value, one can be as confident and capable as they come, but they most likely will not act upon it.

Someone's decision that they are not creative means that their belief in their creative ability and capabilities is low. Such people tend to shy away from difficult tasks as they view them as personal threats, have low aspirations for achievement, have low commitment to the goals they pursue, dwell on personal deficiencies, slacken their efforts and give up quickly (Bandura, 1994). All these factors influence creative activities and with that co-creation processes as well.

As mentioned before, creative confidence is based on two sub-beliefs, namely creative self-efficacy and creative self-concept. They are similar concepts, but differ in their specificity, stability and temporal characteristics (Beghetto & Karwowski, 2017) as can be seen below.
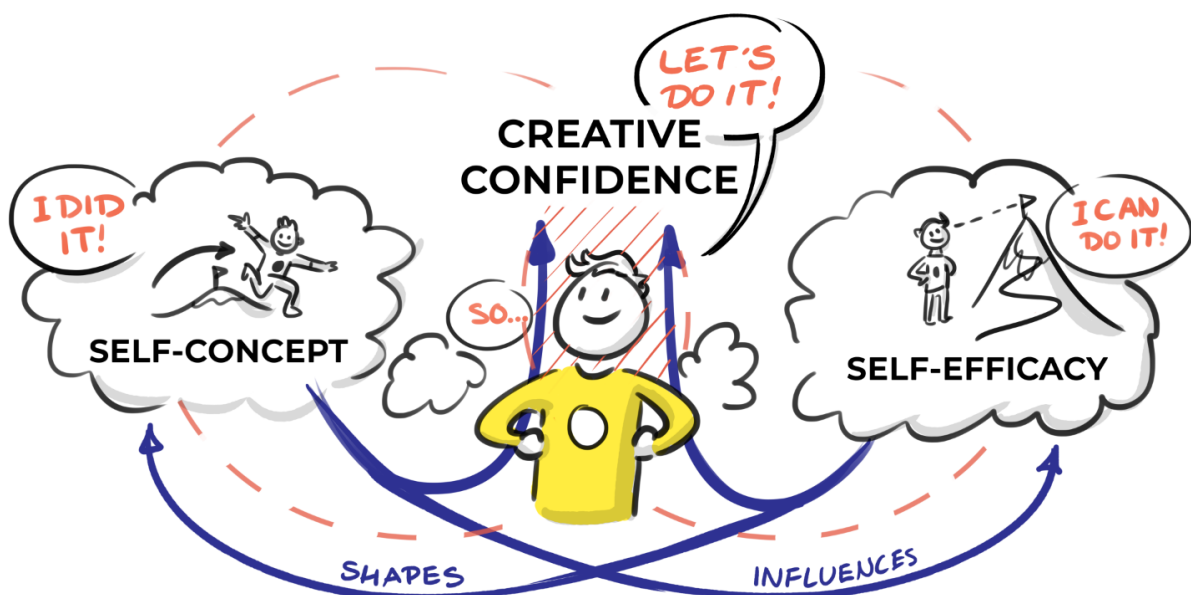
Figure 13: Overview of the system of creative confidence, its sub-beliefs and their relations

Creative self-efficacy beliefs refer to a person's perceived confidence to creatively perform a given task, in a specific context, at a particular level of performance. They are beliefs that are highly malleable, future-oriented and influenced by a range of sociocognitive and environmental factors, including physiological states, features of the physical environment, prior performance, vicarious experiences and social persuasion (Bandura, 1997, 2012; Karwowski & Barbot, 2016; Karwowski & Lebuda, 2017). More on (creative) self efficacy in the next chapter 3.4 on page 38.

Creative self-concept is related to creative self-efficacy, but refers to a more stable, holistic and retrospective assessment of one's past experiences and confidence to perform creatively in and across domains (Beghetto & Karwowski, 2017). Both environmental and sociocognitive factors influence self-efficacy and self-concept beliefs, however they tend to sum up over time for self-concept beliefs, while situational factors usually have an immediate influence on self-efficacy beliefs (Bong & Skaalvik, 2003). Self-efficacy therefore serves as a precursor to self-concept (Bong & Skaalvik, 2003), meaning that all self-efficacy experiences together form someone's self-concept. Self-concept can in turn influence self-efficacy as well in future tasks.

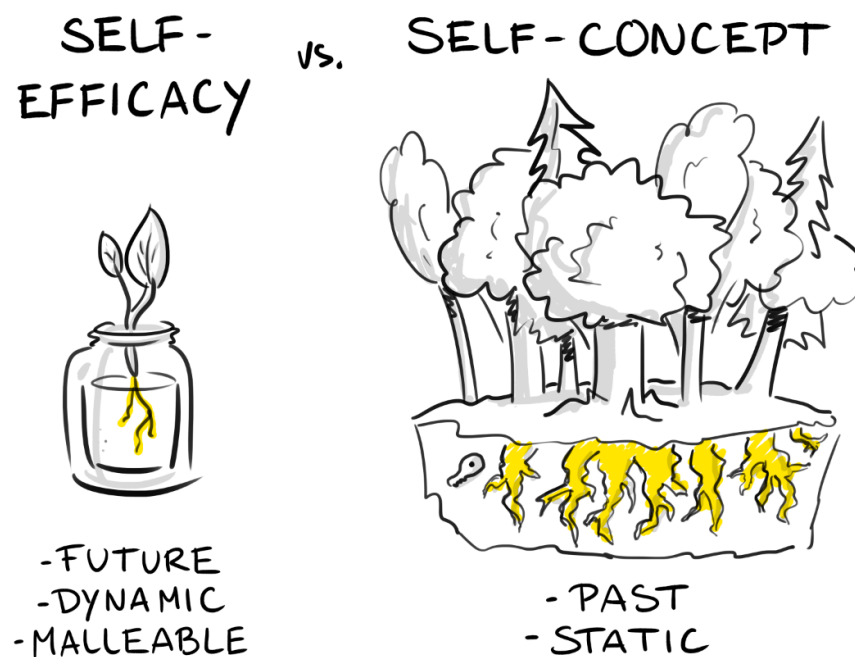Figure 14: The difference between creative self-efficacy and creative self-ceoncept

INFLUENCES ON CREATIVE CONFIDENCE

Next to the influences of creative self-efficacy and self-concept on creative confidence there are a couple of influences that are particular for creative confidence. Four main fears were identified by Kelley and Kelley (2012) that have a strong negative influence on one's creative confidence beliefs, namely:
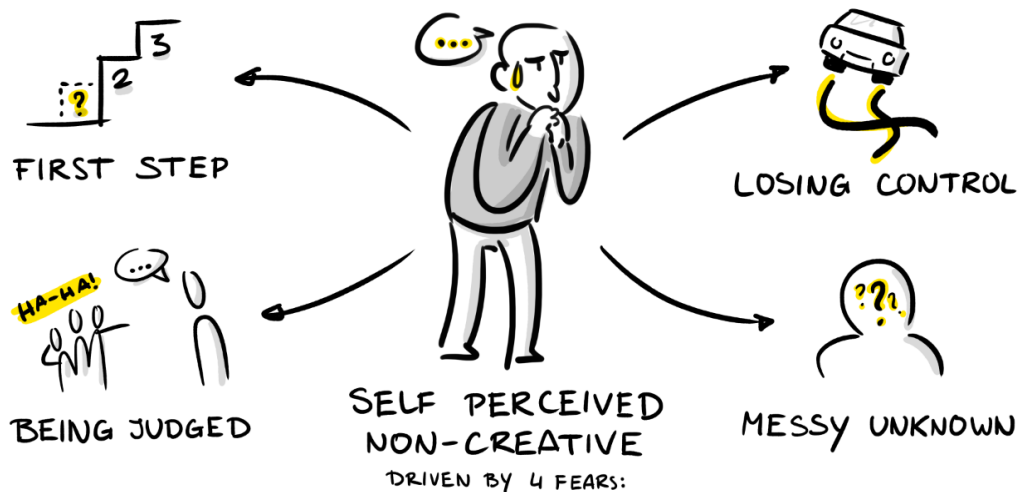
Figure 15: Four main fears that influence creative confidence beliefs

Fear of the messy unknown

In business we are expected to be able to put ourselves into the shoes of someone else, since we usually don't design for ourselves but for a specific kind of customer. One has to be able to relate to them, which can be done through theoretical research, but more importantly through practical research. Only when we step out in the world will we experience things that are otherwise not researchable or findable and this is exactly what can be scary for many people, while it is at the same time the most valuable. One will stumble upon unexpected findings and things that go against their opinions or gut feelings. This unknown place is exactly where you find the most valuable insights, otherwise you might simply reconfirm things that you already knew or ideas that you already had. This results in an interesting duality, namely that the unknown scares people, but that the unknown at the same time holds the answers that one is looking for. The most valuable thing therefore is to open up yourself to new things and situations that might scare you and might not know anything about.

Fear of being judged

As kids we are unconstrained and just impulsively do the things that we feel or think about, which results in learning many different things in a short amount of time. We postpone our judgment and are not held back by it in favor of trying all kinds of new things. However, when we start to get older we start to care more and more about what other people think of us. We become conscious about other people's judgment and try to avoid being judged. Even though we all know that failure is needed to learn new things, we don't want to look like a fool in the eyes of our colleagues and clients. We don't know how people will react and we don't want them to see us fail. This results in people constantly editing and filtering themselves on the workfloor, killing potentially creative ideas. The first step to overcoming this fear is by resisting judging yourself and trusting your own intuition. One of the ways of doing that is to use 'I like' and 'I wish' when giving feedback to ourselves and others. This

way the positives are made clear first, instead of criticizing something right away. And the phrasing shows that it is just an opinion, instead of seeing it as a fact.

Fear of the first step

After one thinks of their creative ideas it is time to take action on them, which presents its own challenges. When starting out one is faced with a blank canvas where anything is still possible. One is expected to do something different than they are used to doing, which can be uncomfortable and scary for many people. At some point one just needs to get started, instead of endlessly planning how to act on their ideas in the best way. It is not about the best way, but about making a start which in turn will become a great thing. Therefore, one should not focus on the big ambitious goal/ idea that they might have as a whole, but cutting it up into small manageable pieces which allows them to take action. The first step could be looking at the quickest, simplest or cheapest way in order to get started. Designing and creating is done by doing, not only by telling. So it is important to just get started and the rest will follow naturally. One will always be confronted with unexpected findings which could alter their ideas, so one will never be completely prepared for what will come onto their path. Beginning will always be less scary when it is a small step, because it feels manageable as opposed to a huge goal or idea.

Fear of losing control

When one works on new things or has to collaborate with other people it is not uncommon that they have to give up some control over the eventual outcome, because one cannot exactly know what to expect. A high creative confidence is therefore not only about believing that your own ideas are good, but rather about being confident enough to also accept good ideas from other people and sometimes discarding your own. This can be scary since one has to give up control, however the creative gains that you get in return are usually worth it. By acknowledging that a group can have the answers that we need and giving up partial control, we are able to do way more than solely by ourselves. So instead of thinking of the perfect idea and execution by ourselves, just start and see where it goes and make use of a group's expertise as a whole when it is needed.

According to Kelley and Kelley (2012) we are able to rediscover our creative confidence through overcoming the four big fears as described above. It is something that can be practiced, which might feel weird at first but quickly changes into new confidence and capabilities. This gives two options to improve one's creative confidence, through improving someone's creative self-efficacy and creative self-concept or through minimizing the four fears that influence creative confidence directly.

FLATLAND CONTEXT

Meaning of creative confidence within Flatland context

The definition of creative confidence explicitly states that it is about the belief in one's capabilities, which means that the definition is about an individual in particular. However, in

the context of Flatland, this creativity is needed and used during co-creation. Co-creation is a joint process in which people rely on each other to talk, work and iterate upon a subject in question together, not by themselves. So in the context of Flatland, creative confidence depicts ''the belief in one's abilities to think or act creatively in and across particular performance domains as well as to communicate and share this with others''.

Focus on creative self-efficacy

It would be ideal to get clients into a permanent state of creativity, however it is hard changing someone's creative self-concept, because it is based on all their past experiences. Projects with Flatland usually consist of three sessions which happen in about a timespan of a month, so there are not a lot of options to intervene. This is where creative self-efficacy comes in, which is future-oriented, highly malleable and influenced by several different external factors (Bandura, 1997, 2012). Flatland would like to empower their clients to be more creative and confident during co-creation sessions and a valuable way of doing so would be to positively influence participant's creative self-efficacy. By offering positive creative experiences that boost creative self-efficacy we could get clients to temporarily be more creatively confident during co-creation sessions, while also indirectly feeding into their creative self-concept in the hopes of them becoming more creative over a longer period of time as well.

MEASURING & MEASUREMENTS/ ASSESSING CREATIVE CONFIDENCE

The overarching belief of creative confidence can be measured on its own or through its two sub-beliefs of creative self-efficacy and creative self-concept depending on what the measure will be used for. As mentioned above creative self-efficacy is the better fit for the context of Flatland, since these are beliefs that are future-oriented, highly malleable and influenced by several different external factors (Bandura, 1997, 2012; Karwowski & Barbot, 2016; Karwowski & Lebuda, 2017). The focus of this thesis is therefore on measuring creative confidence through the specific sub-belief of creative self-efficacy. More on the measurement of creative self-efficacy beliefs in the next chapter 3.4 on page 38.

SUMMARY

Creative confidence is one of the belief categories that is part of the system of creative self-beliefs. It is the belief in one's ability to think or act creatively in and across particular performance domains which influences what creative tasks one will engage with and in what way they will perform (Karwowski & Beghetto, 2018). It also serves as the driving engine for agentic action (Karwowski & Beghetto, 2018).
Research shows that as we get older, our creative levels drop dramatically (Land & Harman, 1992). Kelley & Kelley (2012) argue that formal education, judgment of others, socialization and being analytical all have an impact on our creativity levels throughout the years. This leaves a lot of people concluding for themselves that they are not creative. Such people tend to shy away from (difficult) creative tasks as they view them as personal threats, have low aspirations for achievement, have low commitment to the goals they pursue, dwell on personal deficiencies, slacken their efforts and give up quickly (Bandura, 1994). Four main

fears hold people back, namely the fear of being judged, the fear of the first step, the fear of losing control and the fear of the messy unknown (Kelley & Kelley, 2012).

In the context of Flatland this is not beneficial, since clients are expected to participate in creative co-creation sessions together. Flatland would therefore like to empower their clients to be more creative and confident during co-creation sessions and a valuable way of doing so would be to positively influence participant's creative self-efficacy. Creative self-efficacy is the belief about ''a person's perceived confidence to creatively perform a given task, in a specific context, at a particular level of performance'' (Tierney & Farmer, 2002). It is particularly valuable in this context, since it is future-oriented, highly malleable and influenced by several different external factors (Bandura, 1997, 2012). This enables Flatland to positively influence participant's creative self-efficacy in order to feel more confident about their participation during creative activities. The next chapter will therefore discuss creative self-efficacy more thoroughly.

03.4 (CREATIVE) SELF-EFFICACY

WHAT IT IS

Self-efficacy is about the beliefs that people hold about themselves in their capabilities to realize certain achievements (Bandura, 1997). Simply said, one's belief that they are capable of performing a particular task successfully (Bandura, 1977, 1997). No one is good at everything, meaning that we all have high and low efficacy in different parts of our lives. For example a business person might have a high sense of management efficacy, but a low sense of creative efficacy as compared to an artist. While the artist might experience the complete opposite. Our specific efficacy levels serve as pointers for where we will develop ourselves most, because of a higher confidence in ourselves in a particular domain.

However, perceived self-efficacy is not the same as for example self-esteem, since self-esteem is a judgment about one's self worth, while efficacy is a judgment about one's capability (Bandura, 2006). It is not about the skills one has, but about the judgments one has about what they can do with whatever skills they already possess (Bandura, 1986). The efficacy belief system is therefore a bundling of several differentiated sets of self-beliefs which are connected to different domains of performance and functioning, which make up people's general sense of personal efficacy.

Recent research has focussed on specific domains of performance and functioning that relate to self-efficacy, since it is hard to distinguish certain domains within general personal self-efficacy. One of these specific domains of performance and functioning is creativity, a domain where Bandura recognized that there is a relationship between self-efficacy and creative performance (Bandura 1997). This led to the following definitions of creative self-efficacy ''the belief one has in their own ability to produce creative outcomes in a specific setting or in general (Tierney & Farmer, 2002; Brockhus, van der Kolk, Koeman & Badke-Schaub, 2014). And as mentioned before, this belief is future-oriented, dynamic, task specific and therefore highly malleable which is beneficial in the context of Flatland (Bandura 1997, 2012).

WHAT DOES IT DO

Self-efficacy has an influential role in human adaptation, change and self-development. It impacts one's outcome expectations, obstacles and opportunities (in the social environment), emotional inclinations, goals and aspirations and one's commitment to them. It influences whether people think optimistically or pessimistically, and with that which actions they choose to pursue, how long they persevere when confronted with obstacles and failure, their resilience to adversity, and how much stress they experience in coping with these taxing demands. Which in turn have an effect on which life choices they make and which accomplishments they will realize. This influential role was confirmed through several meta-analyses across several different functioning domains (Boyer et al., 2000; Holden, 1991;Holden, Moncher, Schinke, & Barker, 1990; Lunenburg, 2011; Moritz, Feltz, Fahrbach, & Mack, 2000; Multon, Brown, & Lent, 1991; Sadri & Robertson, 1993; Stajkovic & Luthans, 1998).

PEOPLE WITH HIGH SELF-EFFICACY

Self-efficacy has a strong effect on, among others, human accomplishment and personal well-being. People with high self-efficacy see difficult and complex tasks as challenges to be mastered, instead of threats that should be avoided (Bandura, 1994). This results in intrinsic interest, motivation and deep immersion in activities. They set challenging personal goals accordingly and maintain a strong commitment to them, which means they keep trying even when they fail. They do not see their failures as personal flaws, but rather as a case of insufficient effort or knowledge or skills which are acquirable if they persist long enough. This in turn results in personal accomplishments and reduces stress. The higher the perceived self-efficacy, the stronger the positive influences are on the factors in all these different domains of human behavior (Bandura, 1994).

Figure 16: The effects of a high (creative) self-efficacy

PEOPLE WITH LOW SELF-EFFICACY

People with low self-efficacy see challenges as obstacles that should be avoided, because they see them as personal threats (Bandura, 1994). This results in low aspirations and low commitment to personal goals since they rather not fail. When confronted with difficult tasks, they focus on negative things like personal deficiencies, obstacles and adverse outcomes, instead of focussing on how to perform successfully. They give up quickly and would rather not try, because they do not think they will succeed anyway. And when they try and fail, they see it as a personal defeat which confirms their negative self-view which results in slow recovery after failure. They are constantly walking on eggshells which results in great stress. The lower the perceived self-efficacy, the stronger the negative influences are on the factors in all these different domains of human behavior (Bandura, 1994).

CREATIVE DOMAIN

The same is true for the specific domain of creativity which is concerned with creative performance as an output (Bandura, 2006). It was speculated that there is a positive relationship between self-efficacy and creative performance (Bandura, 1997; Bandura &

Locke, 2003). Meaning that people who see themselves as creative produce larger amounts of ideas (fluency), more diverse ideas (flexibility) and more original ideas (originality) (Guilford, 1967). This mediating role of creative self-efficacy on creative performance was found and proven among graduate students (Choi, 2004), between team creativity (Shin & Zhou, 2007), in involvement in creative work (Carmeli & Schaubroeck, 2007), in creativity courses (Mathisen & Bronnick, 2009) in teacher's assessments of students' creativity (Beghetto, Kaufman and Baxter, 2011) and on all three creativity measures of fluency, flexibility and originality (Brockhus, van der Kolk, Koeman & Badke-Schaub, 2014). Perceived CSE therefore has a significant influence on one's creative performance and their involvement in such activities in a specific setting or in general. (Brockhus, van der Kolk, Koeman & Badke-Schaub, 2014).

This does not only apply in clearly defined creative contexts, but in any (business) context for that matter (Brockhus, van der Kolk, Koeman & Badke-Schaub, 2014). This is in line with the statement that creativity is essential in every business domain (Negus & Pickering, 2000). Even though people from certain disciplines (for example engineering) usually do not see themselves as a producer of creative solutions, this does not mean they are not (Brockhus, van der Kolk, Koeman & Badke-Schaub, 2014).

HOW DOES IT WORK & HOW TO INFLUENCE IT

There are four main factors that influence self-efficacy (Bandura, 1994, 1997): past performance, vicarious experience, verbal persuasion and emotional cues. Past performance is the most important source and the others slightly less respectively. Together they influence and form one's personal self-efficacy belief as described below.

Each of these factors can be influenced as well to positively boost people's self-efficacy beliefs. Self-efficacy is improved by cognitively processing information about one's capability provided through successes. We just need to provide a context in which those successes can take place. Bandura (1997) argues that self-efficacy is best achieved when development in the form of knowledge and rules for the person's specific area of interest is combined with a context where they are likely to succeed.

Below the four factors are explained in more depth along with ways on how to influence them based on Bandura's findings (1994, 1997).

PAST PERFORMANCE & GUIDED MASTERY

People that have succeeded on certain tasks in the past are likely to be more confident in completing similar tasks in the future as opposed to people that have failed. They have experienced successes that in turn affect their confidence in a positive way. Setbacks and difficulties in people' pasts are useful, since they teach them that successes usually require sustained efforts. When people experience that they have what is needed to succeed, they persevere when confronted with obstacles and get back on their feet more easily than when they have failed. They become stronger through adversity.

We can influence one's past experiences by creating new ones that counteract the older (negative) ones. Guided mastery is one way of doing so, this lets people enjoy successes in a series of incremental steps (Bandura, 1997). Successes create a strong belief in one's personal self-efficacy, while failures undermine it. By letting people experience similar tasks starting at a point where the chance of failure is small and increasing the difficulty from there step by step, their self-efficacy beliefs can be quickly changed for the better. This can be done in several different ways, from physical experiences to mental exercises.

VICARIOUS EXPERIENCES

Vicarious experiences are a way of creating and strengthening self-beliefs through looking at similar people or social models. When a person sees someone else succeed (by persistent effort) and if they perceive them to be similar to them in terms of capabilities, knowledge, expertise, etc. it can have a positive influence on their view of themselves. It also works the other way around, when people see someone that is similar to them fail despite their high effort they will come to think lower of themselves than might actually be the case. People learn by example and mirror the people that they believe in or think are similar to them. It comes down to the similarity that people perceive to the person or model in question. The stronger the similarity, the stronger the effect in both successes and failures.

By using similar people or social models that are specifically chosen for a particular task at hand, we can maximize the impact of this source. The more similar the person or social model is, the stronger the influence that we can elicit. Thus, if a particular person is struggling with something, usage of an intentionally chosen similar model can create a bigger impact on their perceived self-efficacy. This can be purposefully implemented in information, explanations, examples, etc.

VERBAL & SOCIAL PERSUASION

The third way of influencing people's self-efficacy beliefs is by using social persuasion. This involves persuading people verbally that they have what it takes to succeed. Even though they might not be able to do it, encouraging them can result in greater and sustained efforts increasing the chances of success. This method makes use of the Pygmalion effect (Rosenthal & Jacobson, 1968), which is a form of self-fulfilling prophecy in which believing something to be true increases the chances of it actually being true. People are also influenced by the expectations built upon them. For example, when someone thinks that a person will succeed at something and makes it verbally known, that person is going to more easily believe that they are actually able to do it because it communicates confidence (Locke & Latham, 2002). This can go to the extent that people try hard enough to succeed and that they are inspired to develop new skills and a more positive sense of personal self-efficacy.

Self-efficacy can be built up more efficiently besides only using positive verbal persuasions when the chance arises. Situations can be structured in such a way that they avoid placing people in situations where they are likely to fail and intentionally placing them in a context where they are likely to succeed followed by positive verbal persuasions. This increases the effect and enhances performance during particular tasks.

EMOTIONAL CUES/ PHYSIOLOGICAL STATES

The last factor that influences one's self-efficacy belief is emotional cues/ physiological states. We do not only experience what we can do mentally, but we experience it physically as well. We rely on our mental and physical experiences including our mood to judge how we feel. Someone who expects to fail can feel certain physical phenomena, like a pounding heart, excessive sweating, headaches, etc. In due time these phenomena might be associated with lower performance or failure. This can result in an altered view of one's personal self-efficacy in certain situations which are based on physical phenomena, instead of on evidence from experience. Their stress reactions might become automatic signs of vulnerability to poor performance in their own eyes. In the same way, if someone is in a good mood and does not experience any stress they will come to think that they have it all under control and that they are able to tackle the task at hand. People with high self-efficacy beliefs tend to view their emotional excitement as energizing, while people with low self-efficacy beliefs tend to view it as debilitating.

Reducing people's stress reactions and altering their perception of their negative emotional experiences and their physical state is another way of influencing self-beliefs. Many people have come to conclude that what they feel must be real, however this is based on their own perception. If we are able to change that perception, people might look less negatively towards their emotional cues and physiological states which in turn diminishes their impact.

- Guided Mastery
- Performance accomplishments
- Vicarious Experiences
- Social Persuasion
- Reduce Stress & Reactions
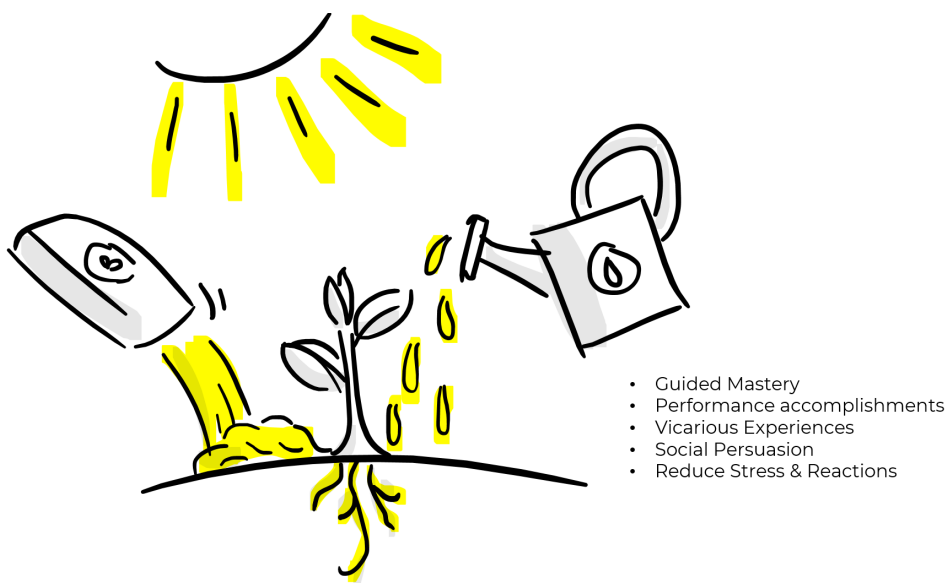
Figure 17: Nurturing one's (creative) self-efficacy through it's four sources

For the strongest effect, these sources can be used in combination with one another to increase the impact of all individual sources. Researchers have been increasingly using and testing these methods in various ways to boost people's creative self-efficacy. One promising way of doing so is by using creativity training and interventions, as is explained below.

CREATIVITY TRAINING/ INTERVENTION

People that receive creativity training are likely to develop higher creative self-efficacy beliefs (Mathisen & Bronnick, 2009). Creativity intervention studies suggest that people from any setting or industry positively benefit from creativity training, with people not familiar with creativity experiencing the strongest effect (Scott, Leritz & Mumford, 2004).

When people in training were taught and explained how to utilize certain creative thinking tools and methods for idea generation, their creative self-efficacy showed a significant increase (Locke, Frederick, Lee & Bobko, 1984). Using a combination of creativity training with cognitive modeling this effect becomes even stronger (Gist, 1989) and the same is true for verbal persuasion (Bandura, 2006).

What is remarkable is that the effect of creativity training on people's creative self-efficacy did not significantly decrease over a period of 6 months (Mathisen & Bronnick, 2009). The longer and more immersive the training, the stronger the result. However any kind of training in terms of duration and immersion is proven to be beneficial. This makes it possible to fit such training in people's busy schedules. (Mathisen & Bronnick, 2009)

MEASURING & MEASUREMENTS/ ASSESSING CREATIVE SELF-EFFICACY BELIEFS

The first step towards influencing and making use of the phenomenon of (creative) self-efficacy is by knowing how to measure it, this way the impact and effect can be compared. There is no one size fits all measurement for (creative) self-efficacy, because the intention is to measure the effect in specific domains that are relevant and not in general (Bandura, 2006). Measurement scales for self-efficacy therefore need to be tailored to the particular domain of functioning that one is trying to research. This is also true for the domain of creativity, the used measurement should represent the actual complexity of a specific activity domain so people can share the judgments of their capability for a specific creative task (Bandura, 2012).

So, when creating creative self-efficacy measures and surveys it is important to keep certain recommendations in mind for accurate results. The following combination of recommendations were found from several different researches (Bandura, 2006, 2012; Beghetto and Karwowski, 2017; Bong and Clark, 1999; Bong and Skaalvik, 2003; Karwowski, Han & Beghetto, 2019; Karwowski, Lebuda & Beghetto, 2019; Pajares et al. 2001):

- **Tailored measurement**: To measure an accurate level of creative self-efficacy it is important to design tailored measures for the task at hand, otherwise you risk measuring the more general creative self-belief of self-concept. A good conceptual analysis is needed to gain specific knowledge into the task domain in question to design tailored measurements, otherwise predictiveness could be compromised.
- **Multi-faceted measurement**: Behavior can be predicted better when several capabilities are measured at the same time, because behavior is never influenced by

one factor alone. Multi faceted scales for the particular domain in question have greater predictive utility and also give insight into the dynamics between the different capabilities that are used. So instead of measuring something in general with fewer questions, it is more valuable to dissect its influencing factors that determine the quality of functioning and measure each with their own questions.

- **Proximity of measurement**: Assessment should be done prior to the task at hand, and ideally as close to the task as possible for more accuracy. This eliminates a key validity threat Bandura found wherein someone's self-efficacy could have changed in the timeframe between the task and the measurement. Measuring in close proximity enhances accuracy and predictive performance of the measures.
- **Future orientation**: (Creative) self-efficacy is about one's perceived capabilities about a task in the future, past experiences should therefore not be mentioned or measured, because they are not representable. Therefore a clear future orientation should be implemented into creative self-efficacy studies. In this case future orientation means in the close future, because we are measuring one's efficacy as of now, not their potential or expected capabilities in the far future.
- **Range of scales**: Response scales should be unipolar and include a broad range of answers, for example 1-10. Compared to scales with fewer points they have greater predictive power. This is because people tend to stray away from extremes, so if a 5-points scale is used, this could effectively shrink down to a 3-point scale which results in losing valuable differentiating information.
- **Phrasing**: Used measures should be specified on people's perceived capabilities, which can be done by using language which is focussed on what people can do and writing it as if they are doing it. For example 'I am confident that I can come up with three new ideas'. This is because 'can' is a judgment of capability, while 'will' is a statement of intention.
- **Gradation of challenge and constraints**: Avoid ceiling effects by including gradations of challenge or performance constraints. If there is no real challenge to overcome, everyone will be able to do it and all people will be highly efficacious. At the same time if there are no constraints (e.g. time) everyone could reach the same result in due time. It is therefore needed to design tasks with a certain level of complexity and constraints built into them for differentiation between answers.

Several other researches offer premade (creative) self-efficacy scales that can serve as a base for measurements and that can be altered for a specific situation, like the Short scale of creative self (Karwowski, 2011) (see appendix 9.1 on page 121), the New general self-efficacy (NGSE) (Chen, Gully & Eden, 2001), etc.

SUMMARY

Self-efficacy is about one's belief that they are capable of performing a particular task successfully (Bandura, 1977, 1997). Our specific efficacy levels serve as pointers for where we will develop ourselves most and least, because of a higher confidence in ourselves in particular domains. People with high self-efficacy see difficult tasks as challenges to be mastered, instead of threats to be avoided. They set challenging goals for themselves and maintain strong commitment to them as opposed to people with low efficacy. This lets them take action more easily, because they think it will all be fine as long as they keep at it.

The same is true for the domain of creativity, where Bandura recognized that there is a relationship between self-efficacy and creative performance (Bandura 1997). Creative self-efficacy is the belief one has in their own ability to produce creative outcomes in a specific setting or in general (Tierney & Farmer, 2002; Brockhus, van der Kolk, Koeman & Badke-Schaub, 2014). A mediating role of creative self-efficacy on creative performance was found and proven on several occasions (Choi, 2004; Shin & Zhou, 2007; Mathisen & Bronnick, 2009; etc.)

Four main factors together determine one's self-efficacy, namely past performance, vicarious experiences, verbal persuasion and emotional cues. One's self-efficacy can be nurtured by using each of these in a way to boost their efficacy by altering the situation, context, etc. A valuable way of doing so is by using creativity training/ intervention in combination with the four sources. People from any setting or industry positively benefit from creativity training, with people not familiar with creativity experiencing the strongest effect (Scott, Leritz & Mumford, 2004). The effect of creativity training on people's creative self-efficacy does not significantly decrease over a period of 6 months (Mathisen & Bronnick, 2009).

There is no one size fits all measurement for (creative) self-efficacy, since it is occupied with effects in specific domains and not in general (Bandura, 2006). Measurement scales for self-efficacy therefore need to be tailored to the particular domain of functioning that one is trying to research so people can share the judgments of their capability for a specific creative task (Bandura, 2012). Several guidelines and recommendations were found from literature to create specific measures.

One domain where it is beneficial to have a high creative self-efficacy, and which is important in Flatland's case, is that of co-creation. This allows participants to more comfortably engage during this process which has a positive effect on the results. The next chapter will therefore discuss co-creation more thoroughly.

03.5 CO-CREATION & CO-DESIGN

One of the most effective ways of catering to one's clients or customers is through the process of co-creation together with them. This way the actual user of the final outcome has a say in how things should be and how they experience them, resulting in a more valuable outcome. Designers have been acknowledging that co-creation with customers is becoming increasingly valuable in design and research. This brings a shift in the roles of the designer, the researcher as well as the user which results in new ways of collective creativity (Sanders & Stappers, 2008). Companies are therefore increasingly open to this approach, because it is specifically based on people's actual needs.

WHAT IT IS

There are several definitions of co-creation that have emerged over the years, with the definition of Prahalad and Ramaswamy (2004) being one of the most popular ones. They describe (value) co-creation as ''the joint creation of value by the company and the customers, allowing the customer to co-construct the product or service experience to suit their context''. Several other models have been based on this value co-creation definition ever since, like the business-driven co-creation approaches of Von Hippel (2005) and Seybold (2006). However, all these definitions are based on the assumption that only 'lead' people can participate in the process of co-creation. These particular users need to be networked, informed, empowered and active consumers (Prahalad & Ramaswamy, 2004), which excludes all the people that do not fulfill these criteria from participation in the co-creation process. And so within this definition of co-creation, not everyone is able to join the process as a customer. While it is not even clear that the people that do satisfy these criteria can actually speak for the great majority of people that will actually use a particular product or service.

This is not the same in the case of Flatland, where they co-create with employees with any kind of expertise, from any layer of the company and with any amount of (creative) experience. This is different from many definitions for co-creation, where there usually are several criteria that the involved customer needs to meet.
So what is it that Flatland does? Even though they call their collaborative process co-creation, they are actually co-designing with their clients. Stappers & Sanders (2008) describe co-design as ''the creativity of designers/ experts and people not trained in design''. This is based on the process of participatory design which has been present in design for several decades now. Flatland's facilitators are in this case the designers/ experts, while their clients who they work with are usually people that are not trained in design. Even though some are trained in design, most of them are not, which is the exact reason that they come to Flatland for this particular expertise. Co-creation in this context therefore refers to any act of collective creativity across the whole span of a design process that is shared by two or more people (Sanders & Stappers, 2008). This goes against the several business-driven co-creation definitions where 'lead' people are said to be needed.

WHAT DOES IT DO

Participatory design thinking (co-design) is directly opposed to the consumerism mindset (Stappers & Sanders, 2008), which is driven by purchasing and consuming material goods for one's personal happiness. Co-design has the power to transform an unsustainable way of life, design and business to one where our most basic understanding of human consciousness is reconfigured through both science and spirituality in order to live harmoniously in a sustainable and healthy ecosphere (Institute of Noetic Sciences, 2007). This is because the focus in co-design is not on the company itself and how they can make their business model more efficient and profitable, but on the actual end-users that will make use of it and experience it. In this way, participatory design goes even a step further than user-centered design. Instead of putting the end user central in the design process, they actually become a part of it.

