Growing up is hard to do?

Managing Creativity within the Creative Game Industry

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Informatics

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Resumé

Creativity is the essence of game design. Managing creativity within organizations can be thought of as being contradictory, and increased empirical research is made within this area, trying to understand the problematic with managing creativity along with more traditional management in business contexts. Even though the research area is substantial on this matter, there is still limited amount of literature focusing on managing creativity within creative industries, e.g. the game industry. This study is seen as a further contribution to that area. We studied the concept of creativity in the creative development process, put in relation to growth at three different levels; industry/context, organization/management, and team/individual. We approached this with a qualitative study, based on interviews with respondents covering the entire Nordic game industry, which is the area in focus of this study.

Findings showed a contrary result in relation to the theoretical foundation. Managing creativity within the growing industry and organizations, where external actors, e.g. publishers, have major influence and power to decide what type of games to be published or not, is not seen as a problematic act to handle. On the contrary, demands and restrictions frame the creativity, which is a benefit to the game developing companies and their work in the creative development process since it tells them "what's allowed" and "what's not". The study did also show a positive relationship between financial budget and creativity. A larger financial support from e.g. publishers, positively influence the creativity since it brings more freedom to both the managers and the developing teams.

Acknowledgements!

Glossary

Bit – a binary digit, basic unit of information storage and communication in digital computing and digital information theory.

Digital distribution – (also known as digital delivery and electronic software distribution) is the principle of providing digital information and content over the Internet in the form of products or services. It has been growing steadily and increasing rapidly since the turn of the century due to the rise of consumer broadband.

EA Games – Electronic Arts (EA) is an American developer, marketer, publisher, and distributor of computer and video games.

ELIN – an electronic database at Lund University, which contains scientific journals and articles.

FPS – First-person shooter, a video game centered on shooting where the player's on-screen view of the game world simulates that of the character.

Gamasutra – a web site founded in 1997 for video game developers. It is owned and operated by CMP Media, and acts as the online sister publication to the print magazine Game Developer. It includes regularly updated video game news and features, other online resources for game developers.

Game Cartridge - a cartridge is a method of adding different functionality or content to a digital device. From the late 1970s to mid-1990s, the majority of home video game systems were cartridge-based. When CD technology came to be used widely for data storage, most hardware companies moved from cartridges to CD-based game systems, since CD-ROMs were much cheaper to produce and could hold more content.

Game Console – an interactive entertainment computer or electronic device that manipulates the video display signal of a display device (a television, monitor, etc.) to display a game. The term "video game console" is used to distinguish a machine designed for consumers to buy and use solely for playing video games from a personal computer, which has many other functions, or arcade machines, which are designed for businesses that buy and then charge others to play.

Gamer – a person that who enjoys playing digital games. A hardcore gamer is a person who spends much of their leisure time playing video and computer games.

Gold master disc – the disc containing the final version of a particular game. A gold release is considered to be very stable and relatively bug-free with a quality suitable for wide distribution and use by end users.

Immersion – is the state where you cease to be aware of your physical self. It is frequently accompanied by intense focus, distorted sense of time and effortless action.

Oscilloscope – is a type of electronic test equipment that allows signal voltages to be viewed, usually as a two-dimensional graph of one or more electrical potential differences (vertical axis) plotted as a function of time or of some other voltage (horizontal axis).

Vivendi Games – is a global French developer, publisher and distributor of interactive entertainment. Vivendi Games is a 100% subsidiary of Vivendi SA. Headed by Bruce Hack, it is headquartered in Los Angeles, California and employs over 3,400 people at 4 separate development divisions.

Waterfall model – is a sequential software development model (a process for the creation of software) in which development is seen as flowing steadily downwards (like a waterfall) through the phases of requirements analysis, design, implementation, testing (validation), integration, and maintenance.

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1. Introduction

The game industry is a relatively new area within systems development and has experienced an enormous expanding the last decades, and is still increasing in a high tempo. The game developing has gone from being an activity in the boys' bedrooms to become a multi million industry with major impact on global financial markets. (Strömbäck, 2007a). Despite the young age of the game industry it is commonly compared in size with the entertainment giant in Hollywood (Zackariasson, 2006b) and already today the industry's turnover is almost as large as the film industry's (Frick, 2008).

The game industry has expanded and rapidly become a major actor in the emerging category that is labeled as "creative industries" (Sheff, 1994) and is already representing a substantial share of the entertainment business by producing influential cultural icons and best-selling products. (Cohendet & Simon, 2005) A distinguishing quality of these "creative industries" or cultural economy is the conflicts and tensions between the creation and innovation on the one hand and economic viability on the other.

In relation to the rest of the game industry in the world, the Nordic computer and video games market is now number six in size of the world's current game development clusters, the per capita sales are just about tied with Japan, closing up to the consumption in the UK and US. Additionally, the Nordic game developers are seen as a global force, having built a net exporter industry evidently listing the top ten in size and sales of the whole world. The citizens of the Nordic region have among the highest usages of media and culture in the world. Even though strongly global influenced by the societies in the Nordic countries, the local culture still has a very significant position. Nordic intellectual properties historically have had a strong impact on global youth and children's culture and media, and today computer and video games have become the prime entertainment medium of choice for the younger generation in the Nordic region. (Nordicgameprogram.org, 2008)

A video game is a complex combination of technology, art and story telling (Cohendet & Simon, 2005). For the technological part to disappear beyond the magic of the scenario, the smoothness of controls (ibid) and all the factors that creates the state of immersion that is the main goal for every developer. There is an interplay between different artists and professions; those developing and integrating the scenario, design of interactivity, programmers, graphic artists, test leaders, publishers, managers, well, the list is too long to bring up here; the message is clear anyway. The management of complex video games is the result of a balancing act between on the one side an artistic mode where the rely is on flexible and decentralized expertise held by distinct creative communities of professionals, and on the other side a strict managerial attitude looking for the advantages of tight integration of these activities strictly hold to the limits of cost and market constraints. (ibid)

The value chain of game developing has expanded and contains several more actors today than it did a few decades ago, and by this a need for understanding and fully managing the interaction between all actors has emerged. The development of the games has become really technically advanced and the barrier to enter the market and being a successful game developer is getting increasingly more costly and is associated with enormous risk taking for those active in the game industry (Zackariasson, 2006b). Considering the creativity of the work with game development, it is said to drive the

whole industry (ibid), and giving attention to creativity in group settings, in relation to these new demands and market constraints that the game developers must face to survive is fundamentally interesting.

Creativity has today become an up-to-date topic within business and economics and questions of how to manage creativity, or if managing creativity is contradictive, are being discussed and are subjects for research universities all over. The phenomenon of "creative industries" has been defined by agencies, e.g. the UK government, to refer to "new" industries, which are based on the creativity of individuals and supposedly have different properties and higher future growth than for example the traditional technology or service sectors. (Tschang & Szczypula, 2006)

Creativity is already by its very definition, impossible to control and something that's thought of as being spontaneous, while managing in organizations are the very opposite of this. Most efforts at controlling and steering creativity turn out to be counterproductive, the more you try to pin it down, the farther you are from achieving it (Harkins, 1998). This dilemma is the reason for increased empirical research in the area of managing creativity and a more systemic and social understanding of creativity has opened up the notion of it within organizational and managerial inquiry. (ibid) There is although a limited amount of literature on *creative industries* and managing creativity and it's all in its initial stages. Findings on the game products' or industry's characteristics relative to other types of products are not many. Most studies of games tend to be from media studies tradition, and not from a product innovation and creativity perspective. (Tschang & Szczypula, 2006)

This study is seen as a further contribution to the area of managing creativity within creative industries, and we take on a, to some extent, different approach. Most approaches within this area build on perspectives of managerial and organizational matters and methods that relates to the work of managing creativity (Game Developers Conference, 2008). We on the other hand, have decided to expand the perspective and take on an approach where the industry, management/organization and team levels are all included and analysed in an interrelated context, in relation to growth/success rate.

1.1 Focus dimension

The increased popularity for gaming has created an extremely fast growing game industry. The game development companies are constantly recruiting new employees which in turn lead to enormous productions with small armies of developers contributing to one specific purpose, increased growth. With this progression the risks that need to be considered are growing exponentially. The changing market place and context have resulted in a need for the work methods to be modified to correspond to new demands. Due to the low age of the game industry there are still just a few game development companies that have realized the actual value of and the need to adjust their methods to this changing context. (Strömbäck, 2007a)

In the beginning the game developing was an area for enthusiasts, alone or in smaller groups (Allder, 2006). The progress has then evolved from the boys' bedroom to boardrooms in capital risk companies and is now a multi million industry (Strömbäck, 2007a). As the market place prospered, traditional system development methods were adopted to steer up and organize the work in a way that measured up with the rate of progression (Allder, 2006). The companies today face deadlines and increasing amounts

of workload dependent on limited economic resources and time constraints most often from the demands of the publishers (Bondesson & Stahl, 2007).

With this explosive change and progress in focus, we see that the central factors and values for the game developing companies and the developers are differing as the need to adjust and compete becomes crucial for the company to survive. The game companies are restricted to financial and time related limits, which can mean decreased risk taking and lower innovative thinking. A growing challenge for the game companies is to reconcile what the creative team wants and what the executive suite needs in terms of profits. (Friedler, 2006) This opinion is confirmed by Mikael Jakobsson, Senior lecturer and game researcher at Malmö University, who says that it exists many similar games on the market place today which is a sign of attempts to minimize the level of risk; the publishers are not willing to let too innovative ideas be fulfilled, and at the same time, the developers are dependent of the financial support that the publishers give (Bondesson & Stahl, 2007). The need for financial support of game companies is high and therefore fundings like the one Nordic game program give is really appreciated. This type of financial support is especially important for smaller sized companies since they often get fooled by the marketing people and financial business experts when trying to discuss with the larger companies. The reason for this is the simple purpose of making games; to the smaller companies it isn't that much about building up big organizations as it is about building the games and focusing on the end product. (Frick, 2008)

1.2 Research questions

- How does growth affect the view and management of creativity in the creative development process of the Nordic game developers?

As a parenthesis we want to draw attention to our choice of title, which in itself is a question that has no clear given answer, and opens up for reflection around our chosen focus area. **"Growing up is hard to do"** is a quote from the article; **The Weird Rules of Creativity**, in Harvard Business Review, September 2001, Vol. 79, No. 8. The article is written by Robert I Sutton (Sutton, 2001), who is a professor of management science and engineering at Stanford University in California. In this current article the phrase is made as a statement, but we have changed this by putting a question mark in the end because for us this title has the purpose of creating reflection and discussion around the subject of matter.

1.3 Purpose

This study is seen as a knowledge contribution to the current limited amount of literature and studies of managing creativity within creative industries. The purpose of this study is to try to understand the concept of creativity within the Nordic game industry, in relation to the growth/success rate. We wish to see how the game companies view and cope with the question of creativity in the development process, and how they further on relate this to their growth and success. We'll investigate what happens to the creativity in game development companies when they grow, and take on the approach of analyzing creativity in relation to the different actors of the game industry (see Figure 1.1).
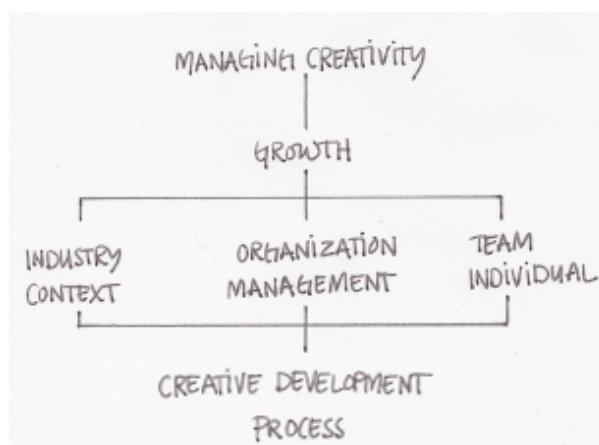
Figure 1.1: The study's topical layout and focus (own figure)

1.4 Limitations

We define games as electronic games, which cover both computer and video games. The games we focus on for this study have the purpose of being entertaining but not financially profitable to the user. The word "game" will most commonly thus be the one used for the continuation of this study. At the geographic level we delimit us to study the Nordic region, which in the game industry is seen as a cluster and is most often mentioned as a whole, instead of seeing the separate countries separately.

In the upcoming theoretical synthesis chapter we identify five different factors (see figure 3.2), each of them connected in a complex setting, influencing the managing of creativity in the game developing process. We know that taking all these five factors in consideration would demand a much longer time-span than ten weeks. Therefore, for the purpose of this study we apply only the concept of growth/success rate and relate this to creativity. The meaning of creativity can be widespread, which is why we delimit this study to concern the creativity that takes place in the creative development process. With the *creative development process* we refer to that part of the game development that starts with the creating of ideas and ends with a finished product. This process ends before marketing and introducing to the market take on.

1.5 Target group

This study is mainly aimed at persons with a certain degree of prior knowledge about systems analysis and/or game development/game design, and further on are interested in participation in and contribution to the area of managing creativity in creative industries and do further studies within this area.

2. Game Development and Creativity

This chapter forms the theoretical foundation for our study. Starting with a description of game development and how the development of the game industry has evolved, followed by a covering subchapter about creativity and how this concept relates to organizational and industrial perspectives today. Finally these two key areas are combined and we elucidate where the theoretical foundation of this stands today with current research.