Co-design that is done at the early front end of a design development, the so called fuzzy front end (figure 18), usually has positive long range consequences (Stappers & Sanders, 2008). This part is occupied with activities that inspire and inform the exploration of relevant open-ended questions to be researched and to center the project around. This is highly relevant since it lets people not only explore and identify positive future opportunities together, but also lets people control the negative consequences of a possible idea, design or concept. So the goal of this fuzzy front end process is to determine what is to be designed, but also decide on what is not to be designed. Co-design supports this process in making sure the final solution has the expected benefits.
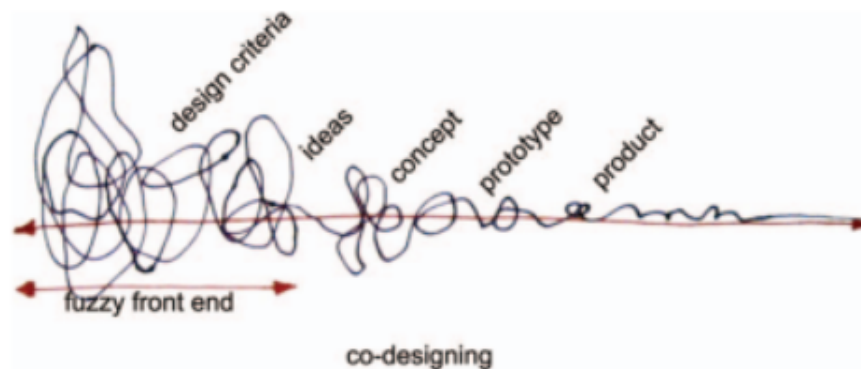
Figure 18: The process of co-design (Stappers & Sanders, 2008)

HOW DOES IT WORK

In the regular process of user-centered design, the user functions as a passive object of the study and the researcher develops knowledge through interviews and observation next to the knowledge and theory that they bring to the table. A separate designer then receives this knowledge, usually in the form of a report, and adds their understanding of creative thinking and technology in order to generate ideas and concepts from this received knowledge.

- Co-Design: The Creativity of designers (/experts) & people not trained in design
(Stappers & Sanders, 2008)

Figure 19: Changes in the role of the Researcher (R), Designer (D) and User (U) within co-design

In co-design, these roles are different (Stappers & Sander, 2008) (see figure 19). Instead of being a passive object of study, the user is given the position of 'expert of their own expertise'. They play a big part in the knowledge and concept development as well as idea generat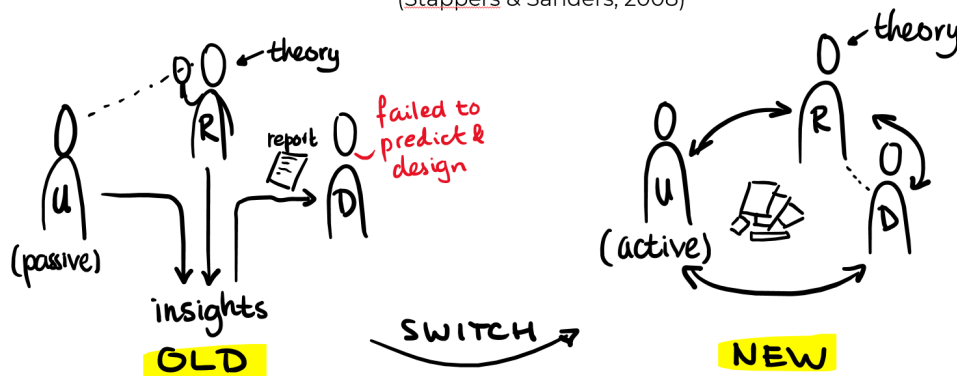ion, because they have knowledge and expertise that nobody else has. The researcher is there to support the user/ expert in generating insights through providing the right tools for ideation and expression.

It depends on the level of creativity, expertise and passion one has that determines someone's participation during co-designing and whether they have the potential to become a co-designer (Sanders & Stappers, 2008). Being a co-designer is regarded as the highest form of participation and engagement and is the most valuable one can be during the process of co-design.

A particular prerequisite for this is that one must believe that all people are creative, otherwise they will not see the worth of it and they will not engage. This is consistent with other literature on creativity and creative self-beliefs as found in chapters 3.1 on page 22 and 3.2 on page 24 where it is said that someone can be as creatively capable and confident, if they do not see the value they will not act upon it (Karwowski & Beghetto, 2018).

Level	Type	Motivated by	Purpose	Example
1	Doing	Productivity	Getting something done	Organizing herbs and spices
2	Adapting	Appropriation	Make things my own	Embellishing a ready-made meal
3	Making	Asserting my ability or skill	Make with my own hands	Cooking with a recipe
4	Creating	Inspiration	Express my creativity	Dreaming up a new dish

Table 5: The four levels of creativity, their motivations, purpose and examples (Sanders, 2006)

Four levels of creativity can be identified throughout people's lives, namely: doing, adapting, making and creating (Sanders, 2006) (table 5). These levels vary in the amount of interest/ passion, expertise and effort needed. The higher the level of creativity, the higher the returns. All people are at different levels of creativity for different things at the same time. For example, someone could be at the level of creating for visualizing, while simultaneously they could be at the level of doing for cooking. People with high levels of knowledge and passion for a certain domain, that are at a high level of creativity can become co-designers. This allows them to become part of the design team as an 'expert of their own experiences' (Sleeswijk Visser, Stappers, van der Lugt & Sanders, 2005). However, they must be given the right tools for expressing themselves in order to take on this role.

Fischer (2002) views this in the same way, acknowledging that people can be both consumers and designers within different parts of the process. He argues that there is a spectrum of levels of participation ranging from passive consumer, to active consumer, to end user, to user, to power user, to domain designer and to meta-designer. This level again depends on someone's level of creativity, expertise and passion. This shows that there should be different ways of catering to these different levels of participation in order to get everyone engaged as much as possible during the process of co-design

HOW TO INFLUENCE/ USAGE

Catering to different levels of participation can be done through the four levels of creativity. In order to let everyone engage during co-designing on their own level of creativity, we must cater in the following ways:

- Lead people that are on the 'doing' level
- Guide those who are at the 'adapting' level
- Provide scaffolds for those who are at the 'making' level
- Offer a clean slate to the ones that are on the 'creating' level

This can be done in the form of explanations, tools, methods, frameworks, etc. This allows people to participate on their particular level of performance. The researcher needs to bring in relevant theory about the domains in question in a way that all participants can understand and can guide or inspire the design (Postma & Stappers, 2006). And the designer needs to explore generative tools and ways of bringing the languages of co-designing into the process in a way that is understandable for all the different participants involved.

MEASURING & MEASUREMENTS/ ASSESSING CO-CREATION

Expertise, passion and creativity is needed to be able to participate in co-creation/ co-design and determine at which level the participant will engage. So these are the three factors that can be measured that together result in a level of co-design participation. However, not all of these three factors can be influenced. We can influence the way someone feels about their expertise, as well as how they feel about creativity, but this is not the case with passion. In

terms of creative confidence, you can feel confident about your expert capabilities, as well as your creative capabilities, but not about your passion. For this reason only expertise and creativity were used as measurable co-creation performance pillars, while passion was discarded.

SUMMARY

Co-creation is an effective way to cater to the actual wants and needs of one's clients or customers through the process of working together with them. Flatland has early on adopted this valuable method in their way of working, by co-creating solutions and stories together with their clients. However, what they do is actually considered co-design, ''the creativity of designers/ experts and people not trained in design'' (Stappers & Sanders, 2008). This is because most definitions of co-creation depend on certain criteria to choose their co-creation participants from, while Flatland works with clients with any kind of expertise, from any layer of the company and with any amount of (creative) experience.

Co-design is valuable since the focus is not on the company itself and how they can make their business model more efficient and profitable, but on the actual end-users that will make use of the subject in question and experience it. The user/ client/ participant is given the position of 'expert of their own expertise' and plays a big part in the knowledge and concept development as well as idea generation. The researcher is there to support the user/ expert in generating insights through providing the right tools for ideation and expression. They can do so by catering to the individual's level of creativity. Four levels of creativity can be identified, namely: doing, adapting, making and creating (Sanders, 2006). In order to let everyone engage during co-designing on their own level of creativity, we must cater in the following ways: lead people that are on the 'doing' level, guide those who are at the 'adapting' level, provide scaffolds for those who are at the 'making' level an offer a clean slate to the ones that are on the 'creating' level

Next to that, one's participation during co-design is also determined by their expertise and passion surrounding the subject in question (Stappers & Sanders, 2008). The more expertise one has, the more valuable input they will be able to share and the more passion one has, the more excited and inclined they will be to participate. The higher one's level of creativity, expertise and passion is, the better they will participate during co-design processes.

For the sake of consistency, co-design in Flatland's context will be referred to as co-creation, since this is how they call it within their way of working.

03.6 CONCLUSION LITERATURE REVIEW

Creativity

Creativity is the production of new and useful ideas in all possible domains. It is an essential part of innovation, which is needed for businesses in order to survive in the changing world (Collins, 2001). Next to that, it is an essential part of Flatland's way of working as they use, amongst others, visualization and co-creation throughout all of their projects constantly. This requires constant creativity from both Flatland as well as their clients as they engage in creative co-creation sessions together. One's creativity is largely influenced by their own creative self-beliefs.

Creative self-beliefs

Creative self-beliefs are one's beliefs about creativity in general and about their own creative capabilities that determine whether they will act on their ideas and thoughts (Karwowski, Lebuda & Beghetto, 2019). Several different creative self-beliefs work together in influencing the link between creative potential and creative behavior.

Creative confidence

Creative confidence is the belief in one's ability to think or act creatively in and across particular performance domains which influences what creative tasks one will engage with and in what way they will perform (Karwowski & Beghetto, 2018). Research shows that as we get older, our creative levels drop dramatically (Land & Harman, 1992). This leaves a lot of people concluding for themselves that they are not creative, such people tend to shy away from (difficult) creative tasks (Bandura, 1994). Four main fears seem to hold people back, namely the fear of being judged, the fear of the first step, the fear of losing control and the fear of the messy unknown (Kelley & Kelley, 2012).

Creative self-efficacy

Creative self-efficacy is a sub-belief of creative confidence and is relevant for Flatland since it is future-oriented, highly malleable and influenced by several different external factors (Bandura, 1997, 2012). This enables Flatland to positively influence participant's creative self-efficacy in order to feel more confident about their participation during upcoming creative activities, like co-creation sessions. Creative self-efficacy is the belief one has in their own ability to produce creative outcomes in a specific setting or in general (Tierney & Farmer, 2002; Brockhus, van der Kolk, Koeman & Badke-Schaub, 2014). People with high self-efficacy see difficult tasks as challenges to be mastered, instead of threats to be avoided. A mediating role of creative self-efficacy on creative performance was found and proven on several occasions (Choi, 2004; Shin & Zhou, 2007; Mathisen & Bronnick, 2009; etc.)

Four main factors together determine one's self-efficacy, namely past performance, vicarious experiences, verbal persuasion and emotional cues (Bandura, 1996). One's self-efficacy can be nurtured by using each of these in a way to boost their efficacy by altering the situation, context, etc. A valuable way of doing so is by using creativity training/ intervention in combination with the four sources. Measurement scales for self-efficacy need to be tailored to the particular domain of functioning that one is trying to research so people can share the

judgments of their capability for a specific creative task (Bandura, 2012). In the case of Flatland it should be catered to the process of co-creation, since this is central in their way of working with their clients.

Co-creation & co-design

Flatland uses the method of co-design (even though they call it co-creation) ''the creativity of designers/ experts and people not trained in design'' (Stappers & Sanders, 2008) to design valuable solutions together with their clients to solve their client's problems. Co-design is valuable since the focus is on the actual end-users that will make use of the subject in question and experience it. The user/ client/ participant is given the position of 'expert of their own expertise' and plays a big part in the knowledge and concept development as well as idea generation.

The researcher is expected to support the user/ expert through providing the right guidance and tools. They can do so by catering to the individual's level of creativity. Four levels of creativity can be identified, namely: doing, adapting, making and creating (Sanders, 2006). We must cater to these different levels in the following ways: lead people that are on the 'doing' level, guide those who are at the 'adapting' level, provide scaffolds for those who are at the 'making' level an offer a clean slate to the ones that are on the 'creating' level. One's participation during co-design is determined by their creativity, expertise and passion surrounding the subject in question (Stappers & Sanders, 2008).

04 INSIGHTS FROM PRIMARY DATA COLLECTION & FURTHER DIRECTION

The literature review concluded with several valuable insights about how the different subjects work, how they are influenced and how they can be measured. This showed us what is possible with all these discussed subjects in terms of theory. The following chapter discusses all relevant insights as they were found from the primary data collection, also known as practice. These include insights found from several interviews, several observations, survey data and literature. It consists of a section on Flatland's way of working, a customer journey with identified pain points, constructed co-creation performance pillars, creative confidence assessment and ends in a choice for a final design direction.

04.1 FLATLAND'S WAY OF WORKING

After several observations during co-creation sessions and several interviews with employees from Flatland a better understanding of Flatland's way of working was possible. Below are all relevant insights on Flatland's way of working presented.

PROCESS OF A PROJECT

Below the full process of a project is described to give a good idea on what Flatland's process looks like and what it comprises.

Sales phase
After a client comes to Flatland with a request for a certain project, they go into a so-called sales phase. During this phase usually one person from Flatland, as well as one person from the client engage in conversations about what the project should look like in terms of content, time and resources. After a consensus is reached, the sale is made and the project can start. From there on there are usually a couple weeks between the actual sale and the start of the co-creation sessions. Clients are expected to prepare their own team for the sessions during this time. Sometimes Flatland updates them in between as well.

Project phase
Once the sale is done, the actual project can start where Flatland takes the client through a full design process. They do this through the use of several co-creation sessions within a project with their clients.They mostly use a 3-step process (figure 20), that consists of a clarity session (1), story session (2) and deliver session (3), to get to a final end result in the form of a visualization. Together with their clients they (1) get to the core of the problem or request, (2) create a convincing story and give feedback on it, and (3) do the hand-over so the client knows how to use the end product. A project is always done with at least two people from Flatland, 1 facilitator that leads sessions and 1 illustrator that draws along.

Figure 20: Regular Flatland project consisting of a clarity, story and deliver session

(1) Clarity session: The first session in a project is the clarity session, this session is meant to get to the core of a client's request. To get there Flatland uses the kick-off canvas (figure 21), a framework which is composed of four parts: Target group, medium, message and goal. These four elements make clear what the project is about, give it guidelines and constraints, and manage the expectation for the rest of the project. The facilitator takes the lead by setting the co-creation stage at the beginning of a session and guiding people

through the process and asking questions accordingly, while the illustrator draws along the whole time. Together with the client they are painting a vivid picture of the subject in question together. The client has the most expertise on the subject in question, while the facilitator knows how to bundle all of that expertise and put it to use, and the illustrator knows how to make it visual and communicate it. The client is therefore expected to fully engage in these discussions by sharing their thoughts and expertise about a particular subject and thinking along by giving suggestions. Through engaging in conversation and asking questions they form a shared understanding around a particular subject and they decide what needs to be addressed within the scope of the project. This session usually ends with an initial direction/concept or sketch.
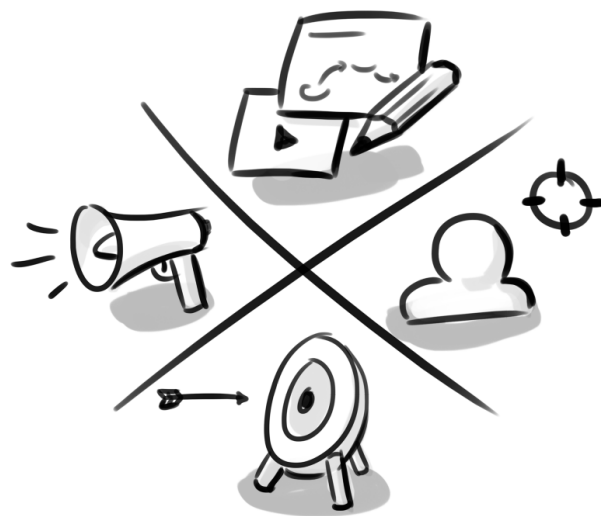

Figure 21: Flatland's kick-off canvas: target group, medium, message and goal

(2) Story session: The second session is about giving feedback on the first version of the story, which up until that point usually is an initial sketch that comprises all input from the first session. The visual should tell the story in a way that the client can easily understand it and so they feel comfortable in sharing it with all their stakeholders for this project. Participants are expected to react to the story on a substantial level so that at the end of this session, all participants are on the same page about the story and the initial sketch can be turned into a final visual.

(3) Deliver session: The last session is about getting all the details right and doing a successful hand-over of the story to the client. From this point on, the client should feel confident and comfortable to share the finished visual story with all stakeholders involved in the project. Remaining questions are answered, remaining details are incorporated and the actual hand-over is done. The client is now in charge of their own story and what they do with it from now on.

This last session concludes the whole process of a project.

Value of Flatland

The value of Flatland is in their way of working. Through their several proven methods they have been consistently helping hundreds and thousands companies with their complex strategy and design requests through the years. Below is described why their way of working is so valuable, split up into co-creation, visualization and design thinking. These findings come from several interviews with people from Flatland, as well as from literature.

Co-creation (Co-design)

In the context of Flatland the process of co-creation puts several people who all have their own expertise together which enables them to substantively engage in a creative process of creating something together (Stappers & Sanders, 2008). Being in the same room enables people to have live discussions, share opinions and ideas, quickly iterate and ask questions as much as needed to get to a shared outcome. Since the creation is done together everyone involved has a sense of co-ownership and knows what the outcome will be.

Flatland is especially good at giving clients a new perspective on their existing problems during these sessions. Since Flatland is an externally hired partner for companies, they have a fresh view on their client's problems. This enables them to think without the constraints that hold these clients back as well as breaking the clients loose from these constraints (figure 22).

Figure 22: Breaking loose from constraints and showing what is out there

Visual thinking

In their way of working, Flatland states that they use the method of visual thinking. This is described as the use of visuals to support the process of organizing your thoughts, improving your ability to think and communicate it with others (Gray, Brown, & Macanufo, 2010). So, it's not only about thinking, but also about doing and creating to be able to communicate better. This is in line with earlier research that defines sketching as an extension of mental imagery, so-called interactive imagery (Goldschmidt, 1991). Mental imagery is defined as the cognitive ability to mentally visualize, interpret and represent information, when it is physically absent (Eastman 2001; Paivio 1971). Interactive imagery is about being able to see something from the sketch, while it is not actually physically there, which is referred to as the 'backtalk' of a sketch (Schön, 1982) (see figure 23). This backtalk can help designers to generate ideas and strengthen them while sketching (Goldschmidt, 2003). This enables Flatland to quickly (re)iterate upon their visuals on the spot during co-creation sessions.

Figure 23: The visual backtalk of a sketch (Schön, 1982)

Next to that, working visually makes the abstract specific (Fish & Scrivener, 1990). When someone asks us to imagine a car in our head, we will all be able to do so, but chances are that we will all have a different car (brand) in mind. Participants could have different thoughts or interpretations around any subject, but by drawing it out it is made concrete and takes away subjectivity through three point communication (Grinder, 2006) (figure 24).
In this way, ambiguity that is present in a sketch can easily be reinterpreted, after which those insights can immediately be implemented and continued with (Goel, 1995). So in the context of Flatland, working visually enables people to co-create around a central subject in an objective way. This is beneficial to Flatland's clients, since it results in alignment amongst colleagues and enables them to make the subject in question discussable for their stakeholders in an objective way for everyone to understand.
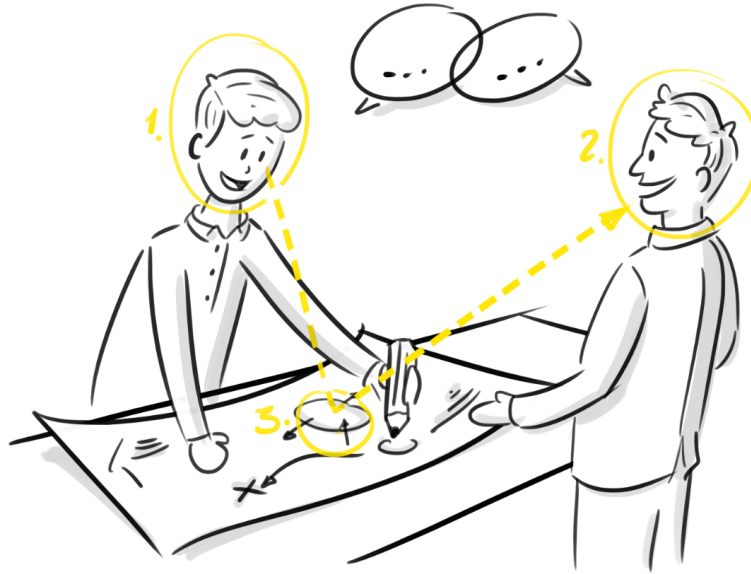
Figure 24: Three point communication (Grinder, 2006)

Through the use of visuals Flatland also takes advantage of both brain halves working together, which leads to a higher usage of the brain capacity, as opposed to regular (analytical) problem solving (Lumsdaine & Lumsdaine, 1994). Visual thinking in this case is also used as a means of communication, by combining both visual and textual elements they are able to communicate messages more effectively. Even though a lot of people do not know how to work visually, visuals are easily understandable and more effective in communication than using solely words (Nelson, Reed & walling, 1976). Next to that, 75% of our sensory neurons are dedicated to visual processing (Roam, 2008) and visuals are retained at far higher rates than words, because of the picture superiority effect (Stenberg, 2006) making them an effective way of communication.

Design thinking

In the context of Flatland design thinking enables them and their clients to go through a structured design process which guarantees a sufficient outcome that the client can use for a long amount of time. It enables clients to design something that they miss internally, through the expertise of Flatland. The client usually lacks the expertise and knowledge to do so, while Flatland is highly experienced and has the ability to guide these clients through the design process in a clear and visual way. This is especially valuable at the forefront of the design process, the so-called fuzzy front end, because it gives structure to an otherwise chaotic phase of the design process. This is the exact reason that clients come to Flatland.

Flatland as a company

Next to their three valuable methods that they use in their way of working which sets them apart from the competition, Flatland has several other strong qualities. They are a fairly young company with a flat management which enables all employees to sit together and discuss improvements together to make their way of working even better. They are able to work in an agile way which results in fast learning of new knowledge and implementing it right away. They spend a lot of time on sharing their knowledge with one another that benefits their way of working. They are very open, approachable and friendly in their way of

doing business. This creates trust amongst them and their clients. And since they have worked on thousands of projects for hundreds of different companies, they have a lot of specific knowledge in several domains of business as well as a big network within the Netherlands that they can make use of to impact the world in a positive way.

04.2 CUSTOMER JOURNEY & MAIN PAIN POINTS

A customer journey was made from the perspective of Flatland's clients to easily show and identify pain points that they experience during working with Flatland. This was done by using and bundling all obtained insights from the current situation part, consisting of 7 observations, 1 interview with a client and 7 interviews with Flatland employees. This resulted in a final customer journey in which main pain points for every of Flatland's sessions were identified as well as general ones using the several different perspectives, which are discussed below. The main identified pain points were used to decide upon a final design direction for the remainder of the project.

Figure 25: Customer journey from the perspective of Flatland's clients

Clarity

Initial overwhelmedness
Some participants feel overwhelmed when joining the clarity session, because they have to get used to a new group of people as well as a completely new way of working, while they are expected to fully participate right away. They don't know how to start from a blank canvas and don't see their own value with regards to this specific way of working. This makes some uncomfortable which results in them closing off and disappearing towards the background which in turn results in less (qualitative) input for the session. This was confirmed through 1 interview with a client, 3 interviews with Flatland employees and 4 observations.

Figure 26: Initial overwhelmedness

''The beginning is tough for clients as this is the first physical contact that is made with them and they are all expected to function during a session, while some things may still be unclear''
- managing partner of Flatland

''You begin with a completely blank canvas where anything is possible. A lot of impulses are shot at the client, from a new kind of process, to a new kind of domain. This can be overwhelming for clients''
- senior illustrator at Flatland

Story

Giving feedback
During the story sessions people are asked to give feedback on the initial sketch of the visual story that is being made for them. However, some people do not know how to give proper feedback or are not aware of what can or cannot still be changed, which results in some of them pointing out things that are not relevant (at that moment). In some cases they give feedback on a concrete level, when abstract concepts are discussed and vice versa. And in some cases they give feedback on things that are not substantive, like shapes, colors, etc. These things are important, but usually not in this stage of the process, since they are details and feedback is asked on the actual content of the story. When they do give the right feedback, some still find it hard how to frame it so it doesn't sound negative. They love the visual, but they don't want to criticize it and are in doubt about how to give feedback. This was confirmed through 3 interviews with Flatland employees.

Figure 27: Unsure how to give feedback in the right way

''Some clients find it hard to give feedback, as they like the outcome, but don't want to criticize it. This makes them confused as to how to frame their feedback''
- senior illustrator at Flatland

''Once clients have to give feedback, some become a critic and forget their original role. They are the expert that needs to be able to share this story later on with other people, so it is not only about criticizing, but also about reframing the story''
- managing partner at Flatland

Deliver

Handing over

For some clients it is hard to call it quits at the end of a project with Flatland. They are confronted with the fact that they have to present their co-created story on their own from now on and sometimes don't feel comfortable enough doing so. For some it feels that they are losing the control over the end result, which makes them anxious and doubtful about using it. Next to that some participants might still have a lot of unanswered questions that arose in the meantime of the visual being made. They might still be doubting parts of the story and are not ready for it to be handed over already, but want to keep working on it instead. This is however not possible, because at the beginning of a project a clear project scope was defined and these additional things do not fit. This was confirmed through 3 interviews with Flatland employees and 1 observation.

Figure 28: Feeling lost after having received the final product

''Handing over can be overwhelming as it is the final step of the process. It is coming to a halt, even though clients might still have some questions or comments left. It is final and rigid and that can be scary for clients''
- senior illustrator at Flatland

''The client may find it difficult to call it quits after a certain point, as they want to keep adding things. A lack of confidence is present amongst many clients which holds them back in confidently presenting and telling this new story to their company''
- managing partner at Flatland

General pain points

Next to these specific pain points, two general pain points were identified that seem to apply to all of the sessions as can be seen below.

Open mindset

Some people don't seem able to break loose from their regular way of working or have a predetermined expectation/ agenda in mind. In both cases this results in a mindset that is not open towards the input of others and not willing to adjust to the different way of working. Instead of being open to others, they try to convince them of their own opinions which they think is the only truth. When these people are asked questions they see it as a threat towards their expertise, instead of a genuine interest in their expertise. All together this compromises their participation, since the process is done in co-creation with one another and cooperation and an open mindset is necessary to succeed. This is especially true for clarity and story sessions, where their input is asked most. This was confirmed through 1 interview with a client, 2 interviews with Flatland employees and 3 observations.

Figure 29: A closed mindset that is not open to anything

''Sometimes clients go into a session with a predetermination of what needs to come out of it, so-called tunnel vision. Pushing a certain narrative, without being open to anything else. However, you need to be open to anything to let creativity do its job"
- senior illustrator at Flatland

''I noticed it many times with Leo, once the discussion started he usually went very quiet. Which is weird, because he is very knowledgeable. The funny thing is that 30 minutes after the session he will come to one of us and talk extensively about the session that we just did"
- project manager and client of Flatland

''People that make a lot of noise are not open to us. You 'invade' their personal island on which they are the expert by questioning their expertise in their eyes. However, we do not question their expertise, we use it as a way of getting clarity on the subject by appealing to their expertise"
- senior facilitator at Flatland

Preparation & expectation management

Many participants have stated that they do not feel prepared for co-creations sessions with Flatland, due to a lack of explanation and expectation management. Since participants are not familiar with the way of working of Flatland, they don't know exactly how to behave and what they should do. Next to that some do not see the value of their way of working, since it is not explained beforehand and the participants themselves might not have experience with working in a similar way. This makes it tough for some participants to fully engage, since they are insecure about their participation and since they do not know what to expect (figure 30). This was confirmed through 1 interview with a client, 6 interviews with Flatland employees and 5 observations.
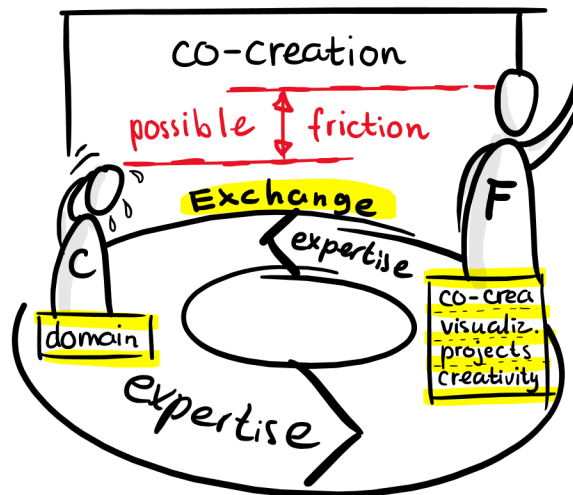
Figure 30: Insecurity on the client's side because they don't know what to expect

''More concrete expectations, what the session looks like and what is going to happen during would have been nice. There were a lot of hours planned for this, but it was unclear what it was for''
- department manager and client of Flatland

''Contact since the project sale was only with a facilitator and a colleague. I asked to join along for more information, but no update was given. Now I didn't really know what to expect''
- project manager and client of Flatland

''I was quite nervous about what would come out of the session. I thought oh my, how are we going to do this and what will the end result be. Not because I didn't trust you, but because I had so many questions left''
- communication advisor and client of Flatland

This is especially true for the first session (clarity) as participants don't have any experience working with Flatland up until that point. This resulted in the need for long introductions about the whole process and Flatland's way of working at the beginning of a session, which left less time for the actual contents of a session. From observations it was found that people are usually more ready for the second and third sessions as opposed to the first one, because they have experienced their way of working during the first session. Next to that, the experience of the first session usually made them excited for the sessions thereafter, because they had experienced the potential of this way of working.

Sales phase
These findings gave incentive to look at the process before the sessions took place, the so-called sales phase (figure 31). This revealed that after the sale was done, which usually happened between one spokesperson from the client and one person from Flatland, that weeks went by without any contact before the sessions started. 3 out of 3 interviewed facilitators stated that they do not structurally prepare their clients for the sessions and that they put the responsibility of preparing in the hand of the client. Apart from the person that

has been involved during the sales phase, nobody from the client's side knows what is exactly going to happen, what their role is and what they can expect. Making this part valuable to look at for improving the overall process.
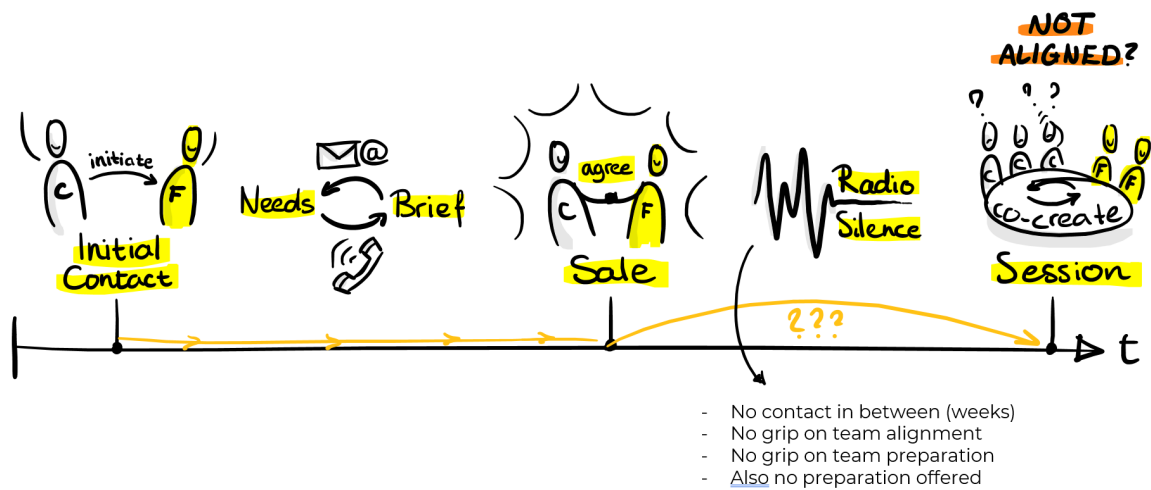
Figure 31: The process of the sales phase

I usually don't have a lot of contact with the client during this time apart from a short email or such. I don't specifically prepare them, other than updating them with some additional practical information"
- junior facilitator at Flatland

I honestly don't prepare participants for a session. I expect them to do that by themselves. I usually don't offer them extra information, but if I do send them something I expect the client to distribute it amongst all colleagues that will be present during the sessions"
- senior facilitator at Flatland

CONCLUSION

While every session has their own main pain points, the clarity session seems the most intense for participants. It is the first time that both parties physically meet each other, the participants have to adjust to a completely new way of working and they are usually not up to date with what they can expect. Between the point of sale of a project and the first session there is usually little contact. Preparation is not structurally offered by Flatland, which makes it hard for participants to prepare themselves for the sessions, especially since they have little experience with Flatland's way of working. This results in people This creates the need for longer introductions at the beginning of sessions, which takes time away from the actual content of the sessions.

This makes the clarity session in combination with the sales phase the most interesting part to look at (figure 32). There is a lot of potential to manage expectations, prepare clients and increase their creative confidence, so they can participate more comfortably during co-creation sessions with Flatland right from the start. To be able to prepare them accordingly, it was needed to specify what is expected from them during co-creation sessions. The next chapter therefore discusses co-creation performance pillars that were created for the specific context of Flatland and their clients.
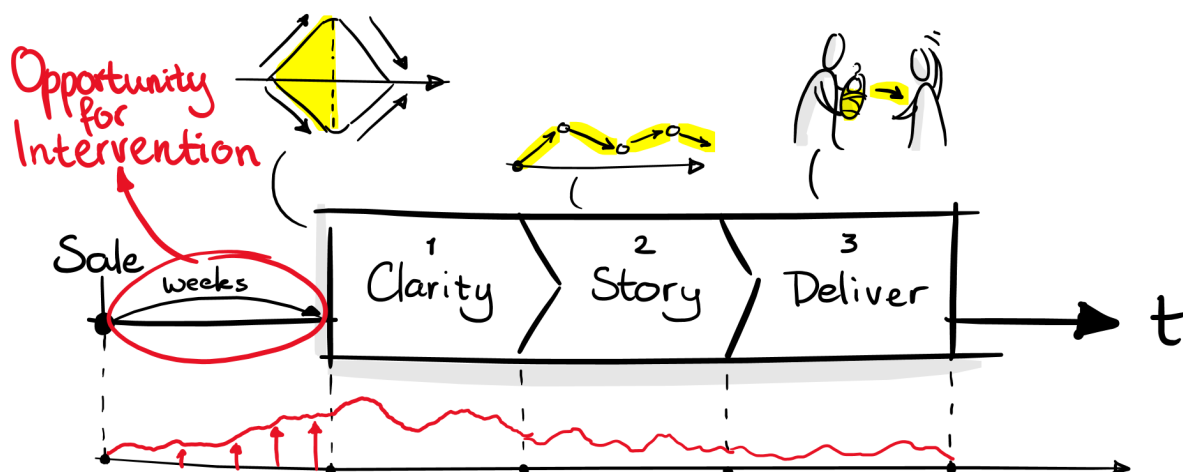

Figure 32: Opportunity for intervention

04.3 CO-CREATION PERFORMANCE PILLARS

Now that the needs of Flatland's clients were clear, it was time to look at Flatland's own needs. In order to be able to improve the current situation it was necessary to know by what standards it needed to be improved as well as how it could be quantified and measured in terms of creative confidence.

Therefore 3 interviews were done with Flatland employees on what ideal client/ participant behavior is during co-creation. The insights from these interviews were complemented with literature insights and the current situation insights from 7 observations, 7 interviews with Flatland employees and 1 interview with a client of Flatland. Together they resulted in 6 measurable co-creation performance pillars that are found to be essential for participation during Flatland's co-creation sessions and that together measure one's creative confidence. These were used as guidelines for the designed preparation booklet (see chapter 5 page 78) as well as to assess the level of creative confidence of Flatland's clients during the current situation and in the improved situation where the preparation booklet was used. An ideal client description can be found below which was made up from all insights, whereafter the co-creation performance pillars are introduced and explained in more depth.

Ideal client

An ideal client is one that takes ownership over the project by confidently engaging during co-creation sessions. They engage in the form of initiating their own ideas, thoughts and asking questions, and by reacting and building forth on others input and helping them when needed. All while keeping an open mindset where they carefully listen to what others have to say. They acknowledge their own expertise and that of others and see the worth of the (visual) expertise of Flatland and the use of co-creation sessions. And finally they are prepared for the sessions and see it as an opportunity where they can input their own expertise.

Co-creation performance pillars

This ideal behavior was then translated into the 6 pillars which are essential to Flatland's co-creation sessions. These pillars were chosen and created based on their measurability, their fit with literature and relevance to Flatland's co-creation sessions. A brief explanation is given in table 6 and a more in-depth explanation is given below.

Co-creation performance pillar	Brief explanation
Initiating	Shows that someone is confident in making the first step through expressing their thoughts, initiating ideas and asking questions and is not bothered by being judged in the process of doing so. This is needed to create conversation.
Reacting	Shows that someone is confident and not bothered with being judged while building forth on other participant's ideas, giving feedback on

	other's ideas and (positively) questioning their input when something is unclear to them.
Open mindset	Shows that someone is not fearful of the messy unknown or losing control. This is needed to think positively and divergently and let creativity have free flow.
Expertise	Shows how much expertise someone has that they can share during co-creation. The more expertise someone has, the more value they can bring into the co-creation session.
Creativity	Shows how people feel about creativity in general and about their own creativity which influences their participation during creative activities. Creativity is needed as it enables the synthesis of several participant's thoughts, ideas and input.
Preparation & expectation management	Shows whether they feel ready to fully engage during co-creation sessions. This is needed so participants know what is expected from them and how to behave accordingly.

Table 6: Overview of 6 co-creation performance pillars and a brief explanation

Initiating

A particularly important behavior during co-creation is initiating. Initiating shows that someone is confident in making the first step through expressing their thoughts, initiating ideas and asking questions and is not bothered by being judged in the process of doing so, which are said to be two main fears that negatively influence creative confidence. Without input from the client's side, a creative discussion around a particular subject is not possible, making it an essential part of co-creation with Flatland. In assessment it can be measured how confident someone feels to initiate, while during observations it can be identified as how many times someone initiated.

Reacting

Another important behavior during co-creation, reacting, shows that someone is confident and not bothered with being judged while building forth on other participant's ideas, giving feedback on other's ideas and (positively) questioning their input when something is unclear to them. Without reacting to one another, co-creativity cannot take place as it requires the synthesis of several participant's thoughts, ideas and input. This makes it an essential part of co-creation with Flatland. In assessment it can be measured how confident someone feels to react, during observations it can be identified as how many times someone reacted.

Open mindset

As was found from several interviews, observations and literature, having an open mindset is essential for creativity and co-creation and shows that someone is not fearful of the messy unknown or losing control. If someone is not willing to adjust themselves to Flatland's way of working or comes in with a predetermined agenda or outcome in mind, they won't be able to participate fully since they don't let themselves think divergently and they don't let creativity have free flow. Next to that, having an open mindset is needed to process the input of others in a way that it can be used to build forth on one another, making it an essential part of co-creation with Flatland. These types of behaviors take away from the ability to be creative during co-creation sessions. In assessment it can be measured how confident someone feels to let go of control or accept other people's ideas over their own, while during observations it can be identified as to how one reacts to other people's ideas and input.

Expertise

As was found from literature (Sanders & Stappers, 2008) (see chapter 3.5), expertise is an essential part of co-creation since it shows how confident someone is about their expertise and sharing it. One that does not feel like they are an expert in their field will hold back from sharing their opinions and thoughts, because they think less of themselves and their knowledge. When they hold back, they are withholding valuable input from the creative discussion during co-creation which results in less (valuable) input in the end. In assessment it can be measured how confident someone feels about their own expertise, while during observations it can be identified as how much expertise one contributes to the session.

Creativity

As was found from literature (Sanders & Stappers, 2008) (see chapter 3.5 on page 46), creativity is an essential part of the co-creation process since it enables the synthesis of several participant's thoughts, ideas and input. How people feel about creativity in general and about their own creativity influences their participation during creative activities. If they don't believe in their own creativity, they will not act upon it as much as someone that does believe in their creative capabilities. In assessment it can be measured how confident someone feels about their creative capabilities, while during observations it can be identified as how fluent, flexible and original their ideas are.

Preparation & expectation management

As was found from several interviews and observations, preparation and expectation management is essential for participants to be able to fully engage within co-creation sessions, making it an essential part of co-creation with Flatland. If one does not know what is expected from them and does not know how to behave accordingly it can compromise their participation and can lead to them feeling uncomfortable, resulting in lesser (qualitative) input and them feeling fearful about taking the first step as well as losing control in the process. In assessment it can be measured how confident someone feels about their preparedness and expectation of a session, while during observations it can be identified as how comfortable one feels during a session.

SUMMARY

By researching ideal client/ participant behavior, 6 co-creation performance pillars were created that determine one's creative confidence during Flatland's co-creation sessions. They are: initiating, reacting, open mindset, expertise, creativity and preparation & expectation management. These were made so they could be measured and used to assess the creative confidence levels of clients/ participants during the current situation and during the improved situation when the designed preparation booklet is used.

04.4 SURVEY DESIGN & CURRENT SITUATION INSIGHTS

In order to make the creative confidence of clients tangible, it was necessary to measure it. The co-creation performance pillars as described in the previous section were used to do so, this resulted in a final survey with 12 questions. Below a further explanation is given, whereafter current situation survey data insights are presented.

04.4.1 SURVEY DESIGN

The survey had the goal of measuring the current situation creative confidence of Flatland's clients without any intervention from Flatland. This would serve as the control group so it could be compared to the group where the designed preparation booklet was used and its impact could be measured. Next to the average creative confidence, it was valuable to look at how all the co-creation performance pillars scores contributed to the final creative confidence score. This gave clarity on what facets of co-creation with Flatland were the hardest to adjust to for clients as well as which facets were improved the most after using the preparation booklet.

As mentioned earlier, creative self-efficacy is the future oriented, externally influenceable and highly malleable sub-belief of creative confidence (Bandura, 1997, 2012). This is important, since we would like to influence people's creative confidence, which is easiest to do through this belief. So, this survey measured creative confidence through the concept of creative self-efficacy.

An initial survey was made and tested amongst 16 participants across 3 clarity sessions, which led to the final survey questions as can be found below. Changes included making questions more specific, broadening scales and translating the final survey to Dutch as most clients of Flatland are situated within the Netherlands.

QUESTIONS

The questions of the survey were based on the 6 identified co-creation performance pillars, namely: initiating, reacting, open mindset, creativity, expertise and preparation & expectation management. Questions were made keeping the creative self-efficacy measurement guidelines and recommendations in mind as found from literature in chapter 3.4 on page 38.

The questions were therefore tailored to Flatland's co-creation process to assure accuracy, phrased in a simple way to avoid ambiguity, measured in a multi-faceted way by using 6 pillars, asked just before the task at hand to assure validity, and answered using broad scales (0-10) and 2 questions per pillar to assure greater predictive power (Bandura, 2006, 2012; Beghetto and Karwowski, 2017; Bong and Clark, 1999; Bong and Skaalvik, 2003; Karwowski, Han & Beghetto, 2019; Karwowski, Lebuda & Beghetto, 2019; Pajares et al. 2001). A question purge was done in which suitable questions were created, which resulted in 12 final questions, 2 per pillar. The final survey can be found in appendix 9.2 on page 123.

All questions could be answered on a scale from 0-10, which were added up to get the final creative confidence score. Since there were 12 questions, with a minimum of 0 and a

maximum of 10 each, the final creative confidence score was a minimum of 0 and a maximum of 120.

ADMINISTRATION OF SURVEY

Since creative self-efficacy is about one's judgment of capability to do something in the future, the survey was conducted right before the co-creation session in question was about to start. This enhanced the accuracy and the predictive performance of those measures (Bandura, 2012).

Participants were told to answer the questions based on their confidence in that particular moment, that there were no right or wrong answers and that they should fill it in by themselves without the help of others.

After the survey, the co-creation session started and was done without any additional influence to assure that the measurements were representative of how participants actually feel before and during Flatland's co-creation sessions.

04.4.2 CURRENT SITUATION INSIGHTS

The final survey was used to measure the creative confidence of clients during the current situation at Flatland. It was conducted amongst 49 participants across 5 clarity sessions (see table 7). Below valuable insights are given which were combined from the survey as well as 7 observations, 7 interviews with Flatland employees and 1 interview with a client.

Project	Department	Session	Place	Survey	Amount
Stichting OPEN	Management	Clarity	Physical	Yes	n=7
Barthels	Management	Clarity	Physical	Yes	n=6
Lumicks	Management	Clarity	Physical	Yes	n=25
Impuls	Management	Clarity	Physical	Yes	n=8
Datamanagement Deelkracht	Management	Clarity	Physical	Yes	n=3
Total	-	5	-	5	n=49

Table 7: Overview of surveyed projects and

BASIC INSIGHTS

Descriptive statistics were consulted to get some basic insights into the current situation group (see appendix 9.2 page 125). This shows that the mean is about 93.5 out of 120 which translates to a 7.8 out of 10. This can be considered as a good average. However, if we look at the minimum scores, they are as low as a 72 out of 120, which translates to a 6 out of 10. This is considered to be sufficient, but only by a little. This shows that most participants score good on creative confidence, but that there is a lot of room for

improvement, especially in the lower range. It would therefore be beneficial to address these lower scoring participants in a way that boosts their creative confidence levels for better participation during co-creation sessions.

These insights were compared to the improved situation insights, which resulted in several conclusions based on correlation and significant differences. This can be found in chapter 06.2.4 on page 98.

COMBINED INSIGHTS

The survey data was linked to the observational insights and interviews for triangulation, which gave clear insights into the behavior of people that scored higher and lower on creative confidence than the average participant. The survey quantified participant's creative confidence levels, while the interviews and observations showed specific behavior for the scores that they received.

Higher creative confidence

Participants with a higher creative confidence score usually talked more than participants that scored lower and did so confidently. They initiated their own ideas and articulated their thoughts frequently and reacted to others without hesitation. They also asked a lot of questions during the sessions, especially when something was not clear (enough) to them. They seemed to be comfortable without worries about the session or the outcome. This behavior resulted in a lot of valuable input for Flatland as compared to participants that scored lower on creative confidence.

Lower creative confidence

Participants with a lower creative confidence usually talked less than participants that scored higher. And when they did talk, it was mostly reactive, while they only initiated themselves occasionally. They were doubtful to speak and were therefore more in the background during the sessions (figure 33). This resulted in less input from these participants, while they are considered an expert in their field. This is unfortunate since these participants were specifically invited to the session, because they have valuable knowledge that others don't. But if they do not feel confident sharing it, less (valuable) input will be received from these participants. This is consistent with findings from a client interview as well:

''I noticed it many times with Leo, once the discussion started he usually went very quiet. Which is weird, because he is very knowledgeable. The funny thing is that 30 minutes after the session he will come to one of us and talk extensively about the session that we just did''
- Jarmo, project manager and client of Flatland

Figure 33: A participant being doubtful and closing off because of it

04.4.3 SUMMARY

In order to make the creative confidence of clients tangible, it was measured using a survey that was answered by 49 participants. Creative self-efficacy was measured in the survey, because it is the future oriented, externally influenceable and highly malleable sub-belief of creative confidence (Bandura, 1997, 2012). Several guidelines were taken into account when the questions were made. The co-creation performance domains/ pillars, which are essential to Flatland's co-creation sessions, were used as a base to create questions around. This resulted in a total of 12 questions, 2 questions for all 6 of the pillars.

The data from 49 participants showed that the average creative confidence of participants is good, namely a 7.8 out of 10. However, it also showed that the scores go as low as a 6 out of 10, which is considered to be just sufficient. This showed that there is a lot of room for improvement in terms of creative confidence, especially on the lower ends.

The survey data was triangulated with 7 observations, 7 interviews with Flatland employees and 1 interview with a client for richer insights. This showed that lower scoring participants usually talk less, initiate less, mostly react and feel doubtful when they speak which sometimes results in them disappearing into the background. This is not beneficial for Flatland nor the client, as this leads to less (valuable) input. Higher scoring participants usually seemed to talk more, initiate more, ask questions frequently and feel comfortable without worries about the session or the outcome.

04.5 SUMMARY & FURTHER DESIGN DIRECTION

From 7 observations, 7 interviews with Flatland employees and 1 client it was found that the clarity sessions usually cause the most friction for clients/ participants. This is because both parties meet each other (physically) for the first time and because the client has to adjust to several new things, like the way of working, the setting, the team, etc. while they are expected to engage fully right away. Next to that, participants do not get structurally prepared by Flatland between the sales phase and the (physical) co-creation sessions. They are expected to do that themselves, while they usually do not have the experience to do so which is the reason they come to Flatland in the first place. This made the sales phase in combination with the clarity session the most interesting part to look at for improving the overall process of Flatland for their clients.

In order to be able to improve the current situation it was necessary to know by what standards it needed to be improved as well as how it could be quantified and measured in terms of creative confidence. Based on 7 observations, 10 interviews with Flatland employees and 1 interview with a client, ideal client co-creation behavior was determined. This resulted in 6 measurable co-creation performance pillars that are essential to Flatland's co-creation sessions and measure one's creative confidence. These were used as guidelines for the designed preparation booklet (see chapter 5 page 78) as well as to assess the level of creative confidence of Flatland's clients during the current situation and in the improved situation where the preparation booklet was used.

Data from 49 participants showed that the average creative confidence of participants is good, namely a 7.8 out of 10. However, it also showed that the scores go as low as a 6 out of 10, which is considered to be just sufficient. This showed that there is a lot of room for improvement in terms of creative confidence, especially on the lower ends. The survey data was triangulated with 7 observations, 7 interviews with Flatland employees and 1 interview with a client for richer insights. This showed that lower scoring participants usually talk less, initiate less, mostly react and feel doubtful when they speak which sometimes results in them disappearing into the background. This is not beneficial for Flatland nor the client, as this leads to less (valuable) input. Higher scoring participants usually seemed to talk more, initiate more, ask questions frequently and feel comfortable without worries about the session or the outcome.

The final design direction is therefore focussed on the clarity session and sales phase combined. The target group are the participants that score on the lower ends of creative confidence. And the goal is to increase their creative confidence levels through an intervention that prepares them (figure 34), makes them confident about their participation (figure 35) and encourages them to engage.
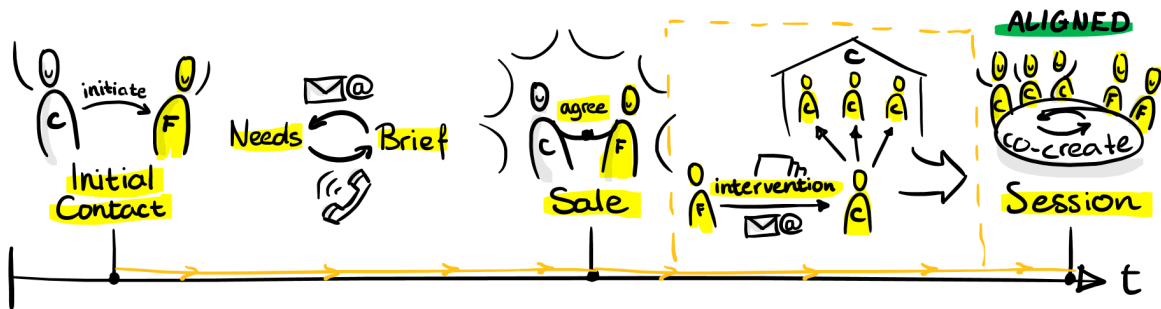
Change: Flatland takes responsibility of preparing
their clients and managing their expectations
-

Figure 34: The new situation in which Flatland take responsibility of preparing their client for upcoming co-creation sessions
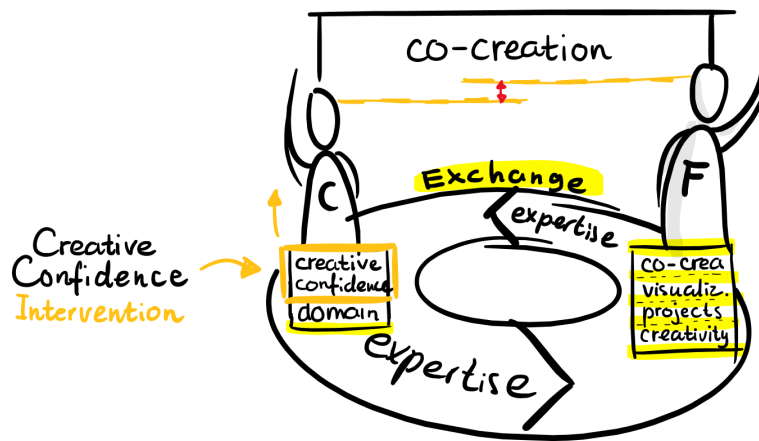

Figure 35: Improving people's co-creation participation through the use of creative confidence

05 INTERVENTION

All relevant insights as were identified in the previous chapter were used to design a solution to solve client's main pain points and raise their creative confidence levels. This chapter discusses the designed intervention (preparation booklet) and consists of a plan of requirements, explanation on format, effects, content and place within the project. This resulted in the final preparation booklet as can be found in appendix 9.5 on page 215.

05.1 INTENDED EFFECT OF BOOKLET INTERVENTION

The intended effect of the designed preparation booklet is to: improve the creative confidence of participants that usually score the lowest within a group, by preparing them before their first co-creation session starts, so they are able to express their opinion more easily and fully engage during the process (see figure 36).
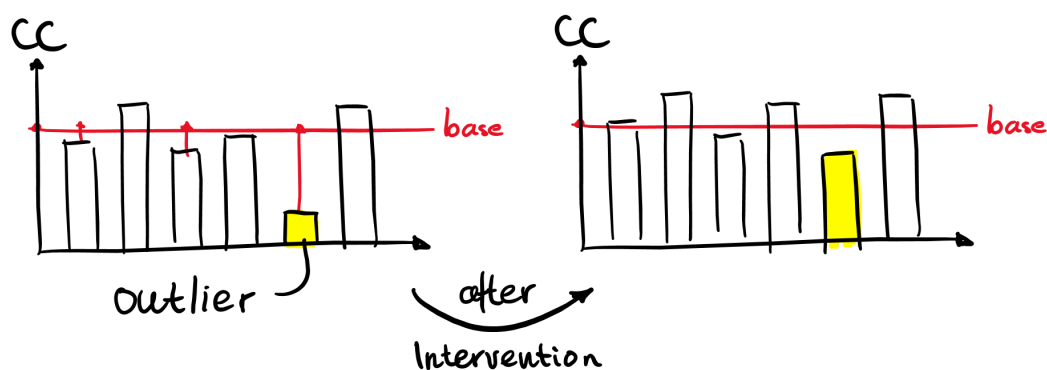

Figure 36: Intended effect of intervention

The focus was specifically on the participants that score the lowest during the current situation at Flatland. This does not mean that the booklet is not for participants that score higher, rather it means that the booklet is for everyone, but specifically catered to the lowest scoring participants in terms of content and tone of voice. Just like the insight that states that everyone should be addressed on their specific level of creativity (doing, adapting, making and creating) (Sanders, 2006), everyone should also be addressed on their specific level of creative confidence. This means that the booklet should be leading and guiding people, instead of offering them a clean slate for their own interpretation. The booklet can still be valuable and relevant for higher scoring participants, however they already have a higher score and are able to participate and engage sufficiently regardless of any intervention.

Before, Flatland did not structurally prepare their clients and participants for their co-creation sessions (see chapter 4.2 page 60). Participants were mostly expected to do so themselves. This intervention takes the responsibility of preparing the participants back to Flatland, since they are most skilled at what they do and exactly know what is expected from their participants. By preparing participants and nurturing their upcoming future creative experiences (see figure 37), like co-creation sessions with Flatland, it is possible to change

the perception of their creative confidence in order to be more confident about their creative capabilities and engagement during creative activities.

Figure 37: nurturing participant's future creative experiences through creative self-efficacy

The next section discusses the requirements needed to be able to realize this intended effect.

05.2 PLAN OF REQUIREMENTS

From the several insights from interviews and observations a plan of requirements and wishes was made that was leading in the design of the preparation booklet.

REQUIREMENTS

Requirement	Explanation
1. Flatland specific: To increase the chances of Flatland's usage of booklet	
1.1 Does not interfere with the current way of working	They do not have to change their session plans to be able to use the preparation booklet.
1.2 Low-effort implementation and distribution	It does not take more than 15 minutes to prepare and send out.
2. Client specific: To increase the chances of client engagement	
2.1 Low-effort usage	Clients are able to make use of the booklet right away, without any preparation beforehand.
2.2 Concise	The booklet takes no longer than 5 minutes for clients to go through (time constraints).
2.3 Relatable touch	Make it relatable for clients by implementing something from their business, work, industry, etc.
3. Effect specific: To ensure the intended effect(s)	
3.1 Encourages clients/ participants creative confidence	By increasing: 1. clients feel more comfortable initiating 2. clients feel more comfortable reacting 3. clients have a more open mindset 4. clients believe more in their own expertise 5. clients see the value of creativity and their own creativity more 6. clients are prepared and know how to behave accordingly
3.2 Adjusted to people with the lowest creative confidence	The booklet is meant for all clients/ participants, but specifically for those that score lower on creative confidence
4. Content specific: Increase fit with Flatland and its effect	

4.1 Modular and customizable	This way the booklet can be tailored to any client or session
4.2 Uses Flatland's tone of voice	- approachable - playful - friendly
4.3 Uses Flatland's visual style	- Visual story - Flatland yellow - Drawn by hand (including imperfections)
4.4 Make it attractive	Increase the engagement rate by making the booklet unique through visuals, colors, humor, etc.

Table 8: Plan of requirements for the designed preparation booklet

05.3 FORMAT OF INTERVENTION

A fitting format was chosen for the intervention that adhered to the requirements in the previous section and made sure that the intended effect could be realized. This resulted in the choice for a digital preparation booklet. The digital aspect of this format enables easy distribution, easy customization and easy readability for clients without all of it taking a lot of time and effort.

Several other options were considered as well, for example a video format which has a very dynamic and exciting aspect to it. However a video is not so easily customizable with little effort which does not fit the requirements. Also a physical booklet was considered, so clients could have the booklet in their hands and read it wherever they would like to. However a physical booklet is not so easily distributable, it needs to be printed and mailed out for every individual client and session, which takes a lot of time and does not fit the requirements. The digital booklet however, ticks all boxes and is therefore the right fit for this intervention.

This format also fits with the current way of working and communicating of Flatland with their clients. They mostly have contact through email, so this digital format makes it possible to simply attach the digital booklet to an existing email which distributes it to all participants immediately. Next to that, Flatland is used to working digitally and frequently makes digital slide decks for their projects and clients, so they already possess the knowledge to use this kind of format. In this way Flatland has little extra effort using the digital booklet, which increases the chances of them actually using it.

05.4 PLACE WITHIN PROCESS

As was found from the primary data collection part, during the clarity session and the run-up towards this first session the most friction was experienced by Flatland's clients. Next to that, it was found that Flatland does not structurally prepare their clients for the co-creation sessions, which usually leads to a radio silence between the point of sale of a project and the actual first session of that project.

This booklet aims to bridge the gap between the point of sale and the first session in a way that prepares the participants for the sessions to come. The preparation booklet will therefore be sent out 1-2 weeks before the clarity session of a project. Gained effects on participant's creative confidence (creative self-efficacy) should last at least 1-2 weeks, as was found that creativity intervention effects can last as long as 6 months (Mathisen & Bronnick, 2009). This gives the client enough time to go through the booklet when it fits them most, as was found that they usually have busy schedules.

Since the booklet is sent out before the first session, it does not interfere with session plans from Flatland's facilitators, nor is there any additional time needed to prepare the clients more than usual. Flatland's facilitators solely need to personalize the booklet briefly and send it out 1-2 weeks before the first session. This means they can decide when to do the preparation and send it out, depending on their own schedules. This way, the booklet does not interfere with the current way of working from Flatland.

05.5 EFFECTS

The most important part of the designed preparation booklet was which tactics and methods were used to change participant's creative confidence as well as how and where it was done. The literature review (See chapter 3 page 21) showed that there are several ways of increasing one's creative confidence and overcoming the fears that are associated with it. The four sources of self-efficacy and the four fears of creative confidence were therefore used throughout the booklet.

As mentioned in the section ''intended effect'', people should be addressed by their level of creativity (doing, adapting, making and creating) (Sanders, 2006) and creative confidence. Lower scoring participants usually fall within the lowest or second-lowest level of creativity, which is doing and adapting. The people on these levels are supposed to be led and guided (Sanders, 2006). This means that the booklet should be mostly leading and guiding, by being very explicit and explicitly telling people what is expected from them.

05.5.1 SELF-EFFICACY SOURCES

The following section discusses how the self-efficacy sources found by Bandura (1996) were used and implemented in the booklet.

Guided mastery - getting better through incremental steps

Bandura (1996) argued that guided mastery is the most valuable way to overcome one's fears and negative past experiences, by getting better through incremental steps. The booklet is made in such a way that it resembles a guided mastery experience as a whole, where every page/ slide functions as an incremental step for people to 'overcome' (see figure 38). So, instead of overwhelming people with a lot of information at once, the booklet guides them through all important information through several pages/ slides in a relaxed and fun way.
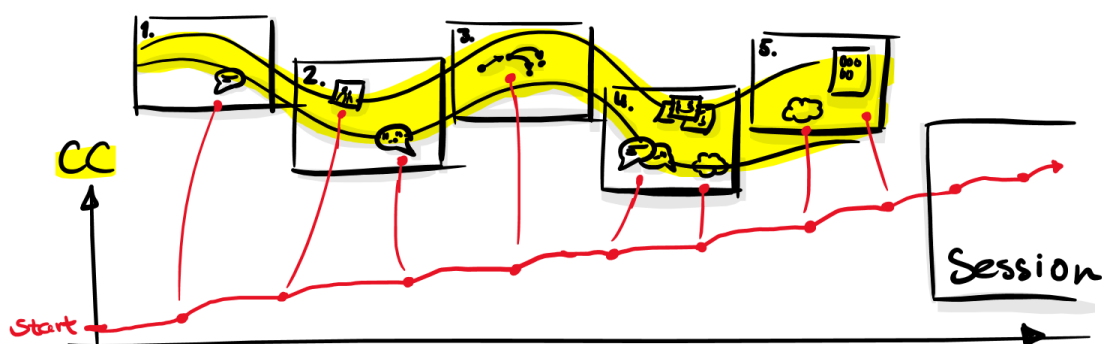

Figure 38: Using the booklet as a guided mastery experience

Vicarious experiences - See others do it and succeed

The second most effective way of improving one's self-efficacy is through vicarious experiences (Bandura, 1996). Through the use of examples, quotes, pictures and videos of other successful people we can show others that they are able to do it as well. The booklet

therefore consists of several pictures of participants that have a good time during co-creation, as well as textual impressions that tell people that Flatland believes that they can do something as well. This makes it relatable for other participants as well which can give them the feeling that they are able to do it as well.

- Based on previous experience
- Vibe impression

Figure 39: Using pictures of similar people that enjoyed the process of co-creation

Verbal persuasion - Affirmation & recognition

People are affected by the verbal expressions of other people (Bandura, 1996), this is because of the pygmalion effect. This states that ''people are influenced by the expectations built upon them'' (Rosenthal & Jacobson, 1968). The booklet therefore makes use of so-called mind-framing statements in which participants are told that Flatland believes in them, thinks that they are capable of participating in a valuable way and that they will do just fine. It is important to let participants know that they should believe in themselves, that Flatland believes in them and that their negative connotations around this domain doesn't have to be that way. Verbal persuasion in this case was therefore used to reframe misconceptions, motivate and enthuse people as well as setting clear expectations.

ESSENTIEEL & UNIEK

Wij geloven dat iedereen zijn eigen set unieke kwaliteiten en ervaringen heeft. Daarmee ben je een essentieel onderdeel van het team

TEAMWORK = DREAMWORK

We hebben hetzelfde doel voor ogen en weten wat we willen. Laten we elkaar aanvullen en helpen waar nodig

Figure 40: examples of mind-framing statements

Physiological states - Effect of their (physical) feelings

People's behavior and perception of their feelings can be affected through physiological phenomena like excessive sweating and clammy hands (Bandura, 1996). This leads some people that experienced these negative physiological phenomena to associate them with bad performance, bad functioning, etc. The booklet therefore has statements that tell people that it is okay if they feel puzzled or lost at some point and makes it clear that Flatland's people are always ready to help when needed.

- Feeling lost? No worries, just let us know and we will gladly help you further

KLUTS KWIJT?

Even de weg kwijt? Geen probleem, geef het simpelweg aan en we helpen je graag verder

Figure 41: Making it known that it is okay to feel lost at times

05.5.2 CREATIVE CONFIDENCE FEARS

Fear of the first step

The first step can be frightening for people, especially if it is something that they have little experience with. So in the booklet it was important to show people the first step, being explicit in what they can expect and telling them that they are not alone in this. It is made clear in the booklet that the whole process is a joint effort and that we do everything as a group. This creates a safe feeling that participants are not alone and shows them that they have a support group all along the way. This has been made clear in visuals as well as in text.

Figure 42: Ways of showing that the project is a joint effort and is done together

Fear of the messy unknown

The messy unknown can be scary for people, since they have no control over the process. But if you look at it from a positive side, this messy unknown is at the same time the place where all kinds of new and exciting insights are to be found. So, it can be interpreted negatively, but actually it is a very positive thing for the creative process. And since Flatland has extensive experience in this domain, the participants can rest assured that Flatland will help them navigate the messy unknown.

By clearly explaining and showing the whole process from beginning to end including how a co-creation session looks in terms of dynamic, there are less loose ends and unexpected things that could happen, which lowers the fear of the messy unknown. And by showing what a session looks like in terms of expectancy and behavior (see figure 43), we prime the participants for this particular behavior. It is framed in a positive way so people associate this with each other.
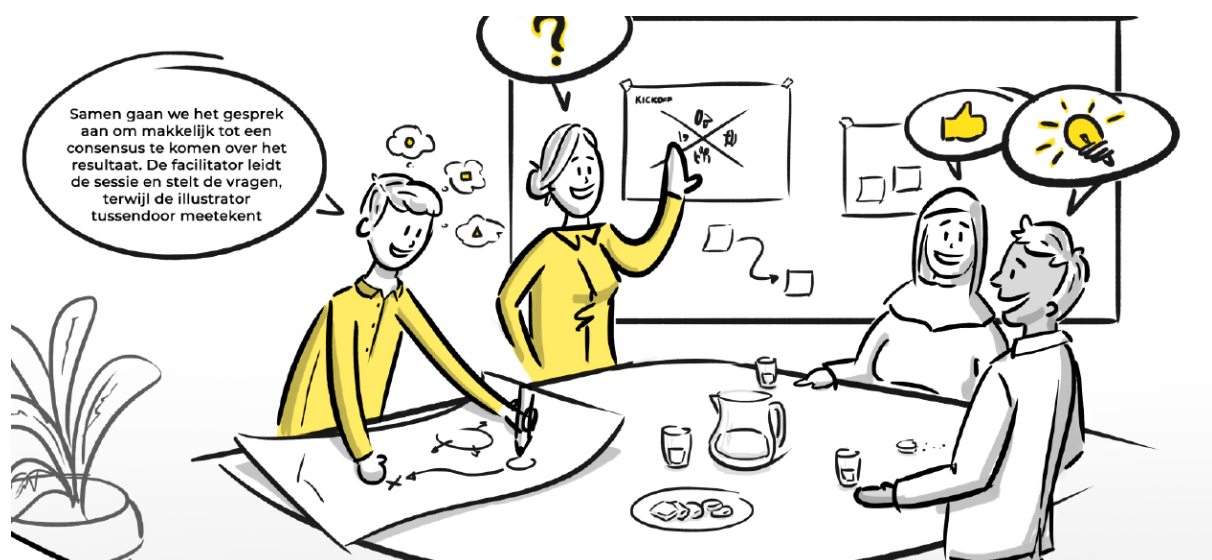

Figure 43: The process of co-creation between Flatland and their clients

Fear of being judged

People usually hold back when they are not sure about themselves, because they are scared to be judged. The booklet makes clear that co-creation with Flatland is a no judgment

zone and that there is no right or wrong. People are accepted just the way they are and it is made explicit that they have their own worth that they bring to the table, even though they might not always see that themselves. They are addressed as being 'the expert of their own expertise' and it is made clear that Flatland needs their specific expertise to make the result a success. Participants are therefore encouraged to speak their minds, because we believe that they have their own unique view on things with their expertise (see figure 44)

Figure 44: Making it known that it is encouraged to speak your mind

Fear of losing control

Some people are frightful about losing control in a situation that they are not familiar with. It is therefore made explicit that Flatland has a leading role within the project, which means that they will take care of all participants. It is also made clear that it is fine if someone ever feels lost or puzzled and that they can just simply make it known and that they will be helped accordingly.

Some people might be frightful about losing control in a situation that they are not familiar with. It is therefore necessary to let people know that losing control does not happen that easily and even in the case that it does, that nothing is lost. It is made explicit that Flatland has the leading role within a project, which means that they will take care of the participants. This is communicated through letting them know how Flatland can help them as well as letting them know that it is not a bad thing if they lose control.

Figure 45: Ways in which Flatland can cater to the needs of their clients

05.6 CONTENT

All these methods and tactics came together in the final booklet as a visual story (see figure 46) and were implemented across 6 slides. The metaphor of mountain climbing was used as a central theme to make the booklet around for a relatable and playful twist. Mountain climbing is seen as a joint effort where there is usually someone that guides the team, while they all work together to make it a success.

- Visual Story
- Approachable
- Friendly
- Playful
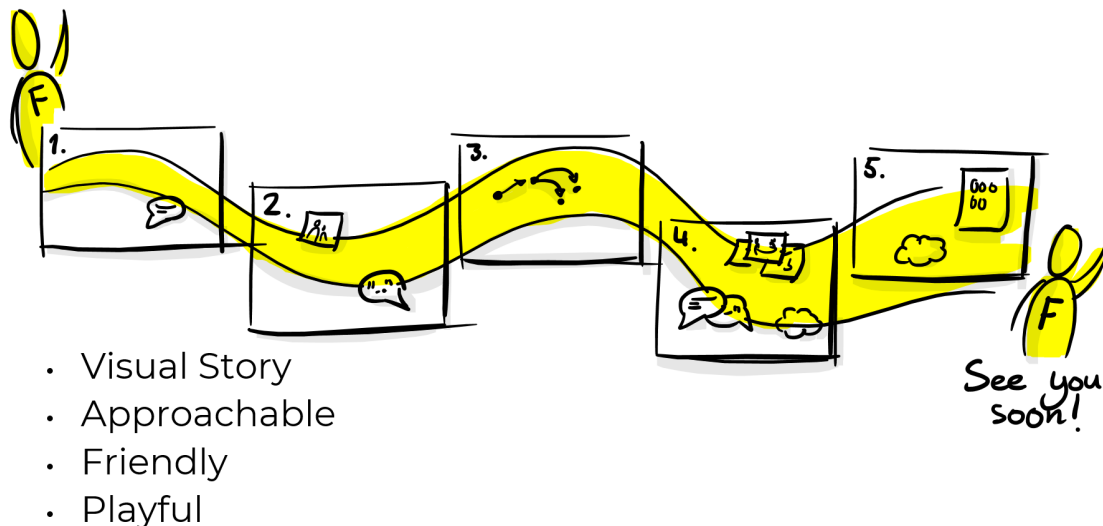
Figure 46: The booklet as a visual story

The slides and its contents were created based on previous ads and videos that Flatland used to communicate with their clients. Next to that, interviews were held with 5 Flatland employees which all gave content suggestions and feedback on the existing content which resulted in the final booklet as can be seen in appendix 9.5 on page 215. Below the separate slides are concisely introduced and explained.