2.1 Game Development

2.1.1 A historical exposé

Playing games have always been an integral part of all known human cultures. The birth or the digital games however are just new expressions of this ancient method of social interaction. (Fullerton et al., 2004)

Digital games are a quite new phenomenon and have only been around for a few decades but the technology of videogames has made advance since the 1960s. In 1958, a physicist named Willy Higinbotham of the Brookhaven National Laboratories in New York tweaked the functions of an oscilloscope into an interactive table-tennis-like game, this was perhaps not a real digital game but at least a first practical thought of using computers for play. The first real interactive computer game came instead three years later in 1961, when Steven Russell, a MIT student, created Spacewars. After this event things started escalate, in 1968 Ralph Baer patents an interactive television game and game birth to the game console. During the 1970s the first personal computer started to evolve and 1972 Nolan Bushnell introduced the world to a new culture with his start-up company Atari. During the 70s and up to the mid 80s, Atari was the recognized leader in all areas of videogames. It was first in the 1977 Nintendo released its first home video game in Japan. In 1980 Namco releases Pac-Man, the most popular arcade game of all time, with over 300 000 units are sold worldwide. A few years after, another classic game was designed when Russian mathematician Alex Pajitnov presented Tetris. (Kent, 2002)

In the late 80s the "race of the consoles" began with Nintendo of America releasing the 8-bit system NES worldwide and in 1990 Nintendo releases Super Mario Bros. 3 which still is the most successful non-bundle game cartridge of all time. In 1991 Nintendo of America released the 16-bit system Super NES. At this time Internet also started to appear in a few homes around the world and Id Software publishes the game Doom for PCs. 1994 did Sony enter the console market with the release of PlayStation in Japan, the year after did Nintendo counter with their new console N64. The second-generation consoles came right after the start of the new millennium with Sony released PlayStation 2 and Nintendo released the GameCube. At this time Microsoft also entered the marked with the intent to establish a foothold as the entertainment portal for the home, with the release of the Xbox console. The third generation of game consoles have just recently entered with the released PlayStation 3, Xbox 360 and Nintendo Wii. (ibid)

Despite its fast and extensive penetration of the modern life, the game industry is a young one, and as a medium it has barley reached its adolescence. The industry has gone corporate faster than any medium that has ever come before, and the tension between the business actors and the developers is profound. The industry is also still struggling with a lack of established rules and standards by which to measure them selves, the game makers must therefore invent the paradigm of their business and their art as they go along. (Chaplin et al., 2005)

2.1.2 Development and Methods

According to Fullerton et al. (2004) to define the basic segment of the industry a categorization can be made by the platforms for which games are distributed: console, computer and other. The other category implicates handheld devices, arcade games, and emerging platforms such as cell phones, PDAs, and interactive television systems.

The computer game market today is smaller than the console market, and it is divided by games created for the two largest operation systems, Windows and Mac OS. Games for Windows are dominating the computer game market. (ibid) A large advantage that the computers have is that it's rarely purchased specifically for gaming. Another issue that benefits these PC/MAC platforms is that the owner can easily upgrade the performance with new hardware components and thereby adapt to new demands, allowing developers to design more sophisticated games. However, PCs do require some prior knowledge. (Nichols et al., 2006) Consoles, on the other hand, are nearly always associated with games and entertainment. They also provide a multi-player option on a single hardware, which allows friends to game together without having to connect their separate hardware's. The consoles are also easy to use, as they are geared solely to gaming and come with plug-and-play capabilities. (ibid)

In addition to platforms, another important way of looking at the game industry is in terms of game genres. On one hand, genres give designers and publishers a common language for describing the specific style of play. On the other hand, genres tend to restrict the creative process and lead designers toward already tried out gameplay solutions. Some of the most common genres existing today are: strategy, role-playing, sports, racing, simulation, adventure, puzzle and massive-multiplayer online (MMO). (Fullerton et al., 2004)

Several different distribution channels exist today within the industry, some are of a more traditional kind adapted from the music and book industries while others take a more unique form, often direct and online, so called digital distribution. Smaller companies today tent to use either digital distribution or develop on demand. Developing games on demand is when the developers have a client that orders a game from them, the amount of freedom over its content might fluctuate from project to project. The most common industry structure, especially among larger companies, is displayed in the Figure 2.1. (Nichols et al., 2006)
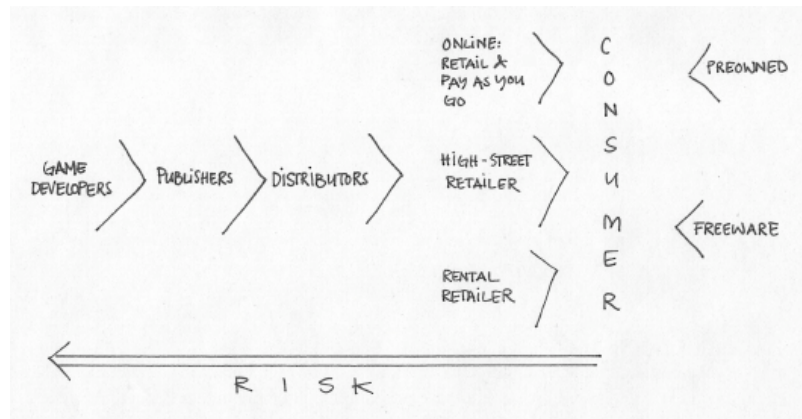
Figure 2.1: Value chain and risk flow (Nichols et al., 2006, pg. 88; Strömbäck, 2007a)

The game developers are the ones that actually dream up and create the games. There exist so many development studios, even in the Nordic region today, that it would be unhelpful to list them all. But in general, there are three types of developers: independent studios, wholly owned studios, and partially owned studios. The studios are, if owned, done so by their publisher. Most development studios start out small, many times in a group of friends. (Fullerton et al., 2004) Nichols et al. (2006) describes the process as "starting a development studio is usually a labor of love." However many start-up developers never make it past the concept stage. Only a few very lucky teams actually sign a deal to produce their game. Being a game developer is therefore a very risky business and it is not an easy task trying to stay true to their artistic vision while staying alive in the industry. (Fullerton et al., 2004)

The publisher landscape has changed dramatically over the past decade with a myriad of merges, closures and re-branding. Some publishers today are just handling the publishing phase of the value chain while others, like EA Game for example, controls all of the first three steps. The publishers usually deal with financing and marketing among other things and are the intermediary between the artistic creators and the distributors. The distributors are concerned with logistics and also local marketing actions. The final step before the consumers are the retailers, their job is to expose and sell the game to the customers. (Strömbäck, 2007a) On the other end of the chain are the freeware providers, they are often one and the same as the developers in this case and the product can be everything from fully functional games to modifications of existing games. (Nichols et al. 2006)

It is crucial for all actors within this value chain to understand the needs and goals of all involved in the process itself. The respect shown for the process will improve the internal relationships and increase the games possibility to reach and be promoted on the competitive market. The internal developer's team structure and its relationship to the publisher's team are crucial, because it determines how everything else will be structured. This relationship varies depending on the situation and the specific actors. Figure 2.2 shows an example of some basic job categories that make up most development and publishing team and their relations. (Fullerton et al., 2004)
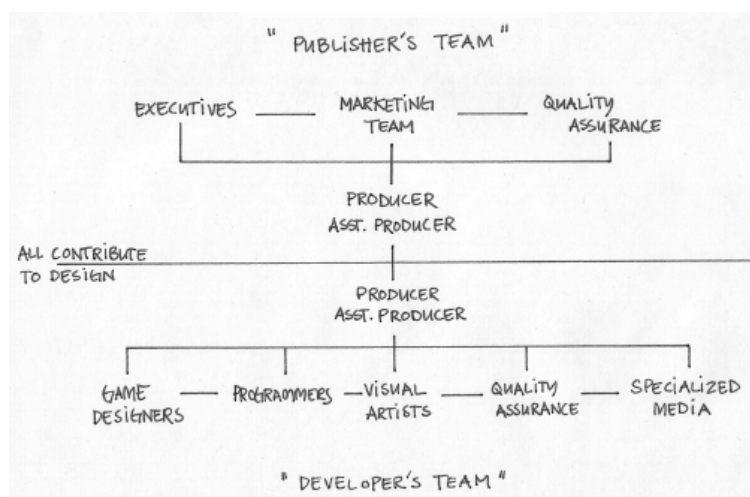
Figure 2.2: Team structure (Fullerton et al., 2004. pg. 319)

All the issues discussed in this subchapter are affecting the choice of developments methods that are being used. Having a good solid process for developing the idea from initial concept to a playable and satisfying game experience is a key issue for the game designers. (ibid)

When first starting out creating games, the game designer often borrows elements from existing games and just fit them together in a different way or with some alterations to create a new game. This is a good way to learn and it can save the project a lot of time; many experienced game designers make a career out of doing the same. However many of the most successful games come from designers that dare to break the conventions and go where other designers haven't gone. The advantages of computers are that there are daily improvements in technology that allows the designers to do things that were previously impossible. (ibid) But with increased hardware capacity, which allows ever more expansive and immersive games, everything is growing: team sizes, asset requirements, person hour investment, and of course required capital from investors to support it all (McGuire, 2006).

When mass production of digital games really started to take of in the 1980s, traditional system development methods were adopted. Different versions of the so-called Waterfall method were used and worked very well since the development teams were small and the communication was uncomplicated. This type of process becomes a problem in larger productions since designers and publishers never are able to get a real feel and total impression for the game. Factors like these are what degrade product quality. (ibid)

To be able to handle the increased number of actors that now belong to the development teams, a shift of methodology has taken place. Most game companies are now applying different versions of iterative development. (ibid) By using a iterative design approach, the games designers have the opportunity to lay out the structure and the design of the game before anyone else is involved. This gives them full control to manipulate the gameplay and test it without the production process constricting their creativity. (Fullerton et al., 2004)

Iterative methods builds upon a design process that emphasizes playtesting and prototyping, which means that design decisions are made based on the experience of playing a game while it is in development. The two most important concepts are *vision*,

when the fundamental idea is specified, and *prototype*, a simplified version of the game. (Kabashi & El-Saabi, 2006) In iterative method, rough versions of the game are rapidly prototyped as early in the design process as possible. These prototypes lack the aesthetic appearance of the finished game and focus merely on fundamental rules and core mechanics. The prototypes are then played, evaluated, adjusted and played again; thereby creating a chance for the designers to actually see how the game or fragment of the game works and allows them to base decisions concerning further versions of the game. Using iterative design is to engage in a cyclic process that alternates between prototyping, playtesting, evaluating and refining. (Salen & Zimmerman, 2004)

Iterative design is also important for the game designer since it's never possible to fully anticipate the created play in advance, which means that it's impossible to completely predict the experience of a game. By applying an iterative design process, the game designer needs to some extent take on the role of the game player and this can only be done by adapting a critical approach to the games design and operation. The game designer needs to be able to from these observations and from playtests with actual game players be able to implement changes that will push the game toward meaningful. (ibid)

Digital games are mostly developed as project and as a part of the projects context many companies chooses to outsource part of their development; required resources or skills might not always exist within the actual organization or it might be more profitable not to do some things in-house. (Olsen, 2002)

During the last couple of years, online gaming has gone from a small fraction of the interactive entertainment business to becoming a huge market in its own right. It has many unique qualities, both good and bad, that effects its development and creates unique design challenges. The extensive social element of online games makes them more than just games, they become places where people get together and have fun. To be able to design this kind of spaces, it demands more that just being a game designer the creator also needs to be a social architect. This is an extremely tough challenge, far more difficult than designing the core mechanics of a single-player game. An online game is not an experience that you lead a player through; it is a place where social interactions bring the game forward and therefore it's nearly impossible to predict in advance what will happen there. (Rollings & Adams, 2003)

With games designed and produced to be sold in retail stores, the work is over once the gold master disc goes off to manufacturing. The game then hits the market and the development team starts to work on their new project. The development process does however not take this shape when it comes to online games. Online games gets their revenue in a quite different way, their main source of income consists of either advertising revenue or subscriptions or both. The subscription based business model is one of the newest on the market and consists often of monthly payments from the players. In this situation it's extremely crucial to keep people interested, which means that the game continuously have to change. The game designers have to come up with new ideas and produce new content on an ongoing basis. This is expensive and ties up skilled development staff. (ibid)

Like many other service and software companies, does the real value of a game company come from the employees' knowledge and experiences. So by attending to the employee's know-how and creativity the game industry will stay alive and flourish. (Rabin, 2005)

2.2 Games and ethics

In today's society there is an ongoing debate concerning the consequences that game designers creativity have, and it is mostly the negative effects that are mentioned. The game developers creations says to provide violence and addiction. (Strömbäck, 2007b)

Most popular game genres tend to be non-violent games, but violence is the issue by which the mainstream knows games. (Thompson, 2002) For most of it thirty-odd years in existence, digital game have been consistently vilified, charged with the corruption of our youth (a role once ascribed to Socrates), or as Chaplin et al. (2005) puts it "heralded as a precursor to a society of alienated, socially incompetent automatons".) A popular argument against game originates form the fact that many army and police forces worldwide, use videogames to train their recruits in deadly force. This is called operant conditioning, according to the psychologists, and is a method for modifying behaviour; so by playing violent game the recruits learns to behave in a similar way. This is argued to work in the same way on kids, which would explain for example the current trend of school shooting. (Thompson, 2002) The second large effect that is debated is the issue of addiction. The latest couple of years the subject has gotten more attention due to more demanding and extensive games, especially online games. According to the British psychology professor Mark Griffiths, the possibility of getting addicted to games and gaming exists, however he also points out that this is very rare and only a very small percentage is actually addicted. There exist on the other hand many people that game extensively but do so not because they are addicted but because they choose to. (Griffiths & Davis, 2003)

However the discussion about the consequences of games and gaming is based mainly on speculation and hearsay since there still do not exist many scientific and impartial studies. (Thompson, 2002). No conclusive evidence has been found to support the idea that the portrayal of violence in games translates into real violence. That hasn't however stopped the critics of gaming from pointing the finger. In fact, their arguments are similar to the ones that have raged for years over the media: do films make kids violent? Does TV? Or does rock n' roll music ruin kids? (Nichols et al., 2006) In the end, the gaming-violence debate is more important for what it tells us about the issue that surround it: our relationship to media, the weirdness of identity in the interactive age and the way society deals with youth (Thompson, 2002).

Some gaming effects that haven't got the same amount of publicity are those who are proven to beneficial. There exist for example a strong support on the claim that gaming has positive effects on spatial capacity and reaction time. Spatial capacity is considered to be one of the most important parts of the human intelligence. (Lager & Bremberg, 2005) There is also a growing body of evidence that attests to the positive effects of gaming on kids, suggesting that it improves memory and co-ordination, among other things. (Nichols et al., 2006)

Due to this ongoing debate, some measures have been taken. In Europe an organization have been formed to rate and inform the consumers. The Pan-European Game Information (PEGI) age and description rating system was established in 2003 to help European parents make informed decisions on buying interactive games. (pegi.info, 2008)

The questions that are also highly topical are "where lies the responsibility? With the developer or producer?" This is a debate that also was addressed during the session

Moral hazard at this year Nordic Game Conference (see Appendix 9). Koster (2005, pg. 170) proclaims that:

"Creators in all media have a social obligation to be responsible with their creations […] All artistic media have influence, and free will also has a say in what people say and do."

Much of the moral and ethical debate surrounding games comes down to identity and how digital media lets people adopt new ones. Game developers have a tricky situation since they try to create a high level of immersion but still needs to defend themselves against angry voices talking about hyperreality and the inability of to distinguish reality from fantasy (Nichols et al., 2006).

2.3 Creativity

2.3.1 What is creativity?

There is no doubt that creativity is widespread and highly relevant within a number of different research areas. Creativity is no longer solely and automatically connected to artistic areas, with the preconceived definition of being something unstructured and "dopey" that could only belong to these areas. Creativity has a history of being automatically understood as an individual trait (Andriopoulos, 2003) which sure can be half the truth (Yan et al., 2007) but the concept is today often seen as a social act (Krohe, 1996). Academics have gone from the individual level to the group and organizational level where studies are made to explore how creativity can be enabled in organizational settings (Andriopoulos, 2003).

So, what is creativity then? There are probably as many definitions of this concept as there are opinions about it, but the common definition is from Webster's dictionary which assersts;

"Creativity is marked by the ability or power to create, to bring into existence, to invest with a new form, to produce through imaginative skill, to make or bring into existence something new." (ibid. pg. 213)

Harnad (2007) means that there are four different kinds of theories concerning creativity where it is attributed to method, memory (innate structure), magic or mutation. Even though they differ, each theory emphasizes, yet in various ways, the role of an unconscious mind, anomalies, innate constraints, analogy, formal constraints, serendipity, heuristic strategies improvisatory performance and cumulative collaboration. Harnad (2007) says that despite some virtue in each theory, the best model is Louis Pasteur's dictum: "Chance favours the prepared mind" (Pasteur, 1854), which he interprets as there being a large element of chance in creativity, but it is most likely to occur if the mind is prepared for it. Harnad (2007) distinguish three elements that evolve from Pasteur's dictum. He means that creativity has something to do with *novelty* and originality but it is not solely equivalent to something new. It must also relate to what already exists and what is perceived as being needed, i.e. have some *value*.

The third element that has to be applied is that the outcome of what is new and valuable must be *unexpected*, which the author explains by saying that the outcome would not have occurred to most people who tried something along the same line. Their "failure" would then be connected to their dedication to follow conventional expectations, which is

somehow violated by the surprising result. Harnad (2007) continues and means that no matter how much or which techniques are preferred to favour creativity, all that preparation don't do anything but train our expectations, establish conventions, move in familiar, unsurprising directions. He says:

"In defining creativity as the production of something that is not only new and valuable, but also unexpected, we seem to have put an insuperable handicap on taking the path of preparation: For whatever direction the preparation actually leads us cannot be unexpected." (pg. 2)

He elucidates this by going back to Pasteur's dictum. This assertion means that preparation does not guarantees creativity, nothing does, but what Pasteur means is that to maximize the probability of creativity, the only way is to be prepared. The essential element is still chance, the unexpected but under prepared conditions, creativity is about accepting uncertainty. (Harnad, 2007) Continuing on the same line Yoram Wind (2006) says that creativity can both be found among some people, just like they have a natural aptitude for it, but it can also be cultivated through frameworks, contextual factors, but most important, effective management. He mentions IDEO, a world famous design company, as being a successful company within the creativity area and says that this is a company where ordinary managers have been given freedom and tools to think creatively. IDEO can be seen as a highly creative company, which helps other companies to be innovative. With the right organizational design, creativity can flourish. Wind (2006) means that while creativity cannot be forced, it can be invited, and that this is up to the organizational design to do.

Like mentioned earlier most early research into creativity has focused on the individual, often within an educational or military context, and this researching, made famous by writers as Edward De Bono and Tudor Rickards, was on individual training and techniques to maximize creative thinking. The basis of the work is that everyone has the creativity ability and that this can be achieved by training (e.g. brainstorming). The problem is that creativity isn't placed within a social context but just remains fixed on the individual level, thus little attempt to examine how external factors influence the person or process. Continuing on the path that Harnad (2007) presents through Pasteur's dictum; chance favours the prepared mind, Ind & Watt (2004) despite all training in creativity, it will not facilitate creativity by itself. The training isn't effective if the environment within which people interact and exist isn't conducive or responsive to this training.

For the continuing on the area of creativity it's interesting to differentiate between creativity and innovation. The Product Development and Management Association has done this differentiation and suggests following: (PDMA, 2006)

Creativity: "An arbitrary harmony, an expected astonishment, a habitual revelation, a familiar surprise, a generous selfishness, an unexpected certainty, a formable stubbornness, a vital triviality, a disciplined freedom, an intoxicating steadiness, a repeated initiation, a difficult delight, a predictable gamble, an ephemeral solidity, a unifying difference, a demanding satisfier, a miraculous expectation, and accustomed amazement. Creativity is the ability to produce work that is both novel and appropriate."

Innovation: "A new idea, method, or device. The act of creating a new product or process. The act includes invention as well as the work required to bring an idea or concept into final form."

Obviously there is an association between these two concepts, which is also suggested by the use of "creating" in the definition of innovation. But, the idea of "revelation, surprise, or astonishment" is what clearly distinguishes creativity from innovation. There is an unique difficulty in creative projects in agreeing up-front what exactly the deliverables will be. It's difficult to foresee or at least quantify, "revelation, surprise, or astonishment." (Zackariasson et al., 2006b). Innovation can moreover be divided into different types, where product innovations and process innovations often is distinguished as two divisions. Product innovations can according to Edquist (2006) be subdivided as material goods as well as new intangible services, while process innovations are new ways of producing goods and services, technological or organizational.

2.3.2 Toward the cultural economy – why creativity matters

As mentioned earlier there is an ongoing shift towards knowledge-based societies. The cultural economy is a growing empirical field for research and since it is one of the fastest growing sectors in many economies there is a high relevance for researching within this area. A distinguishing quality of this cultural economy is the conflicts and tensions between the creation and innovation on the one hand and economic viability on the other. The creative economy is even seen as a major forerunner and experimental site for managerial practices within organizations. (De Fillippi et al., 2007) Creativity is already by its very definition, impossible to control and something that's thought of being spontaneous, while managing in organizations are the very opposite of this. Most efforts at systematizing creativity turn out to be counterproductive, the more you try to pin it down, the farther you are from achieving it (Harkins, 1998). This dilemma is the reason for increased empirical research in the area of managing creativity and a more systemic and social understanding of creativity has opened up the notion of it within organizational and managerial inquiry. (ibid)

Richard Florida (2002) claims that creativity today is the decisive source of competitive advantage. Creativity has become a source of strategic advantage. The main issue that this shift has brought along is how creativity as a strategic asset for competitive advantage is combined with current managerial structure and behaviour. (De Fillippi et al., 2007) According to Nicholas Ind (Nicholasind.com, 2008) creativity is important because it generates significant competitive advantage in three ways.

The first is because it offers clear differentiation through the delivery of valuable originality. He means that organizations that have innovation practices embedded into their business will be the only ones that also have the capacity to keep redefining their industries and thereby maximize their value. Secondly, being creative strengthens a company's intangible assets by communicating positive brand attributes to stakeholders. This is a major profit since approximately 85% of the market value of a business is intangible, e.g. relationships, the ideas and the brands that a company owns. The third and last advantage of creativity concerns the organizational environment, which is strengthened with creativity. Creative organizations contain employees that are motivated, committed and knowledgeable, because creative companies are enjoyable, stimulating and challenging work places. (ibid; Ind & Watt 2004.) Ind and Watt (2004) further support this last advantage and claim that creative organizations support the intrinsic needs of the employees and help develop shared values and visions. Beyond this, creative environments also compound organizational knowledge by inviting open

communication and supporting low employee turnover. Ind and Watt (2004) also mean that being a creative organization strengthens image and reputations by being associated with attributes as energy, knowledge, motivation and the ability to offer something new and valuable. Further on, having a brand that is perceived as creative enhance this reputation, it becomes the leader and also something that the employees can "lean on". The personnel get committed to the brand vision and live it in everything they do since a deep belief in the organizational brand inspires teams to act creatively (ibid). Ind and Watt (2004) also mean that creativity favours tangible differentiation by delivering original products, services and business solutions. A big problem today is that very few organizations offer something truly different; the real tangible difference is hard to see in most industry sectors.

2.3.3 Managing creativity within organizations

The contradictive with managing creativity is rather clear for those who know something about both phenomena. The purpose with management is to control processes while on the other hand creativity implies freedom within the processes. Creativity needs a high degree of freedom both when it comes to try new things and freedom to fail. This is the very opposite to what the traditional corporate mind see as freedom within organizational management. (Krohe, 1996) There is a fear that factors associated with creativity, like unpredictability, spontaneity, and exceptionality can undermine the work. But along with this fear, every company that wish to survive knows that new ways of thinking, which are found among the creatives, are necessary for keeping up with hard conditions on the market of product innovation. (ibid) The crucial question is:

"How can a firm indulge in 'out-of-the-box-thinking' without wasting the billions spent on the management systems that put things into the box?" (ibid, pg.1).

Companies usually don't lack creative ideas to manage but creative ideas about managing are few. Managers are taught that control is the best way to manage, while nurturing creativity is on the very opposite line of this, it's about letting go. The conflict is rather clear! To be a manager of creatives means to be able to tolerate very high levels of ambiguity and uncertainty. Obviously, it's not easy to know when an employee has done a good job if that job hasn't been done before. (ibid)

Robert I Sutton (2001) is a professor of Management Science and Engineering in the Stanford Engineering School and has spent decades of research on managing creativity in organizations. He puts through a provocative view of how companies and their management will have to think and act if they wish creativity to flourish in their organizations, and means that managing for creativity is like putting everything we know about management and standing it on its head, and ignoring what has worked earlier. Managers have taken one course after another in innovative and creativity training and they have focused to identify the optimal incentives and inputs to let creativity grow but none of all that work has worked very well.

To most executives, what does foster creativity doesn't look at all like rational management. The practices seem completely weird and go beyond counterintuitive. The general opinion is often that creativity flourish in a fun, low-stress workplace where there's no conflicts and managers control how money is spent and how the employee use their time. Sutton (2001) have spent more than one decade doing research on creative companies and teams and on the very opposite of this general belief, he means that

creativity flourish in remarkably inefficient and "annoying" workplaces, where "managing by getting out of the way" often is the best approach of all.

Sutton (2001) discusses three practices; one set of ideas relates to hiring employees, another to management and the third to risk and randomness. Decades of research in this area show that these three practices creates the most fruitful conditions for creative work and Sutton has found several companies and teams that use them with great results, but promoting them seems still strange to most managers. This is because the primary focus in organizations is still and probably will continue to be, to make money from tried-and-true products, services and business models. James March, an organizational theorist, has termed; exploitation of proven versus exploration of new possibilities. The balance between these two states varies across industries but even in organizations characterized by high innovation there's only a small percentage of effort devoted to exploration of new products and services. Sutton (2001) also refer to several studies which show that, independent of other factors, the more often people are exposed to something, the more positive feelings they get about it; rare and unfamiliar "mere exposure effect" has been found. By this knowledge, there's no wonder that the best ways to promote and sustain creativity seem strange or even wrong to most managers. (Sutton, 2001)

Looking at two different levels; individuals can exude creativity and innovation and as a team they can ensure that something valuable comes out of it. Organizations on the other hand, can create an ambience and environment where creativity can flourish. The usual problem is that everyone in an organization falls into the trap of approaching problems in similar ways, and then there can be no creativity. Sutton (2001) means that managers have to invite different perspectives and responses from the employees, only by doing this there can be an opportunity for understanding and new learning. Sutton (2001) advocate sensory immersion as a powerful source of innovation. Managers should observe the differences among the personnel, observe those who are naturally creative or do things differently in motion in their natural settings and dare to ask them questions. This can make these people come up with valuable ideas or solutions. Considering brainstorming the author means that this should be practiced every day and thereby weaved into the cultural fabric of the organization. This cross-sectional exchange of ideas at every level of an organization is necessary to manage and fully harness the potential of creativity. Free flow of ideas should be encouraged also between the organization and other companies. (ibid)

Sutton (2001) emphasize the concepts of "fun". Since business today is about passion and winning and creating new things and experiences, fun has become an important aspect to consider in the business strategy. It keeps the teams in good spirit and also creates an atmosphere where innovation and creativity can flourish among the people.
Sutton (2001) continues and looks at the level of freedom that is given on workplaces. Even though he hasn't seen organizations with guidelines such as, "Ignore your boss if you think he or she is wrong", he has found organizations where managers provide vague encouragement for employees to work on what they want and don't demand to know the details. This policy which he calls "don't ask, don't tell" is made explicit at 3M where technical employees are having 15% of their time to engage in projects of their own choosing without having to report to their managers. Sutton (2001) sees this as a policy that encourage employees to be more creative and let their ideas come to light. Williams Coyne, former vice president of R&D at 3M once said:

"After you plant a seed in the ground, you don't dig it up every week to see how it is doing." (ibid, pg. 4)

Sutton (2001) means that the virtues of doing innovative work in isolation are well documented and a good way of helping creativity to blossom. Freedom per se isn't a prerequisite for creativity. Art and literature can be created under unrestricted freedom but this isn't the same as deliver effective business solutions. In a business context, people need focus, boundaries and support. They don't need to be told what to do but the have to know what not to do (nicholasind.com, 2008).

One of the most well supported ideas that Sutton (2001) has is that a manager should find some happy people and get them to fight. Not personality conflicts or relationship issues, but battles between people who despise one another and can fight over ideas. The author also underline the importance of rewarding at companies, and means that rather than rewarding success and punishing failure, companies should do reward both. The difference between what is right for routine work and what is right for creative work is that routine work can be identified as when known procedures are used by well-trained people, failure signal improper training, weak motivation or poor leadership. Creative work on the other hand cannot be seen the same way because theory and evidences demonstrates that it is impossible to generate a few good ideas without also generating a lot of bad ideas. (ibid) Sutton (2001) stress that letting creativity flourish at a company doesn't mean letting every routine go and devote all efforts to inventing new ways of thinking and acting. Routine work with proven methods is the right thing to do most of the time and managing most organization as if the future will be a perfect imitation of the past I a wise thing to do. But, if part of the mission is to explore new possibilities, generating new ideas must be an integrated part of the company. It needs to be a place where ideas are generated and tested, like a constant contest where the best ideas win.