SLIDES

Introduction - Context - Way of working - Process - Session - Team

1. Introduction slide - a warm welcome

A warm welcome is given to all participants to make them feel comfortable right from the start. A personified Flatland character was used to create a friendly feeling, which concisely introduces the project and shows a playful table of contents. The client logo is implemented in the slide as well for a personal touch and to spark the interest of the client. Flatland wants to show that the client is valued and that they don't mind spending some extra effort to make them feel welcomed.

Figure 47: a warm welcome through a personified Flatland character that introduces the project

2. Context slide - make it relatable and personal

To ease into the booklet, the context of the project is concisely introduced. Many participants already (partially) know what the project will be about, which makes this slide familiar. This will hopefully have the effect that the participants feel more comfortable and at ease, because it is something that they already know. On the slide it is subtly made clear that the whole process is a joint effort, which is the reason that there is a good-tempered couple that is standing before the context explanation.
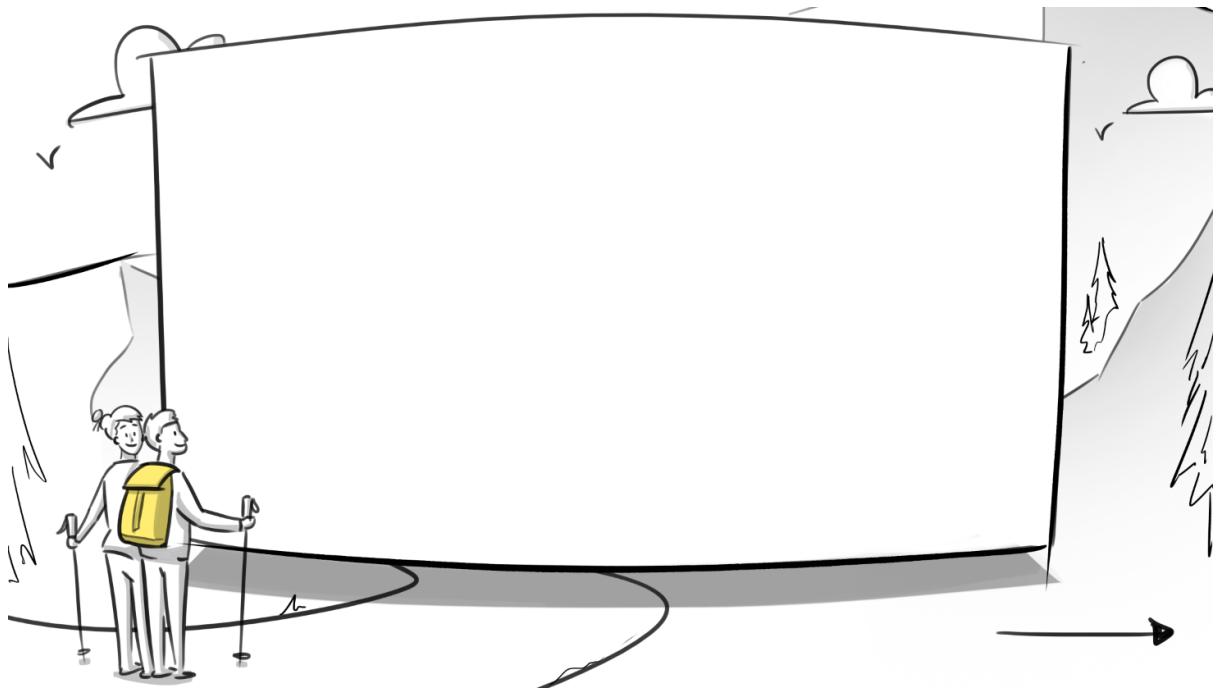

Figure 48: Context slide

3. Way of working slide - show what value Flatland will provide the client

After the context is introduced and participants are familiar with the subject in question, the value of Flatland is made clear. There is a reason that Flatland has been hired to help the

client in the first place, however some participants do not always know why that is. This slide therefore makes clear what Flatland does and also shows how the client benefits from it.

Figure 49: The 3 working methods of Flatland

4. Process slide - show process and manage expectations

This slide sheds light on the whole process that the participants will be going through from beginning to end, including intermediate steps. In this way, participants know exactly what to expect in terms of process and the steps that will be taken accordingly. Additional explanation is given on the intermediate steps in which it is also made clear that it is a joint effort and that everything is done together. Playful characters and people are displayed to show that the process is one that can be enjoyed and that it will be a fun collaborative project.
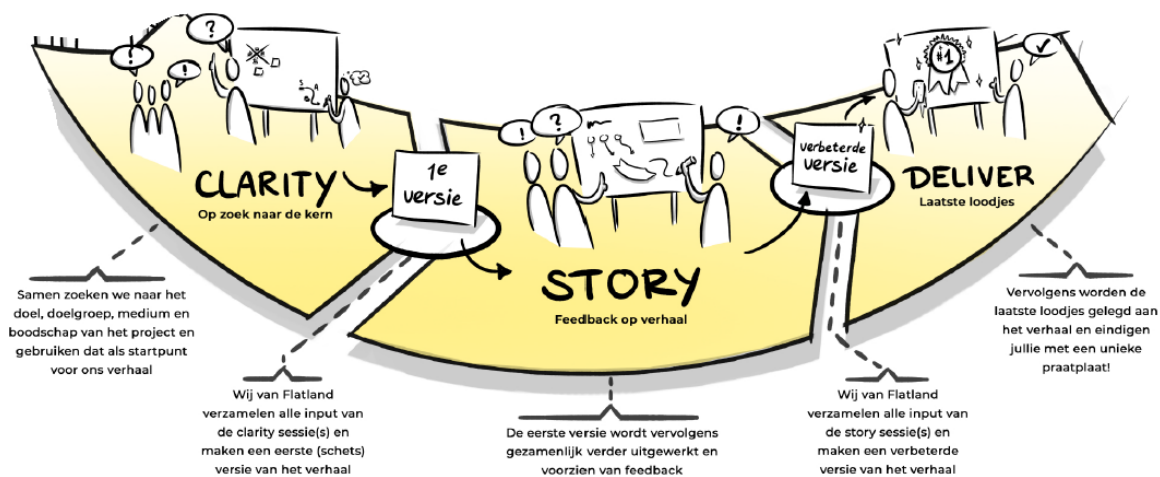
Figure 50: The process of a regular Flatland project

5. Session slide - show process and prepare participants for co-creation

After globally introducing the process, a deep dive into a co-creation session with Flatland is given. This way participants know what they can expect during their upcoming sessions. Next to that the dynamic of the co-creation process is visualized in a way that is warm, positive and inviting to let participants know once more that it is a process that can be enjoyable. Several mind-framing statements are used to prepare participants for the session in terms of behavior and expectation management (see figure 51).

Figure 51: preparational mind-framing statements

6. Team slide - make it personal and meet the team

The booklet concludes with a team slide, which briefly introduces the people from Flatland that the client will work with. The Flatland team is displayed with actual pictures of them for a personal touch and for the client to know who they will work with before they meet them physically for the first time. The client is also represented with their own logo and together the client and the team from Flatland are displayed as one team (see figure 52). This makes it explicit again that the process is a joint effort and that they will do it together. This is made even more clear through details of drawn people that enjoy each other's company and a couple of mind-framing statements. The slide and with that the booklet ends with a final sign that communicates the date, time and location of the upcoming session.

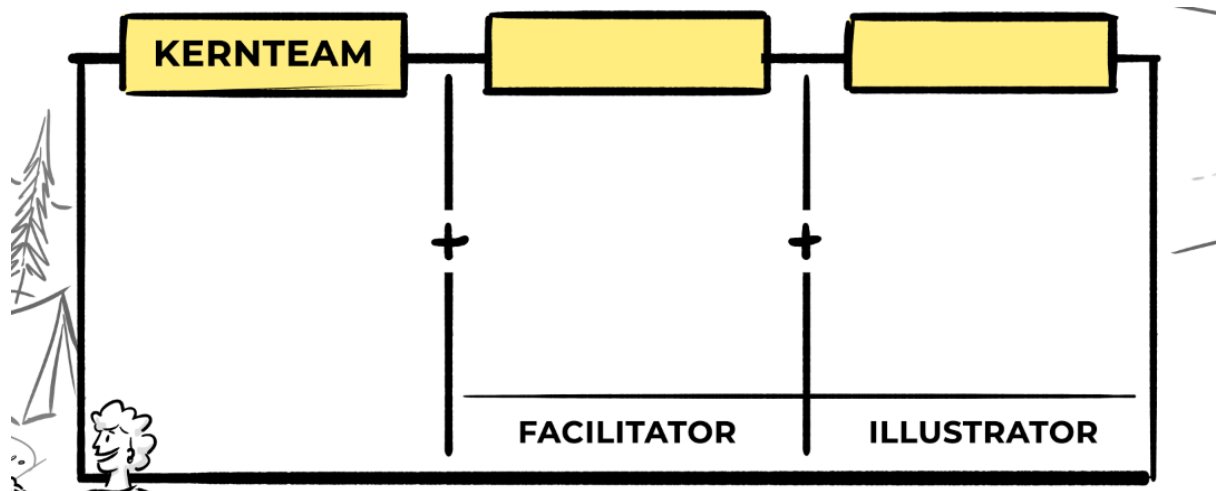Figure 52: meet the team slide

05.7 SUMMARY

A booklet was made to improve the creative confidence of participants that usually score the lowest within a group, by preparing them before their first co-creation session starts, so they are able to express their opinion more easily and fully engage during the process. The focus was specifically on the participants that score the lowest during the current situation at Flatland, because higher scoring participants already engage in a valuable way.

The choice was made for a digital booklet since this gave the option to easily change slides for every specific project and client, send it out to all participants of a session at once and because it interfered the least with their current way of working. This digital booklet was meant to bridge the gap between the sales phase and the start of the first session.

The intended effect was achieved through the use of the four self-efficacy sources from Bandura (1996) and the four creative confidence fears as suggested by Kelley & Kelley (2012). The booklet was made in such a way that it resembled a guided mastery experience in which people are primed incrementally. Vicarious experiences were used to show similar people doing the same thing, while verbal persuasion was used in the form of mind-framing statements in which misconceptions were reframed, people were motivated and expectations were set. The impact of the four fears was minimized by letting participants know that they are not alone in this process which makes it easier to take the first step and makes it less scary to lose control along the way. It was made clear that co-creation with Flatland is a judgment free zone and that the messy unknown can be a positive thing by showing the value of it.

This resulted in the final 6-page booklet as can be found in appendix 09.5 on page 215. People were warmly welcomed on the first slide and introduced to the topic on the second slide. The third, fourth and fifth slide made participants familiar with Flatland's way of working, the process of the whole project that they were about to do and with the dynamic and important things to keep in mind during co-creation respectively. It concluded with a team slide, in which participants could digitally meet the team of Flatland for a familiar touch at the beginning of the upcoming session.

06 VALIDATION INSIGHTS

The final step was testing and validating the designed preparation booklet to check its impact, suggest improvements and give recommendations for further research. This chapter discusses all relevant insights obtained from the improved situation part, which consists of 3 observations, 7 interviews with Flatland employees, 6 interviews with clients and a survey with a response of n=17 across 4 sessions.

06.1 PREPARATION BOOKLET DESIGN

FEEDBACK AND CONTENT SUGGESTIONS

To ensure that the preparation booklet was up to Flatland's standard it got checked and feedbacked during unstructured interviews with 5 Flatland employees of which 2 senior facilitators, 1 junior facilitator, 1 senior illustrator and 1 junior illustrator. The facilitators gave feedback on the contents of the booklet based on their experience with sessions and clients, while the illustrators gave feedback on the visual style based on their experience with visualization. This resulted in the final version as can be found in appendix 9.5 on page 215. The final design was received with good feedback:

Oh my god this looks so nice! I am getting hyped up from this, I love it!
- junior facilitator at Flatland

It has become a very nice booklet and it is exciting to look at!
- senior facilitator at Flatland

The final version of the booklet turned out really neat!
- junior facilitator at Flatland

06.2 BOOKLET EFFECT

The booklet was used and validated during 4 different clarity sessions amongst 3 projects. The following section discusses the main insights from 3 observations, 2 interviews with Flatland employees, 6 interviews with clients and a survey with a response of n=17 across 4 sessions as can be seen in table 9 below.

Project	Department	Session	Place	Observation	Survey	Interview w. Flatland employee	Interview/ Reflection w. client
Project #1	Management	Clarity	Physical	No	Yes n=5	No	No
Project #2	Management x2	Clarity x2	Physical x2	Yes x2	Yes n=6	Yes n=1	Yes n=2

					n=2		
Project #3	Management	Clarity	Physical	Yes	Yes n=4	Yes n=1	Yes n=4
Total: 3	4	4	4 physical	3	4 (n=17)	2 (n=2)	2 (n=6)

Table 9: Overview of researched projects and used methods for validation

06.2.1 CLIENTS

Qualitative input from clients was received through a tip and top question on the survey that they filled in as well as through short concise interviews at the end of 2 clarity sessions. The most valuable insights are shared below.

BENEFICIAL OUTCOMES

PREPARATION AND EXPECTATION MANAGEMENT

By far the most mentioned point seems to be preparation and expectation management. Almost all participants made it clear that the preparation and clear expectation management was beneficial to their participation, because they knew exactly what they could expect. They were aware of the overarching structure of the project, what the sessions would look like and what their specific role was within the process. This made them feel prepared and comfortable for what was going to come. The booklet therefore seemed valuable in preparing participants for what was going to come and making them comfortable.

''As a communication advisor I thought it was very valuable to be prepared for the session in a visual way, because this way you could easily know what to expect, which for me was a big plus''
  - communications advisor and client of Flatland

''The preparation was good, it showed me what I could expect throughout the whole process, that gives a good feeling''
  - area operations consultant and client of Flatland

''It showed us what we could expect in terms of visual style which for us was exciting since we usually don't work in this kind of way''
  - communications advisor and client of Flatland

''To me it was beneficial to have this kind of booklet at my disposal, since it clearly shows what my role is in the session and what the eventual goal is''
  - process manager and client of Flatland

EXCITING BOOKLET DESIGN

It was made clear by 6 participants that they enjoyed engaging with the booklet. Amongst others it was mentioned that the booklet was well designed, that the illustrations were visually pleasing and that it was a concise and powerful way of presenting what was going to come. This got several participants excited to work on the project, since they were triggered by the playful and inviting (visual) style of the booklet. The booklet therefore seemed valuable in getting people excited for the upcoming project and to start working on their own project.

''It felt like a warm welcome, it made us feel more comfortable because of it''
- project manager and client of Flatland

''It makes you enthusiastic for what is going to come, even before we started we already got a wonderful teaser''
- direction manager and client of Flatland

IMPROVEMENT POINTS

MORE SESSION SPECIFIC CONTENT

4 participants made it known that they felt that the booklet could have been more specific to the project and session in question (apart from what was already made specific). For example, what is going to happen during this particular session? What will happen if we don't intervene on time? Where are we exactly in the process right now? etc. They thought the booklet was valuable regardless, but felt like it was quite general and broad and that it could really benefit from some more session specific content. A valuable future recommendation would be to make the booklet more session specific.

''It would have been more relevant to have more session-specific input here. Like what is specifically going to happen during this particular session that I am a part of?''
- technical supervision manager and client of Flatland

UNCLARITY ON PURPOSE OF BOOKLET

3 participants made it known that it was not exactly clear to them what the purpose of the booklet was. They were not quite sure if they had to do something with the booklet, why they received the booklet in the first place and how it would benefit them. A future recommendation would be to make the purpose of the booklet more clear.

''I am unsure what the actual message is that should help me in this booklet''
- city planner manager and client of Flatland

06.2.2 FLATLAND

To see the impact from Flatland's perspective, concise unstructured interviews were held with 2 facilitators that were present during the sessions in question. They found it tough to pinpoint how the designed preparation booklet influenced the co-creation process, since they made it clear that there are numerous other factors involved that also influence the process.

However, they were able to share their opinions on how they felt the sessions went. The most valuable insights are shared below.

TEAMWORK

The participants from both sessions really worked together as a team. They built forth on each other's input and ideas, helped each other when necessary and asked questions so they could engage more valuably with their colleagues. It seemed like they were aware that it was a joint effort and that the outcome would be more valuable if they worked together.

PERSEVERANCE

In both sessions participants seemed to persevere when things got tough and more complex. One concrete example is that participants from one session became really puzzled at some point, because the level of complexity became high after adding an additional layer of information. Even though they were puzzled, they did try their best to understand it regardless. This resulted in a couple moments of almost no engagement between Flatland and the client, however after a while they got the hang of it again and they were able to conclude the session successfully.

ACTIVE PARTICIPATION

The participants from both sessions seemed to be quite pro-active, as they gave a lot of input during the sessions and they asked several questions when things were unclear. They reacted to one another that could be used to further develop the discussion and inputted valuable information frequently. They even asked questions about things that were not relevant to the session, just because they were actually interested in it.

Additional observations and interviews are needed to significantly confirm these effects, however it does give an insight into the possible effects of the booklet on Flatland's co-creation sessions.

06.2.3 OBSERVATIONS

3 observations gave valuable insight into the unspoken effects of the booklet on the co-creation process. The most valuable insights are shared below.

A POSITIVE START

Most of the participants of the observed sessions seemed comfortable right from the start. The digital meet-up had a positive effect on participants, as they knew who they could expect to be there from Flatland. This was explicitly stated by some. The introductions of the sessions went smooth and seemed a bit shorter than normally is the case, which left more time for the actual session. People seemed interested and excited right from the start and that could be experienced in the atmosphere of the room. They seemed comfortable and ready to go.

Participants did a good job of working together as a team and helping each other where necessary. They listened to one another and asked additional questions when certain things were unclear. They gave each other the space and possibility to pitch in and say something. They recognized each other's expertise and made use of it by asking genuine questions about subjects that they were interested in. They seemed to carefully listen to one another and build forth on each other's input, thoughts and ideas.

ACTIVE PARTICIPATION

People seemed to join in on conversations and discussions quite easily. This enabled constructive discussion around the subject in question. There seemed to be genuine interest around the subjects in questions by most participants which resulted in them engaging quite often. They were mostly enthusiastic and interested to participate during the process. This active participation resulted in a lot of input for one session, more than was expected, and valuable Eureka moments for another session, which resulted in a valuable initial sketch of the subject in question.

06.2.4 SURVEY DATA

The current situation data (group 1) were compared to the improved situation data (group 2) in which the booklet was used, to check for significant effects of the booklet. The current situation survey was conducted amongst 49 participants, while the improved situation survey was conducted amongst 17, as can be seen below in table 10. The comparison results can be seen below.

Project	Department	Session	Place	Survey	Amount
Project #1	Management	Clarity	Physical	Yes	n=5
Project #2	Management x2	Clarity x2	Physical x2	Yes x2	n=8
Project #3	Management	Clarity	Physical	Yes	n=4
Total	-	4	-	4	n=17

Table 10: Overview of researched projects and used sessions for survey validation

OVERALL CREATIVE CONFIDENCE SCORES

In this section overall creative confidence scores were compared to check whether the booklet had a significant impact on client's creative confidence levels.

Tests of normality
A test of normality was done within both groups to decide which test would be used for further comparison. The Shapiro-Wilk test was used to check the normality, since the sample size of both groups is <50 participants.

The tests of normality showed that in both groups the data was not normally distributed, as we see a significance score of 0.026 for group 1 and 0.005 for group 2 (Shapiro-Wilk)

For this reason non-parametric tests were used to compare the groups further, in this case the Kruskal-Wallis test to see if the distribution of both groups were the same.

Kruskal-Wallis comparison test
The Kruskal-Wallis test showed that there is a significant difference between the two groups, as the significance score was 0.026. Descriptive statistics were consulted to check the possible reasons for this statistical difference.

Descriptive analysis
The mean for both groups seem to be close to one another, as group 1 has a mean score of about 93.5, while group 2 has a mean score of about 90.5. This is therefore probably not the reason for the significant difference.

However if we look at other descriptives, we can spot some clear differences in the data which could be the reason for the significant difference.

The range of the data in group 1 is 46, while it is 22 in group 2 on a total of 120. This means that the data of group 1 was spread out more than the data from group 2. When we look at the maximum and minimum of both groups, something similar can be found. The minimum in group 1 is 72 and in group 2 it is 84. While the maximum score in group 1 is 118 and in group 2 it is 106. This again suggests that the data from group 1 was spread out more than group 2. Also if we look at the kurtosis of both groups, group 1 has a score of about 1.5 which indicates that the data is platykurtic, while group 2 has a score of about 3.1 which indicates that the distribution is quite normal.

Next to that, the data also seems to indicate that there is a difference in the tail of both groups. When we look at the skewness values, group 1 has a score of 0.15, which indicates that the distribution is almost perfectly symmetrical, while group 2 has a score of about 1.7, which indicates that the tail is on the right side of the distribution which extends to more positive values.

Conclusion
These might be reasons for the statistically significant difference as was found from the Kruskal-Wallis test. The compared data suggests that even though the average creative confidence scores did not really change, that there are now less lower scoring participants present during co-creation sessions. This is beneficial for Flatland, since the lowest scoring participants now score a 7 out of 10, as compared to a 6 out of 10 while the mean has stayed almost the same.

06.3 SUMMARY

The designed booklet was validated through the use of 3 observations, 7 interviews with Flatland employees, 6 interviews with clients and a survey with a response of n=17 across 4 sessions. It was validated amongst Flatland employees first, which resulted in the final booklet as can be found in appendix 09.5. This final version was used for further validation.

Input from clients indicated that they benefited mostly from the preparation aspect of the booklet. The reason for this is because they knew what they could expect, what their role was within the sessions and because they were prepared in terms of beneficial behavior. This made them feel comfortable and at ease for the upcoming sessions. Next to that, the booklet seemed to make the participants excited for what was going to come. They saw this booklet as a warm welcome and as a sneak peek for the exciting visual way in which they were going to work during the upcoming sessions. Suggestions for Improvement were given as well which indicated that the booklet could be made even more session specific and that the purpose of the booklet could be made more clear.

Input from Flatland facilitators that were present during the observed and surveyed sessions indicated that they thought that the groups had a good team dynamic going on, that they persevered longer and that they actively participated throughout the sessions. This resulted in people working well together, that they kept going even when things got fuzzy and that they clearly tried their best in hopes of a good outcome. Additional observations and interviews are needed to significantly confirm these effects, however it does give an insight into the possible effects of the booklet on Flatland's co-creation sessions.

Observational insights had overlapping findings as the ones mentioned by Flatland. It was observed that the participants worked well as a team by helping each other, giving each other space, and by recognizing each other's expertise. Next to that participants seemed to participate actively. They joined in on conversations and discussions easily, there seemed to be genuine interest in the subjects in question and participants seemed enthusiastic to participate in the process. An additional finding was that all observed sessions had a positive start. Participants seemed to be comfortable right from the start and knew who they could expect from Flatland. The introduction went smooth and seemed shorter as compared to normal.

Survey data indicated that there was a statistically significant difference between the current situation group (1) and the improved situation group where the booklet was used (2). The compared data suggests that even though the average creative confidence scores did not really change, that there are now less lower scoring participants present during co-creation sessions. This is beneficial for Flatland, since the lowest scoring participants now score a 7 out of 10, as compared to a 6 out of 10 while the mean has stayed almost the same.

07 CONCLUSION

This concluding chapter discusses the answers to the research questions, the limitations of the research, further recommendations and ends with a personal reflection.

07.1 RESEARCH QUESTIONS ANSWERED

1. What is Creative Confidence (definition; abstract & practice)?

Creative confidence refers to ''the belief in one's ability to think or act creatively in and across particular performance domains'' (Karwowski & Beghetto, 2018). This belief serves as the driving engine of agentic action and influences what creative tasks one will engage with and in what way they will perform (Karwowski & Beghetto, 2018).

In the context of Flatland there is a need for an added part namely being creatively confident during co-creation with others. This results in the following definition of creative confidence in the context of Flatland, namely ''the belief in one's ability to think or act creatively in and across particular performance domains during co-creation with others''. In this context, 6 co-creation pillars were identified that are essential to one's participation, namely initiating, reacting, open mindset, expertise, creativity and preparation & expectation. Together they make up one's creative confidence in the context of Flatland.

2. What are the benefits of more Creative Confidence for Flatland's clients?

Within the process of visual co-creation participants with a higher creative confidence usually talk more than participants that score lower and do so confidently. They initiate their own ideas and articulate their thoughts frequently and react to others without hesitation. They also ask a lot of questions during the sessions, especially when something is not clear (enough) to them. They seem to be comfortable without worries about the session or the outcome. This results in them being more at ease, while they generate a greater amount of (valuable) input at the same time making the experience more fun as well. This additional input also increases the chance that the final end result that the client will receive is qualitatively better.

3. To what extent can Flatland's client's Creative Confidence be encouraged?

The intention of the designed booklet was to increase the average creative confidence scores of participants as well as increasing the scores of the lower scoring participants. Even though the average creative confidence was not significantly increased through the use of the booklet, it did have an impact on participant's minimum scores. The lowest scores of participants that engaged with the booklet were a 7 out of 10, while people that did not receive anything scored as low as a 6 out of 10. So, within this thesis, participant's creative confidence scores were encouraged up to a maximum of 1 point on a scale of 10 points.

4. How can Flatland incorporate Creative Confidence during co-creation sessions?

Creative confidence can be encouraged through the use of the four sources of self-efficacy (Bandura, 1996) and through decreasing the effect of the four fears associated with creative confidence (Kelley & Kelley, 2012). The four sources are guided mastery, vicarious experiences, verbal persuasion and physiological states (Bandura, 1996). The four fears are the fear of the first step, the fear of being judged, the fear of losing control and the fear of the messy unknown (Kelley & Kelley, 2012). These sources and fears can be used in several different ways and in several different combinations to have an influence on one's creative confidence. In this thesis a combination of most sources and fears were combined into a preparation booklet, however the sources and fears can also be used individually or within different combinations.

5. What are the benefits of the outcome for Flatland and its team?

The benefits of a greater creative confidence amongst participants for Flatland is most significant in the finding that these participants engage more during sessions as well as giving more (valuable) input during sessions, instead of disappearing into the background This additional (qualitative) input gives Flatland more material to work with and that they can use to make the final result even better, which benefits both the client as well as Flatland because the client is more content with the outcome.

Because participants are prepared beforehand, they know what to expect and need less explanation at the beginning of the first session. This leads to less long needed introductions at the beginning of the first session, which leaves more time for the actual content of a session. This is beneficial, since sessions are expensive and expectations are high (Flatland, 2022).

Next to that participants that score higher are more confident in general and that also radiates in the way that they carry themselves during sessions. People with higher creative confidence seem to be less busy with what could go wrong and therefore have more fun and think the process is exciting. This results in more fun sessions, which is an added bonus for Flatland's employees.

RQ: How can Flatland's client's Creative Confidence be encouraged and how does it influence co-creation processes?

The creative confidence of Flatland's clients can be encouraged through using the four sources of self-efficacy (Bandura, 1996) and by decreasing the effect of the four fears related to creative confidence (Kelley & Kelley, 2012). These sources and fears can be combined in ways to create a context which enables clients to easily experience positive creative experiences which positively influence their creative confidence. It can be as small as using verbal persuasion to encourage someone or as big as preparing someone through the use of a preparation booklet.

In this thesis a preparation booklet was used in which the several sources and fears were addressed in ways that it would have a positive impact on the clients. This had several impacts on the co-creation process, with the most valuable ones being the following:

Input from clients indicated that they benefited mostly from the preparation aspect of the booklet. This made them feel comfortable and at ease for the upcoming sessions. Next to that, the booklet seemed to make the participants excited for what was going to come.

Input from Flatland facilitators indicated that they thought that the groups had a good team dynamic going on, that they persevered longer and that they actively participated throughout the sessions. This resulted in people working well together, that they kept going even when things got fuzzy and that they clearly tried their best in hopes of a good outcome.

Input from observations indicated that the participants worked well as a team by helping each other, giving each other space, and by recognizing each other's expertise. Next to that participants seemed to participate actively. They joined in on conversations and discussions easily, there seemed to be genuine interest in the subjects in question and participants seemed enthusiastic to participate in the process. An additional finding was that all observed sessions had a positive start. Participants seemed to be comfortable right from the start and knew who they could expect from Flatland.

07.2 DISCUSSION & LIMITATIONS

SCOPE OF PROJECT

- During this thesis the focus was on creative confidence and on creative self-efficacy specifically. From creative self-beliefs literature it was found that there were a couple prerequisites for these beliefs to work properly, like valuing creativity which is the belief of self-awareness. However this belief was not accounted for during this thesis.
- Even though not everything was accounted for, the scope of the project was extensive regardless. For example, 7 different kinds of interviews were held throughout this thesis apart from all the different kinds of observations and surveys. This was a lot to process for one person, which could have had a negative impact on the completeness and elaboration of every individual section.

SURVEY DESIGN

Questions

- The survey questions were not statistically tested whether they actually measured the things that were intended and whether they all actually contributed to creative confidence.
- The survey did not only measure creativity, but also more general parts of co-creation like initiating and reacting which does not always have to be a creative thing. The question is whether this had an impact on the measurements and whether these facets of co-creation could be measured through creative self-efficacy.
- In the survey we measured, amongst others, people's confidence surrounding their expertise. This was done, because from literature it was found that an essential part of co-creation is expertise. However, in hindsight it is not clear whether someone's confidence about their expertise is the same as how they mention it in co-creation literature.

Additions

- It would have been beneficial to have had a qualitative addition to the last question of ''do you feel prepared for the upcoming session?'' of why yes or no? That way valuable qualitative input could have been gained directly from the survey.
- It would have been valuable to know whether the participants involved already had experience with for example co-creation, visualization, design and creativity. Then it could have been accounted for in the results and its effects.

MEASUREMENTS

Influences on measurements

- Even though groups and projects were carefully selected, many factors were present that could have influenced the sessions, its observations and scores. A couple are named below:
    - Different kind of companies
    - Different kinds of team compositions

- Different kind of experience levels amongst clients and participants
- Different kind of complexity of the sessions in question
- Different sizes of groups
- Some people might have already been familiar with Flatland and their way of working
- Some teams might have already worked together before
- Flatland's facilitators personal styles of co-creating with clients

INTERVENTION DESIGN

- After the booklet was designed, additional insights were gotten from literature and from practice which could have been implemented. This could have resulted in a stronger effect of the booklet, but because of time constraints this was not possible.
- Initially there would have been a creative exercise in the booklet, but it was scrapped due identified time constraints on the client's side. This was the same reason that there was only one interview done with clients

VALIDATION OF BOOKLET

- It was hard to solely measure the impact of the preparation booklet on the co-creation process, since there are several other factors at play.
  - This resulted in less rich insights from Flatland's facilitators, since it was hard for them to pinpoint the effects that were solely from the booklet.
  - Next to that it was hard to decide what questions should be asked to check the effect of the booklet without being biased in the framing of the questions.
  - look into better and more effective ways of measuring it

SURVEY DATA

Representability of scores

- The number of participants in the improved situation group was only 17 participants, while the amount of the current situation group had 49. Both are not a lot, however there was a big difference between the amount of participants between the groups. This resulted in less representable scores and lower quality analysis of the data. More observations, interviews, etc. are needed to confirm the actual impact of the designed preparation booklet.
- The average creative confidence of participants was actually lower in the group that received the preparation booklet. A reason for this could have been, because the booklet influenced them negatively. The assumption was made that knowing what to expect and being prepared for something has a positive influence on people, however it could have also worked negatively since people could have worried about having to live up to certain expectations put upon them. More input is needed to find out the actual reason for this lower average score after providing the preparation booklet.
- It was found from literature that men usually score themselves higher as compared to women on creative confidence, even though their performance does not seem to differ. This was not accounted for within the scope of this thesis

07.3 RECOMMENDATIONS & FURTHER RESEARCH

Below a few main recommendations and suggestions are given for further research.

Consider and test different formats for creativity intervention

This thesis resulted in a digital preparation booklet which was chosen based on several set requirements. It would be interesting to test different kinds of formats, besides the digital booklet, to be able to compare which format is the most valuable in the context of preparing people and increasing their creative confidence.

Specify and test essential co-creation behavior

In this thesis, 6 co-creation performance pillars were identified that are essential to one's participation during co-creation with Flatland. These pillars have been based on insights from 7 observations, 10 interviews with Flatland employees and 1 interview with a client of Flatland. However, they were not statistically tested whether they were actually relevant to the domain in question and whether they actually measured what was intended. This is therefore a valuable recommendation for future research.

Measure co-creation performance more accurately

The impact of the preparation booklet was tested and validated through the use of 3 observations, 7 interviews with Flatland employees, 6 interviews with clients and a survey with a response of n=17 across 4 sessions. This gave insight into the effects of the booklet from several perspectives which was beneficial. However, it was tough to get valuable input especially during the interviews with Flatland employees about the impact of the booklet on co-creation sessions. There are so many other factors that influence one's participation during co-creation which resulted in a hard time pinpointing what the actual effect of the booklet was. Bigger groups and more observations would be beneficial for future research as well as testing other ways of validating the impact more effectively. This is therefore a valuable recommendation for future research.

Increase the effect of the booklet

In the validation chapter it was shown that the booklet did not have as strong an effect as was intended, even though it did have a positive impact. One of the ways this could be increased and improved is by diving deeper into the four sources of self-efficacy and the four fears of creative confidence. These were already implemented in the existing booklet, however not a lot of literature was found on how to actually apply these different kinds of sources and how to tackle the fears. Within this thesis it was therefore mostly done based on trial and error. However, there must be literature and researches out there that explain more concretely about applying these, instead of only stating their effect. This is therefore a valuable recommendation for increasing the effect of this kind of booklet in the future.

Preparation before all sessions

From all insights it was found that preparing participants for a session is important. Even though the focus of this thesis was on the clarity session specifically, preparation for every session would be beneficial as well. The reason for this is, because every session has its own focus and goal, and because there might be people present that were not there during

the clarity session. With the help of Flatland an idea emerged which had the intention to prepare participants for every single session using a 1-pager (see figure 53).
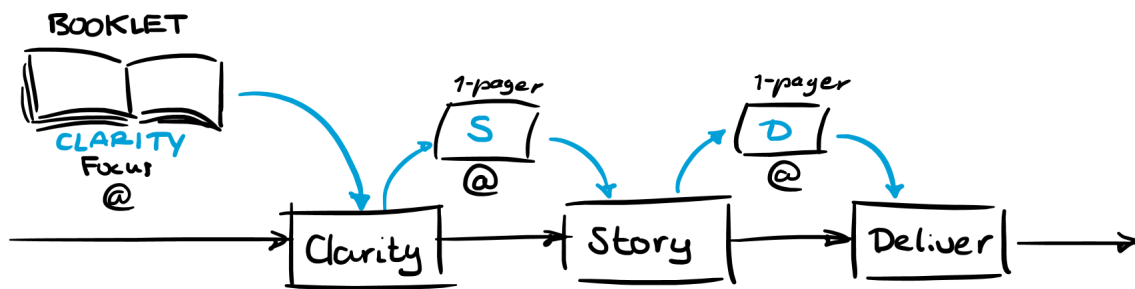
Figure 53: Additional preparational 1-pagers for every session

In this way, participants could be prepared for the specific sessions to come, instead of being prepared in a more general way as now was the case. This gives opportunity for specific preparation and hopefully a positive effect in engagement and participation during co-creation sessions. This resulted in a test version of a story session 1-pager as can be seen below (see figure 54)

Figure 54: Story session preparation 1-pager

This 1-pager was met with positive feedback from Flatland facilitators, as it was used and tested during two sessions with clients. This is therefore a valuable recommendation for preparing Flatland's clients even more in the future.

07.4 PERSONAL REFLECTION

To conclude this thesis, I present this personal reflection that looks back at my personal ambitions that I set for the project, as well as points that I would like to improve in the future.

Personal ambitions

Design with engagement in mind

My rational approach to things makes me able to do things very thoroughly and in logical ways, however sometimes it also sucks the soul out of the thing that I am doing. This time I wanted to create something that had more feeling to it, instead of only ticking the boxes of the rubric. In hindsight I must say that this was very hard, as being rational is something that comes natural to me. However, with the help of Flatland I was able to make steps in the right direction. The people over at Flatland are open, warm and inviting and they care about their colleagues and their clients. This radiates through in everything they do and it shows that a genuine human touch goes a long way. With their help I was able to balance my mostly rational thesis out with some playful visuals, some genuine humor and some 'perfect' imperfections. This resulted in a booklet that was fun, inviting and exciting to look at. Something that I am very proud of and something that I will keep doing in the future.