2.4 Managing Creativity in the Game Industry

"Creativity is the essence of game design"
Shigeru Miyamoto, Senior Managing Director of
Nintendo Co., Ltd., (GDC2007)

Digital games have become a significant form of entertainment, an evolution that partly is driven by the technological development that have created a more strive toward "professionalism" within the industry (Fullerton et al., 2004). However technology alone does not drive the industry, creativity does (Zackariasson et al., 2006b). It's the hub around which the industry revolves (Stibbe, 2008). Creativity is usually a characteristic that is assigned to individuals, the game industry on the other hand can be said to be impregnated by it. (Fullerton et al., 2004)

Unlike other creative industries there are still room for one-man-creativity, where someone with a dream still can create their ultimate game and get a hit with it. (Rollings & Adams, 2003) However since the industry is growing, and have done so very rapidly the last couple of decades, game development have become more complex which requires group development and larger production processes, where the single game designer only overlooks a small part of the finished product. The development process has thus moved toward coordinate team efforts. (Zackariason et al., 2006b)

Stibbe (2008) means that game development organizations need to address two important aspects when managing their creativity, which is to build a creative environment and a structure that nurtures the company's creativity. To be able to do this, many authors argue that management and leadership is the main focus to concentrate upon. Large productions also mean many different opinions and factors to handle. (Zackariason et al., 2006b). The game must therefore be able to have a unique selling point and be fun (Evans, 2004). There are basically two ways to achieve this, by doing something that already been done but perhaps with a new twist or go the exact opposite direction and do something highly innovative that the world have never seen before. (Fullerton et al., 2004)

Several authors mean that anybody can be creative (Rollings & Adams, 2003; Evans, 2004; Fullerton et al., 2004), in spite of this Evans (2004) claim that there is an amazing lack of creativity in the current generation of games, generating bad specimens. One excuse that is regularly used to cover this up is the publishers, either because they wont finance innovative projects or they place too much pressure on the developer. Another complaint is that there are too many licensed games. Some times licensed games are rush out as generic products because it will sell anyway is a specific situation. (ibid.) But surely no developer sets out to make a bland or bad game; after all they are professionals and take pride in what they create (Strömbäck, 2007a). The actual main reason for bad games is, according to Evans (2004), that many people in this industry have the technical skills but not skills of the two C's, creativity and communication.

Creativity and innovation was earlier (see 2.3.1) distinguished and separated seen from a general perspective, and the focus of this study is creativity, but for further clarifying it's interesting to see how innovation is interpreted and relating to the game industry. Zackariasson et al. (2006a) mean that to promote creativity and innovation is nearly associated with management of work routines and the creations of appropriated teams, where discussions and meetings are vital parts of that work. The authors infer that innovation and creativity in the video game industry is determined by at least two bodies of know-how. They are the technical skills of developing the game (e.g. the programming and designing) and the phronensis skills providing insights into the actual game-playing experience.

To be a smart and effective game designer Fullerton et al. (2004) mean that an understanding of the basic structure of the industry (see 2.1.2) and how this influence and affect the design is needed. This could for example enhance the communication both internally and externally. Digital games are no longer a niche market. They are making the transaction from being a pastime to becoming an integral part of the entertainment industry. In many ways, they are redefining our culture and our expectations about media and entertainment. (Fullerton et al., 2004) Considering that developing a game costs about 1.5 million dollars, depending on genre, innovativeness etc, there is no room for mistakes, which in turn has lead to a professionalism of the business as a whole, i.e., producing quality video games without funding and expertise is no longer possible. (Zackariasson et al., 2006b)

Considering publishers as another way to understand the industry in order to comprehend the complexity of creativity. (Thelen, 2007). A crucial part of developing a game is to find a publisher. This company has the financial responsibility and sets up restrictions, which the game developing company have to follow and take in to account in developing a game. Both designing and producing a game are small parts of the lengthy process for publishing a title so the importance of finding an appropriate

publisher is crucial. (Fullerton et al., 2004; Figure 2.1). The industry shows a growing trend of higher competition and a harder climate for game developing companies to survive. The average cost of game development has risen steadily since the 1980's, and the reason is because customers' expectations gets higher considering the quality and features of hardware and graphics of games. Due to the cost of development for each game title going up and the price of each title remaining static, publishers have been forced to adopt a "fewer, bigger, better" strategy. In other words this means that publishers must produce fewer titles, due to high costs, and each title must sell more units. This leads to an extreme hits-driven business, where the top 20 game titles generate 80% of the industry's revenues, while the other hundreds of titles make up the remaining 20%. The chances of creating a hit break-away game are getting smaller and smaller (Thelen, 2007).

This challenging economic situation is the explanation to the lack of diversity of games in the industry, which in turn limit the creativity and make it hard for game developers who wish to find a publisher for a truly original design that appeals only to a niche market. Publishers don't even hesitate to cancel productions during the development if they consider them to be weak, in order to save money and resources for games with a more promising future. (Fullerton et al., 2004) For game companies to survive, they consistently need to produce hit-games but this has clearly become less predictable and a very high-risk proposition (Thelen, 2007). There are many examples of how to mitigate the risks it mean to develop a game but Thelen (2007) underlines the distraction it means for a company when focus are taken from creative game development and instead put to marketing to fit the market.

Bernstein (2007) are talking about an expanding and increasing diverse market where the traditional games industry with big-budget remakes and sequels targeted to males between 18-24 years, is now expanded with game developing that heads back to the basic, i.e. easy to grasp and addictive games, which also seem to appeal women as well. The author means that innovation and creativity per se are slowly put in focus again in these basic games, whereas violence, high-end graphics and a strong brand recognition is in focus in the games that today represents the greater part of the over all game industry. Bernstein (2007) continues and distinguishes innovation from creativity. He means that innovation literally is the product of creative design and an understanding of a company's core demographic, and as all successful companies would say, Bernstein (2007) also highlights the importance of fostering creativity among the employees.

It has been suggested that leadership may be the most important factor in creating a successful company (Drucker, 1993; Collins, 2001 in Zackariasson et al., 2006a). Studies show that high-commitment organizations tend to prefer an outcome-driven approach to managing people. And instead of high levels of control, the required levels of quality and output are seen as resulting from skills and knowledge of the employees. Management of work routines and combining the "right set of" teams and suitable conditions to nurture creativity and innovation are associated. What a leader says isn't as relevant as what he or she does in practice. (Zackariasson et al., 2006a)

Considering creativity and management there are, as discussed in section 2.3.3, a growing amount of literature and interest in research within this area, but managing creativity within creative organizations, e.g. game development companies does also mean dealing with less tangible issues than what is usually discussed (Lee & Zimmerman, 2007). Games have progressed from the moving dot of Pong to three-dimensional "real-like" figures, the game development process has also gone through a major change and moved

to coordinated team efforts. In the beginning the creativity could be captured by a single individual, but today games are so complex that they require group development, which brings both creativity and leadership much attention. (Zackariasson et al., 2006b)

Leadership is a process that is socially constructed and thus mean different things in different contexts. Despite this, the relationship between leader and follower is associated with the ability of organizations to adapt and it may be particularly important to study leadership in creative situations since the "crisis" that is often observed in creative growth situations is a leadership crisis. When an entrepreneur no longer has the ability to manage the growth of the company he or she started, the classic crisis arises. (Zackariassion et al., 2006b) There has been a distinguishing in the literature between leaders and managers. Hayes (2002) suggests that managers are focused on "doing things right" while a leader are more focused on "doing the right thing".

How to manage and nurture creativity within a game development company has turned out to be a crucial question that makes the difference between those companies that merely goes along and those that succeed both inside and out (ibid). Institutionalised creativity and leadership development are even identified as central variables associated with a company's growth and success (Zackariasson et al., 2006b).

Lee and Zimmerman (2007) run a successful independent game development company and mean that two important, but intangible principles that exemplify their approach to engage employees and foster creativity are that everyone should be seen as authors and the company culture should be designed of research and play. The reasons that these two key issues are intangible are that they involves all of a company's departments and functions, and also because they touch the daily work and experience of every employee. The idea that everyone that works on the company is an author is based on the notion that each employee should feel that they are contributing ideas and have a strong membership throughout the whole process. It's crucial that everyone has a genuine feeling of responsibility and authorship over their work, then they become collaborators and not merely workers and then there will be a caring for the quality of the final product and the company as a whole. That sort of engagement can solve many managerial problems since the employees will solve them instead. (Lee & Zimmerman, 2007)

Further on, productivity increases when employees are creatively engaged and this cannot be created merely through financial incentives, e.g. reward systems, which seem to work to a certain extent but not as a full gesture. Financial incentives are important but not enough. Lee and Zimmerman (2007) mean that the intangible benefits of an authorship-focused company generally outweigh any possible tangible financial gains. This is a certain truth within a creative based field like game development but would perhaps not be as true within every other industry. The authors mean that there is no shortcut to this authority approach and in order for the employees to feel responsibility and authority they must be given real responsibility and authority. In practice at the company that Lee and Zimmerman (2007) run, this means that the value of titles is trivial and that there is a large degree of freedom for the employees. Focus is put to the tasks the employees are assigned to do, everyone has their responsibility and is given full authority on the tasks assigned to them to solve. There is no manager reviewing each piece of work, to tell if it does measure up or not, and general decisions are made through team consensus. (ibid)

In practice, this may be hard to achieve and it's dependent on trust and communication among team members, without it there is a danger that the personnel become territorial

and guard their own authority and don't listen to others' attempts to tell them what to do. But, on the other hand, if managing results in keeping trust and communication healthy, team members feel a strong need of feedback from one another and there is idea exchange and feedback across members and disciplines at the company. Lee and Zimmerman (2007) underline that giving authority to the personnel doesn't mean that internal hierarchies and structures should be erased, but there is a higher degree of freedom for each employee to complete his or her assignments their own ways and making sure that their individual work also fits into the team's larger vision. The authors mean that the experience of constant challenge that this approach brings is a key part of feeling like an author and the employees are constantly challenged to solve tasks in new ways. If the daily work of solving design and development problems would be done in the same ways over and over, there would be no creativity. Freedom is a key word for creativity to flourish. The conflict between traditional managerial approaches and how to manage creativity has also rised within the game industry. Lee and Zimmerman (2007) points out that to make everyone an author requires constant alertness against the natural tendency to control everything that happens at the company, and be aware of that democratising authorship has to come from the top down. (Lee & Zimmerman, 2007)

Lee and Zimmerman (2007) continue and outline the importance of designing the company culture of research and play. They describe the company culture as being the daily experience of the employees, both individually and collectively, it is a prime example of a business intangible since it is difficult to perceive and to define, but it permeates everything at a game development company. The authors mean that the culture is essential to the success of the organization, because it is both a cause and effect of everything the company does. As a manager it is necessary to be conscious about the organizational culture and actively design it, not letting it arise by default, which is a common problem since financial worries usually take all focus. The policies defined, the tools that are purchased and the way the workplace is arranged are the rules, set by the manager. Further on, every industry has a handful of leaders and thousands of imitators, and being a leader in a creative industry means constant invention. The only way to accomplish this is to create an environment in which the company can work and be inspired to bring creative and innovative ideas into light. (Lee & Zimmerman, 2007)

Zackariasson et al. (2006b) studied the leadership of a successful Swedish game development company and got results in line with the above mentioned by Lee and Zimmerman (2007). The leader at the company felt it important to motivate individuals of the employees to take charge of the situation and not exploit it by using the mandate as leader to force action. As a leader he meant that the knowledge he possessed was important in "legitimising" decisions, and in doing this he could feel an increased trust in suggestions made or decisions taken due to the hands-on experience of making computer games in the past. There are not many leaders with very much experience in making successful games since the computer game industry still is a rather young business. The leader also felt it important to implant a state of confidence among the employees to make their own decisions and feel that they had the courage to do so. One problem that occurred and made the leader believe that this area needed improvement was that unofficially the employees lack the courage to make day-to-day decisions and even less, critical decisions. The employees would rather see decisions like this taken by someone higher up in the organization. (Zackariassion et al., 2006b)

On organizational grounds, the management of complex game development processes is the result of a fine balances between on the one side an artistic mode relying on flexible and decentralised expertises held by diverse creative communities of specialists and on

the other side a strict managerial attitude controlling the financial issues. The balancing act between these two is crucial; too strong integration can mean permanent reduction in diversity and creativity, while a too loose integration can lead to chaos and inefficiency. (Cohendet & Simon, 2005)

Game development is all about teamwork so besides having great ideas, the next most important thing is to make sure to build a team that can bring those ideas to life (Evans, 2004). The structure that is defined for the team and their working environment will determine their ability to succeed. (Fullerton et al., 2004)

People get into the game development industry because they want to be creative. However it is easier to kill existing imagination than encourage it. The team, as the source of creative solutions to development issues, shall therefore be empowered and responsibility shall be delegated as far down the system as possible. (Stibbe, 2008) To improve a team's level of creativity, each project needs a team leader. They shall preferably be team members with a constructive role on the project and their role is to direct the creative process and share the projects vision. They are also responsible for team morale, setting standards and being a figurehead for the project outside the team. (ibid.)

Communication is a crucial skill that game developer needs to possess. They might have the ability to come up with fantastic ideas but if they can't get these across to other members of the development team then its all for nothing. (Evans, 2004) Another aspect that is being enhanced by good communication within the team is knowledge dispersion (Macheridis, 2005). It is important that the team member learn from each other and also other game developers. By communicating and looking at what others have done and then remembering it, it can help the team be more creative and on the right path. Good ideas are, almost always, a reaction on another already existing ideas. Besides good communication, the process of training the team in the art of continual brainstorming, the idea flow will increase at a dramatic rate. It's like exercise; if you use and train your creativity daily it becomes stronger and more productive (Evans, 2004), or as Fullerton, Swain and Hoffman (2004, pg. 141) describes it:

"If you want to design breakthrough games, you have to think of you as an Olympic contender."