More iterating, less overthinking

Since I have been a perfectionist for as long as I can remember, it was important to me to keep this in mind during my thesis. Perfectionism has its benefits, but it also has strong disadvantages like not being able to make choices, taking more time than needed for things and always worrying about if something is good enough. This was something that I wanted to be more in control over and I took this thesis as an opportunity. This was a hard challenge, one that I wasn't able to achieve in the beginning of my project. I was worried about everything that was going on and because of that I took a great amount of time for a little amount of work. Fortunately, after months of working on this thesis, I got the hang of it a bit more. I experienced how much I could get done by simply iterating upon things multiple times for a short amount of time, instead of spending hours on end perfecting a single thing. This felt very unnatural at first, but towards the end of this thesis it became more natural. It would have been nice if I was able to do this sooner, however I am content that I was finally able to flip a switch and show myself that it could be done differently from now on.

Getting out there

Public speaking was always a point of improvement for me and particularly in front of large groups of people that I don't know. And just in general going out there and being social with unknown people was also never the easiest. I took this thesis as an opportunity to go out there and experience it differently. Even though there were not many opportunities to do so, I spoke up during several sessions with clients, asked them questions and even presented in front of a large group of unknown people. I confronted myself with these situations to experience them in a positive way which resulted in me being more comfortable in these kinds of situations. There is still a lot to learn in this space, but I am proud that I was able to make some valuable steps in the right direction and I will continue doing so.

Improvement points

Time planning

Something that has to do with overthinking as well, is time planning. This has always been an issue for me, because I am usually not aware about how long things take. The solution for this is to plan ahead of time and rely on the amount of work you do within that planned amount of time. However, the combination with overthinking made this very tough, because it doesn't give you the feeling that it is good enough within the amount of time that you had. This is for example one of the reasons that this report has not been made with InDesign, while I did want to do that in the first place. This would have given me the chance to make the report more visually pleasing to the eyes and with that more enjoyable to read, something that I was very interested in doing. Instead I spent time on other things that could have been better, but that didn't need to be better. However, being aware of this behavior is the first step and from there action can be taken. And this is exactly what I am planning on doing in the future.

Work-life balance

If it needs to be done, I will get it done even if it means that I won't sleep, eat or do anything else. This has been my baseline for the last few years and even though I knew it was not a healthy way of going about things, I was used to it. I was committed to doing it differently this time around and took my thesis as an opportunity to do so. I realized that if I wanted to be mentally stable and healthy, that I should learn to keep a good work-life balance. Unfortunately, it did not last for long. At some point during my thesis, I felt so overwhelmed that I needed to take a break. I prioritized working over relaxing for months on end and it took its toll on me. And even though it was a bad experience, I am grateful that it happened. It showed me that I really needed to change something in my daily life, so I could be (mentally) vital and healthy for the rest of my life. This has led to several changes in my life and personal projects in which I tried to create a better balance for myself. Something that I have been doing up until the last day of this thesis and something I will keep doing for a long time to come.

FINAL REMARKS

Thesis, you were a tough nut to crack, but honestly I wouldn't have wanted it any other way. You posed a great challenge and because of that it made me grow in both my professional and personal life. I grew in ways that I otherwise would not have been able to do and for that I am very thankful. With that I conclude this thesis and I am onto the next challenge in my life.

Yours truly, Robert Veljačić

08 SOURCE LIST

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09 APPENDIX

09.1 EXPLORATORY

RESEARCH QUESTION PURGE

In order to get to the right main- and sub-research questions for this thesis a question purge was done to identify interesting categories for research. The following categories were created which led to the final questions as can be found at the end of this document.

Creative Confidence in general
- What consequences has a heightened CC?
- How much can we increase people's CC?
- What benefits does a heightened CC have?
- Why should we care about CC?
- Why is CC important in creative processes?
- How can we increase CC?
- What is CC?
- What does CC influence?
- How is CC relevant in visual working?
- How does CC express itself in clients?
- What does CC influence?
- How does CC work?

Benefits for clients
- How do clients benefit from a heightened CC?
- How much do clients benefit from a heightened CC?
- How does a heightened CC influence the behavior of clients?

Benefits for Flatland
- What are the consequences of a heightened CC for Flatland?
- What can CC mean for Flatland?
- How can Flatland benefit from CC?
- How does CC influence Flatland's way of working?

Using Creative Confidence
- How can we create an environment for maximum CC?
- How can we influence the process of CC?
- What are ways to influence CC?
- What can CC be used for?
- To what extent can CC be increased?

Flatland usage
- How can Flatland use CC during co-creation sessions
- How is Flatland able to make use of CC?
- What can Flatland do to make use of CC in their regular way of working?

Co-creation, Experience & Expectations
- What is an ideal co-creation session?
- What is important during co-creation sessions?
- What can go better during co-creation sessions?

- What are negatives of co-creation?
- What obstacles are there when working with clients?
- What are the qualities of an ideal client?
- What are the worst qualities a client can have?
- What are obstacles that you have encountered with clients?
- What are obstacles that you have encountered during co-creation?

Influence of Creative Confidence on co-creation
-
- How does CC influence group efforts?
- What is the influence of CC on co-creation?
- How can co-creation sessions be improved?
- How does CC express itself during co-creation sessions

MAIN RESEARCH QUESTION: How can Flatland's client's Creative Confidence be encouraged and how does it influence co-creation processes?

Sub-questions
- 1. What is Creative Confidence (definition; abstract & practice)?
- 2. What are the benefits of more Creative Confidence for Flatland's clients?
- 3. To what extent can Flatland's client's Creative Confidence be encouraged?
- 4. How can Flatland incorporate Creative Confidence during co-creation sessions?
- 5. What are the benefits of the outcome for Flatland and its team?

sub - HOW CAN CO-CREATION BE INFLUENCED? (What are influencing factors for co-creation?)

Short Scale of Creative Self

Maciej Karwowski (2011)

Below you will find several sentences used by people to describe themselves. Please decide to what extent each of these statements describes you. There are no good or wrong answers.

(1) I think I am a creative person
Definitely not – somewhat not – neither yes or no – somewhat yes – definitely yes

(2) My creativity is important for who I am
Definitely not – somewhat not – neither yes or no – somewhat yes – definitely yes

(3) I know I can efficiently solve even complicated problems;
Definitely not – somewhat not – neither yes or no – somewhat yes – definitely yes

(4) I trust my creative abilities;
Definitely not – somewhat not – neither yes or no – somewhat yes – definitely yes

(5) My imagination and ingenuity distinguishes me from my friends;
Definitely not – somewhat not – neither yes or no – somewhat yes – definitely yes

(6) Many times I have proved that I can cope with difficult situations;
Definitely not – somewhat not – neither yes or no – somewhat yes – definitely yes

(7) Being a creative person is important to me
Definitely not – somewhat not – neither yes or no – somewhat yes – definitely yes

(8) I am sure I can deal with problems requiring creative thinking;
Definitely not – somewhat not – neither yes or no – somewhat yes – definitely yes

(9) I am good at proposing original solutions to problems.
Definitely not – somewhat not – neither yes or no – somewhat yes – definitely yes

(10) Creativity is an important part of myself
Definitely not – somewhat not – neither yes or no – somewhat yes – definitely yes

(11) Ingenuity is a characteristic that is important to me
Definitely not – somewhat not – neither yes or no – somewhat yes – definitely yes

Scoring:
Creative Self-efficacy: average items: 3, 4, 5, 6, 8, 9
Creative Personal Identity: average items: 1, 2, 7, 10, 11
Alternatively a Creative Self-concept scale may be scores averaging all 11 items

09.2 CURRENT SITUATION

SURVEY - CURRENT SITUATION (FINAL VERSION DUTCH)

PRE-CLARITY SESSIE VRAGENLIJST

Hieronder staan meerdere uitspraken, geef je mate van zelfverzekerdheid aan voor elk van de uitspraken op dit moment. Maak hiervoor gebruik van de cijfers 0-10 (0 = ik voel me helemaal niet zelfverzekerd, 10 = ik voel me zeer zelfverzekerd). Er zijn geen goede of foute antwoorden. Alle reacties zijn compleet anoniem en zullen niet gedeeld worden met andere deelnemers.

Hoe zelfverzekerd voel je je over de volgende uitspraken op dit moment?
Zelfverzekerdheid (0-10)

1. Ik kan veel nieuwe ideeën bedenken in onbekende of onverwachte situaties;

2. Ik ben een expert in mijn specifieke werk(domein);

3. Ik kan me aanpassen aan andere en nieuwe manieren van werken dan de mijne;

4. Ik weet wat er van mij wordt verwacht en kan daarnaar handelen;

5. Ik kan mijn eigen ideeën en meningen delen, ongeacht wat andere mensen misschien denken;

6. Ik kan controle uit handen geven ten gunste van een beter resultaat;

7. Ik kan mijn expertise ook gebruiken in nieuwe/onbekende situaties;

8. Ik kan voortbouwen op de ideeën van andere mensen om ze beter te maken;

9. Ik kan spreken wanneer ik daar behoefte aan heb;

10. Ik kan op een constructieve manier reageren, zelfs op ideeën/meningen die nieuw voor mij zijn;

11. Ik sta open voor de meningen en ideeën van andere mensen naast die van mijzelf;

12. Ik ben voorbereid op de aankomende sessie

Hartelijk dank voor je medewerking. Heb je nog aanvullende opmerkingen of aanmerkingen? Je kunt ze op de achterzijde van deze survey schrijven.

SURVEY - CURRENT SITUATION (FINAL VERSION ENGLISH)

PRE-CLARITY SESSION SURVEY

Below you will find several statements, please rate your degree of confidence for each of the statements in this particular moment using the numbers from **0 to 10** (0 = do not feel confident at all, 10 = feel highly confident). There are no right or wrong answers. All responses will be handled completely anonymously and will not be shared with the other respondents.

*I feel **confident** that during the **upcoming session***…   **Confidence (0-10)**

1. I can come up with many new ideas in unexpected or unfamiliar situations

2. I am an expert in my particular work domain

3. I can adapt to other and new ways of working than my own

4. I know what is expected from me and I will be able to act accordingly

5. I can share my own ideas/ opinions regardless of what other people may think

6. I can let go of control in favor of a better outcome

7. I can use my expertise even in new/unknown situations

8. I can build upon other people's ideas to make them better

9. I can speak up when I feel the need to

10. I can react in a constructive way even to ideas/ opinions that are new to me

11. I can consider other people's opinions and ideas besides my own

12. I am prepared for the upcoming session

Thank you for your participation. Do you have any additional questions or feedback points? You can write them on the back of this survey.

SURVEY - QUANTIFY BASELINE OF CREATIVE CONFIDENCE OF CLIENTS

GROUP				Statistic	Std. Error
EXPERTISE	1	Mean		15.8980	.30894
		95% Confidence Interval for Mean	Lower Bound	15.2768	
			Upper Bound	16.5191	
		5% Trimmed Mean		16.0556	
		Median		16.0000	
		Variance		4.677	
		Std. Deviation		2.16261	
		Minimum		7.00	
		Maximum		20.00	
		Range		13.00	
		Interquartile Range		2.00	
		Skewness		-1.615	.340
		Kurtosis		5.222	.668

Continuous Field Information total_score

N = 49
Min = 72,00
Max = 118,00
Mean = 93,469
Std. Dev. = 8,6677

INTERVIEW - FLATLAND'S CO-CREATION EXPERIENCES

INTRODUCTION

In order to assess the current state of Flatland's working, their actual results, but also their expectations, it is needed to talk about and assess their experience from practice. This will result in a certain baseline that shows what the regular way of working is in Flatland. This is useful as we can use this baseline to compare it to an 'ideal' state, a way of working that can be reached in ideal situations. Using the found gaps we can create an intervention to get the actual baseline closer to the ideal state.

MAIN INSIGHTS

Co-creation

The process of co-creation puts several people who all have their own expertise together which enables them to substantively engage in a creative process of creating something together. Being in the same room enables people to have live discussions, share opinions and ideas, quickly iterate and ask questions as much as needed to get to a shared outcome. Since the creation is done together everyone involved has a sense of co-ownership and knows what the outcome will be.

Visualization

The use of visualization enables people to co-create around a central subject, namely the visual. The value is in the process, since it requires the participation of the people that are present, which enables co-creation. It is a way of communicating certain ideas, thoughts or concepts that the client themselves cannot do. Through these visuals the client becomes able to make the subject in question discussable for the rest of their company, team and clients. This results in alignment amongst colleagues and a clear future direction to take action.

Negatives

Open mindset

Some people don't seem able to break loose from their regular way of working or have a predetermined expectation/ agenda in mind. In both cases this results in a mindset that is not open towards the input of others and not willing to adjust to the different way of working. Instead of being open to others, they try to convince them of their own opinions which they think is the only truth. When these people are asked questions they see it as a threat towards their expertise, instead of a genuine interest in their expertise. All together this compromises their participation, since the process is done in co-creation with one another and cooperation and an open mindset is necessary for success.

Preparation & expectation management

Many participants have stated that they do not feel prepared for co-creations sessions with Flatland, due to a lack of explanation and expectation management. Since participants are not familiar with the way of working of Flatland, they don't know exactly how to behave and what they should do. Next to that some do not see the value of their way of working, since it

is not explained beforehand and the participants themselves might nog have experience with working in a similar way. This makes it tough for some participants to fully engage, since they are insecure about their participation and since they do not know what to expect.

Clarity
Initial overwhelmedness
Some participants feel overwhelmed when joining the clarity session, because they have to get used to a new group of people as well as a completely new way of working, while they are expected to fully participate right away. They don't know how to start from a blank canvas and don't see their own value with regards to this specific way of working. This makes some uncomfortable which results in them closing off and disappearing towards the background which in turn results in less (qualitative) input for the session.

Story
Giving feedback
During the story sessions several people are asked to give feedback on the initial sketch of the visual story that is being made for them. However, some people do not know how to give proper feedback or are not aware of what can or cannot still be changed, which results in some of them pointing out things that are not relevant. In some cases they give feedback on a concrete level, when abstract concepts are discussed and vice versa. And in some cases they give feedback on things that are not substantive, like shapes, colors, etc. These things are important, but usually not in this stage of the process, since they are details and feedback is asked on the actual content of the story.

Deliver
Handing over
For some clients it is hard to call it quits at the end of a project with Flatland. They are confronted with the fact that they have to present their co-created story on their own from now on and sometimes don't feel comfortable enough doing so. For some it feels that they are losing the control over the end result, which makes them anxious and doubtful about using it. Next to that some participants might still have a lot of unanswered questions that arose in the meantime of the visual being made. They are still doubting parts of the story and are not ready for it to be handed over already, but want to keep working on it instead. This is however not possible, because at the beginning of a project a clear project scope was defined and these additional things do not fit.

Co-creation
- Bouncing off of each other's ideas for quick iteration
- Substantive participation into the content
- You create co-ownership over the product as you make it together - very positive as the story that is being made must be presented by the client in the end
- Being able to quickly iterate upon what is there
- Being open to each other's opinions and ideas
- Everyone has their own strong competences and you can put them together in a team so everyone can flourish
- You are able to ask questions
- You implement the direct expertise of people that work in their own domain
- You look at the client as a partner, you have an active conversation and through the use of critical questions you get on the same page eventually
- It gives a certain feeling of ownership, because they have put their personal touches into it. This is important to activate people, because it makes the end product 'live'.
- Clear expectation management, because we are all in the same room talking about the same thing

Co-creation
- Quick iteration
- Substantive participation
- Co-ownership
- Open to each other's opinions and ideas
- Everyone has strong competences
- Ask questions
- Expertise implementation
- Expectation management

Visualization
- Because it enables us to co-create around a central subject, the visual
- We make products in the form of visual communication mediums, that is something that our clients do not have or miss in their work
- It makes the subject in question more discussable, because it is turned into a visual. This makes the threshold for engaging lower and creates discussions and conversations around the subject.
- The value is especially in the process, rather than the end result. The process requires active participation from the client which gives clarity. Are we aligned? Do we think the same? Why yes or no and what are other friction points?

Visualization
- Co-create central subject
- Visual communication mediums, something the client cannot do
- Make subject discussable
- Value in process which requires participation

From a facilitator point of view
- Be yourself and don't put up a facade
- We should be able to lead people through the diamond design cycle, open them up to whatever by letting them think without boundaries and from there reverge and get to a concrete story in the following sessions.
- Every team member looks at a subject from their own perspective, so create an open environment where they can share and discuss what they think
- There is no right or wrong, so lower the threshold for reacting and initiating
- Empathy, having understanding for other people
- Implement some kind of personal touch, that way people are more inclined to participate
- If someone is more in the background, engage them through questions or something else. Make them feel valued and engage them in the conversation
- Good input is about good expectation management.

Negatives
- Come into a meeting with your own agenda, not willing or able to get to the real issue/problem/thing
- Trying to convince people that this is the right thing to do
- They don't know our way and what is expected
- They find it hard to give feedback, as they like it, but don't want to criticize
- They don't know our way of working, so even though they find it pretty and exciting it stays hard for them to participate fully
- It is a bummer when people are invited to a session that are not supposed to be there, as they can't provide input that is positive to the project.
- Not wanting to engage and work with the rest of the group
- Are you really the expert that people say you are?
- Sessions where certain people did not see our added value ''stop with those illustrations for a moment!''. The people were not debriefed so they did not know why we were there in the first place. Who they were doing this for was unclear.
- When participants cannot break loose from their regular way of working. I experienced this with several officials, they were not willing to open up and look at the problem in a different way. Nobody initiated anything, they only did so when they were asked to do so and even then they did not like it.
- When clients claim that they have all the knowledge and from that conclude that something is not possible, even when we did not talk about it yet.
- When clients only talk from their point of view, this is what I know and therefore it is the truth and nothing else.
- People that make a lot of noise are not open to us. You 'invade' their personal island on which they are the expert and you question their expertise. That is how it feels to them, but that is actually the most important part. However, we do not question their expertise, we use that as a way of getting clarity on the subject in question and adding value from their expertise. This usually only happens in groups where people are not aware, some outliers. Most people, I would say about 90%, do see the value of what we do and they like to participate in the process with us. So it is not necessarily a structural problem, but I feel like we could improve this quite a bit.

Negatives
Open mindset

- Don't come into a meeting with your own agenda
- Don't convince others of your own opinion, but be open to what they have to say
- Not wanting to engage and work with the rest of the group
- When people cannot break loose from their regular way of working they are not willing to engage fully
- When participants see their own experiences as the truth and only talk from their point of view
- Some people think we are questioning them negatively, while we are genuinely interested in their expertise and input

Preparation & expectation management
- Some participants don't know our way of working and what is expected from them
- Sometimes tough to give feedback, because they are not prepared on how to do it
- They don't know our way of working which makes it hard to participate fully
- Some people do not see the added value of our way of working, ''stop with those illustrations for a moment!''
- Are you really the expert that people say you are?

Clarity
- Sometimes the client feels like they don't exactly know what to expect
- During clarity sessions we see that the beginning and the end is the hardest part. The beginning is tough as this is the first 'real' contact that is made with the client and you are all expected to function during a session, while some things may still be unclear in terms of what to expect and what is going to be done. While the ending can also be tough as you want them to go home on a high note, while energy levels are low after such a long session
- The begin part is tough as insecurity plays a big role, not knowing what is happening, what is going to happen, what is going to come from it, it is not something that we are used to doing
- You begin with a completely blank canvas, anything is possible. This can be overwhelming
- Doubtfulness on the client's side ''I'm curious how you are going to do this, what you are going to make from this''
- A lot of impulses are shot at the client
    - New kind of process
    - New kind of steps
    - New kind of domain
- Low foreknowledge, especially with the people that are not involved during the sales process. They are not up to date with everything, but are supposed to fully participate
- Some people do not feel comfortable and begin to act a certain way because of that, for instance some people try to overcompensate by interfering with everything and wanting to have input everywhere, while others completely shut down and don't say anything anymore. There are several ways how a low confidence can influence people's behavior and input for a session
- Sometimes people (bosses) go into this session with a predetermination of what needs to come out of it. Tunnel vision. Pushing a certain narrative, without being open to anything else. It is good to pinpoint it, but not on a concrete level since you

need to be open to anything to let creativity do its job. It is good to have guidelines, but not a set final outcome
- Some people don't feel that they fit in the session, but that they are put there just because they have to. These people sometimes disappear towards the background as they don't see their own value (which there always is, just not in the way they think)

Clarity

Preparation
- Not knowing how the process works
- Low foreknowledge and not up to date

Expectation management
- Don't know what to expect
- Not knowing what is happening and going to happen
- Predetermination kills open mindset

Overwhelmedness
- Beginning one of the hardest parts: completely new group and way of working
- Starting with a blank canvas can be overwhelming
- New process, new steps, new domains
- Uncomfortability makes people close off
- Not seeing their own value makes them disappear into the background

Story
- Since this is the part where people can give feedback, they become a critic and forget their original role. They are an employee and expert that needs to be able to share this story later on with other people, not someone that is distant from the project. So, all feedback that is given is not only important for Flatland, but for the employees as well as it changes the story that they need to present in the end.
- This is NOT the final version, and so everything is still open
- Make the story discussable, otherwise the core will not be strong enough to stand on its own

Story
- Not knowing how to give proper feedback
- Now knowing on which level to give feedback, abstract vs concrete
- Not knowing that everything is still open and this is not the final version

Deliver
- The client may find it difficult to call it quits after a certain point, as they want to keep adding things. Which results in endless rounds of feedback, anxiety, insecurity and nervousness.
- A lack of confidence is present amongst many clients which holds them back in confidently presenting/telling this new story to their company.
- This part can be overwhelming as it is the final step of the process. It is coming to a halt, even though clients might still have some questions or comments left. It is final and rigid and can be scary

- Control over the end result is disappearing, so people become anxious and doubtful, like is this the best it can be?

Deliver
- Difficult to call it quits
- Low confidence in presenting their new story
- Overwhelming as it is the last part, but questions maybe still be there
- Control over the end result is disappearing - anxious and doubtful

INTERVIEW GUIDE - SEMI STRUCTURED

QUESTIONS

Way of working
- What does co-creation mean to you?
    - What are its strengths?
    - Why do you believe in it?

- Why do you think Flatland uses co-creation?
    - What are the benefits?

- Why do you use visualization?
    - What are the benefits?

Experience
- What has been your best session so far?

- What has been your worst session so far?

Obstacles
- What obstacles do you experience during a clarity session?

- What obstacles do you experience during a story session?

- What obstacles do you experience during a deliver session?

PERSON #1

What obstacles/friction points do you experience from not preparing (enough)?
- They don't know that well what they have to do, how it is going to go, etc. clueless
- What kind of mindset do you want them to enter the session with? Open mindset
- The content needs to be initiated from their side, we are solely the people who structure it and we guide the process along the way
- Expectation management, what can they expect?
- We should be able to listen to each other and hear things from each other in order to understand each other
- Remember that it is a joint process where everyone needs to do their part
- We need to create a shared vision together
- Thinking in obstacles rather than options and opportunities
- For who is the end result? 1 on 1 convo's, a group, the whole business? Keep your target audience in mind before you enter the sessions - more specific
- We draw and you can join, but you don't have to, it's open for how you want it
-

Ways of overcoming obstacles/frictions
- Give them examples, let them taste what it can be
- Show them at the beginning so they have a clue of what is going to come
- Show them, instead of telling them, use visuals, instead of words
- Give them tools, ways, methods
- Make the process practical, draw it out, make it concrete for them
- Turn the thoughts into something practical and real that they can see, taste, feel

WAY OF WORKING

What does co-creation mean to you?
- Giving people another view on their own problem in order for them to get an Eureka moment
- Enthusiastic
- Greater involvement, people enjoy working on their own stuff
- Bouncing of of each other's ideas for quick iteration
- A way of opening the conversation
- A way of exploring more into the world of the client
- Give clients a new view on an existing problem

Why do you think Flatland uses co-creation?
- Substantive participation into the content
- Driven interactive/ interaction
- Fulfillment
- You feel useful

EXPERIENCE

What has been your best session so far?
- With ANONYMIZED
    - Super smooth
    - On the same page
    - We know from each other how we work

A good session
QUOTE: 'A project can be as complex as they come, if we just make sure that we stand strong together as a Flatland team'

''Conflict with the client is okay, as long as we as the internal Flatland team do the right checkout. If we understand it we can still change it, but if we don't then we don't have many options left.''

- Know where we stand
- Trust in yourself that saying 'we don't know this' is okay
    - Don't be ashamed
    - There does not have to be an expectation
    - You don't always have to have an answer
    - -
    - Looking it up afterwards is okay
    - Be honest, it's human
    - Be yourself and don't put up a facade

What has been your worst session so far?
- ANONYMIZED COMPANY
    - Greenwashing
    - All previous Shell executives
    - Sugarcoat lies

Worst recent session
- ANONYMIZED INSTITUTION
    - Assignment came from someone else than the actual 'client'
    - Proposal was not incorporated
    - A lot of compromises on time and price
    - Meeting for changes was requested, but that never happened (from their side)

Negatives
- Come into a meeting with your own agenda, not willing or able to get to the real issue/problem/thing
- Trying to convince people that this is the right thing to do
- One issue people, people that can only talk about one thing and doing that deliberately to show they are there, even though it is not useful in the moment
- Greenwashing, insincere intentions
- Feedback can be superficial, instead of substantive
    - They don't know our way and what is expected
    - They find it hard to give feedback, as they like it, but don't want to criticize
- They don't know our way of working, so even though they find it pretty and exciting it stays hard for them to participate fully

- Not on the same page with team members
    - Tired after session
    - Throw up the big amount of information
    - Very tough questions, which are hard to visualize
    - Extra questions about stuff that is already clear
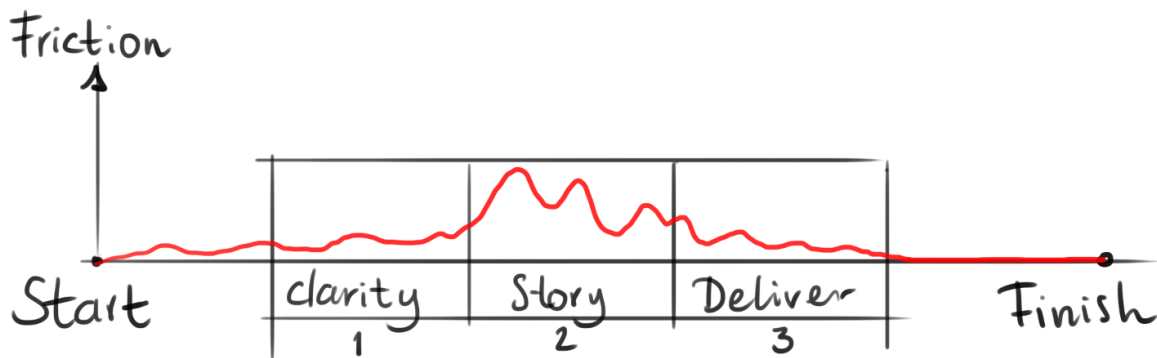
Clarity
- In general this session goes smoothly, as we are talking about the problem and the story
- Sometimes the client feels like they don't exactly know what to expect
- Sometimes it is more work for the client than they expected, again expectation management

Story
- Requesting more content and more extra things
- Sometimes this session makes other things more clear (even though they are not directly connected) which makes them want to incorporate them right away. Not so feasible, as that was not the scope of the project.
- Oh btw, what if we…
- Making certain connections later on in the sessions and wanting to do more. That's not what is sold.
- Even though agreements have been made and they have been realized by us, the client sometimes wants to change it
- Appointments that are different than expected, but which are transcending the person that made them
-

Deliver
- Fundamental changes at the end - new lead/sale?

MAIN INSIGHTS

Co-creation
- Bouncing off of each other's ideas for quick iteration
- Substantive participation into the content

From a facilitator point of view

- Be yourself and don't put up a facade

Negatives
- Come into a meeting with your own agenda, not willing or able to get to the real issue/problem/thing
- Trying to convince people that this is the right thing to do
- They don't know our way and what is expected
- They find it hard to give feedback, as they like it, but don't want to criticize
- They don't know our way of working, so even though they find it pretty and exciting it stays hard for them to participate fully

Clarity
- Sometimes the client feels like they don't exactly know what to expect

WAY OF WORKING

Why (visual) co-creation?
- Being able to draw live
- You create co-ownership over the product as you make it together - very positive as the story that is being made must be presented by the client in the end
- Being able to quickly iterate upon what is there
- You can immediately work on an idea and develop it as we go
- Good way of communicating, it gets people excited and engaged
- A way of shaping the future
- A way for us to quickly translate people's problems/visions/stories into an understandable visual form
- Talking only usually causes discussions, while implementing a visual aspect also ask for the need to think visually, instead of just with words

VISUAL SYNERGY FLATLAND EN KLANTEN

What we do is a visual translation of people's complex problems/stories/visions

If we sit opposite of each other, we will begin to argue and convince, while when sitting next to each other we will be more open to agreeing with each other.

VISUAL TABEL STRATEGIE EN TIJD

The goal is to align people that are on different levels of abstraction and operationalization, being people from management and people on the workfloor that actually work with the 'thing'
It is a bummer when people are invited to a session that are not supposed to be there, as they can't provide input that is positive to the project. Those people try to mix anyway by inputting things that don't really matter, which is not positive for the bigger picture.

EXPERIENCE

Negative experiences
- Towards the end of a session people tend to get tired, especially if a lot has been discussed during the session. This makes ending the session on a good note hard, as there is not a spike in energy left.
- When clients want to get back to things that were already discussed and concluded
- Pet peeves, naming things just to name them, instead of adding to the conversation
- Not wanting to engage and work with the rest of the group
- A mismatch between strategic and operational, people saying buzz words and other people saying exactly how something was.

- Is it going to work?
- Shouldn't we discuss the contents some more?
- Maybe do another iteration?
- Are you really the expert that people say you are?
- Can we really trust you?

We should be able to lead people through the diamond design cycle, open them up to whatever by letting them think without boundaries and from there reverge and get to a concrete story in the following sessions.

VISUAL DESIGN DIAMOND

We are constantly going from abstract to concrete during our sessions and our job is to make all perspectives understandable for everyone and thus concrete in the end. That's why we need abstract thinkers to get to the core and bigger picture, while workfloor employees are good for validating a story and giving input.

OBSTACLES

Clarity
- During clarity sessions we see that the beginning and the end is the hardest part. The beginning is tough as this is the first 'real' contact that is made with the client and you are all expected to function during a session, while some things may still be unclear in terms of what to expect and what is going to be done. While the ending can also be tough as you want them to go home on a high note, while energy levels are low after such a long session
- The begin part is tough as insecurity plays a big role, not knowing what is happening, what is going to happen, what is going to come from it, it is not something that we are used to doing

Story
- Since this is the part where people can give feedback, they become a critic and forget their original role. They are an employee and expert that needs to be able to share this story later on with other people, not someone that is distant from the project. So, all feedback that is given is not only important for Flatland, but for the employees as well as it changes the story that they need to present in the end.
- Vision versus story, where the focus in the clarity session was on vision, the focus now is more on the story. Meaning that we go from a more abstract level to a more concrete one in order to make it implementable in the regular way of working of a company.

Deliver
- The ending of a project is important since the handover of the final product is done. This means that from this point on the client has to be able to tell the story in the company, whether this is internally or externally. If the handover is not done correctly it could mean that the final product will not function to its desired/expected potential.

- The client may find it difficult to call it quits after a certain point, as they want to keep adding things. Which results in endless rounds of feedback, anxiety, insecurity and nervousness.
- A lack of confidence is present amongst many clients which holds them back in confidently presenting/telling this new story to their company.

The strategy should come from a top down approach, while the execution should be from a bottom up approach. Strategy needs to be abstract and from a higher level, not limited by concrete stuff, while the execution should be done and limited by the boundaries that are set with the available resources.

MAIN INSIGHTS

Co-creation
- You create co-ownership over the product as you make it together - very positive as the story that is being made must be presented by the client in the end
- Being able to quickly iterate upon what is there

From a facilitator point of view
- We should be able to lead people through the diamond design cycle, open them up to whatever by letting them think without boundaries and from there reverge and get to a concrete story in the following sessions.

Negatives
- It is a bummer when people are invited to a session that are not supposed to be there, as they can't provide input that is positive to the project.
- Not wanting to engage and work with the rest of the group
- Are you really the expert that people say you are?

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- A lack of confidence is present amongst many clients which holds them back in confidently presenting/telling this new story to their company.

WAY OF WORKING

What does co-creation mean to you?
- Working on something together, not by yourself
- Being open to each other's opinions and ideas
- Create shared co-ownership over an end result and the process. Session dynamic + end results
- Everyone has their own strong competences and you can put them together in a team so everyone can flourish
- That everyone can input as much as they want, not necessarily the same, nor more and less

Why do you think Flatland uses co-creation?
- Nothing is rigid, everything is flexible and can be adjusted
- You are able to ask questions
- You implement the direct expertise of people that work in their own domain
- There is no good or bad, everything goes
- It is open-ended, there is no one set outcome
- There is a shared responsibility, no one is ever individually right or wrong, it is shared
- It enables for a critical view on a project
- It lets you see the subjectivity in things and people, but also gives the option to eliminate it, as it is a joint effort and needs to make sense for everyone. Subjectivity won't work when shared with more people
- Showing that initial ideas are not the 'best' ones or the 'right' ones, they are simply one of many options

OBSTACLES

Clarity
- You begin with a completely blank canvas, anything is possible. This can be overwhelming
- Doubtfulness on the client's side ''I'm curious how you are going to do this, what you are going to make from this''
- A lot of impulses are shot at the client
    - New kind of process
    - New kind of steps
    - New kind of domain
- Low foreknowledge, especially with the people that are not involved during the sales process. They are not up to date with everything, but are supposed to fully participate
- Overwhelming, wow we have a lot of input now, but what is going to happen with that input?
- They sometimes lose track of what is important or don't see the bigger picture anymore

- Some people do not feel comfortable and begin to act a certain way because of that, for instance some people try to overcompensate by interfering with everything and wanting to have input everywhere, while others completely shut down and don't say anything anymore. There are several ways how a low confidence can influence people's behavior and input for a session
- Job roles play a big role in how the dynamics of a session are, when there is a boss in the room it changes as opposed to when there isn't one. When there is one they listen more to that person and believe that as a truth, while on their own they would be more open to different things and their own opinions as well. Hierarchical status influences this intercommunication
- Sometimes people (bosses) go into this session with a predetermination of what needs to come out of it. Tunnel vision. Pushing a certain narrative, without being open to anything else. It is good to pinpoint it, but not on a concrete level since you need to be open to anything to let creativity do its job. It is good to have guidelines, but not a set final outcome
- Some people don't feel that they fit in the session, but that they are put there just because they have to. These people sometimes disappear towards the background as they don't see their own value (which there always is, just not in the way they think)

Story
- Did they already see the first version?
- This is NOT the final version, and so everything is still open
- What are they expecting?
- Introducing the project and making clear there are boundaries
    - Explain what steps and iterations (meaning creation) have been made without the client, explain the steps between the clarity and story session
    - Make the new impulses less overwhelming
- The story has to check out, if it doesn't - go back to the drawing table. There should be enough space options to change the story if it is going to benefit the bigger picture and thus the client in the end
- Make the story discussable, otherwise the core will not be strong enough to stand on its own
- Did we do this right? Check design choices and reflect upon them
- How much co-creation space do you give the clients? The more you are open to what they say, the more co-creation space you are giving as you are implementing what they say, instead of rejecting it. Fine line between enough and too much

Deliver
- This part can be overwhelming as it is the final step of the process. It is coming to a halt, even though clients might still have some questions or comments left. It is final and rigid and can be scary
- Implementing is the focus of this part, as the client should be able to implement this in their regular way of working. They need to be able to communicate the story that has just been made specifically for them
- Control over the end result is disappearing, so people become anxious and doubtful, like is this the best it can be?

- The question arises: is this what we expected and are we happy with the final outcome?