3. Theoretical synthesis

The chapter begins with a description of the way we've chosen to analyze the given theoretical foundation, thus outline the concept of triple helix and how we've interpreted this model. Further on we give a presentation of the framework that this study takes as an approach, this is done by outlining the factors that we've found distinguishing in the literature as crucial in relation to creativity and game development. The chapter continues with an operational process where questions and focus parts are elaborated for the preparation of the following empirical study.

3.1 Our theoretical understanding

As a way to get an overarching view of what is actually affecting the companies ways of managing creativity we have chosen to divide and analyze our theoretical foundation according to a slightly modified version of the triple helix model, which is illustrated by figure 3.1, this because we believe that managing creativity does not only concern leadership within the organization but also the organizations creative context and their team structure. We believe that in there exists a highly meaningful interplay between different aspects that need to be taken under consideration. The original "triple helix model" is a spiral model of innovation that captures multiple reciprocal between state, industry and academic. (Etzkowitz, 2002) Our interpretation of the theoretical foundation on the other hand consists of the following three aspects: Industry/Context, Organization/Management and Team/Individual.

The Industry/Context of the organizations includes cluster and cooperation between companies. Support organizations, such as for example Nordic Game Program, and academic research are also of relevance here. The organizational aspect focuses on how the organization is handling creativity internally by the help of leadership and management. The team and individual aspect concerns the creative forces within different teams and their members.
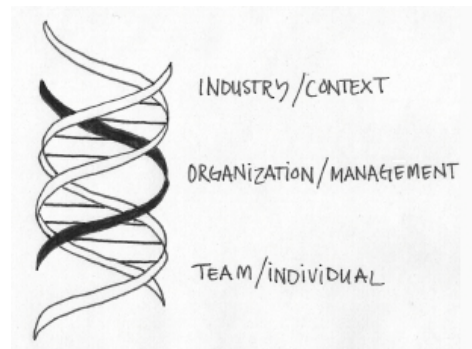
Figure 3.1: Our triple helix (own figure)

Industry/Context (IC)
For game developing seen from the industrial level there is a major importance of knowing the industry to further be able to nurture creativity within an organization and even down to the team level. The game industry is steadily growing and developing successful games is nowadays very hard to do due to high competence and growing costs along with diversity among customers and what they expect. We see a risk in that the financial demands and the harder climate are having too much influence over the creative work and thereby maybe restrict the freedom that creativity requires. There is a complex interaction between several actors that needs to be understood and handled in order to be a successful company, guided by creativity.

Organization/Management (OM)

An interesting balancing act is in focus here. We see the managerial level as a crucial link that is balancing between on the one hand, demands from the industry and on the other hand the needs of the employees. This level is the one that should, and is, getting the most attention since an organizations' existence is highly dependent on the managerial work, further on; a creative organization like the ones in the game industry, is dependent on creativity and finding a way of managing this and thus survive in the hard climate that the industry is offering. The internal environment is highlighted at this level since the design and maintaining of it is a fundamental part of the managers' responsibility. It is also at this level where the differentiation of creative organizations from the traditional corporate ones becomes particularly significant.

Team/Individual (TI)

On the team and individual perspective, we believe that the team context, environment and social composition are of importance for the team creativity, within game development organizations. The team needs to be empowered by a structured freedom, by that we mean that the team members needs to have some self-determining over their work and time, although with someone guiding them through it. Team democracy is of importance, with a team leader that unifies and lead forward, and secure a productive and open communication. However since creativity don't have a predetermined result and there are no guarantees for reaching a desired outcome, it brings a level of uncertainty and instability to the consequences of the teamwork.

3.2 Our framework

From the literature review (see chpt. 2) we have found five distinguishing factors that we believe in some sense affect the managing of creativity within the game industry (see Figure 3.2). They are not independent factors; we see them as collaborating, overlapping and affecting each other. These factors can be identified and interpreted at each of the three levels in our triple helix, which we have had in our mind when doing the following theoretical synthesis. The five factors are; growth/success rate, financial foundation and risk taking, corporate control and culture, experience, and finally players/customers.

Figure 3.2: Factors that influences how companies manage creativity (own figure)

Growth/success rate

The size, or more correctly, the growth of a company plays a main role for the managing of the creativity since this directly affects the way that the managing should be worked out. The competition grows stronger and stronger and it is the most expansive and big
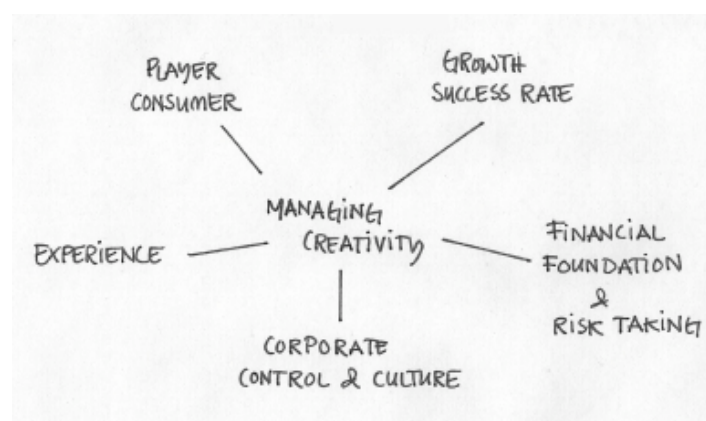
companies that rule the market (see chapt. 2). With growth we don't necessarily mean that the company grow in number of employees, the size aspect of a company or an organization is clearly more complex than that and isn't anything we're straightening out in this study. We mean that the growth perspective besides the more obvious should also include the rate of success that a company experience. Developing a successful game doesn't have to imply that the company expand their personnel but it is most often a factor that has strong impact on how the creativity is viewed and managed. Going from a small studio with three or four friends developing games with true passion simply because that's what they think is the best thing to do, to later become a large game developing company with high financial risk taking and several more employees is a hard task. And it seems even harder to stay true to the artistic passion and vision while at the same time stay alive in the industry (see 2.1.2).

The industry has in only a few years grown to be a multi-million industry (see 2.4) and it is growing steadily, gaining more and more power on different levels of the society, which naturally put focus to the ethical perspective of gaming. More power means more responsibility but also more possibilities for all involved actors. Concerning the creativity aspect, the growing industry means that there are far more fields to manage than it was a few years ago (see 2.4). Due to, in particular, constantly renewed and developed technology; the game industry today has put new forms of social interaction into focus. An interesting aspect is how the industry collaborates or interacts to take a collective responsibility and how the creativity is managed and nurtured at this top-level. The game designer has to deal with higher degrees of unpredictability than earlier (see 2.1.2) while the industry is growing and misjudging or inability to manage unpredictability is something that can cost the life of whole organizations. It's a fine balance act that must be maneuvered. It's crucial to understand the needs and goals of all involved in the value chain, which naturally becomes more complex as the industry grows.

Financial foundation and risk taking
A growing industry means higher competition, which in turn means higher risk taking when investing in developing a game. The value chain has expanded and a shift in power can be seen, today the publishers are the ones with the financial responsibility thus the determining actor who decides which games should be released to the market, but this does not mean that they are the one taking the biggest risks! It is still the game developing companies who are the ones with most to loose if something goes wrong (see 2.1.2).

The needs and wishes from the customers are getting higher considering the quality and features of new games. This is said to be the reason for the steadily risen costs of developing games. Publishers must be able to sort out the success-stories, which further on have lead to the lack of diversity of games on the market. Games that would only appeal a niche market have a very hard time coming through and most often they don't. (see 2.4) So, for game companies who wish to survive they constantly have to create hit-games and this is becoming more and more risky (see 2.4). If focus is too bounded to marketing and businesses the creative game development is put aside, which can lead to a failure. (see 2.4)

Creating successful, creative ideas has a downside where a lot of bad, unsuccessful and uncreative ideas have been generated (see 2.3.3). There is a need to reward both of these outcomes, i.e. managers should not punish and be afraid of bad ideas but instead see them as a part of the creative process. More trust has to be put on the team level, which can be seen as an increased risk taking compared to earlier managerial methods. On the

other hand, since the costs for developing a game are so high there is not room for mistakes, which in turn has lead to the professionalism of the business and a dependence of funding from publishers. Once again it's a risky balancing act to handle, where the management level has much of the responsibility to act. (see 2.3.3)

Corporate control and culture

The crucial question of creativity in an organization is how the organization can manage both financial issues and creative aspects of work that obviously is a must for survival in the game industry. We ask ourselves the question if creativity can be institutionalized. In some sense the theoretical foundation tells us that a company can plan for and build up an environment that *may* invite creativity to the company, and that creativity is about accepting uncertainty (see 2.3.1). What can be said is that the outcome to a large degree is determined by chance (see 2.3.1) and to this there is a complex interaction between internal and external factors that must correspond (see 2.4).

The complexity of creativity can of course put the term into the way a manager decides to manage his/her company but for the purpose of this study we see creativity from the perspective of the creative development process. The theory does however show that a change in the organizational structure can be valuable, or at least a remake and new understanding of the meaning with every role at the company. The boundaries between the team level and management level are not clear and strict instead more freedom and responsibility is distributed to the team level where everyone takes responsibility for their part. But, good creativity also requires boundaries if the outcome is supposed to be successful products or services. There is an important difference between being told what to do and know what to do, where the latter is preferred. (see 2.3.3; 2.4)

Experience

The game industry is still a young industry, and every year of experience from different sectors within it is extremely valuable. As mentioned under the growth/success rate category there is much to gain with knowledge about the basic structure of the industry and how different actors within the value chain influence and affect each other. Even having experience from developing games, being active in a developing team is a really valuable experience for a manager since he/she then has an advantage compared to the majority of leaders within this young industry. (see 2.4)

Players/customers

The customers today have increased power in the way that they, mostly due to online games demand a constant developing and new challenges put to the game they are playing. It's no longer possible for the game developer to release the game and see it as an end to a long developing process, the online games, especially the ones based on subscriptions from the players have a constant developing and updating process to work with (see 2.1.2), and the end of the process isn't clearly defined. Besides the direct interaction with the players that online games offer, there has also been an increased focusing on what the players actually wants and demands from gaming, their needs are put in center of the work with developing new games. Obviously the players are the ones that in the end should be satisfied with a game but their voice has been raised and more attention is given to them constantly in the game business. (see 2.1.2)

3.3 Continuing from the theoretical framework

We understand that the five factors presented above would be a too complex project for us to reveal and study in this short period of time (10 weeks) that the master thesis is limited to; therefore we have decided to put all our focus merely to the "growth/success rate" factor for the continue of this study. This factor is the one we found as the most crucial in relation to how creativity is managed and viewed since growing and being successful often means an increase in the number of actors involved in the process which in turn leads to more opinions and a larger complexity to both understand as well as manage in order to nurture creativity and "stay alive" in the game industry. Putting it extremely simple (see figure 3.3), we interpret our focus area as having gone from being small game developing companies existing of some best friends, where the individual and his/her creativity was unlimited and under almost nonexistent restrictions, game developing was a passionate task and the purpose of developing was purely passion and fun. The game developers had just one goal with their work, having fun and creating something that they themselves would love to play. This picture has evolved to be more of a "creative factory" where the rules and conditions are totally different from the "boys' bedroom" and the number of involved actors make the creativity harder or maybe we should say, necessary to manage if the company wish to survive. The purpose of developing may be just the same under the surface but it is now limited and steered by for instance financial and managerial factors, leading towards the goal of creating a successful and top-hit game.

To clear this out and reduce the possibility of misunderstandings of the continuing parts of our study we will shortly explain the concept of growth in each of the three levels in our triple helix interpretation (see figure 3.1). Growth is related to each of the levels and relates directly to growing in size, i.e. number of actors that participate in the complex process of developing games. But we do also relate the concept of growth to successfulness, i.e. the condition of prospering at each level. The industry is growing fast and steady; there are an increasing number of external actors that owns the majority of power, which most often means being the ones who hold the financial authority. Growth on the organization/management and the team/individual levels will be the parts that we focus mostly on in this study since the external environment that the industry level represents is too complex to handle from one single perspective.
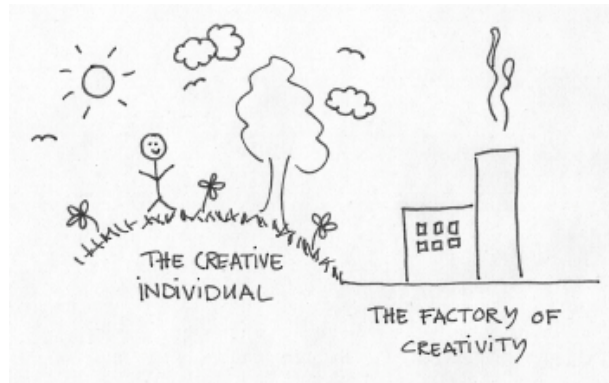
Figure 3.3: The growth perspective (own figure)

We believe that the managing of creativity starts and is typically influenced by internal factors, which can be studied on the two lower levels; management and team, but all the three levels are influencing and dependent on each other which is why it's important to view the growth perspective from these different perspectives. The three interpretations of growth are related to the creative development process that takes place at the specific game developing company where the creativity is managed and practiced in various forms.

3.4 Development of questions

The purpose of this part is to build up and make a clear connection between the theoretical foundation and the up-coming empirical study, where interviews will be conducted. To minimize or overlap the otherwise common gap between the theoretical understanding and the empirics we've developed our questions from the literature study. Following questions are those with which we base our qualitative interviews on, both in-depth and those sent out by email. Depending on if the person we interview is representing the industry, a game development company or the academic point of view, there will be some minor revisions made for the questions to fit.

1. A problem that is frequently mentioned in literature is how to create a balance between managing creativity and steering the company according to traditional management strategies. Creativity demands freedom while organizational management needs control and limitations. Some even say that "managing creativity is contradictory" how do you respond to this?

The purpose of this question is to study the attitude to management and creativity seen from a practical point of view. We will also see the degree of consciousness for creativity per se, how aware the actors in the game industry actually are about the creativity in their daily work. Maybe it's just given clear attention from the academic point of view. Another purpose of this question is to see how managers respond to the fact that they manage creativity in relation to more obvious conditions, e.g. increasing the number of employees, maybe this is a new way of seeing their role.