Co-creation
- Being open to each other's opinions and ideas
- Everyone has their own strong competences and you can put them together in a team so everyone can flourish
- You are able to ask questions
- You implement the direct expertise of people that work in their own domain

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WAY OF WORKING

What does co-creation mean to you?
- You look at the client as a partner, you have an active conversation and through the use of critical questions you get on the same page eventually
- It gives a certain feeling of ownership, because they have put their personal touches into it. This is important to activate people, because it makes the end product 'live'.
- It is a way for the client of checking if they are internally aligned with one another
- It gives the option to get to a consensus together and make the first step towards taking action together
- The option to align abstract matters and interpretation. Clarity on what we mean, what do our buzzwords actually mean? Talking about it makes people think about it.
- It gives the option to challenge the client through asking critical questions, making them think about things that they may have never thought about.
- Clear expectation management, because we are all in the same room talking about the same thing
- We get a unique outsider perspective with a fresh view on the subject in matter which usually works refreshing

Why do you use visualization?
- Because it enables us to co-create around a central subject, the visual
- It is always a nice end result, visuals are nice to look at and people think of them as cool
- We make products in the form of visual communication mediums, that is something that our clients do not have or miss in their work
- Policy documents can be dry and boring and it doesn't activate people, while visual documents can result in the opposite
- It makes the subject in question more discussable, because it is turned into a visual. This makes the threshold for engaging lower and creates discussions and conversations around the subject.
- The value is especially in the process, rather than the end result. The process requires active participation from the client which gives clarity. Are we aligned? Do we think the same? Why yes or no and what are other friction points?
- It enables us to bridge the gap from abstract to down to earth
- What we do is an iterative process, which can be done easier when it is visualized. It makes it relatable and creates opportunities to start the conversation. It is a way of communication that invites us to join and do more.
- Good input is about good expectation management.

EXPERIENCE

What has been your worst session so far?

- Sessions where certain people did not see our added value ''stop with those illustrations for a moment!''. The people were not debriefed so they did not know why we were there in the first place. Who they were doing this for was unclear.
- Confusion when we step in as an external party.
- When we get involved as a partner, but not as the central partner that leads the way. It became blurry who did what and what was expected from all of us.
- When participants cannot break loose from their regular way of working. I experienced this with several officials, they were not willing to open up and look at the problem in a different way. Nobody initiated anything, they only did so when they were asked to do so and even then they did not like it.
- When clients claim that they have all the knowledge and from that conclude that something is not possible, even when we did not talk about it yet.
- When clients only talk from their point of view, this is what I know and therefore it is the truth and nothing else.
- People that make a lot of noise are not open to us. You 'invade' their personal island on which they are the expert and you question their expertise. That is how it feels to them, but that is actually the most important part. However, we do not question their expertise, we use that as a way of getting clarity on the subject in question and adding value from their expertise. This usually only happens in groups where people are not aware, some outliers. Most people, I would say about 90%, do see the value of what we do and they like to participate in the process with us. So it is not necessarily a structural problem, but I feel like we could improve this quite a bit.
- When they feel like they are better than they actually are, while we are asked to help because they are not able to do it themselves. However some participants doubt this and don't see that they are constrained within the way of working that they use now. They overestimate their self sufficiency.

Overcoming obstacles
- Every team member looks at a subject from their own perspective, so create an open environment where they can share and discuss what they think
- There is no right or wrong, so lower the threshold for reacting and initiating
- Empathy, having understanding for other people
- Call a lot of people out by their name and ask them their opinions.
- Implement some kind of personal touch, that way people are more inclined to participate
- If someone is more in the background, engage them through questions or something else. Make them feel valued and engage them in the conversation

Co-creation
- You look at the client as a partner, you have an active conversation and through the use of critical questions you get on the same page eventually
- It gives a certain feeling of ownership, because they have put their personal touches into it. This is important to activate people, because it makes the end product 'live'.
- Clear expectation management, because we are all in the same room talking about the same thing

Visualization
- Because it enables us to co-create around a central subject, the visual
- We make products in the form of visual communication mediums, that is something that our clients do not have or miss in their work
- It makes the subject in question more discussable, because it is turned into a visual. This makes the threshold for engaging lower and creates discussions and conversations around the subject.
- The value is especially in the process, rather than the end result. The process requires active participation from the client which gives clarity. Are we aligned? Do we think the same? Why yes or no and what are other friction points?
- Good input is about good expectation management.

From a facilitator point of view
- Every team member looks at a subject from their own perspective, so create an open environment where they can share and discuss what they think
- There is no right or wrong, so lower the threshold for reacting and initiating
- Empathy, having understanding for other people
- Implement some kind of personal touch, that way people are more inclined to participate
- If someone is more in the background, engage them through questions or something else. Make them feel valued and engage them in the conversation

Negatives
- Sessions where certain people did not see our added value ''stop with those illustrations for a moment!''. The people were not debriefed so they did not know why we were there in the first place. Who they were doing this for was unclear.
- When participants cannot break loose from their regular way of working. I experienced this with several officials, they were not willing to open up and look at the problem in a different way. Nobody initiated anything, they only did so when they were asked to do so and even then they did not like it.
- When clients claim that they have all the knowledge and from that conclude that something is not possible, even when we did not talk about it yet.
- When clients only talk from their point of view, this is what I know and therefore it is the truth and nothing else.
- People that make a lot of noise are not open to us. You 'invade' their personal island on which they are the expert and you question their expertise. That is how it feels to them, but that is actually the most important part. However, we do not question their expertise, we use that as a way of getting clarity on the subject in question and adding value from their expertise. This usually only happens in groups where people are not aware, some outliers. Most people, I would say about 90%, do see the value of what we do and they like to participate in the process with us. So it is not necessarily a structural problem, but I feel like we could improve this quite a bit.

INTERVIEW - CLIENT'S CO-CREATION EXPERIENCE

MAIN INSIGHTS

- The information that is shared during the sales phase is very valuable, because it shows the client what they can expect and how it is going to go. It makes the process concrete and gives insight into the process. However not all participants are present during this sales phase (which is before the actual session).
- An update between the sales phase and the first session is beneficial, because participants are more up to date with what is going to happen. If no update is done, participants don't really know what to expect
- One of the participants, who also scored the lowest on Creative Confidence, usually went very quiet when discussions arose. He is very knowledgeable, but he doesn't share it in a team context. He will come to you 30 minutes after the session in a 1-on-1 setting and tell you all kinds of input and ideas which would have been beneficial during the session.
- There are usually a couple of these people in every group/ setting, which is a bummer, because they have very good ideas and a lot of expertise to share.

DISCUSSION

- More interviews with clients were not possible, since clients have very packed agendas and these interviews take time away from their actual work. This resulted in 1 response in total for this interview.
- For future research it would be beneficial to conduct more interviews with actual clients and participants.

Dear XX, thank you very much for your time and willingness to talk. I am specifically interested in your specific experience before and during the session and we will go into that in a bit more detail. There are no right or wrong answers, your thoughts and answers are valid. If you are not comfortable or you don't want to answer something, just make it known.

- **Could you tell me how you came into contact with this session?**

    - Who involved you, Flatland or colleagues? How did that go?
        -
    - At what point in the process did you get involved?
        -
    - What information was shared with you at that time?
        -
    - Were there any difficulties in contact before the session?
        -
    - How could this contact have been better?
        -

- **What were your expectations from the session? after this initial contact?**

    - Did you have specific expectations?
        -
    - Did you have specific hopes for the session?
        -
    - To what extent did you know what was going to happen?
        -

- **How did you experience the first encounter with Flatland? (during the session)**

    - Initial response?
        -
    - Initial thoughts?
        -

- **What did you think went well during the session?**

    - Introduction?
        -
    - During?
        -
    - At the end?
        -

- **What could have been done better during the session?**

- Introduction?
  -
- During?
  -
- At the end?
  -
- What specific things did you run into?
  -

- **To what extent have you been able to speak your thoughts?**

  - Did you feel hesitant to express your thoughts? If yes, what is the reason for this?
    -
  - Did you feel heard?
    -
  - Was there enough time to speak your mind?
    -

- **To what extent did you agree in terms of concept/content/outcome?**

  - Which parts were not clear yet? And what are the reasons for this?
    -
  - Which parts would you like to spend more time on? And why?
    -

- **To what extent are you satisfied with the outcome of the session?**

  - Has your initial expectation been met? (If there was, see beginning)
    -

- **Any final remarks?**

From OBSERVATION 2 - Gemeente Rotterdam - Parkeervoorzieningen

Dear ANONYMIZED, thank you very much for your time and willingness to talk. I am specifically interested in your specific experience before and during the session and we will go into that in a bit more detail. There are no right or wrong answers, your thoughts and answers are valid. If you are not comfortable or you don't want to answer something, just make it known.

- **Could you tell me how you came into contact with this session?**
- I attended the pre-meeting (sales phase) and got in touch through ANONYMIZED.
    - What information was shared with you at that time?
        - Practical matters were very specific and concrete. We discussed the process as well as the co-creation session. We wanted to create diversity. Not super specific, but we thought of the overarching thought. Just enough information, no overload
    - Were there any difficulties in contact before the session?
        - Contact since then was only with ANONYMIZED and ANONYMIZED, I asked to join along for more information but I didn't receive a lot. No update, which was not necessarily a problem, but it would have been nice. Now I didn't really know what to expect.

- **What were your expectations from the session? after this initial contact?**
- Specific expectations not really, I often do not prepare for these types of sessions, because I often give workshops myself (ANONYMIZED workshops and brainstorm workshops). Pleasantly surprised that a few sketches already had so much value. I made that known clearly.
    - Did you have specific expectations?
        - I expected a stick figure every now and then, not this high of a quality. Drew along a few times, but at some point I stopped.
        - Went in with a clear specific goal, ANONYMIZED should be central in the story, the employees as well. Other than that not really expectations, I was open to anything

- **How did you experience the first encounter with Flatland? (during the session)**
- The energy during the first meeting (sales phase) was very high, a lot of enthusiasm. On the one hand that was very positive because it engages you with the project, but on the other hand you also needed some time to process everything afterwards. It cost a lot of energy.
    - Initial reaction?
        - We went through the process very clearly, so you really knew what to expect and how it was going to go. It was concrete which was very positive.

- **What did you think went well during the session?**

- We knew each other well, which was beneficial since you had to push each other a bit to really get the conversation going and get some input. This is what the facilitator did really well, she was able to give us starting points for conversations.
    - Introduction?
        - Sometimes it was tough to start, but it went well once it got going. Our group is pretty hands on, so sometimes the group could get quiet once we got on a more abstract level.
        - I thought it was hard to apply to my group of people, because at times I think that they didn't really understand it. It's a very diverse group with smart people, but also with a lot of executive people that are on ground level. I noticed that with ANONYMIZED for example, at some times she zoned out a bit, while in other parts she was very engaged. I also noticed it many times with ANONYMIZED, once a discussion started he usually went very quiet. Which is weird because he is very knowledgeable, but within a group he just closes off. The funny thing is that after 30 minutes he will come to one of us personally and then talk extensively about the session that we just did. He is very strong 1-on-1, but not so much within groups.
    - During?
        - It was very nice that everyone could look along with what the facilitator was doing in the (online) whiteboard, because everyone knew exactly what was happening.
    - At the end?
        - It was good that at the end we had a final opportunity to share how we experienced the session, this way we could mention the things we weren't able to during the session.

- **What could have been done better during the session?**
- I had my doubts about the online/ digital session setting with (online) whiteboard. But it actually worked very well to my surprise. However, when I saw it was until 5 o'clock, I was like oof am I going to still have energy left to be active enough.
    - What specific things did you run into?
        - The specific end date, like when the visual will be handed over to us.

- **To what extent have you been able to speak your thoughts?**
- There was a lot of space to do so and it was also asked from us, but maybe even too much. I specifically went a bit to the background after a while so that the rest could talk a bit more.
- The rest also had the space to do so, but did not always use it. It would have been nice to have heard ANONYMIZED and ANONYMIZED a bit more, but it is like this more often. Every team has a couple of people that are more quiet than others, while they do have a lot of good ideas and a lot of expertise.

- **To what extent did you agree in terms of concept/content/outcome?**
- Initially I expected the opinions to differ a whole lot, but it actually worked out very well. There was some resistance at times, but we got on the same page eventually. There was not a lot of discussion in the sense that we had very differing opinions. It

seemed like we were on the same page and so a lot of discussion was actually not necessary.

- Which parts were not clear yet? And what are the reasons for this?
    - Choosing 1 of 3 options at the end of the session. The illustrator drew along and gave us 3 options to choose from. The opinions were very different and we could not decide on one directly. This lead to a voting and discussion which helped us choose in the end.
- Which parts would you like to spend more time on? And why?
    - We spent enough time on all the parts of the session in my opinion. I did have some doubts on the quality at times. When we started brainstorming I thought that maybe we would lose track of what was actually important, the ANONYMIZED. Sometimes I missed some nuance in the answers and the discussions, so I made it known that I felt the need for more elaborate responses. If I did not mention it I was afraid we would run off with it, but not in a positive sense. The ANONYMIZED is central in the story and all else is secondary.

- **To what extent are you satisfied with the outcome of the session?**
- As mentioned before the session went well and I am happy with the eventual outcome.

- **Any final remarks?**
- /

MAIN INSIGHTS

- The information that is shared during the sales phase is very valuable, because it shows the client what they can expect and how it is going to go. It makes the process concrete and gives insight into the process. However not all participants are present during this sales phase (which is before the actual session).
- An update between the sales phase and the first session is beneficial, because participants are more up to date with what is going to happen. If no update is done, participants don't really know what to expect.
- One of the participants, who also scored the lowest on Creative Confidence, usually went very quiet when discussions arose. He is very knowledgeable, but he doesn't share it in a team context. He will come to you 30 minutes after the session in a 1-on-1 setting and tell you all kinds of input and ideas which would have been beneficial during the session.
- There are usually a couple of these people in every group/ setting, which is unfortunate, because they have very good ideas and a lot of expertise to share.

OBSERVATIONS OF CO-CREATION SESSIONS

MAIN INSIGHTS

Sessions

The clarity sessions seemed the most tensive for participants, since it was the first time that both groups met each other and because they had to adjust to a completely new way of working. Next to that there was no way for clients to prepare themselves for the sessions, which specifically was a problem for the first session (clarity). When going into the second session, most participants have already experienced this new way of working and are therefore more prepared for it. Next to that, many participants are positively surprised with the results and value of the outcome of the first sessions which gets them excited for the sessions thereafter. This makes starting the project, which happens during the first session (clarity), one of the most tensive points in the customer journey.

Preparation & expectation management

Many participants didn't exactly know what to expect from the sessions that they are a part of and were not prepared for it either by Flatland. For many clients it was therefore unclear what would happen during the sessions, what their own role was within the sessions and what the outcome would be and what value it would hold. This left some feeling unprepared, uneasy and doubtful about Flatland's way of working. This resulted in some people having a hard time adjusting to the way of working and fully engaging within the sessions.

This also resulted in the need for long introductions about the whole process and Flatland's way of working at the beginning of a session, which left less time for the actual contents of a session.

Low creative confidence

People with a lower creative confidence usually talked less than people that scored higher. .hen they did talk, it was mostly reactive, while they only initiated themselves occasionally. They were doubtful to speak and were therefore more in the background during the sessions. This resulted in less input from these people, while they are considered an expert in their field, making them less valuable in the sessions than people that score higher on creative confidence.

Higher creative confidence

People with a higher creative confidence usually talked more than people that scored lower and did so confidently. They initiated their own ideas and articulated their thoughts frequently and reacted to others without hesitation. They also asked a lot of questions during the sessions, especially when something was not clear (enough) to them. They seemed to be comfortable without worries about the session or the outcome. This behavior resulted in a lot of valuable input for Flatland

General

Preparation & expectation management
- It was not clear to all participants what would be done in the sessions and what was expected from them
- There was a need for a lot of explanation in the beginning of the session, which took time away from the actual session contents. This took away about 30 minutes. It was not only an explanation on the subject of the session, but an explanation in general about how sessions go, the process, etc.
- A lot of details on the process were not clear
- The value of this session was not completely clear to all participants. Like what value are we going to get out of this?
- Arlette: ''More concrete expectations, what the session looks like and what is going to happen during. There are a lot of hours planned for this, but it was unclear what it was for. Regardless it went well, but this is an improvement point.''
- Mariska: ''I was quite nervous about what would come out of the session. I thought oh my, how are we going to do this and what will the end result be. Not because I didn't trust you, but because I had so many questions. It is nice how everyone thinks along and it is amazing what can come from such a session.''
- Some participants were doubting the way of working as well as the session, because they did not know what to expect
- Some participants therefore felt unprepared and did not exactly know beforehand what they had to do during the session

Initiating
- Starting is tough for participants, they don't really know where to start. They have a hard time initiating
- Initiating ideas and reacting to others is an essential part of co-creation sessions with Flatland, without a discussion there is no input. Without input there is no end result.

Reacting
- They sometimes have hard time reacting in a constructive way on other participants, and so silences fell

Creative Confidence

Participants with the lowest score
- The participant with the lowest Creative Confidence score, talked the least. He only reacted when he specifically was asked to answer a question. Little input was gained from this person, even though other participants said he is very knowledgeable on the subject in question.
- Talked the least and when she did it was mostly reactive. She only initiated occasionally.
- Seemed to be overpowered by some of her colleagues at times. They seemed to value her opinion less and sometimes even discarded it. When she made a mistake by not communicating the date of the second session, some of her colleagues reacted in a negative way, which left her feeling bad.

- Was doubtful most times when she reacted, saying ''I think this, but I am not sure, so do you think it is like that?''. She searched for confirmation from her colleagues.
- Talked the least and when they did it was mostly reactive
- Seemed a bit nervous at times during the session
- Were more on the background compared to other participants

Participants with higher scores
- Most people feel confident enough to initiate and react, while some close off
- Talked, initiated and reacted more frequently than the lower scoring participant
- Seemed comfortable during the session
- Had confidence in what they were saying
- Initiated their own ideas and reacted to other ideas frequently and in substantive ways.
- Asked a lot of questions during the session. If something wasn't clear, they would ask
- Are good at articulating what they want to say

Sessions

Clarity
- Flatland took a lot of time to introduce the project, especially at the beginning of the clarity session. This enabled people to get used to one another and to manage expectations of the project.
- The idea of the project was clear, but participants did not seem to know how this project was going to go, but they were open to it.
- It is important to scope and demarcate the project, what are we going to implement and what aren't we going to implement?
- Asking questions and initiating the conversation is an essential part of the process for Flatland. When people do not initiate, there is no conversation. And without conversation there is no input to work with for the project.
- Storytelling is a good way of getting people involved in the process, because they can relate to the stories.
- Flatland is there to help the client with their question, but not to change it. Even though there might be a better question to be asked.
- It is important for Flatland and the client to clearly scope the project, so it is clear what will be discussed and what will not.

Story
- The participants were enthusiastic for the story session, since they had a good experience with the clarity session.
- The participants enjoyed being involved in the creation process of the solution of their problem.

Deliver
- A great experience with the sessions, especially because it gives clarity on the subject in question.

From a facilitator point of view

- People need to be informed about the process, because it can get quite complex.
- People should be able to speak when needed, because their input matters the most
- Closed off people are not good, because they give no input and are of no value
- Confused people are not good, because they don't know what they are doing in the session which usually leads to less good participation
- Making the story personal to the client is a great way of engaging them, it makes it relatable and fun for the client

ITERATIONS ON SURVEY

- Making the questions more specific to the session in question, specifically measuring what they need to do during a session and not their general creativity.
- Adding more questions for a broader range and higher distinctions between results.
- From a 5-point scale to a 10-point scale for more accurate measurements and higher distinctions between results. Also found in literature (Bandura, 2006) & (Pajares, Hartley & Valiante, 2001).

Goal of observation: Observation of a regular project of Flatland containing a clarity, story and deliver session to get a good understanding of the process and dynamics.

Client: ANONYMIZED
Subject: ANONYMIZED
Location: ONLINE
Session(s):
- ANONYMIZED
- ANONYMIZED
- ANONYMIZED

Group: ANONYMIZED
- Clarity
    - Caregroup with ICT team from ANONYMIZED
    - First session for the whole group
    - New participants apart from 1
- Story
    - ICT team from ANONYMIZED
    - Teamleader nurses (quality control)
    - Manager implementation
    - Location managers
    - Workplace managers
- Deliver
    - Same people

Flatland team: ANONYMIZED

CLARITY OBSERVATIONS ANONYMIZED **(ONLINE)**

Introduction
- A lot of text, explanation about how and what.
- Long introduction, about 30 minutes. A lot of time was used to get to know each other and to manage expectations.

Little experience
- The idea is clear, but they have no idea how it will be done. However, they are open to the process

Discussing expectations
- What do we want, what is the minimum?
- What are we going to implement and what aren't we going to implement?
- Ownership in caregiving

Discussing kick-off canvas
- Wish - make it specific (goal, target group, message and means/ medium)
- Through conversation and questions more clarity on the whole
- Going through the process using storytelling
- Story telling

- Feeling
- Goal
- Practicality

Closing
- Wrap up
- Expectations
- How was it, how did you experience it?

Insights from facilitator and illustrator
- Don't let it influence you too much, we should stay objective
- Do not mix too much with the product itself
- We are here to help them with their question, not necessarily to change it
- Scope is extremely important, because this dictates what we include and what not
- The customer is king and so is his vision
- Keep open within scope
- There is not always room for the greater good, just what is

STORY OBSERVATIONS ANONYMIZED **(ONLINE)**

Very enthusiastic after the 1st session, they had a great experience

Goals
- Understand the added value
- Trust in the system
- Steps to seamlessly implement the system

Explanation Flatland
- About the process
- About the initial sketch

A feedback round was done in Mural (online creativity tool/ whiteboard), with the help of digital post-its

In discussion about the feedback

Experience
- Very cool to work on the project like this
- It is playful and fun to play with, it invites you to join

DELIVER OBSERVATIONS ANONYMIZED **(ONLINE)**

Last feedback round

Great experience with the sessions, especially since it gives so much clarity on the subject

''Make it pop''

Clarity
- Flatland took a lot of time to introduce the project, especially at the beginning of the clarity session. This enabled people to get used to one another and to manage expectations of the project.
- The idea of the project was clear, but participants did not seem to know how this project was going to go, but they were open to it.
- It is important to scope and demarcate the project, what are we going to implement and what aren't we going to implement?
- Asking questions and initiating the conversation is an essential part of the process for Flatland. When people do not initiate, there is no conversation. And without conversation there is no input to work with for the project.
- Storytelling is a good way of getting people involved in the process, because they can relate to the stories.
- Flatland is there to help the client with their question, but not to change it. Even though there might be a better question to be asked.
- It is important for Flatland and the client to clearly scope the project, so it is clear what will be discussed and what will not.

Story
- The participants were enthusiastic for the story session, since they had a good experience with the clarity session.
- The participants enjoyed being involved in the creation process of the solution of their problem.

Deliver
- A great experience with the sessions, especially because it gives clarity on the subject in question.

General
- The clarity session seemed the most tensive for participants, since this was the first time that both groups met each other (Flatland and client) and since this was a completely new way of working for the client. Next to that, several participants mentioned at the beginning of the second session that they had a great experience during the first one, which helped them be more comfortable and confident during the second session.

DISCUSSION

- All the observations of this project were done in an online setting, which is not the usual way of going. Normally Flatland and their client would sit in the same room, this might have had an impact on the dynamics of the project.

Goal of observation: Observe clarity session, get insights from facilitator and measure baseline Creative Confidence of participants using a survey.

Client: ANONYMIZED
Subject: ANONYMIZED
Location: ONLINE
Session(s):
- Clarity - ANONYMIZED

Group:
- Management team (n=7, new)
    - ANONYMIZED- project manager, team of Marieke, present during sales phase
    - ANONYMIZED - manager city parking management, knows Flatland
    - ANONYMIZED - management assistent
    - ANONYMIZED - department manager execution
    - ANONYMIZED - department manager support and management
    - ANONYMIZED - manager
    - ANONYMIZED - communication advisor (approached Flatland)

Flatland team: ANONYMIZED

Goal of session
- ANONYMIZED

When is it a successful session?
- When the outcome becomes concrete
- When we go from nice sentences and missions to a concrete picture, what does it look like?
- When there is a personal touch implemented
- When the people are aligned
- When they are still aligned after making the story/ visual concrete
- When we end up with a result which can easily be used as starting point for the next session
- When they have a good grip on the visual story
- When they think that the story is really good, when they feel it in their gut and it is concrete
- When they start believing in the outcome
    - That they are able to tell the story themselves
    - Imagine if a Rotterdammer is not from there, can we put ourselves in their shoes
    - Making it clear how to do things
    - Something that can be discussed with everyone for a fruitful conversation
- When they have clear examples that they can use, so the groundworkers can also understand it. Because the management knows, but the groundworkers have to do it

What obstacles could there be?

- Being tensive and staying on a too abstract level
- How do we get them into concrete modus, what can we show them to be able to go from abstract to concrete
- You don't know where you will end
- Going too fast, resulting in fuzziness along the way. We still want to explore, so we need to stay open-minded. Afterwards they can make it concrete themselves, but for now we need to stay open-minded
- The energy, how open will they be to go into discussion about the topic
- Maybe you will fail along the way
- Maybe you will say the wrong things
- Will they work well together, since there could be new people
- What if they think ''another post-it, there we go again''
- Not being able to relate the end result to the initial input
- There are a lot of managers involved, they might stay too much in the abstract zone. And they might use fuzzy buzz words. They might lose focus, because it is about the residents of the city
- Co-creation with managers is great, but it is very important to get input from the ground workers as well
- We as Flatland will come and go, but the client needs to be able to work with it in the end

What has already been done
- The kick-off canvas was already filled in during the sales phase

Sales phase
- Done with two people, they are up to date, while the rest isn't
- 2 sessions will be done

The management team is good at delegating, they have a good understanding of the core specifically. We need to help them putting themselves in the shoes of the ground workers, so we are able to take both perspectives in mind.

Participant	Amount spoken	Behavioral observations	Creative Confidence (max. 45)
ANONYMIZED (leader) —	IIIII I (had to leave half way)	- Keeps a good overview, knows what needs to be discussed - Knows a lot on a high abstract level, mostly active during introduction - (Left half way of the session)	35
ANONYMIZED (interviewed)	IIIII IIIII IIIII	- Well spoken - Knowledgeable - Timid and calm - Initiates contact with others - (interviewed after session, see appendix 09.2 on page 149)	37
ANONYMIZED	IIII	- Quiet - Reacts only when necessary, for example when something is asked of him - When he reacts, clear and to the point	31
ANONYMIZED	IIIII IIIII IIIII	- Open and easy going - Sometimes has a hard time thinking of an answer - Humorous and light hearted	35
ANONYMIZED	IIIII IIIII III	- Knowledgeable - Reacts when needed - Steps in sometimes	34
ANONYMIZED	IIIII IIIII IIIII	- Sometimes negative mindset, focusses a lot on problems - Reacts a lot, but doesn't initiate - Straight to the point - Became less active to the end of session	38
ANONYMIZED	IIIII IIIII III	- Steps in when necessary - Initiates and reacts - Serious attitude - Became active during middle of session	39

OBSERVATIONS

- Prior to the session it was not clear to everyone what the expectation was and what would be done in the sessions
- The first step is tough, where do we begin from? Once a starting point was made participants started getting in the flow more

- The team works well together, they know each other and it shows. Since they knew each other humor was used several times throughout the session.
- Sometimes silences fell, because people did not initiate the conversation
- Making it concrete was tough, they know how to think on an abstract level, but not how to link this to the less abstract ground workers and executors.
- Sometimes very concrete when talking on an abstract level, and sometimes very abstract when talked about concrete manners
- They sometimes need a nudge to start the conversation again
- They have a hard time naming concrete examples, stay in the abstract
- They miss the link and input from the ground workers

MAIN INSIGHTS

General insights
- It was not clear to all participants what would be done in the sessions and what was expected from them
- Starting is tough for participants, they don't really know where to start. They have a hard time initiating
- They sometimes have hard time reacting in a constructive way on other participants, and so silences fell

Creative Confidence insights
- Most people feel confident enough to initiate and react, while some close off
- The participant with the lowest Creative Confidence score, talked the least. He only reacted when he specifically was asked to answer a question. Little input was gained from this person, even though other participants said he is very knowledgeable on the subject in question.

From a facilitator point of view
- Making the story personal to the client is a great way of engaging them, it makes it relatable and fun for the client

DISCUSSION
- The observation was done in an online setting, while normally Flatland and their client would sit in the same room. This might have had an impact on the session.

ITERATIONS ON SURVEY

From the assessment it became clear that the survey could be improved
- Making the questions more specific to the session in question, specifically measuring what they need to do during a session and not their general creativity.

Goal of observation: Observe clarity session, get insights from facilitator and measure baseline Creative Confidence of participants using a survey.

Client: ANONYMIZED
Subject: ANONYMIZED
Location: ONLINE
Session(s):
- Clarity - ANONYMIZED
Group:
- Management team (n=4, partially new)
    - ANONYMIZED - communication advisor (in charge of project)
    - ANONYMIZED - content expert
    - ANONYMIZED - department manager
    - ANONYMIZED - policy manager
Flatland team: ANONYMIZED

Goal of session: ANONYMIZED

What is important
- A clear scope
    - Having the right people in the right room
    - Expert role - empowering them
- Explanation on process - updates
- Negative people and realists are good, when in balance
- Informative
- Open-minded and searching
- Able to speak when needed

Negatives
- Negative people - people that have something bad to say about everything
- Closed off people - so called scaredy-cats
- Confused people - what am I doing here and what is expected from me?

OBSERVATION TABLE

Participant	Amount spoken	Behavioral observations	Creative Confidence (max. 45)
ANONYMIZED	IIIII IIIII IIIII IIII	- No expectations, but is familiar with Flatland visuals - Knowledgeable - Likes to share information - Articulates and speaks well - When policy is mentioned, she zones out, gives it to ANONYMIZED	35
ANONYMIZED	IIIII IIIII III	- Worked with Flatland before, happy with the previous visual and is excited to see the new one - Unsure most of the time - Sometimes got overpowered by her colleagues and her opinions sometimes got discarded - Forgot to communicate the date of the second session, which made her feel bad, because some colleagues reacted negatively - Reactions are usually not based on content, asks questions, but mostly on things that she doesn't know yet - Doubtful, ''I think this, but I am not sure, so is it really like that?''	27
ANONYMIZED	IIIII IIIII IIIII IIIII I	- Great previous visual, high expectations for this one - Happy - Energetic - Reacts often, with concrete content - Uses sources to make arguments	37
ANONYMIZED	IIIII IIIII IIIII IIIII	- No expectations, but is familiar with Flatland visuals - Timid - Occasionally initiates and reacts	35

OBSERVATIONS

- A lot of explanation in the beginning, a lot from the side of Flatland, about 30 minutes. Both facilitators introduced the topic and the session. Not only in content, but also in the way of working
- A lot of questions about details on the process which were not clear to them
- They want to know how they can convincingly communicate things that are backed up by data. How do we show the value of the things that are already there?

- What is the value of this session and how is it different from other sessions that we do?
- They have a hard time getting people active through storytelling, especially when there seems to be less interest
- It is tough for them to give examples when it is asked. Like what kind of examples and in what way? What does the data look like? They don't know themselves.
- Aligning is very important

Experience, what did we think of the session?
TOPS
- ANONYMIZED: Enthusiastic, it will probably become a great visual
- ANONYMIZED: The process gives me energy and inspiration, the visual will be great
- ANONYMIZED: Hard to stray away from the initial sketch, good guidance and two facilitators worked well

TIPS
Arlette
- ANONYMIZED: ''More concrete expectations, what the session looks like and what is going to happen during. There are a lot of hours planned for this, but it was unclear what it was for. Regardless it went well, but this is an improvement point.''
- ANONYMIZED: ''After getting the comment that we were constraining ourselves with concrete ideas, instead of being open-minded we became more open-minded. We were thinking what could not be done, instead of thinking what could be done. So that was a good comment and got us on the right path to being open-minded.''
- ANONYMIZED: ''I was quite nervous about what would come out of the session. I thought oh my, how are we going to do this and what will the end result be. Not because I didn't trust you, but because I had so many questions. It is nice how everyone thinks along and it is amazing what can come from such a session.''

MAIN INSIGHTS

From a facilitator point of view
- Explanation on the process and giving updates is important for participants, because it can get quite complex
- People should be able to speak when needed, because their input matters the most
- Closed off people are not good, because they give no input and are of no value
- Confused people are not good, because they don't know what they are doing in the session which usually leads to less good participation

General insights
- There was a need for a lot of explanation in the beginning of the session, which took time away from the actual session contents. This took away about 30 minutes. It was not only an explanation on the subject of the session, but an explanation in general about how sessions go, the process, etc.
- A lot of details on the process were not clear
- The value of this session was not completely clear to all participants. Like what value are we going to get out of this?

- ANONYMIZED: ''More concrete expectations, what the session looks like and what is going to happen during. There are a lot of hours planned for this, but it was unclear what it was for. Regardless it went well, but this is an improvement point.''
- ANONYMIZED: ''I was quite nervous about what would come out of the session. I thought oh my, how are we going to do this and what will the end result be. Not because I didn't trust you, but because I had so many questions. It is nice how everyone thinks along and it is amazing what can come from such a session.''

Creative Confidence insights

Participant with the lowest score
- Talked the least and when she did it was mostly reactive. She only initiated occasionally.
- Seemed to be overpowered by some of her colleagues at times. They seemed to value her opinion less and sometimes even discarded it.
- When she made a mistake by not communicating the date of the second session, some of her colleagues reacted in a negative way, which left her feeling bad.
- Was doubtful most times when she reacted, saying ''I think this, but I am not sure, so do you think it is like that?''. She searched for confirmation from her colleagues.

Participants with higher scores
- Talked, initiated and reacted more frequently than the lower scoring participant
- Seemed comfortable during the session
- Had confidence in what they were saying

DISCUSSION
- The observation was done in an online setting, while normally Flatland and their client would sit in the same room. This might have had an impact on the session.
- A couple of the participants present in the session knew of Flatland or have worked with them before, this could have influenced their scores of Creative Confidence.

ITERATIONS ON SURVEY

From the assessment it became clear that the survey could be improved
- Adding more questions for a broader range and higher distinctions between results

Goal of observation: Observe clarity session and measure baseline Creative Confidence of participants using a survey.

Client:ANONYMIZED
Subject: ANONYMIZED(education)
Location: ANONYMIZED
Session(s):
- Clarity - ANONYMIZED

Group: management teams (n=5, new, try out session only 2 hours)
- ANONYMIZED (2 people)
- ANONYMIZED (2 people)
- ANONYMIZED (1 person)

Flatland team: ANONYMIZED

Goal of session: ANONYMIZED

OBSERVATION TABLE

Participant	Amount spoken	Behavioral observations	Creative Confidence (max. 45)
ANONYMIZED	IIIII IIIII IIIII IIIII IIIII IIIII I	- Critical - Reacts substantively - Straight to the point - Knowledgeable	40
ANONYMIZED	IIIII IIIII IIIII IIII	- A bit nervous - Timid - Mostly reacts - In the background	31
ANONYMIZED	IIIII IIIII IIIII IIIII I	- Useful - Focused - Timid	36
ANONYMIZED	IIIII IIIII IIIII IIIII IIIII IIIII IIIII IIIII	- Initiates frequently - Asks substantive questions - Assertive - Comprehensive in explanation	39
ANONYMIZED	IIIII IIIII IIIII IIIII IIIII IIIII I	- Open - Interested - Involved - Amazed by way of working	37

OBSERVATIONS

- Initially there was doubt about the session as well as the way of working
- Some participants did not know what exactly was going to happen during the session, some felt unprepared
- After a while of experiencing the way of working most participants liked this way of thinking differently and accepting new perspectives
- Some people were really blown away with the way of working, saying ''I never knew that this kind of thinking could bring so much''
- Became more involved as the session progressed, which made the conversation open up more.
- Humor was used more and more towards the ending of the session, which kept it light
- Once a deeper dive into the contents was done, the conversation really got going

General insights
- Some participants were doubting the way of working as well as the session, because they did not know what to expect
- Some participants therefore felt unprepared and did not exactly know beforehand what they had to do during the session
- Initiating ideas and reacting to others is an essential part of co-creation sessions with Flatland, without a discussion there is no input. Without input there is no end result.

Creative Confidence insights

Participant with the lowest score
- Talked the least and when they did it was mostly reactive
- Seemed a bit nervous at times during the session
- Was more on the background compared to other participants

Participants with higher scores
- Initiated their own ideas and reacted to other ideas frequently and in substantive ways.
- Asked a lot of questions during the session. If something wasn't clear, they would ask
- Are good at articulating what they want to say

ITERATIONS ON SURVEY

From the assessment it became clear that the survey could be improved
- From a 5-point scale to a 10-point scale for more accurate measurements and higher distinctions between results. Also found in literature (Bandura, 2006) & (Pajares, Hartley & Valiante, 2001).

OBSERVATION + SURVEY - ANONYMIZED - ANONYMIZED - ANONYMIZED

OBSERVATION TABLE

Participant	Amount spoken	Behavioral observations	Creative Confidence (max. 120)
ANONYMIZED	IIIII	-	
ANONYMIZED	IIIIIIIIIIIIIIIIIIIIII	-	
ANONYMIZED	IIIIIIIIIIII	-	
ANONYMIZED	IIIIIIIII	-	
ANONYMIZED	IIIIIIIIIIIIIIIII	-	
ANONYMIZED	IIIIIIIIIIIIIII	-	
ANONYMIZED	IIIIIIIIIIII	-	
ANONYMIZED	IIIIIIIIIIIIIIIIIIIIII	-	

Observations
- Goed gevoel, good vibes bij binnenkomst. Warm welkom en goed op elkaar ingespeeld
- Intro beetje droog

Twee-deling
- Bouwt goed voort op elkaar
- Helpen elkaar niet per se
    - Sommige mensen zijn een stuk stiller
    - Kwamen later meer mee
- Iedereen staat vrij sterk id schoenen wanneer ze initieren of iets zeggen
- Heel veel gebundeld qua focus & doel - veel inspiratie
- Mensen werden enthousiast
    - Zeker richting het einde
    - Eerst twijfel, totdat centraal genomen

09.3 IDEAL SITUATION

INTERVIEW - IDEAL CLIENT & SESSION

INTRODUCTION

For this interview several Flatlanders were asked to participate, a combination was made of new employees, experienced employees and managing partners. This way different perspectives on the same subjects could be bundled and used for analysis. Open-ended questions were asked so they could answer in the way that fit them most. A couple set questions were asked, while follow-up questions were thought of on the fly as the conversation progressed. Enough time and space was given for answers so they could think deeply about what they wanted to say. The subject of Creative Confidence was not yet mentioned and shared, so they were not influenced by what I expected from them. It was an open conversation about their personal experiences within the context of Flatland.

MAIN INSIGHTS

Ideal client

An ideal client is one that takes ownership over the project by confidently engaging during co-creation sessions. They engage in the form of initiating their own ideas, thoughts and asking questions, and by reacting and building forth on others input and helping them when needed. All while keeping an open mindset where they carefully listen to what others say. They acknowledge their own expertise and see the worth of the (visual) expertise of Flatland and the use of co-creation sessions. And finally they are prepared for the sessions and see it as an opportunity where they can input their own expertise.

Ideal session

An ideal session is one where the participants are prepared, feel confident about their participation and fully engage during the session.

From a facilitator point of view
- Quickly go through the introduction so we can dive into the contents
- What do we do here, what do we do here together and the worth of our work
- Preparing doesn't happen structurally, each facilitator does it differently
- New clients or existing clients, the rule of thumb is to adjust to the person that knows the least about the project. An intro is needed for the people that come to us for the first time. It makes them feel heard and seen.

Ideal client
- Feels responsible and takes ownership, instead of saying 'okay now you can finish the thing'. It is a joint effort and the client needs to deliver the story in the end themselves, so we all need to co-own it.
- Is engaged, gives feedback and speaks their mind. People who are not engaged are usually insecure about their abilities, do not dare to speak their mind and are scared of saying the wrong thing. Their reaction might be a power play, overcompensating for the fact that they feel that way. Some go into offense mode which takes the focus off of them personally, while others go into defense mode and try to convince everyone else of the thing that they believe.
- Acknowledges their own expertise and can use it in a way that is beneficial to the session. You have to have skin in the game to engage in the discussion and you should feel comfortable enough doing so.
- Is critical in the sense that they ask questions when they doubt something that is said or ask additional questions if something is not completely clear to them. They are not afraid to initiate if that means that they will understand it better. This is beneficial, since it initiates the conversation and aligns other participants more as well.
- Is cooperative and thinks along with you and their own colleagues. They are ready to help whenever it is needed, which is beneficial to the co-creation process.
- Understands and sees the worth of working visually which enables them to understand and react to the visuals that are being used. In an ideal case the client would join us in the visualization process so they have an even stronger co-ownership feeling over the end result.
- Has an open mindset, is able to put themselves in the shoes of someone else through the use of empathy.
- Knows what is going to happen during the sessions and is prepared for that as well.
- Sees the process as a chance, a fun way of working in which they can create something exciting to use in the future. This is their chance to give their opinions on certain subjects, this is their chance to tell what they want to share. It is their time to shine. Us being the external party enables them to take the stage for once.

Ideal session
- One in which all people have been prepared, briefed and are ready to start engaging as soon as the session starts.
- One in which we can go quickly through the introduction so we can dive into the contents as soon as possible. This gives us more time to focus on the most important parts of the sessions, instead of also having to prepare them.

From a facilitator point of view
- Quickly go through the introduction so we can dive into the contents
- What do we do here, what do we do here together and the worth of our work
- Preparing doesn't happen structurally, each facilitator does it differently
- New clients or existing clients, the rule of thumb is to adjust to the person that knows the least about the project. An intro is needed for the people that come to us for the first time. It makes them feel heard and seen.

QUESTIONS

Ideal client
- What does an ideal client look like in terms of behavior?
    -
- Which skills are beneficial for clients to have?
    -
- Is there one ideal type or does it need to be a group of different people?
    -
    - If so, what kind of different people do there need to be?
        -

Ideal session
- What does an ideal session look like?
    -
    - What parts does it consist of?
        -
    - What needs to be done/discussed during every part?
        -

Ideal outcome
- When is the outcome a success?
    -
-

Ideal client
- The ideal client is a mature one. One that:
    - Feels responsible and takes ownership, instead of saying 'okay now you can finish the thing'. It is a joint effort and the client needs to deliver the story in the end themselves, so we all need to co-own it.
    - Is engaged, gives feedback and speaks their mind. People who are not engaged are usually insecure about their abilities, do not dare to speak their mind and are scared of saying the wrong thing. Their reaction might be a power play, overcompensating for the fact that they feel that way. Some go into offense mode which takes the focus off of them personally, while others go into defense mode and try to convince everyone else of the thing that they believe.
    - Acts human, in the sense that they are honest about what they think. If they don't like it, let us know. If it is hard, let us know. It is totally okay to feel that way and we encourage being honest so we can help you out.
    - Is less hierarchical during sessions, meaning that they know that there are other boundaries during the sessions as compared to their regular way of working. This results in them speaking their mind regardless of their function within the team or them not being the 'superior' person within the group.
    - Acknowledges their own expertise and can use it in a way that is beneficial to the session. You have to have skin in the game to engage in the discussion and you should feel comfortable enough doing so.

Ideal client
- The ideal client is one that:
    - Is critical in the sense that they ask questions when they doubt something that is said or ask additional questions if something is not completely clear to them. They are not afraid to initiate if that means that they will understand it better. This is beneficial, since it initiates the conversation and aligns other participants more as well.
    - Is cooperative and thinks along with you and their own colleagues. They are ready to help whenever it is needed, which is beneficial to the co-creation process.
    - Understands and sees the worth of working visually which enables them to understand and react to the visuals that are being used. In an ideal case the client would join us in the visualization process so they have an even stronger co-ownership feeling over the end result.
    - Has a human touch meaning that there is space for humor and such. This makes the end result personal. It also makes the process fun, because you can bond over jokes and such.
    - Is just being themselves and at ease with it. They are okay with what is going to come and say what they actually want to say without any constraints.

Ideal client
- Has an open mindset, is able to put themselves in the shoes of someone else through the use of empathy.
- Knows what is going to happen during the sessions and is prepared for that as well.
- Sees the process as a chance, a fun way of working in which they can create something exciting to use in the future. This is their chance to give their opinions on certain subjects, this is their chance to tell what they want to share. It is their time to shine. Us being the external party enables them to take the stage for once.
- Uses clear communication so everyone can understand them fully.

Ideal session
- One in which all people have been prepared, briefed and are ready to start engaging as soon as the session starts.
- One in which we can go quickly through the introduction so we can dive into the contents as soon as possible. This gives us more time to focus on the most important parts of the sessions, instead of also having to prepare them.

From a facilitator point of view
- What is the goal and where are the points of friction?
- Quickly go through the introduction so we can dive into the contents
- What do we do here, what do we do here together and the worth of our work
- Preparing doesn't happen structurally, each facilitator does it differently
- New clients or existing clients, the rule of thumb is to adjust to the person that knows the least about the project. An intro is needed for the people that come to us for the first time. It makes them feel heard and seen.
- Personal touch is implemented, but you have to focus on the most blanco person

09.4 IMPROVED SITUATION

SURVEY - IMPROVED SITUATION (FINAL VERSION DUTCH)

PRE-CLARITY SESSIE VRAGENLIJST

Hieronder staan meerdere uitspraken, geef je mate van zelfverzekerdheid aan voor elk van de uitspraken op dit moment. Maak hiervoor gebruik van de cijfers 0-10 (0 = ik voel me helemaal niet zelfverzekerd, 10 = ik voel me zeer zelfverzekerd). Er zijn geen goede of foute antwoorden. Alle reacties zijn compleet anoniem en zullen niet gedeeld worden met andere deelnemers.

Hoe zelfverzekerd voel je je over de volgende uitspraken op dit moment?
Zelfverzekerdheid (0-10)

1. Ik kan veel nieuwe ideeën bedenken in onbekende of onverwachte situaties;

2. Ik ben een expert in mijn specifieke werk(domein);

3. Ik kan me aanpassen aan andere en nieuwe manieren van werken dan de mijne;

4. Ik weet wat er van mij wordt verwacht en kan daarnaar handelen;

5. Ik kan mijn eigen ideeën en meningen delen, ongeacht wat andere mensen misschien denken;

6. Ik kan controle uit handen geven ten gunste van een beter resultaat;

7. Ik kan mijn expertise ook gebruiken in nieuwe/onbekende situaties;

8. Ik kan voortbouwen op de ideeën van andere mensen om ze beter te maken;

9. Ik kan spreken wanneer ik daar behoefte aan heb;

10. Ik kan op een constructieve manier reageren, zelfs op ideeën/meningen die nieuw voor mij zijn;

11. Ik sta open voor de meningen en ideeën van andere mensen naast die van mijzelf;

12. Ik ben voorbereid op de aankomende sessie
----
13. Ik heb het voorbereidende digital slidedeck doorgenomen   (ja/nee)

14. Zo ja, licht hieronder kort toe hoe je het digitale slidedeck hebt ervaren
    Positieve punten:...
    Verbeterpunten:...

Hartelijk dank voor je medewerking. Heb je nog aanvullende opmerkingen of aanmerkingen?
Je kunt ze op de achterzijde van deze survey schrijven.

SURVEY - IMPROVED SITUATION (FINAL VERSION ENGLISH)

PRE-CLARITY SESSION SURVEY

Below you will find several statements, please rate your degree of confidence for each of the statements in this particular moment using the numbers from **0 to 10** (0 = do not feel confident at all, 10 = feel highly confident). There are no right or wrong answers. All responses will be handled completely anonymously and will not be shared with the other respondents.

*I feel **confident** that during the **upcoming session**…*   **Confidence (0-10)**

1. I can come up with many new ideas in unexpected or unfamiliar situations

2. I am an expert in my particular work domain

3. I can adapt to other and new ways of working than my own

4. I know what is expected from me and I will be able to act accordingly

5. I can share my own ideas/ opinions regardless of what other people may think

6. I can let go of control in favor of a better outcome

7. I can use my expertise even in new/unknown situations

8. I can build upon other people's ideas to make them better

9. I can speak up when I feel the need to

10. I can react in a constructive way even to ideas/ opinions that are new to me

11. I can consider other people's opinions and ideas besides my own

12. I am prepared for the upcoming session
----
13. I read the preparation booklet   (yes/no)

14. If so, please explain in short how you experienced it
    Positive points:...
    Points for improvement:...

Thank you for your participation. Do you have any additional questions or feedback points?
You can write them on the back of this survey.

SURVEY: ASSESS CREATIVE CONFIDENCE AFTER INTERVENTION

Descriptive Statistics

	N	Range	Minimum	Maximum	Mean	Std. Deviation	Variance	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
Average_score	13	1.83	7.00	8.83	7.5385	.51101	.261	1.739	.616	2.859	1.191
Creativity_1	13	4	6	10	7.54	1.050	1.103	.646	.616	1.577	1.191
Creativity_2	13	2	7	9	7.92	.760	.577	.136	.616	-1.053	1.191
Expect/prep_1	13	3	6	9	7.38	.870	.756	-.032	.616	-.316	1.191
Expect/prep_2	13	4	5	9	6.69	1.109	1.231	.722	.616	.061	1.191
Expertise_1	13	3	7	10	7.85	.899	.808	1.156	.616	1.538	1.191
Expertise_2	13	3	6	9	7.62	.768	.590	-.456	.616	.517	1.191
Initiating_1	13	4	6	10	8.00	1.291	1.667	-.275	.616	-1.148	1.191
Initiating_2	13	3	7	10	8.46	.967	.936	.127	.616	-.638	1.191
Listen/open_1	13	3	5	8	6.62	1.044	1.090	-.101	.616	-.989	1.191
Listen/open_2	13	3	7	10	8.08	1.038	1.077	.882	.616	.051	1.191
Reacting_1	13	3	5	8	7.00	.816	.667	-1.086	.616	2.277	1.191
Reacting_2	13	5	5	10	7.31	1.182	1.397	.366	.616	2.060	1.191
Valid N (listwise)	13										

SEMI-STRUCTURED INTERVIEW - FEEDBACK ON CONTENT FROM FACILITATORS AND ILLUSTRATORS

In order to get a good understanding of how sales process and start of a project goes, I have been in contact with several Flatland facilitators that are in charge of this part of the process

INTERVIEW GUIDE

- What contact do you have with the client between the point of sale and the commencement of the first session of the project?
    -
- Do you prepare participants for the upcoming first session?
    -
- Do you have predetermined information that you share with the client?
    -
- If you would prepare them, what are important things for you to share with them?
    -
- Would you be interested in having a template for the e-mail communication along with the designed preparation booklet?
    -

Sent some emails for analysis on common pointers

Contact with client between the point of sale and the first session
- I usually don't have a lot of contact with the client during this time apart from a short e-mail or such. In this e-mail I sometimes share some information about the contents, but mostly about the practical stuff like date, location, time, etc. It really depends on the client in question. And when I do it's usually shortly after the point of sale, which means there is usually no communication between that and the start of a session for weeks.

Preparation participants
- It depends upon the group size of the client, because if most of the participants have been present during the sales process they are quite up to date and then I would usually decide not to update the few others. Also because I trust that they themselves will update the others. While if it is a big client with a lot of participants then I will be more eager to send out an additional e-mail. In these cases it can happen that the people present during the sales process do not participate in the actual sessions, so there is a bigger need of preparing the participants of the session as they have no clue what is going to happen.
- So the preparation will be mostly in terms of practical stuff, like mentioned earlier location, time, date and sometimes a bit about the contents or the process but not that much. Other things I sometimes share are division of tasks, overview of the session programme, contact person, how to get in touch, etc. I don't specifically prepare them, other than updating them with some additional information.

Predetermined information
- It is hard to have predetermined information or things that you can always share with a client, since every project is very different from subject to session contents etc.

Important parts of preparation
- If I could prepare them more I would like to give people an overview of the process in terms of sessions and the contents as well as intermediate steps along the way and the outcomes. So for example, if we do a clarity session, what can the client expect to get from us afterwards. Not the final outcome, but directly after a clarity session. I think stuff like that would be very valuable.

Template
- It would be nice to have something central, that we can always quickly use as pointers. However, I don't really like templates as I have to use everything that is on there. I would prefer to have pointers instead of set rules……………

SHOW THEM THE PROCESS + RESULTS

START

END

show intermediate steps + results
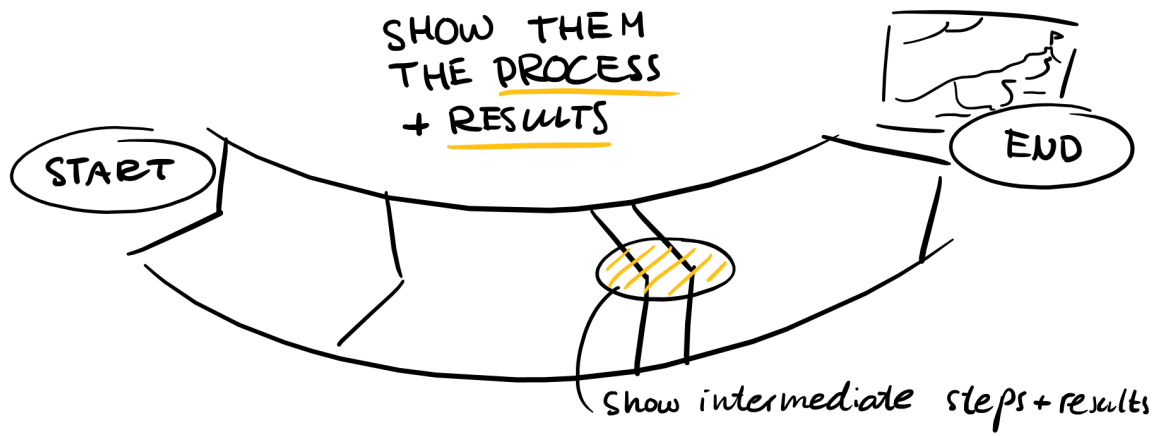
FEEDBACK on intervention booklet
- Oh my god this looks so nice! It got me so hyped up, I love this!

Sent some emails for analysis on common pointers

Contact with client between the point of sale and the first session
-   Not a standard kind of communication, only with clients that I feel like need a bit more information. Sometimes I share some practical information or give them some exercises to do at home.

Preparation participants
-   I honestly don't prepare people for the sessions, I expect them to do that by themselves. I usually don't offer them extra information. If I do send them something specific I expect the client to distribute it amongst all participants that will be present during the sessions.

Predetermined information
-   As mentioned, I don't have specific information that I always share with them. I make a new email every time I do a new project.

Important parts of preparation
-   When I inform them it is usually a short bit that deep-dives into the project or I send them a couple questions that they can think about or ask them their expectations.

Template
-   I would actually really like that, since the time constraint usually results in me not sending anything. And this could make that process easier and quicker.

What contact do you have with the client between the point of sale and the commencement of the first session of the project?
- sometimes through email or a call

Do you prepare participants for the upcoming first session?
- voorbereiding vooral naar story & deliver, minder bij de clarity
- meestal 1 dag van tevoren iets sturen, als ik het al doe
- als mensen bij het sale gesprek geweest dan prep ik ze vaak niet nog een keer erna
- de groepsgrootte doet er hier veel toe, meer baat bij prep als de groep groter is (minder bij sale gesprek)
- sales is een soort van expectation management
- Soms prep ik ze dus nog na de sale, maar hangt af van de groep en het project

Do you have predetermined information that you share with the client?
- Not really predetermined, it really depends on the session. Sometimes I send them a link to some material or some sort of simple homework exercise. Or a bit about the experience or a screenshot which shows the process

If you would prepare them, what are important things for you to share with them?
- past - present - future
- terugblik (waar komen we vandaan), uitkomsten (wat hebben we nu) en vervolgstappen (wat gaan we vanaf dit punt doen)

Would you be interested in having a template for the e-mail communication along with the designed preparation booklet?
- Guidelines zijn prima, maar doe geen vaste structuur. Projecten kunnen namelijk erg verschillend zijn van elkaar en een vast template kan dat moeilijker maken. Guidelines lijken me wel waardevol.

FEEDBACK on preparation booklet
- E-mail adressen van deelnemers, direct opsturen naar iedereen en niet via via

UNSTRUCTURED INTERVIEW - FLATLAND'S INTERVENTION EXPERIENCE

INTERVIEW GUIDE

- What was different during this session as opposed to regular sessions?
- How differently did people initiate?
- How differently did people react to one another?
- Were people more confident?
- Were people more comfortable?
- What behavior stood out to you this session?
- Did the participants do something that stuck with you?

INITIATE/ SHARE
- In what way were people able to initiate/ share?

LISTEN
- Did you have the feeling that the people were actually listening to each other?
- Was this different from other sessions?

REACT
- Did you feel like participants were comfortable enough to react in positive ways?

EXPERTISE
- Did you feel like the participants felt like the experts that they are?

CREATIVITY
- In what way did you notice that the participants were creative?

OPEN
What is your perception in regards to listening during this session?
Are there any differences between this sessions and other ones

- To what extent were you comfortable with?

HOW PREPARED DID YOU FEEL?
TO WHICH EXTENT?
THIS SESSION, THESE PEOPLE, USED THESE QUESTIONS

- The participants were pro-active
    - They gave a lot of input in the form of post-its
    - They asked several questions, especially if certain things were not clear. They did not just accept it, but they asked additional questions to be able to fill the gap that was present at the moment
    - They reacted to on another in a way that could be used to further develop the discussion or which lead to additional questions that were not mentioned yet
    - They even asked questions about things that were not relevant to the session, just because they were actually interested in it
- With the input we were able to make something central in a visual way, which worked well instead of working just with words
- Because of their active participation we were able to get to concrete insights and also in a timely manner, even though the subjects were complex with a lot of layers and connections
- Sometimes some people went a little too deep into details, because we allowed the conversation. But this took time away from the parts that we actually wanted to discuss. It was good for bonding, but it was unusable as input

PERSON #2

- The participants seemed engaged right from the start
- There was a good vibe amongst the group, it felt open and inviting
- At some point we got to a high level of complexity, which left some people puzzled. Even though the participants engaged less because of that, they did try their best to give some input anyway. You could see that they wanted it to become a success.

VALIDATION OBSERVATIONS OF CO-CREATION SESSION POST INTERVENTION

MAIN INSIGHTS

A POSITIVE START

Most of the participants of the observed sessions seemed comfortable right from the start. The digital meet-up had a positive effect on participants, as they knew who they could expect to be there from Flatland. This was explicitly stated by some. The introductions of the sessions went smooth and seemed a bit shorter than normally is the case, which left more time for the actual session. People seemed interested and excited right from the start and that could be experienced in the atmosphere of the room. They seemed comfortable and ready to go.

IMPROVED TEAMWORK

Participants did a good job of working together as a team and helping each other where necessary. They listened to one another and asked additional questions when certain things were unclear. They gave each other the space and possibility to pitch in and say something. They recognized each other's expertise and made use of it by asking genuine questions about subjects that they were interested in. They seemed to carefully listen to one another and build forth on each other's input, thoughts and ideas.

ACTIVE PARTICIPATION

People seemed to join in on conversations and discussions quite easily. This enabled constructive discussion around the subject in question. There seemed to be genuine interest around the subjects in questions by most participants which resulted in them engaging quite often. They were mostly enthusiastic and interested to participate during the process. This active participation resulted in a lot of input for one session, more than was expected, and valuable Eureka moments for another session, which resulted in a valuable initial sketch of the subject in question.

General insights

A positive start
- Participants knew who they could expect to be there from Flatland (team slide in booklet) which made them feel at ease
- All participants seemed comfortable and prepared at the start of the session.
- Introduction went smooth, people seemed interested and excited to work on the project
- Good vibes, everyone seems comfortable from the start

Active participation
- Several people enter the discussion and react in a constructive way
- There is genuine interest and people ask others questions about things that they don't know yet
- People are open and willing to help where necessary
- They don't listen to react, but they listen carefully and hear each other out completely
- Most seem enthusiastic and interested
- Conversations emerged between participants apart from Flatland's facilitation

Teamwork
- They listen to each other and ask additional questions when something is unclear
- They work as a team and help each other
- All participants give each other the space to pitch in and say something
- Participants recognize each other's expertise and ask questions about it to learn more about what they don't know yet
- Participants ask each other additional questions to get a consensus regarding the complex subject(s)
- They let each other speak and listen carefully to one another
- They build forth on one another by giving additional ideas and thoughts

Creative Confidence insights

Participant with lower scores
- One of the lower scoring participants did not talk so much during the session, but once we 'formally' concluded it he started talking to several other people about the session. In little groups of people, as well as 1-on-1 conversations, even with the people he did not know yet.
-

Participants with higher scores

Goal of observation: Observe clarity session where the preparation booklet is used to observe its effects on the co-creation process as well as linking it to creative confidence data through a survey.

Client: ANONYMIZED
Subject: ANONYMIZED
Location: ANONYMIZED
Session(s):
- Clarity - ANONYMIZED

Group:
- ANONYMIZED (n=6, mostly new participants)
    - ANONYMIZED - Project manager upper construction neighborhoods
    - ANONYMIZED - Residential city project planner
    - ANONYMIZED - Technical supervision below ground
    - ANONYMIZED - Designs, generic, integral, upper construction
    - ANONYMIZED - Communications advisor
    - ANONYMIZED - Underground pipelines, layout and regulations

Flatland team: ANONYMIZED

Goal of session: ANONYMIZED

OBSERVATION TABLE

Participant	Amount spoken	Behavioral observations	Creative Confidence (max. 120)
ANONYMIZED	III	- In the background - not knowledgeable in this domain, because she is a communication advisor	89
ANONYMIZED	IIIIIIIIII	- Enthusiastic - Broad expertise - generalist	87
ANONYMIZED	IIIIII	- Mostly reactive - Seeks confirmation - Sometimes hesitant	84
ANONYMIZED	IIIII	- Timid - Good-spirited - -	85
ANONYMIZED	IIIIIIIIIIII	- Critical - Specific expertise - specialist - serious most of the time	98
ANONYMIZED	IIIIIIIIIIIIIIII	- Initiative taker - Question asker - Critical - Checks up on others	100

OBSERVATIONS

- First impression was good, the participants knew who they could expect to be there from Flatland (team slide in booklet) which felt trusted to them.
- All participants seemed comfortable and prepared at the start of the session.
- Introduction was quite long, slow paced, but it got people in the flow.
- Participants loved the visual that was made for the project, it made their words and input concrete and gave them the option to react to it which they did extensively.
- The participants were first asked to think about the subject themselves and write it down on papers. This made them comfortable, because no one was looking while doing it. Eventually it showed if people were thinking about the same things and if they were on the same page. Many people were, which seemed to give them a good feeling.
- The vibe was mostly timid and calm, sometimes some humor was used which lifted everyone's spirits up and had a positive impact on people's moods.
- At some point the content of the session got quite complex, with many different technical aspects to the story as well as several stakeholders. There were a lot of overlapping subjects, so where to put them? Some people started to say and react less, because they lost overview over the bigger picture or didn't have specific knowledge on the particular subject in question.

Impressions
- ''Fun session to do, since you use a different perspective to approach the problems that we are working with''
- ''This session really gave us some clarity on this complex project that we are faced with''
- ''Working visually immediately made it clear what we were talking about''
- ''It really made us think''

QUOTE
''As a communication advisor I thought it was very valuable to be prepared for the session in a visual way, because this way you could easily know what to expect, which for me was a big plus''

INPUT SURVEY
TOPS
- It is a good idea
- The booklet was very well designed
- Preparation is always good
- It's a good manual for expectation management
- Short, powerful and clear
- The way it was illustrated worked well

TIPS
- I did not see the booklet in time, because I was too busy
- As co-initiator it was not clear to me where exactly we were in the process, this could be made more specific for the session in question
- I don't have a lot of time to read the whole booklet in detail
- It lacks a bit in terms of specific content, it's quite general

MAIN INSIGHTS

General insights
- Participants knew who they could expect to be there from Flatland (team slide in booklet) which made them feel at ease
- All participants seemed comfortable and prepared at the start of the session.

Creative Confidence insights
Participant with the lowest score
-
Participants with higher scores
-

DISCUSSION
-

Goal of observation: Observe clarity session where the intervention booklet is used to observe its effects on the co-creation process as well as linking it to creative confidence data through a survey.

Client: ANONYMIZED
Subject: ANONYMIZED
Location: ANONYMIZED
Session(s):
- Clarity - ANONYMIZED

Group:
- management team (MT) (n=6, mostly new participants)
    - ANONYMIZED - Project manager upper construction neighborhoods
    - ANONYMIZED - Residential city project planner
    - ANONYMIZED - Technical supervision below ground
    - ANONYMIZED - Area operations consultant
    - ANONYMIZED - Communications advisor
    - ANONYMIZED - Process manager neighborhoods & housing corporations private

Flatland team: ANONYMIZED

Goal of session: ANONYMIZED

OBSERVATION TABLE

Participant	Amount spoken	Behavioral observations	Creative Confidence (max. 120)
ANONYMIZED	IIIIIIIIIIIIIIIIIIII - IIIIIIIIIIIIIII	- Initiates - Critical - Asks questions - Involves people	100
ANONYMIZED	III - /	- Timid - Waits her turn - Hesitant	84
ANONYMIZED	IIII - II	- Quiet - Reacts when needed - Hesitant	85
ANONYMIZED	IIIIIIIIIIIIIIIIIIII - IIIIIIIIIIIII	- Expert in his field - Dares to ask and speak - Critical - content	88
ANONYMIZED	IIIIIIIII - III	- Short reactions - Mostly reactive - Human-centered	89
ANONYMIZED	IIIIIIIIIIII - IIIIIIIIII	- Asks questions frequently - Expert in his field - Initiates - Clear and concise	87

OBSERVATIONS
-   Introduction went smooth, people seemed interested and excited to work on the project
-   The contents of the last session were repeated to give context, participants reacted positively to this information. It made the intention of this session clear and gave direction
-   People (that don't know each other) react well to one another
-   There is genuine interest and people ask others questions about things that they don't know yet
-   They listen to each other and ask additional questions when something is unclear
-   They work as a team and help each other
-   People are open and willing to help where necessary
-   Several people enter the discussion and react in a constructive way
-   All participants give each other the space to pitch in and say something
-   When mapping all stakeholders, all participants made several suggestions to create the bigger picture. Where there were gaps participants helped each other to fill these gaps bi bundling their knowledge

- Participants recognize each other's expertise and ask questions about it to learn more about what they don't know yet

Coffeebreak
- During the coffee break all participants got along nicely, they had sociable interactions, including the ones that didn't know each other yet

After-break
- Starting again after the break took some time, coffee-break was 'gezellig' and people needed to get serious again
- Thereafter complex subjects were brought up and people were quick to participate in the discussions that followed
- Participants ask each other additional questions to get a consensus regarding the complex subject(s)
- They discuss it together, so they are all on the same page. If something is not clear yet, they ask each other

REMARKABLE
- One of the lower scoring participants did not talk so much during the session, but once we 'formally' concluded it he started talking to several other people about the session. In little groups of people, as well as 1-on-1 conversations, even with the people he did not know yet.

Impressions
- ''Fun session to do, since you use a different perspective to approach the problems that we are working with''
- ''This session really gave us some clarity on this complex project that we are faced with''
- ''Working visually immediately made it clear what we were talking about''
- ''It really made us think''

INPUT SURVEY
TOPS
- The structure of the sessions becomes clear, gives clarity on process
- Expectation management, you know what to expect
- It is nice to look at, it is nicely made
- The visuals work better than solely words

TIPS
- The process could be more concise, it would be more relevant to have more session-specific input here. Like what is specifically going to happen during this particular session.
- I am unsure what the actual message is that should help me in this booklet
- Show different scenarios, what if we don't intervene enough or on time
- It could be more concise, I have to read so many documents in a day that the shorter something is the better

In what ways did the booklet affect your participation?
1)

- The preparation was good, it showed me what I could expect throughout the whole process, that gives a good feeling. It was a bit generic, but apart from that it was good
- In terms of process it was clear what was expected, I knew what I was there for
- It was beneficial, but it did not necessarily influence my participation. I am there as a consultant that needs to react to the content of the subject, so whatever I encounter I need to work with and that is what I am used to doing

2)
- To me it was beneficial to have this kind of booklet at my disposal, since it clearly shows what my role is in the session and what the eventual goal is. It gives clarity on the process which is always nice to have
- It is a good way of managing expectations, from the process, steps to the eventual result
- It might now have specifically affected my behavior during the session, but it did made me feel more prepared

MAIN INSIGHTS

General insights
- Introduction went smooth, people seemed interested and excited to work on the project
- There is genuine interest and people ask others questions about things that they don't know yet
- They listen to each other and ask additional questions when something is unclear
- They work as a team and help each other
- People are open and willing to help where necessary
- Several people enter the discussion and react in a constructive way
- All participants give each other the space to pitch in and say something
- Participants recognize each other's expertise and ask questions about it to learn more about what they don't know yet
- Participants ask each other additional questions to get a consensus regarding the complex subject(s)
- One of the lower scoring participants did not talk so much during the session, but once we 'formally' concluded it he started talking to several other people about the session. In little groups of people, as well as 1-on-1 conversations, even with the people he did not know yet.

Creative Confidence insights
Participant with the lowest score
-
Participants with higher scores
-

DISCUSSION
- A couple of the participants present in the session knew of Flatland or have worked with them before, this could have influenced their scores of Creative Confidence.

VALIDATION OBSERVATION 3 - ANONYMIZED

Goal of observation: Observe clarity session where the preparation booklet is used to observe its effects on the co-creation process as well as linking it to creative confidence data through a survey.

Client: ANONYMIZED
Subject: ANONYMIZED
Location: ANONYMIZED
Session(s):
- Clarity - ANONYMIZED
Group: ANONYMIZED (n=4, all new participants)
- ANONYMIZED - Human resources
- ANONYMIZED - Communications advisor
- ANONYMIZED - Direction manager
- ANONYMIZED - Project manager
Flatland team: ANONYMIZED

Goal of session: ANONYMIZED

Participant	Amount spoken	Behavioral observations	Creative Confidence (max. 120)
ANONYMIZED	IIIIIIIIIIIIIIIIIII - IIIIIIIIIIIIII	- asks questions - reactive - sometimes zones out - all or nothing mentality - thinks along with others	87
ANONYMIZED	IIIIIIIII - IIIIIIIIIIII	- laid back - open - confident - thinks in opportunities	87.5
ANONYMIZED	IIIIIIIIIIIIIIIIII - IIIIIIIIIIIIIIIIII	- friendly - reactive - waits on others/ hesitant - light hearted, yet serious - sometimes becomes quiet	93
ANONYMIZED	IIIIIIIIIIIIIIIIIIIIIIIIIIII - IIIIIIIIIIIIIIIIIIIIIIIIIIIIII	- honest - enthusiastic - passionate - initiates - knowledgeable - listens carefully - frequently gives suggestions - loves creative activities	94

OBSERVATIONS

- Good vibes, everyone seems comfortable from the start
- They let each other speak and listen carefully to one another
- Some initiate more, while others react more
- The subject is complex, but the team persists
- They build forth on one another by giving additional ideas and thoughts
- They don't listen to react, but they listen carefully and hear each other out completely
- Most seem enthusiastic and interested
- One gives by far the most input, same person that mentioned that he loves these kind of creative sessions

coffee break
- during the break a conversation on creativity was sparked, a couple were really into the topic and spent their whole break talking about creativity

after break
- people became more quiet after the break, since it became more complex
- The initial sketches were hard to make, since the complexity was hard to put into one visual. There were a lot of layers that needed to be implemented
- When trying to make the sketches more logical, discussions emerged and some people became lost

- Because of this people were also initiating less
- People waited longer and listened more carefully than before the break
- they were cracking their brain, but they tried participating regardless
- At some point a couple Eureka moments emerged, this got them going again and made them more enthusiastic and work together better
- The energy went up again and people were excited
- Humor got used more often towards the ending
- Conversations emerged between participants apart from Flatland's facilitation
- People started to give many suggestions once again
- They were happy with the outcome

Impressions
- It was great to work in a different way than we were used to, especially the visual part was very valuable. It made everything more clear, even though we had some hiccups along the way
- Very enthusiastic to see the outcome of the session, it was fun to deep dive into the creative process and see how it actually goes
- The session was great, it really opened my eyes as to what is possible in communication

INPUT SURVEY
TOPS
- Nice layout, the contents were clear and well-arranged
- It gave a good insight into what we were going to do
- The design of the booklet was attractive to look at
- Gave clear insights into the process
- Brief, concise and clear

TIPS
- I was not sure if this was a preparatory booklet that we had to do something with, or just read

In what ways did the booklet affect your participation?
- It gave us insight into the process which worked clarifying, we generally knew what to expect
- It showed us what we could expect in terms of visual style which for us was exciting since we usually don't work in this kind of way
- It felt like a warm welcome, it made us feel more comfortable because of it
- It also resulted in more connectedness in the team, because it was clear that we should do this together as a team
- It makes you enthusiastic for what is going to come, even before we started we already got a wonderful teaser
- It sparks your curiosity, since it makes you think about the session and how it will go
- It is a great way of managing expectations, because it is made concrete and communicated visually

General insights
- Good vibes, everyone seems comfortable from the start
- They let each other speak and listen carefully to one another
- They build forth on one another by giving additional ideas and thoughts
- They don't listen to react, but they listen carefully and hear each other out completely
- Most seem enthusiastic and interested
- Conversations emerged between participants apart from Flatland's facilitation

Creative Confidence insights

Participant with the lowest score
-

Participants with higher scores
-

DISCUSSION
-

SURVEY DATA & ANALYSIS INSIGHTS

CREATIVE CONFIDENCE SCORES

In this section overall creative confidence scores were compared to check whether the booklet had a significant impact on client's creative confidence levels.