2. What does creativity mean to you? (Personally and in relation to your work, how is creativity regarded within the game industry)

This question is used as an opening question where the respondent can reflect over the subject for our study. The awareness that creativity is something highly subjective and individual no matter on which level it is interpreted make us keep that framework and let the respondent finding his/her way as an opening to the interview. Letting the respondent reflect over creativity will also make him or her aware of the topic, we cannot take for granted that this is something that is consciously thought of in their daily life.

3. How is the creative process managed when the company expands?

Due to the fact that the industry is growing and the competition is getting harder which makes it difficult for companies outside the "main-stream" market to succeed gives us a reason to ask this question. For those companies who keep their development within the frames of what the customers need are according to the literature increasingly restricted to marketing and financial issues where the publishers have the major power. We would like to compare how the growth/success rate of a company relates to the working processes in within. Since the value chain is expanding in the game development business, i.e. more actors are added, it's interesting to study how the link/communication between these functions.

4. Do you believe it is possible to institutionalize creativity at a company?

The theoretical understanding is that every company can *plan for* and build up an environment to invite creativity but not everyone can manage to be creative and

keeping it that way. Therefore we believe it's interesting to see if and how the respondents have thought of creativity as being a part of the company and the mind-set within it. This question puts focus to the internal communication and organizational structure.

5. How do you believe the work surrounding managing creativity will change in the future? Which issues do you see as threats/possibilities to your company's continuing creative work?

When the growing industry and its impact on the creative work has been highlighted we want to know what the respondents believe the future will bring on this area.

6. How do you believe the view and managing of creativity differs from a company not active within a creative industry? And what problems/areas do you experience demand extra attention to manage and nurture the creativity?

This question can be seen as a follow-up question to the first one. With this we want to highlight what differentiates a creative industry/company from a non-creative one, and how this is beheld in the every day work processes. The literature brings managerial differences into focus and we want to measure the affect of these from a practical understanding.

7. Does the publisher or industry collaborations affect the creativity at your company?

Since the publishers and other external parts have a lot of power, especially a financial control, we want to know if and how this affects the work with developing games. Seen from both the team and management level that the literature presents we expect answers where the publishers have a major impact on the work processes, and we want to know the consequences of this collaborations.

8. Are there parts of your creative process that are highly cost and resource demanding, and that could work better if another company preformed it for you? Would you ever consider outsourcing as an alternative?

Instead of taking outsourcing for granted we decide to ask this question in a way that make the respondent reflect over the external influencing factors and thereby the entire value chain, telling us something about how the work is structured and managed.

9. Which benefits do you see with being a smaller/larger company in the game industry when concerning creative work and how to manage it?

The theoretical foundation makes it easy to see the limitations and difficulties of being both a larger and smaller company. To further clear this out once again, we don't restrict the size of a company being just the number of employees; this includes the growth/success rate as well. With this question we, on the one hand wish to see the benefits of being one or the other, and we also gives the respondent the possibility to compare the types of companies, which we hope gives us reflections about them both contrasted.

10. How do you think a manager for a game company should do to best handle the balancing between "traditional" leadership and the managing of creativity?

The theoretical understanding see this as a problematic balancing act, we don't take that for granted and want to investigate how the respondents reflect over this issue, maybe there are factors that we haven't found in our literature review that put this matter in a different position. This question is also a way of presenting the core issue of the literature review.

3.5 Development of focus areas

Through our interview questions we have developed a set of statements, which we use as a way of structuring and guiding our following empirical study. These statements do not have the same function as hypotheses, instead they are helping us structuring up and remember the conclusion and interpretation of our theoretical study. Below we present our statements and show the relation to the questions (see 3.4; Appendix 1 & 2) and the selected themes (see Appendix 1 & 2) by putting the number of the current questions beside each statement. Numbers within parentheses significate a weaker connection.

1. When a company expands the creativity decreases.
   Questions: 3, (4), 5, 9
   Themes: IC and OM

2. Managing creativity is partly a tacit task
   Questions: 1, (2), 3, 4, (5), 6, 10
   Themes: IC, OM, and TI

3. Demands and margins, e.g. from external parts as publishers, inhibit the creativity.
   Questions: (1), (3), 5, (6), 7, (8)
   Themes: IC and OM

4. Managing creativity is contradictory.
   Questions: 1, (3), 5, 10
   Themes: IC and OM

5. Managing creativity is affected by factors on all of the triple helix models different levels.
   Questions: (3), 4, 5, (6), 7, (9), (10)
   Themes: IC and OM

6. Managing creativity is only affected by internal leadership.
   Questions: 1, 4, (5), 6, 7, 9, 10
   Themes: IC and OM

7. Financial budget is positively associated with creativity.
   Questions: 3, 5, 6, 7, (8)
   Themes: IC and OM

8. A strong integration of creative activities within cost and market constraints results in permanent reduction in diversity and creativity.
   Questions: 1, (2), 3, (5), 7, 10
   Themes: IC, OM and TI

9. A loose integration leads to and disorganization and inefficiency.
   Questions: 1, (2), 3, (5), 7, 10
   Themes: IC, OM and TI

4. Research method

Our methodological chapter handles the approach that we have chosen to adapt for this study. Initially we state the overarching structure of our approach and then proceed with a more detailed narration of the empirical parts of our work. Finally a short overview concerning the criticism of the sources is being made and an auditing of the study's validity and reliability.

4.1 Approach

From our previous thesis (Bondesson & Stahl, 2007) where the focus was put on the methods used in the game development process, we wanted to take a step back this time and get a larger view of the game development industry. As mentioned in the introduction we decided to study the focus area from three levels of an interpretation of triple helix. To get an, for the industry interesting research question, we browsed several professional online game development sites, this with the purpose to create an idea of what could be an interesting topic and to understand what kind of needs and trends that existed today within the research area. When doing so we found the awareness surrounding creativity management within the industry was getting more attention, with a focus on internal processes and methods. We started our work by conducting an exordial prestudy of the Nordic game industry, mapping of the Nordic game development cluster. We followed up with a literature study from which we identified questions, focus areas through an operational process. The theoretical study is complemented with an empirical investigation, in the form of interviews and participation at the Nordic Game Conference. To be able to understand growth, but not being able to conduct a longitudinal study, we investigated a small and a larger company and compared those. The empirics were presented and then discussed in an analysis section, which lead to our final conclusions. Our research strategy can be regarded as interpretative, since we have chosen to build the empirics solely on interpretations of subjective opinions, and further on emphasize the role of ourselves as interpreters of the data (Creswell, 2007). The collection and analysis of data have been conducted in a qualitative mode of procedures. We have chosen this strategy in an attempt to increase the diversity (Bryman, 2006) and create an understanding of the attitude surrounding managing creativity within the Nordic game development industry.

4.2 Prestudy

The prestudy was conducted to get a deeper knowledge of the Nordic game industry and thereby helping us to understand the dynamics and context of creativity management in this specific area. We started out by creating a general mapping over the Nordic game industry, collecting information concerning its size and influence compared to the global market. We also investigated the Nordic countries severally, looking at their composition and support structure. By conducting this prestudy, an increased knowledge of the current situation and the language used within the industry was achieved which facilitated the design of the interview guide (see Appendix 1 & 2) and also the informed selection of interviewees.

4.3 Literature study

To provide the rationale for the problem area and position our study to the current literature within the topics of interest, we conducted a literature review (Creswell, 2007), which was based on two key areas; game development and managing creativity. Since managing creativity is a new area in relation to game development, the literature we used was based on managing creativity within organizations in general. We stated in the theoretical chapter the development of these areas and have chosen to be guided by its contemporary occurrences. The selection for creativity and managing creativity is primary grounded on scientific articles collected from ELIN and the Internet, complemented with commonly well-recognized reference literature. The game development selection is based on scientific articles from GameDev and Gamasutra. In excess of that, is fundamental facts collected through game development books with high repute in today's game research.

4.4 Development of theoretical framework

The literature study supplied us with a number of theoretical factors concerning the effects upon managing creativity within the game development industry. All factors were presented and looked into from the three different levels of our triple helix model. Due to time-limitations we chose to focus on one of these factors; the growth/success rate and therefore a closer description and analyze of this matter were given. Given this perspective, it functioned as the foundation from where the interview questions were designed. To structure our work and aid both our selves and the readers to get a clearer view of the study we constructed a set of focus areas, which were also connected with the questions to get an apparent line of argument for the following empirical study. The operationalization process and its result laid the foundation for the interview guide (see Appendix 1 & 2) that was developed for this study.

4.5 Design of interview

The groundwork for the empirical study is composed by semi-structured interviews, and based on what Kvale (1997) would call "focusing", which means that the interviews were focused around a set of themes, neither strictly structured nor without any guidance. In our case we considered the managing of creativity seen from without perspectives of growth and successfulness. The interviews were built-up from the themes, e.g. the three levels of our triple helix model (see chapt 3.1). Within each of the themes, the stated questions were distributed to act as guidelines and produce a structure. The themes with connected questions were then unitized to an interview guide (see Appendix 1 & 2). Each question was valued both from a thematic and dynamical perspective (ibid), which meant that we took both its relevance for the chosen research area and the social relation in to consideration when developing the interview guides and later on conducted the interviews. The interview guides were also developed as an aid to the following analyzing work where we kept the structure of the three themes; industry/context, organization/management, and team/individual.

We valued the possibility of open-ended questions and chose therefore the semi-structured approach to thereby give the interviewees the possibility of elaborate on their answers and point of view, creating a more detailed view of the investigated area. This meant that the questions were asked in their original form but with the possibility of modifying them in response to the specific interviewees' position and prior answers.

(Bryman, 2006) Since we were investigating a rather dynamic and adaptive situation, we chose to conduct the interviews in the same manor, which is a reason for choosing semi-structured interviews that builds upon a flexible interview process (ibid.).

4.6 Interviewees

The interviewees were chosen in a comfort selection (Anderson et al., 2007) and the choice of respondents was representative for the Nordic game industry since they together covered all the key aspects of our study. The Nordic region is known as a cluster within the game industry and it is unusual to talk about the separate nations. Our respondents were actors within the Nordic game industry. The selection of interviewees was based on an industrial, organizational and individual level and with company size playing an essential part.

Erik Robertsson who is the Managing Director of the Nordic Game Program, which is the program that was launched by a decision of the Nordic Ministers for Culture, representing Denmark, Finland, Iceland, Norway and Sweden, were chosen due to his deep knowledge and experience within the field. Since he works both with the industry, at the Nordic Game Program, and within it, at his own game development company, he is able to provide an overarching and insightful view of the topic. Peter Zackariasson possesses more scientific knowledge and was chosen to get a more theoretical angle of view to the subject area. Martin Walfisz represents one of the larger game developers within the Nordic region and contributes with a more commercial and business influenced view, and is also able to provide an idea of managing creativity during organizational growth. Malte Olsson represents a smaller company with a specified niche, which affects their work structure since they largely develop children's games on commission.

4.7 Interview

The three of the four interviews took place at each of the interviewees' office at a time chosen by the interviewee. The fourth interview was conducted with the help of e-mail since time and funds restricted the possibility of a personal interview. Information concerning the interviewees' contingent demands on anonymity and the recordings of the session were inquired. (Creswell, 2007) The interviewees also received subsequently a short complemented oral introduction to the studies purpose prior to the interviews initialing. These actions were done to clarify and complement previously received information, about the study and its purpose, when confirming their participation in the study. Summaries of each interview were later sent out to the interviewees for validation and contingent feedback or complementary. All of these steps were conducted, first and foremost to enforce the interviewees' integrity and positive attitude toward the study (Bryman, 2006; Kvale, 1997).

4.8 Nordic Game Conference

To further immerse our comprehension of the Nordic game industry and to collect more up-to-date information surrounding the debates within the game industry, we got the possibility to participate, as delegates representing Lund University, at the international game conference Nordic Game Conference 2008 in Malmö. (Nordicgame.com, 2008) The Nordic game conference was a favorable source for our study and we saw it as a part of our empirical study which both added valuable facts to our study and also new

insights to the game industry and current matters that are discussed and worked with, influencing the whole Nordic game industry. (see Appendix 9)

4.9 Data processing and analysis methods

The transliteration of all the material was done directly after the effectuation of the interviews, this to avoid misinterpretation of the information and to obtain a most accurate reproduction as possible. On the transliterations we chose to mention the interviewees names, since our interviews can be defined as expert interviews and none of the interviewees chose to remain anonymous, which made this option enable.

We used two different tools for investigation and analysis during this study. As described earlier we used our three triple helix levels as themes defined through the literature study to conduct the empirical investigation. We chose to perform our analysis by also applying open coding since this is an appropriate way of categorizing the data collected from qualitative interviews (Bryman, 2006; Creswell, 2007). The coding procedure was performed from our interview guide (see Appendix 1 & 2) where every theme served as a category. We considered that this form of information processing enhanced our understanding of the subject and enabled a more realistic presentation of the interviews.

The coding procedure was divided into two sequential phases. We started out by *separately*; both of us perform the coding on each of the interviews. During the next phase we compiled the coded material into a joint analysis. This sequentially based way to work was applied to enhance the analysis validity. (Bryman, 2006) An example of the coding is shown in figure 4.1, where the codes shown in the left column represents each of the themes, also found in the interview guides (see Appendix 1 & 2).

IC OM	Malte	Ja, typ. Alltså man får tv-manus, tjugofyra stycken, ett för varje dag. Så får man läsa igenom det så man förstår det. Det gjorde vi nog kanske i mars, eller något sådant. Sen får vi försöka bilda oss någon uppfattning om vad det skall handla om, ska spelet handla om någonting eller vad ska det vara. Det ställs ju bara emot budget… alltså ju mer pengar desto mer innehåll, det säger sig själv på nått sätt. Så då börjar kreativt arbete, där var vi också, om man kan ta det som exempel… där var det så att man får man tänka rätt fritt först så där. Då ville utgivarna ha tjugofyra spel, ett spel per dag då så man får en kod i tv som man öppnar upp dagen spel också. Sen får man börja därifrån, och se vad man ska göra då, om man ska göra ett äventyrsspel, som vi också gjort förut. Nu är det tre huvudrollskaraktärer, ska man kunna styra dem? Skall de hjälpas åt? Så börjar man liksom, ja börjar liksom idéarbetet.
	Anna	Finns det delar av ert arbete som ni lagt ut på andra, eller ni sköter allting härifrån?
IC OM	Malte	Vi brukar sköta allt här men viss grafikproduktion och så där har vi lagt ut. Och sen tar vi in frilansare också om det behövs.
TI	Malte	Precis, allt handlar om idéer någonstans, som måste fram och sen hur man tar vidare idéer också, kreativt.