The current situation insights (group 1) were compared to the improved situation insights (group 2). A test of normality was done within both groups to decide which test would be used for further comparison. The Shapiro-Wilk test was used to check the normality, since the sample size of both groups is <50 participants.

Tests of Normality

	GROUP	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
		Statistic	df	Sig.	Statistic	df	Sig.
total_score	1	.144	49	.012	.946	49	.026
	2	.250	17	.006	.830	17	.005

a. Lilliefors Significance Correction

The tests of normality showed that in both groups the data was not normally distributed, as we see a significance score of 0.026 for group 1 and 0.005 for group 2 (Shapiro-Wilk)

For this reason non-parametric tests were used to compare the groups further, in this case the Kruskal-Wallis test to see if the distribution of both groups were the same:

Hypothesis Test Summary

	Null Hypothesis	Test	Sig.	Decision
1	The distribution of total_score is the same across categories of GROUP.	Independent-Samples Kruskal-Wallis Test	.026	Reject the null hypothesis.

Asymptotic significances are displayed. The significance level is .050.
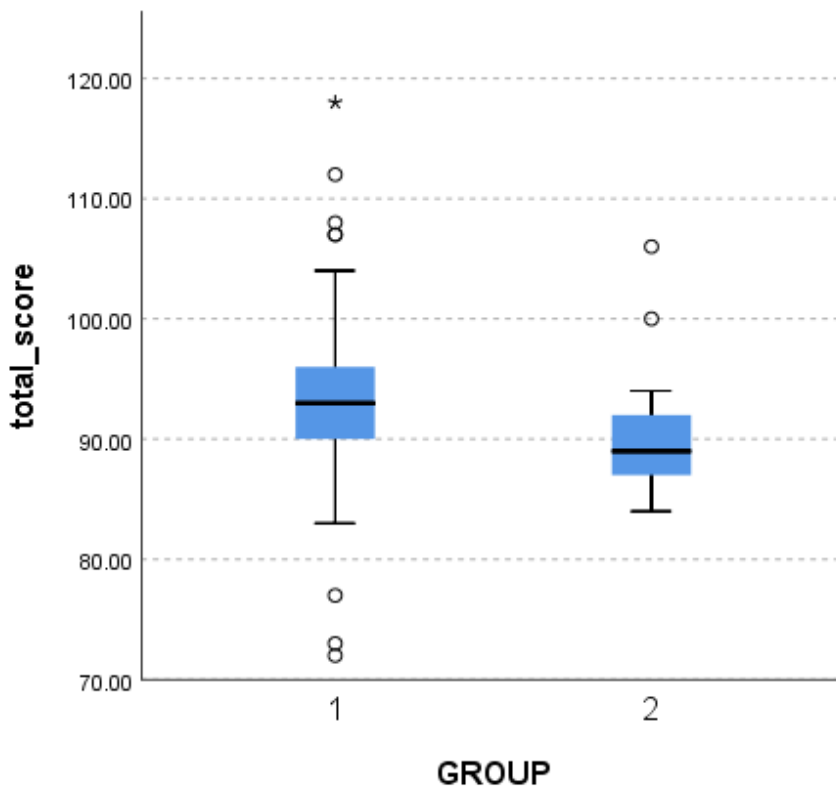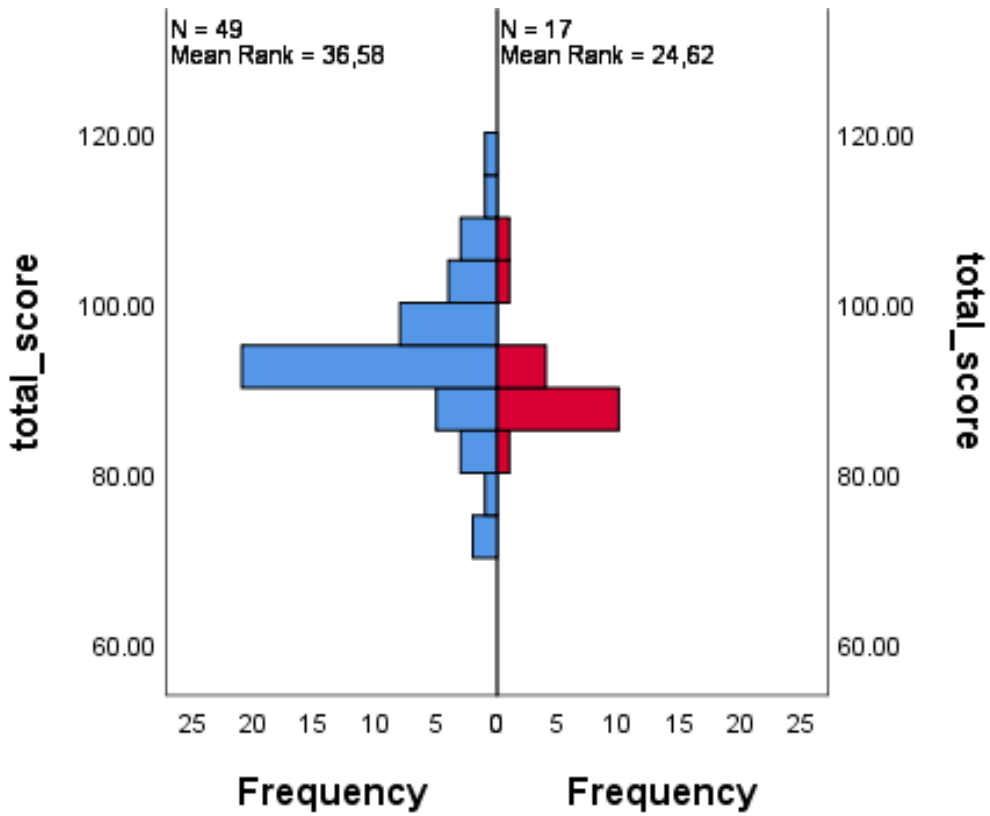
The Kruskal-Wallis test showed that there is a significant difference between the two groups, as the significance score was 0.026. This could also be seen in the visual representations above.

Descriptive statistics were consulted to check the possible reasons for this statistical difference:

Descriptives

GROUP			Statistic	Std. Error
total_score	1	Mean	93.4694	1.23824
		95% Confidence Interval for Mean — Lower Bound	90.9797	
		95% Confidence Interval for Mean — Upper Bound	95.9590	
		5% Trimmed Mean	93.4637	
		Median	93.0000	
		Variance	75.129	
		Std. Deviation	8.66771	
		Minimum	72.00	
		Maximum	118.00	
		Range	46.00	
		Interquartile Range	6.50	
		Skewness	.150	.340
		Kurtosis	1.489	.668
	2	Mean	90.4412	1.34348
		95% Confidence Interval for Mean — Lower Bound	87.5931	
		95% Confidence Interval for Mean — Upper Bound	93.2892	
		5% Trimmed Mean	89.9346	
		Median	89.0000	
		Variance	30.684	
		Std. Deviation	5.53930	
		Minimum	84.00	
		Maximum	106.00	
		Range	22.00	
		Interquartile Range	5.50	
		Skewness	1.707	.550
		Kurtosis	3.147	1.063

The descriptive analysis as seen above, provides good insight into the differences that are present amongst the groups.

The mean for both groups seem to be close to one another, as group 1 has a mean score of about 93.5, while group 2 has a mean score of about 90.5. This is therefore probably not the reason for the significant difference.

However if we look at other descriptives, we can spot some clear differences in the data which could be the reason for the significant difference.

The range of the data in group 1 is 46, while it is 22 in group 2 on a total of 120. This means that the data of group 1 was spread out more than the data from group 2. When we look at

the maximum and minimum of both groups, something similar can be found. The minimum in group 1 is 72 and in group 2 it is 84. While the maximum score in group 1 is 118 and in group 2 it is 106. This again suggests that the data from group 1 was spread out more than group 2. Also if we look at the kurtosis of both groups, group 1 has a score of about 1.5 which indicates that the data is platykurtic, while group 2 has a score of about 3.1 which indicates that the distribution is quite normal.

Next to that, the data also seems to indicate that there is a difference in the tail of both groups. When we look at the skewness values, group 1 has a score of 0.15, which indicates that the distribution is almost perfectly symmetrical, while group 2 has a score of about 1.7, which indicates that the tail is on the right side of the distribution which extends to more positive values.

These might be reasons for the statistically significant difference as was found from the Kruskal-Wallis test above. The compared data suggests that even though the average creative confidence scores did not really change, that there are now less lower scoring participants present during co-creation sessions.

CO-CREATION PERFORMANCE PILLARS SCORES

Next to the overall creative confidence scores, the 6 co-creation performance pillars were compared as well to check whether the booklet had a significant impact on individual domains/ pillars. This gave more detailed insight into the significant difference that was found between the current situation (group 1) and improved situation (group 2).

Since both groups were not normally distributed, again a non-parametric Kruskal-Wallis test was done to check whether the distribution between the pillars was significantly different.

Hypothesis Test Summary

	Null Hypothesis	Test	Sig.	Decision
1	The distribution of CREATIVITY is the same across categories of GROUP.	Independent-Samples Kruskal-Wallis Test	.659	Retain the null hypothesis.
2	The distribution of EXPERTISE is the same across categories of GROUP.	Independent-Samples Kruskal-Wallis Test	.037	Reject the null hypothesis.
3	The distribution of REACT is the same across categories of GROUP.	Independent-Samples Kruskal-Wallis Test	.023	Reject the null hypothesis.
4	The distribution of EXPREP is the same across categories of GROUP.	Independent-Samples Kruskal-Wallis Test	.391	Retain the null hypothesis.
5	The distribution of INITIATE is the same across categories of GROUP.	Independent-Samples Kruskal-Wallis Test	.588	Retain the null hypothesis.
6	The distribution of OPENMIND is the same across categories of GROUP.	Independent-Samples Kruskal-Wallis Test	.187	Retain the null hypothesis.

Asymptotic significances are displayed. The significance level is .050.

The Kruskal-Wallis test showed that there is a significant difference between two pillars, namely the EXPERTISE and REACT pillar. The pillars had a significance score of 0.037 and 0.023 respectively.

Descriptive statistics of the two pillar in question were consulted to check the reasons for this statistical difference:

GROUP				Statistic	Std. Error
EXPERTISE	1	Mean		15.8980	.30894
		95% Confidence Interval for Mean	Lower Bound	15.2768	
			Upper Bound	16.5191	
		5% Trimmed Mean		16.0556	
		Median		16.0000	
		Variance		4.677	
		Std. Deviation		2.16261	
		Minimum		7.00	
		Maximum		20.00	
		Range		13.00	
		Interquartile Range		2.00	
		Skewness		-1.615	.340
		Kurtosis		5.222	.668
	2	Mean		15.1471	.33695
		95% Confidence Interval for Mean	Lower Bound	14.4327	
			Upper Bound	15.8614	
		5% Trimmed Mean		15.1078	
		Median		15.0000	
		Variance		1.930	
		Std. Deviation		1.38930	
		Minimum		13.00	
		Maximum		18.00	
		Range		5.00	
		Interquartile Range		2.00	
		Skewness		.190	.550
		Kurtosis		-.459	1.063
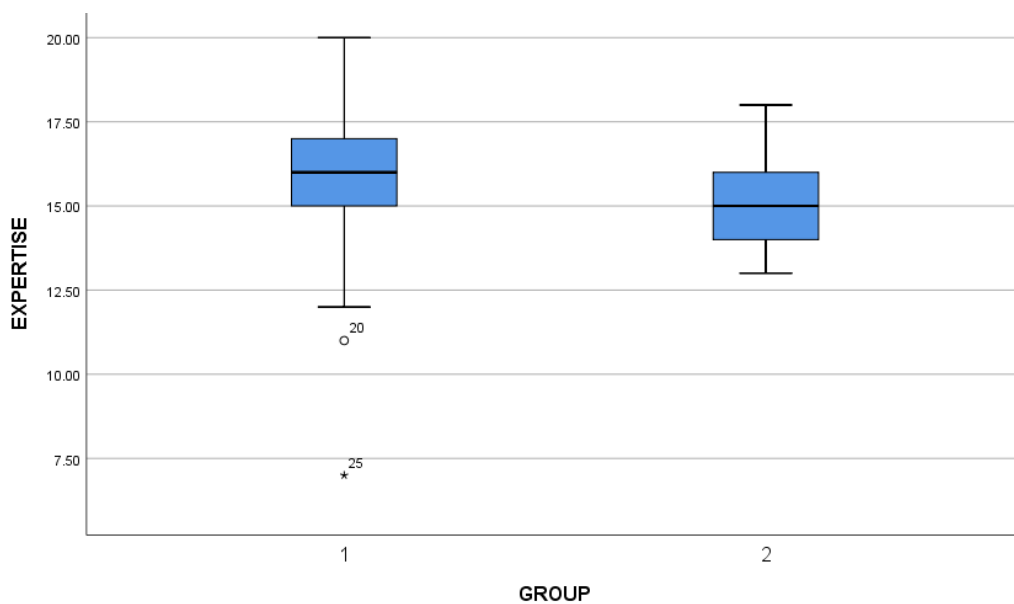
EXPERTISE

| GROUP				Statistic	Std. Error
REACT	1	Mean		15.5510	.26576
		95% Confidence Interval for Mean	Lower Bound	15.0167	
			Upper Bound	16.0854	
		5% Trimmed Mean		15.5465	
		Median		15.0000	
		Variance		3.461	
		Std. Deviation		1.86035	
		Minimum		11.00	
		Maximum		20.00	
		Range		9.00	
		Interquartile Range		2.00	
		Skewness		.149	.340
		Kurtosis		.147	.668
	2	Mean		14.3824	.42342
		95% Confidence Interval for Mean	Lower Bound	13.4847	
			Upper Bound	15.2800	
		5% Trimmed Mean		14.4248	
		Median		14.0000	
		Variance		3.048	
		Std. Deviation		1.74579	
		Minimum		10.00	
		Maximum		18.00	
		Range		8.00	
		Interquartile Range		1.50	
		Skewness		-.506	.550
		Kurtosis		2.167	1.063
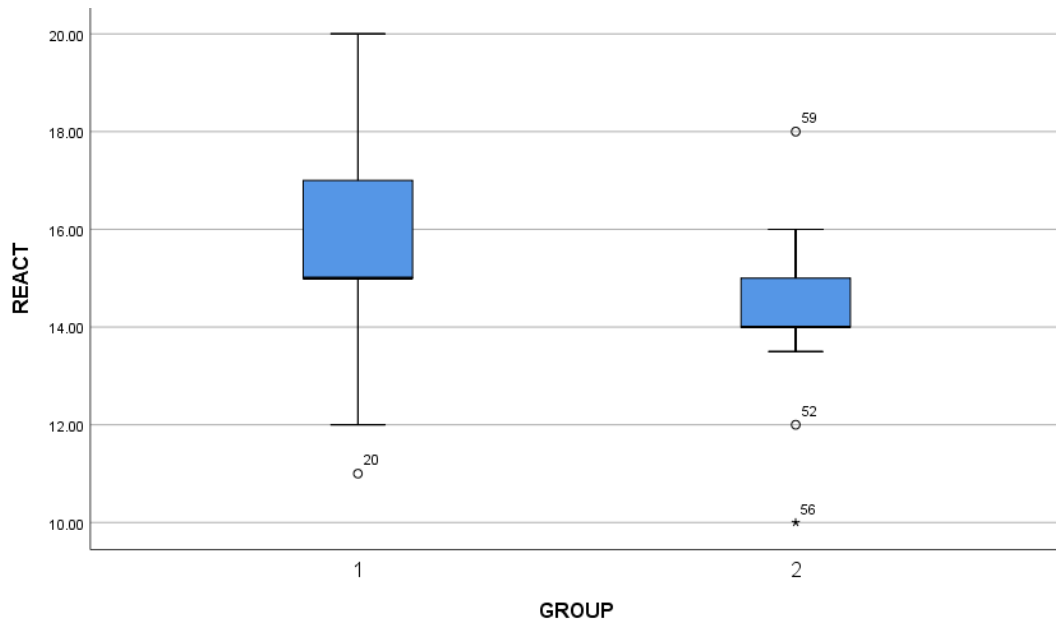
09.5 ADDITIONAL DOCUMENTS

Introductie

Welkom namens heel Flatland, we zien er naar uit om samen te werken. In dit boekje leggen we in 5 stappen uit wat je kunt verwachten zodat je optimaal voorbereid onze aankomende sessies in kunt gaan

1 CONTEXT

2 WERKWIJZE

3 PROCES

4 SESSIES

5 TEAM
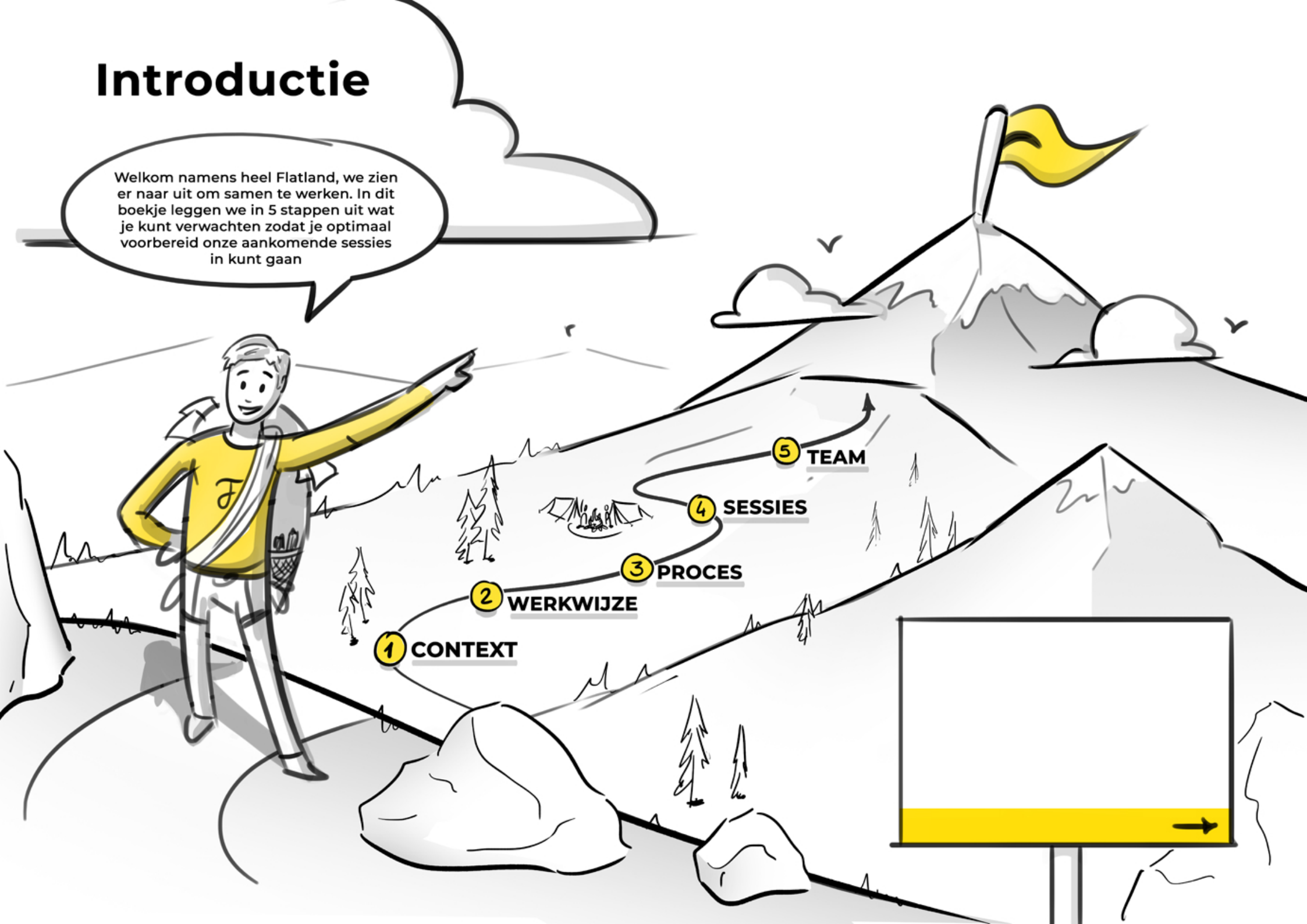
1. Context
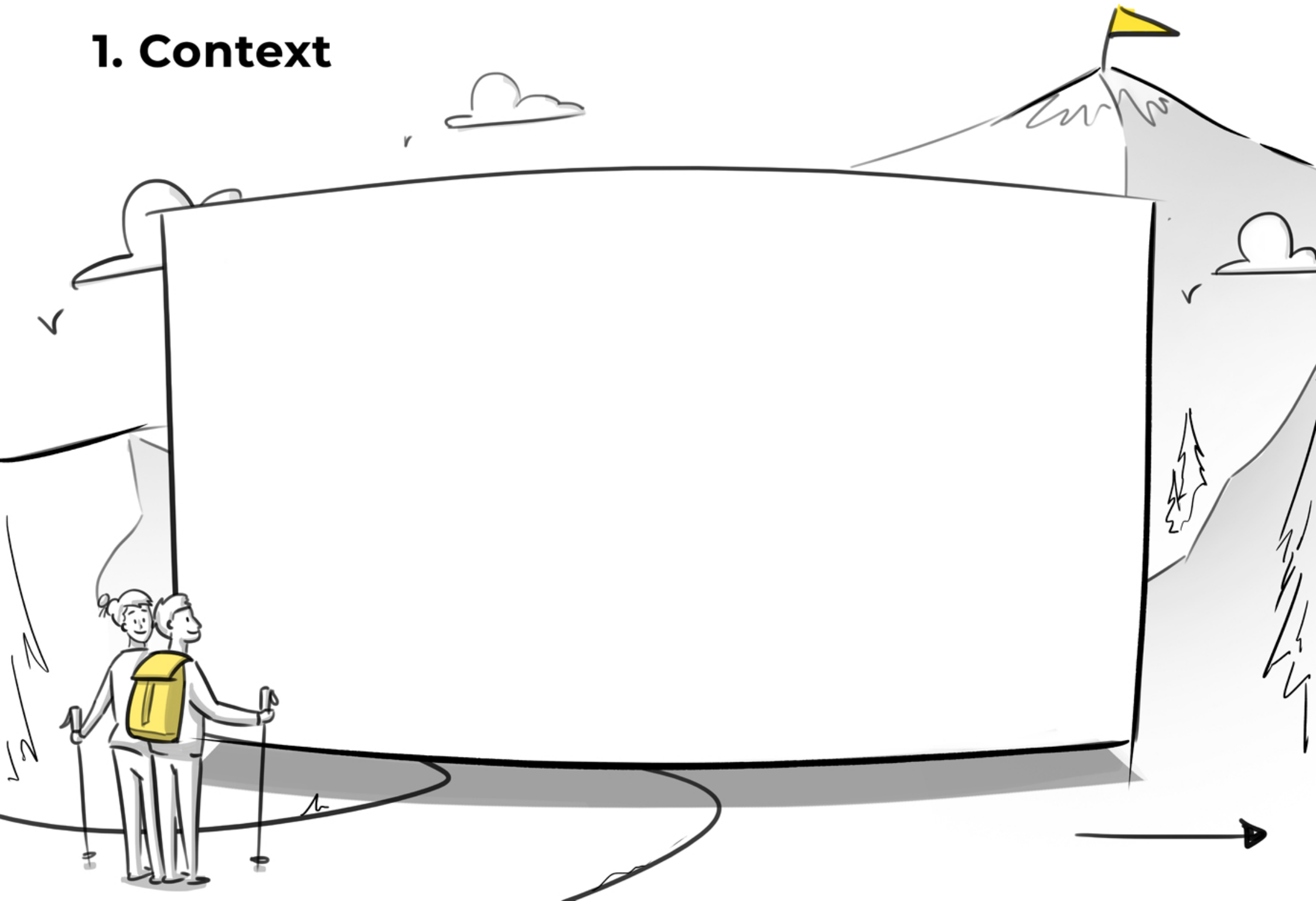
2. Werkwijze

We brengen helderheid, vergroten onderling begrip en versnellen creatieve processen om zo jullie complexe vraagstuk te versimpelen tot een concreet actieplan

WAT WE DOEN

VISUAL THINKING
Door live mee te tekenen kunnen we (jouw) ideeen direct op papier zetten, concreet maken en bespreken

CO-CREATION
Door het gesprek gezamenlijk te voeren kunnen we vlot stappen maken en weten we dat we op dezelfde lijn zitten

DESIGN THINKING
Door een ontwerpproces te doorlopen waarbij we elke stap toetsen en verbeteren komen we tot een resultaat dat echt werkt

WAT HET OPLEVERT

Met deze methodes kunnen we ons aanpassen aan jullie specifieke situatie en altijd helpen op een manier die het beste bij jullie past

GRIP

ZEKERHEID

DUIDELIJKHEID

RICHTING

HOUVAST

3. Proces

We doorlopen een proces waarbij we jullie ideeen concreet in beeld brengen in de vorm van een visueel verhaal

CLARITY

Op zoek naar de kern

1e versie

STORY

Feedback op verhaal

verbeterde versie

DELIVER

Laatste loodjes

Samen zoeken we naar het doel, doelgroep, medium en boodschap van het project en gebruiken dat als startpunt voor ons verhaal

Wij van Flatland verzamelen alle input van de clarity sessie(s) en maken een eerste (schets) versie van het verhaal

De eerste versie wordt vervolgens gezamenlijk verder uitgewerkt en voorzien van feedback

Wij van Flatland verzamelen alle input van de story sessie(s) en maken een verbeterde versie van het verhaal

Vervolgens worden de laatste loodjes gelegd aan het verhaal en eindigen jullie met een unieke praatplaat!
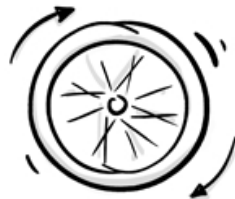
4. Sessie

Samen gaan we het gesprek aan om makkelijk tot een consensus te komen over het resultaat. De facilitator leidt de sessie en stelt de vragen, terwijl de illustrator tussendoor meetekent

AANDACHTIG LUISTEREN
Wie weet inspireert een ander je, versterkt hun feedback jouw idee of leer je wat nieuws

MOMENTUM
Ideeen genereren is als een vliegwiel, hoe meer je op elkaar voortbouwt en ervoor openstaat hoe sterker het effect

UITSPREKEN
We moedigen je aan om je ideeen en gedachten uit te spreken, omdat je een eigen unieke kijk hebt
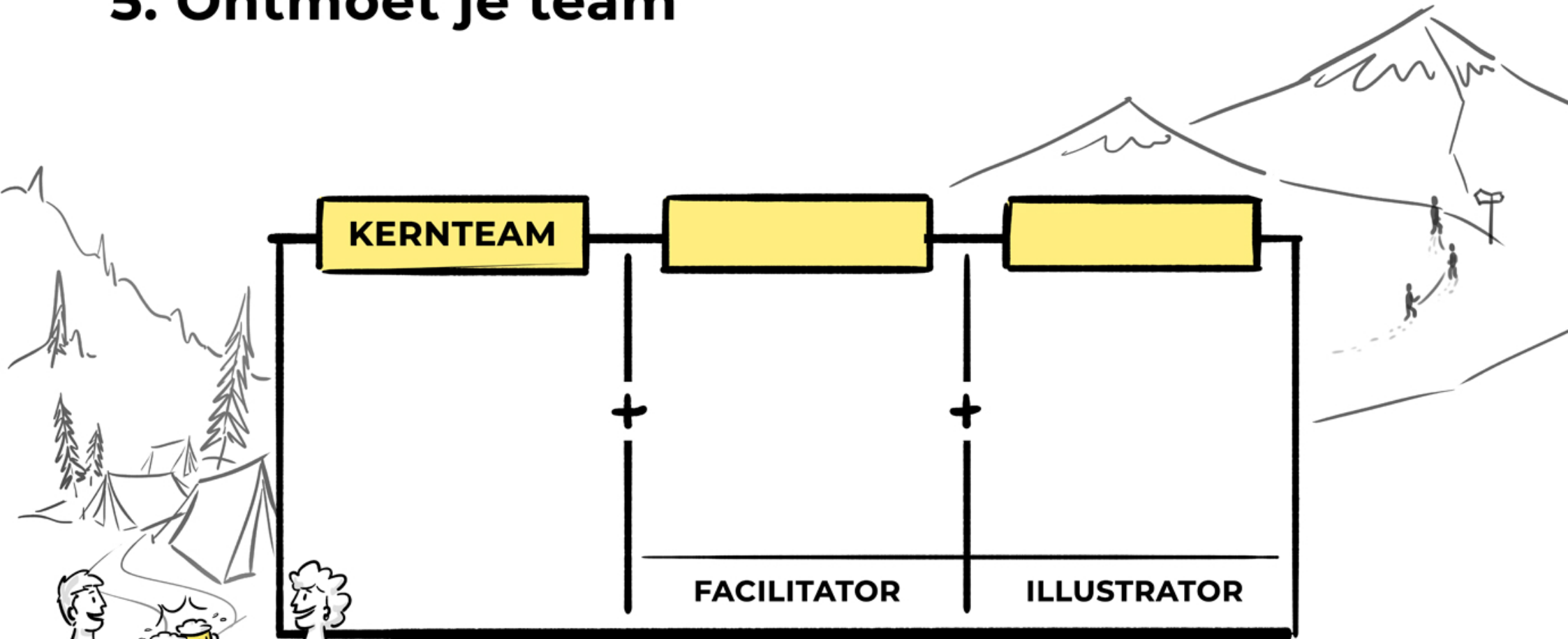
VOORTBOUWEN
Bouw voort op elkaars ideeen, hoe meer mensen aanhaken, hoe sterker het idee wordt

KLUTS KWIJT?
Even de weg kwijt? Geen probleem, geef het simpelweg aan en we helpen je graag verder

5. Ontmoet je team

KERNTEAM

FACILITATOR

ILLUSTRATOR

ESSENTIEEL & UNIEK

Wij geloven dat iedereen zijn eigen set unieke kwaliteiten en ervaringen heeft. Daarmee ben je een essentieel onderdeel van het team

TEAMWORK = DREAMWORK

We hebben hetzelfde doel voor ogen en weten wat we willen. Laten we elkaar aanvullen en helpen waar nodig

Aankomende sessie:

Tot binnenkort!

IDE Master Graduation
Project team, Procedural checks and personal Project brief

This document contains the agreements made between student and supervisory team about the student's IDE Master Graduation Project. This document can also include the involvement of an external organisation, however, it does not cover any legal employment relationship that the student and the client (might) agree upon. Next to that, this document facilitates the required procedural checks. In this document:

- The student defines the team, what he/she is going to do/deliver and how that will come about.
- SSC E&SA (Shared Service Center, Education & Student Affairs) reports on the student's registration and study progress.
- IDE's Board of Examiners confirms if the student is allowed to start the Graduation Project.

⚠ USE ADOBE ACROBAT READER TO OPEN, EDIT AND SAVE THIS DOCUMENT
Download again and reopen in case you tried other software, such as Preview (Mac) or a webbrowser.

STUDENT DATA & MASTER PROGRAMME
Save this form according the format "IDE Master Graduation Project Brief_familyname_firstname_studentnumber_dd-mm-yyyy". Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1 ! ⚠

family name	_____
initials	_____ given name _____
student number	_____
street & no.	_____
zipcode & city	_____
country	_____
phone	_____
email	_____

Your master programme (only select the options that apply to you):

IDE master(s): ( ) IPD ( ) DfI ( ) SPD

2nd non-IDE master: _____

individual programme: ____ - ____ - ____ (give date of approval)

honours programme: (_____)

specialisation / annotation: (_____)
(_____)
(_____)

SUPERVISORY TEAM **
Fill in the required data for the supervisory team members. Please check the instructions on the right !

** chair	_____	dept. / section: _____
** mentor	_____	dept. / section: _____
2nd mentor	_____	
	organisation: _____	
	city: _____	country: _____

comments (optional)
⋮

⚠ Chair should request the IDE Board of Examiners for approval of a non-IDE mentor, including a motivation letter and c.v..

⚠ Second mentor only applies in case the assignment is hosted by an external organisation.

⚠ Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.

Procedural Checks - IDE Master Graduation

APPROVAL PROJECT BRIEF
To be filled in by the chair of the supervisory team.

chair _____ date ____ - ____ - _____ signature _____

CHECK STUDY PROGRESS
To be filled in by the SSC E&SA (Shared Service Center, Education & Student Affairs), after approval of the project brief by the Chair.
The study progress will be checked for a 2nd time just before the green light meeting.

Master electives no. of EC accumulated in total: _____ EC

Of which, taking the conditional requirements
into account, can be part of the exam programme _____ EC

List of electives obtained before the third
semester without approval of the BoE

YES   all 1st year master courses passed

NO   missing 1st year master courses are:

name _____ date ____ - ____ - _____ signature _____

FORMAL APPROVAL GRADUATION PROJECT
To be filled in by the Board of Examiners of IDE TU Delft. Please check the supervisory team and study the parts of the brief marked **.
Next, please assess, (dis)approve and sign this Project Brief, by using the criteria below.

- Does the project fit within the (MSc)-programme of the student (taking into account, if described, the activities done next to the obligatory MSc specific courses)?
- Is the level of the project challenging enough for a MSc IDE graduating student?
- Is the project expected to be doable within 100 working days/20 weeks ?
- Does the composition of the supervisory team comply with the regulations and fit the assignment ?

Content: APPROVED   NOT APPROVED

Procedure: APPROVED   NOT APPROVED

comments

name _____ date ____ - ____ - _____ signature _____

Initials & Name _____ Student number _____

Title of Project _____

Personal Project Brief - IDE Master Graduation

_____ project title

Please state the title of your graduation project (above) and the start date and end date (below). Keep the title compact and simple.
Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

start date   _____ - _____ - _____   _____ - _____ - _____   end date

INTRODUCTION **
Please describe, the context of your project, and address the main stakeholders (interests) within this context in a concise yet complete manner. Who are involved, what do they value and how do they currently operate within the given context? What are the main opportunities and limitations you are currently aware of (cultural- and social norms, resources (time, money,...), technology, ...).

space available for images / figures on next page

Initials & Name _____   Student number _____

Title of Project _____

introduction (continued): space for images

image / figure 1: _____

image / figure 2: _____

Initials & Name _____   Student number _____

Title of Project _____

Personal Project Brief - IDE Master Graduation

Initials & Name _____   Student number _____

Title of Project _____

PLANNING AND APPROACH **

Include a Gantt Chart (replace the example below - more examples can be found in Manual 2) that shows the different phases of your project, deliverables you have in mind, meetings, and how you plan to spend your time. Please note that all activities should fit within the given net time of 30 EC = 20 full time weeks or 100 working days, and your planning should include a kick-off meeting, mid-term meeting, green light meeting and graduation ceremony. Illustrate your Gantt Chart by, for instance, explaining your approach, and please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any, for instance because of holidays or parallel activities.

start date _____ - _____ _____   _____ - _____ _____ end date

Initials & Name _____   Student number _____

Title of Project _____

Personal Project Brief - IDE Master Graduation

Explain why you set up this project, what competences you want to prove and learn. For example: acquired competences from your MSc programme, the elective semester, extra-curricular activities (etc.) and point out the competences you have yet developed. Optionally, describe which personal learning ambitions you explicitly want to address in this project, on top of the learning objectives of the Graduation Project, such as: in depth knowledge a on specific subject, broadening your competences or experimenting with a specific tool and/or methodology, ... Stick to no more than five ambitions.

FINAL COMMENTS

In case your project brief needs final comments, please add any information you think is relevant.

Initials & Name _____   Student number _____

Title of Project _____