Figure 4.1: Examples of the coding procedure (own figure)

4.10 Thesis blog

To facilitate our work with this study, we set up a blog for this project in which we documented our work and thoughts as the study continued on. The blog (The Master Blog, 2008) aimed to create a common and uniform overview of our work and its structure, thereby easing the organization of ideas and material. This can be seen as an initiative to improve the communication between the authors and reduce the risk of inaccuracy in the information processing surrounding the study. The blog did even function as a way for our supervisor to give feedback and comment on the progress of our work.

4.11 Criticism of sources

We estimate that angled answers from the interviewees would not benefit them since the industry expressively indicates a genuine interest for the chosen subject. We have therefore no reason to adapt measures to reduce this kind of source of error. We do however wish to note that the selection of literature might be considered somewhat unilateral since some of the authors tend to refer to each other. We are also highly aware of that referring to oral sources might aggravate the studies level of replicability.

4.11 Reliability

From our point of view, the problem surrounding reliability of qualitative research is the fluctuational level of systematics. We have, through a structured operation method, tried to create a high level of credibleness in this study. (Bryman, 2006) Since the outturn of the conducted interviews where mainly conformably, we found no reason not to see the empirical material as anything else then reliable, i.e. the number of coincidences out-weigh, or is uptaken as increasing the reliability of the study. The issue of source criticism is handled through the selection of interviewees, where consideration has been given to distinguished backgrounds and viewpoints within the subject area. The amount of similar answers and the propagation of the selection are thus enhancing the reliability of the study.

4.12 Validity

Our work was driven by the ambition to deeply immerge within the literature and thereby creating an explicit and distinct view of the chosen areas and their respective terminology. To minimize misunderstandings of the subject and the study's subject, each interviewee did receive knowledge of this before the actual occasion of the interview. As another measure, a summary of each interview was sent out to the interviewees with the intent to validate and eventual rectification.

4.13 Research ethics

The ethical perspective is of major importance especially when conducting interviews since it involves interplay between the respondents and the researcher, which thus affect the perceived knowledge of the situation. We have tried to be open-minded throughout the whole process and have the abstract goal of bringing to forth knowledge that in the end means that the humankind gets an enhanced situation, and increased value (Kvale, 1997). This is of course a matter of attitude and nothing we have planned purposely for

this study. "Informed consent implies two related activities: participants need first to comprehend and second to agree voluntarily to the nature of their research and their role within it" (Yin, 2003, pg 61.; Israel & Hay, 2006) Considering the informed consent we have informed the respondents about the purpose of the study and carefully made sure that they have got all necessary information to feel oriented and become mutual participants of the study. Since the first contact with the respondents was done by email, there was a written agreement to participate in the study before the actual interview took place.

5. Empirics

We will in this chapter put together the results we've got from the interviews, which are a part of the foundation of the empirical study. To increase the reliability of our work this work has been done in two specific steps. Firstly the interviews have been compiled by both of us, separated from each other. In the following step we have put the results together to one summarizing synthesis. The separate work with coding the interviews were done with the same four themes as used in the interview guide. (see Appendix 1 & 2) As an additional activity to our empirical study we have participated at the Nordic Game conference, which we describe last in this chapter.

5.1 Presentation of the respondents

Eric Robertsson – Nordic Game Program & Redikod
Serial IT and marketing entrepreneur since teens. Researcher and consultant. Gamer since 70's and game developer since 90's. Founder of Spelplan, Nordic Game, and European Games Developer Federation. (Nordicgame.com, 2008)

Nordic Game Program was launched by a decision of the Nordic Ministers for Culture, representing Denmark, Finland, Iceland, Norway and Sweden, on 1 January 2006. It's purpose is to help secure a broad availability of quality Nordic computer games in the future, the program has a range of activities from information and development support to events and funding. (Nordicgameprogram.org, 2008)

Redikod is a small developer of computer games, founded in 1997. They currently employ five people in the Copenhagen-Malmö/Öresund region. They create small games for download to PC, console and mobile phone, mainly based on their own original concepts. (Redikod.com, 2008)

Malte Olsson – Upside Studios
Co-owner and Creative Director of the company, Upside Studios AB. (Olsson, 2008) Upside Studios create interactive experiences and games. Their niche is children's games for PC and Mac OS. They have cooperated with for example PAN Vision, Egmont and SVT. The studio consists of a handful of talented developers working together in an office in Malmö, Sweden. (Wemmert, 2007)

Martin Walfisz – Massive Entertainment
CEO and founder of Massive Entertainment. Massive Entertainment was founded in 1997 and is now considered a premier producer of games and interactive entertainment software for a worldwide market. Massive currently has over 130 employees, with two development teams, media and marketing, quality assurance, finance and HR, and consumer testing. In 2002 Vivendi Universal Games acquired the company, which made Massive one of only two internal development studios outside North America. (Massive.se, 2008)

Peter Zackariasson – Gothenburg Research Institute
Researcher of management and organizing within entertainment and aesthetics, with main focus so far on video games and art. Ph.D. in Business Administration, MBA and BBA at Umeå University. (zackariasson.com, 2008)

5.2 Interviews

5.2.1 Industry / Context

Considering the external environment there is a major and highly conscious focus on what the market wants and needs from the game developing companies and the industry as a whole. Erik Robertsson represents the entire Nordic game industry and reflects over how the Nordic industry can be assertive and forceful in relation to the rest of the world. He means that any typical Nordic game doesn't exist, but he knows that the typical Nordic qualities of game developers are powerful and a tool for competitive advantage for the industry. Creativity, design, usefulness, sustainability and most of all a trustful relation to the publisher are qualities that characterize the Nordic industry on a general level. Being typical "Nordic" in the game industry may be one way of sticking out of the crowd but Erik says that it doesn't matter if there is a typical Nordic nature of a game if the customer/player doesn't have a clue about what is characterizing the Nordic region, to him/her it might just be something new and exciting. Malte says that in the end it's always the interaction with the player that matters. For the Nordic region to differentiate and succeed as a game developing cluster in the global game industry the strategy is the same as for everyone; not give way for the belief and be confident.

Malte at Upside Studios, means that the main difference between a company that is not active within a creative industry and a game company where creativity is crucial for success, is that creativity is at all types of companies but a game company is dependent on that the creativity also works outside the walls of the own company. He also highlights a harder form of control of the creativity that exists at more "traditional types of companies", there is a chance of sticking out of the main crowd by being creative but there is not necessarily a similar focus on the outside as there is at a game development company.

Malte does also mention the restrictions that they are given from external parts, e.g. publisher, and see these as frames for how they structure their work at Upside Studios. He means that ideas are everywhere all the time but getting the real structure to the daily work is most of all dependent on who is ordering a job, what kind of requirements they have and what level of participation they take in the developing of the game. Upside Studios do a lot of jobs for the Swedish public service broadcaster, i.e. SVT. When developing a game for SVT's children's program, e.g. "Julkalendern", which is a TV-show for children broadcasted every Christmas; Upside Studios gets the current manuscript and has this as a framework for their developing. The only potential limitation that Malte sees is the size of the budget, "the more money the more contents", he says.

The relationship with publishers is always a crucial part for the potential outcome of a game. According to Martin Walfisz, every publisher wants to control and regulate any situation, but as a developer he means that it is of great importance to be open and listen to what they have to say but also be strong and have integrity. Martin does however say that the acquiring of Massive, by the international entertainment corporation Vivendi

Games in 2002, didn't have any major downfalls as he saw it instead he meant that having a substantial actor supporting them inferred security both financially and creatively. Martin explained that Massive have since the acquirement been able to conduct their work in a larger scale but without being steered on a detailed level, he means that success buys freedom. Erik reflects over the way a "filtering out" is done and mean it's an interesting matter to see who's the ones getting the privilege and being listened to when breaking an idea to a publisher, how does a company do to take that role? On the question if there is room and financials for developing games that dare to be unique and Nordic specific, not falling into the American mainstream-trap, Erik assures that there are a large number of highly competent and globally known developers in the Nordic region that dare to take this challenge. The financial support is however the problematic factor. There is a higher need of financial support than can be given which puts a stop for those developers to reach the global market. Erik means that the focus on the American mainstream market has turned out to become a depressing picture. The distribution of games today is so professionalized that some actors are treated as whichever product, which in turn unfortunately affects the games in the same way, it's all about doing business and making money.

Erik sees optimistic at digital distribution controlled by the game developers themselves as a way of getting around the problem with "gate-keepers". Digital distribution could mean that the Nordic region developed fascinating and unique games that would even succeed in Japan. This is a way of keeping the genuine and true passion and creativity in balance to what the market needs and wants. Erik describes the several restrictions that a game developer has to consider when creating a game. It all starts quite open minded where the company renders an idea which can be seen as being just limited by the company's own restrictions of what they consider as possible to realize and being fun to do. Although, the way gets narrower when continuing to the publishers; now it's not just the first restrictions to take into account but also both what the company believe what the market wants and further on, what the publishers want and if the company feels so confident with their idea that they can convince the publisher to buy it. So, what once was a collection of thousands of ideas is in the end narrowed down to maybe just a few which could be fitting all demands on the way.

Imagining all these restrictions and how the way to a successful game becomes quite narrow and hard to find a fitting concept to, we wondered if this isn't a big problem that negatively restricts and hold down the creative spirit of making a game. Erik doesn't see this narrow road as an obvious problem and explains this a being just a smaller area to be creative within. He draws a small square on a paper and says that you can choose to be creative inside of it or outside of it. If you keep your creativity within the square, it doesn't have to result in less creative work, it can instead mean that pushing the limits will be the most creative part, i.e. being creative in the margin and maybe pushing the square to grow a bit. Pushing the limits is what creativity is, that's how you explore the redefine what's "allowed" and not. Martin Walfisz also emphasizes that being creative and crazy within given or determined boundaries is of great importance, and also that there need to be a comprehensive awareness surrounding this.

Martin Walfisz explains that the most important actor is the customer/gamer; it is for them that the games are developed. The customer, Martin says is also a source of problem since they are the once which behaviour are the hardest ones to influence and change. The game publishers and the developers have both a mutual interest in widen and increase the diversity of the game market, the gamers however say they want something new but their consumer behaviour tells a different story according to Martin.

The reason, he says are that the gamer are limited by their factor of cognition and the labelled genre and are therefore hard to convince of something new and innovative.

Upside Studios has some parts of their work outsourced to other companies, e.g. some graphic productions. On the question how this relationship works out, Malte cannot come up with any major problems. The communication is basically managed through email and telephone and there is a stressed focus on written documentation. Peter mentions a current problem that the game industry face today; recruiting. He says that since the industry has problems recruiting competent people the result has turned out to be that people from other industries, with other experiences have entered the game industry, e.g. graphic artists from the advertising business. The crucial matter that this raise is how the game industry at the most effective manner take care of and exploit these new skills and knowledge; if done in a successful way this could mean that new and interesting games would be developed and released to the market.

Upside Studios has collaboration with a few other game developing companies and Malte emphasizes the benefits with this, seeing the other companies as sounding boards with which ideas are exchanged and reflected. He sees an openness within the game business where there is a willingness to help and support each other, not just see other companies as mere competitors. Martin Walfisz means that there exists an extensive respect between the game development companies within the Nordic cluster, they consider each other as friends that wants everything good for each other and have mutual external threat that is constituted of the game development companies across the Atlantic ocean. However Martin points out that he personally hasn't experienced any concrete collaboration between the developers. Erik is reflecting over this area as well and says that it today exists some collaboration between game developers in the Nordic region but that this would be an interesting thing to evolve and actually take advantage of as a competition tool for the rest of the industry. Being able to convince even the larger and more successful companies to share visions and ideas to other companies in the Nordic Region would strengthen the trust between the actives within the region, and it would also mean that the awareness of what is "allowed", i.e. what's in the square and what is not at the moment, would be greater.

5.2.2 Organization / Management

Malte Olsson means that the issue of managing creativity might be contradictory in some phases of game development, however he does stress that being completely free is the most desirable situation. He says that in some situations it is although necessary to steer creativity, like for example during some brainstorm sessions where the focus needs to be kept tight uphold control and to avoid derailing and time waste. Malte Olsson mean that they at Upside Studios now are working harder to focus their creativity in the beginning of the development process to be able to reach a specific goal, were as before they were more uncontrolled creative all the time; something that lead to too much ideas and alternatives which aggravated the ability to finish projects on time.

According to Erik Robertsson, is the issue of managing creativity highly influenced by what is being read into the term "managing". If it mean "planning" then it's highly contradictory, a paradox that absolutely cannot exist. If the word is interpreted in a more unconfined way, like for example "facilitating" or "prepare for" then it might exist some thing there. Peter Zackariasson take almost the opposite stance of policy, claiming that creativity can be steered and that it's not specifically difficult to do so. Peter means

however that managing creativity within the game industry tend to cause a higher level of insecurity concerning the end result. To know whether or not the product will be successful, the process of defining the end result must be ongoing throughout the development.

Erik Robertsson says that freedom is not what creative employees needs; it's a set of troublesome limitations that they can find good solutions for. He explains that if the field were completely free then there would be no results, people would create irrelevant things; so the important thing is to find out which boundaries and limits are important and which are not.

To be able to balance "traditional" leadership with managing creativity is resolved in different ways according to Peter Zackariasson, one way is to have two different leaders one that is responsible for the creative work and one for the administrative work. Peter emphasizes however that game development organizations is most commonly run by an individual that have already been developing game and are clearly aware of what it means. Leadership is also something the Peter means needs to be a cooperative process, involving everyone in the organization. One person shall not have the responsibility to herd the development but instead that everyone shall be permitted and encourage to take the responsibility for the process of creating the game. By doing so, Peter significates, much of the responsibility will be placed on those who actually create the game; the project manager on the other hand shall focus upon coordinating and creating an environment that helps the employees to make decisions from the best of their abilities.

According to Peter it's not possible to tell someone to be creative just as it's not possible to create a culture within an organization. Instead it is possible to create a structure that enables people to exploit their creativity, a structure that provides space at the same time as it picks up the creativity. Martin Walfisz is thinking along the same lines and says that traditional leadership is all about creating frames and boundaries; creativity on the other hand is more boundless but only to some extent. He means that there exist a contradiction their since creativity needs to be focused and thereby framed to be able to achieve something special but it is impossible to command it. Martin means that the solution is to create an environment, which enables creativity in a productive and focused way. He continues by emphasizing that an awareness of establishing boundaries can release creativity at a higher extent; too open boundaries will drain the ability of being creative by scattering the progress.

Erik Robertsson wonders to what extent the relation between creativity and an organizations growth is actually conscious and that there exist a thought out managing system for it within game development organizations. He says that many companies do work with for example brainstorming sessions as a tool for generating ideas while others mean that it's a waste of time and there need to be strict rules in the development process from the very beginning. Does there exist implicit rule for managing creativity and who gets to question the existing arrangement, are another interesting questions in this situation, which Erik is pointing out.

Martin Walfisz says that they are aware of the importance of managing creativity however admits that they have never sat down and strategically been thinking "how can we be creative?" instead he says that it's an act that just comes intuitively. Creativity is not a process at Massive it is their core. Martin means that having the "right" employees helps managing creativity, by finding and placing highly motivated and creative people that can drive both the creativity and the development with enthusiasm and the wish to

create the best game in the world, in key positions within the organization help managing the overall creativity. Martin also emphasizes that as a leader he believes that he himself have become more able to make people be creative in a certain direction and understand when it's crucial for him to let go and give his employees some creative freedom.

Malte Olsson tells us that Upside Studios have lately allocated responsibility areas to each employee. Malte have become the creative director, handling the compilation of ideas, trying to see the whole picture and make final decisions concerning the ideas that can move the project forward on a specific path. He does however emphasize that everyone needs to be accessorial and contribute with ideas to create an open and stimulating work environment. Malte explains that at Upside Studios they don't have any given steps in their development processes. They have a beginning and an end but in between it's relatively open, at least in the early part, and they just do what needs to be done. They do how ever try to document how the process for the project have turned out, to be able to understand and ease future planning of projects.

According to Erik Robertsson is creativity and the game developers products restricted in many different ways and on many different level. For start by the game developer own limitations, how they interpret them and their sources of inspiration. Restrictions are by many, and at first even by Erik himself, seen as some thing that inhibits creativity, he explains. However creativity is about solving problems and with out restriction there would be no problems to solve, and by this he means that restrictions actually increases creativity. Peter Zackariasson is thinking in a similar way and proclaims that the creative process is about defining its framework. Boundaries the narrows the options doesn't need to kill creativity but rather simplify it. Peter means that in the end, he doesn't think that a company with larger financial possibilities has larger possibilities for creative procreation. But it's not either suffering and lack of money that create god games, but instead through healthy environments where the individuals feel good and as being a part of the whole. Martin Walfisz means that another factor of limitation is technology; by having the possibility of working with customized technology Massive is able to adapt the boundaries that standardized technology otherwise force upon their work. Upside Studio on the other hand uses Adobe Flash as their main technological tool.

The growth of a company is a complex area, which at least in this study doesn't focus merely on the number of employees but also adds in the rate of success. On this matter Malte highlights the organizational change of structure or roles of the employees, which is a smaller preparation for a potential expand in the future. Having clear structures and knowing ones part and area of work and who is responsible of what is a benefit when growing as a company, Malte says. The more employees the more ideas, which is an implication of the importance that everyone knows their part and what they are supposed to do.

Peter mentions the same and means that when a company expands it's impossible to avoid changes that mean that the company culture and the organizational structure have to taken in consideration. More people mean more opinions and even more ways of doing the work. There is a need of making clear of what the company means by creativity, the value in it and take this into account while expanding. It's important to realize the need for change and not try to stick to old methods, which worked fine when the company had just a few employees. Peter continues and says that the benefits of being a smaller company is that it often doesn't have strict rules for their work, i.e. more freedom, if they don't have a producer/publisher that sponsor the development, but on the other hand they don't have the type of budget that allows them to fulfill their true

creativity. A larger company has a bigger budget and thereby more opportunities to work creatively but the down-side of this is that they often have a portfolio to take care of, a brand that has to be paid attention to and constantly be improved.

Martin Walfisz considers the multitude of coworkers to be one of the main profits of being a larger game development company, he also believes that they are a prerequisite for developing games on the level that Massive does. Martin also says that larger companies overall amount of resources helps them to not frame themselves as much as a smaller one, allowing them a superior underframe. Massive have realized that the larger the company becomes the more important it is to be conscious of and work proactively with the human relations issues to prevent growing pains and unmotivated personnel. He means that earlier when the company only consisted of a handful of people these actions were act upon on subconsciously. Martin explains that the creative work were very ad hoc and scattered when Massive first was founded, and that they sort of brainstormed and ran with everything trying to find out what worked and didn't work instead of being more focused as they are today.

The main benefit of being a smaller company is according to Malte that decisions can be taken faster and he believes there is a higher degree of freedom given to the employees. On the other hand, an aspect that really differentiates a smaller company from a larger is the time-span of the projects they work with. At Massive, which is considered as a larger company the project can go on for about 3 years while on the other hand Upside Studios often work in projects that last for about 6-8 months. Malte means that there is a bigger risk of course, being in a project that lasts for years, if anything goes wrong it may be hard sometimes to catch up and get on the right track again. It's not until the actual work with programming and all the graphics has started and been ongoing for a time that you can start to see results and evaluate the continuing work, the unpredictability is a big risk taking with developing games.

Massive Entertainment have recently formulated a number of values, that Martin says to some extent always have been permeated the organization, but up until now have never been written down. As Massive grew Martin felt that he couldn't control and influence every employee of decision so five core values (see Appendix 8) were worked out to help managers at al levels focus their decisions and work around the same foundation. Martin also tells that the core values have indirectly been communicated within all of Massive and they have plans to print the values on the employees coffee cups to remind them of it but not in a too pressured way.

5.2.3 Team / Individual

Creativity on a personal level is according to Malte Olsson a good characteristic that can be applied to many things and in many situations. He means that it doesn't necessary mean to be artistic, like to paint or play music but also to write documents in a not so ordinary way, using language as a tool. The bottom line, as Malte sees it, is that it is all about ideas and how these are developed and handled. Martin Walfisz is thinking in a resembling way and believes that creativity is to create something from nothing or something minor. He points out that this is nothing that unique to developing game but that all form of creativity is about creating something.

Erik Robertsson, on the other hand, says that creativity for him is a large obstacle for getting things done. He means that due to creativity there is always a large amount of

things that one wants to realize, implement and carry out. Erik Robertsson explains that this leads to a large pile of anxiety over all the things that he never had the time to do. He also believes that he personally generates too many ideas in relation to the provided resources. Some questions that Erik Robertsson believes is of importance to understand the issue of managing creativity is how the creative impulses emerge, where do they start and is it a need that is controlling them? He believes however that these are questions that are hard to generalize from and that individuals rarely generate vagaries and ideas in a consequent manor, instead he says that it's about having a state of readiness that allows one to handle that good ideas might come from unexpected people and directions.

Peter Zackariasson interprets the term creativity as an ability or act to outdo oneself. He considers that this is highly personal and is obtained by thinking outside of what one expect to believe, instead of reproducing something that's been done before. Peter gives an example by explaining how one can be a creative researcher, which he means includes enlighten phenomenon from a different point of view and being actively involved in the current debate of the subject. Peter predicate that some people interpret the term creativity as "divine inspiration" but this is not a correct view according to him, instead he states that creativity can't be waited for but rather one needs to start working to get it flowing.

6. Analysis and Discussion

This chapter forms the foundation of our analysis of and discussion about the theoretical and empirical outcomes. The research area, e.g. growth/success rate, is analyzed from without the three different levels of our triple helix interpretation, which also functioned as the three themes throughout the theoretical synthesis (see chapt 3 & 5) and empirical study.

6.1 Industry / Context

There are two key essentials that have reappeared several times in different situations and contexts when considering the industry and context level in relation to the creativity in game companies; seeing the Nordic region as a cluster and the extended value chain with external and powerful actors where the benefits of having large financial possibilities also plays a main role for the creativity.

Being part of the Nordic region seems to have a positive impact on the work at the involved game developing companies in the five countries. The region is a strong cluster that sticks together on the global market, which is seen as a strong competitive advantage. There is a sense of belonging and security, which in turn is positively influencing the daily work in the creative development process at game companies in the region. The feeling of security is a key factor for nurture of creativity and the structure that is defined for the daily work environment is what determines the ability for succeeding (see 2.3; 2.4), which is something we interpret as being a valid truth at all three levels. Several speakers at the Nordic game conference (see Appendix 9) validated this and did also put focus to the fact that the Nordic region dares to be unique, and not just continue in others footsteps, which can be the result of the strong community and belonging that the Nordic countries have, it nurtures a sense of security and safety as being a part of the whole. The Nordic societies are also seen as open-minded which allows the people to be explorative and creative. Games become more and more network based and thus social experiences, and it takes a certain mind to understand how communities are built and how trust and communication are built in to these. There is a belief that this is something that the developers in the Nordic region are good at thanks to the community belonging that exists.

The typical Nordic qualities of game developers are seen as powerful tools for putting an identity to the region and leaning on this as a competitive advantage. The Nordic region is recognized and seen as representing creativity, design, usefulness, sustainability and most important of all a trustfulness in the relation to the publishers (see 2.2.1). Being globally perceived as creative can offer differentiation from others by communicating unique and valuable brands to the customers, which in turn strengthens the identity (see 2.3). This was also validated by the speakers at the "Northern Lights" panel discussion who put the perspective to concern the whole Nordic region from a global perspective, and meant that the region is a good example of having built up a strong identity as being creative on the global market (see Appendix 9). Earlier the Nordic region was known for its highly technical skilled game developers and even though this is still the case there are

now more focus put to the narrative skills that exist. The region is known for being talented at creative narrative telling, i.e. good storytellers (ibid).

The extended value chain is the second key focus we have discovered at the top level of our triple helix. The relationship with the publishers has earlier above been declared as being an important factor for the daily work with game developing, and we see an aspect of this that can be directly connected to growth/success at a game developing company. Our study shows that the relation to the publishers and the rate of success a company has had is in correlation; a smaller, or not so prosperous game developing company seems to have more of a employer/employee relationship, where the game company surely works under rather free circumstances but still they are substantially controlled by the publishers demands and restrictions. A larger and more successful game developing company shows that the relation to the publisher is often more of a partnership where the actors are having a sense of mutual control and possibilities to influence the process. Walfisz (see Appendix 5) said "success buys freedom", which we interpret as a rather corresponding quote to this analyze. This partnership relation that we found at the larger/successful companies is directly related to the internal relationships at the companies and the structure of and attitudes towards the creativity within the creative development process (see 2.1.2).

The successfulness of a company is clearly dependent on several different and collaborating factors so we do not draw any conclusions from just this specific factor, but we can show and confirm that the type of relationship between the publisher and game developing company has, is crucial for the internal climate at the game developing company and thereby directly affecting the creativity. The size of the financial possibilities for a game developing company is closely connected to the relationship with the publishers since they are the ones investing and supporting with capital. Our study confirms that larger financial possibilities increase the possibilities of creative procreation, meaning that the creativity in the creative development process is directly affected by the relationship and the external financial support.

The relationship with the publishers was also one of the highlights at the Nordic game conference (see Appendix 9) and a change of tendency of this area was being discussed. The publishers are today the ones with the real power, but it is noticed that this might be changed in a nearer future. The relationship with the publishers has started to become more of that kind of partnership we mentioned above, instead of being seen as merely a necessary actor to get financial support. Publishers must understand the developers as well; it's not like selling any other product. The meaning of the creativity and true passion of game design must be communicated to the external parts and most important, understood by those who publish the games, and the trend seem to be heading towards this kind of change. Statements from publishers like the one Fred Hasson, Chairman, EGDF, heard: "It's like selling meat, I could be doing that instead" (see Appendix 9), are no longer accepted or veracious.

This change of trend may be a result of the increasing different types of game genres. Game developers have, due to new forms of game genres or platforms, been able to take more and more power of the publishing process. By digital distribution, they are able to handle the publishing of the game by them selves and thus not having to rely on publishers. This also results in a closer or even direct, cooperation and interaction with the actual players and also a potential of reaching out to different areas, e.g. Japan.

Digital distribution is also a way of letting unique and niche games reach the market without being blocked-up by the lack of financial support. This can further on mean that the creativity becomes more widespread and games created on ideas outside the margins of "what's allowed" can reach successfulness. The margins that today guide the game developing companies may be widen or more vague than they are today, bringing more diversity to the game market. Creativity will still be about pushing the limits, but maybe a result of digital distribution can be that instead of having only one square of margins to work within for a chance of being successful, there might be several squares to chose between and still have the possibilities of reaching out to the market by creating a successful game.

6.2 Organization / Management

Managing creativity within a game development organization requires a constant battle between creative freedom and traditional leadership and control, at least that was one of the fundamental ideas that came out of the literature study (see 3.1). The industry and its actual organizations have however a pretty different point of view on the subject. Actually planning or telling someone to be creative is generally considered totally impossible and a paradox, but facilitating and steering creativity are by most game development organizations a daily function. Regardless size or success rate, this action takes place in every organization. (see 5.2.2)

The general attitude surrounding management and creativity, seen from practical point of view, turned out to be a versatile activity, taking many forms and functions, some more conscious than others. "Balancing" traditional leadership with managing creativity appears not to be a problem within the industry. (ibid) This might be because of several factors, those that were identified during this study were however that the game development organizations often have a leader that actually were or still is a game designer, and thereby fully versed with the specific characteristics of game development, and/or the organization have a two separate leaders, one that be focusing on the financial and corporative issues while the other one are responsible for the creativity (ibid). For all game development companies one attribute seem to be very prominent and infused everywhere, and that is passion for their work and their creations.

Leadership in game development industry is not a strict hierarchical as in many other industries (see 2.1.2). Larger sized companies, like Massive, that may appear to take the traditional hieratic form are still very much down to earth and democratic, and consider the creative development process to be a cooperative process where passion and engagement is of high value. Game development companies rarely take the form of dictatorship instead it seems to be a common opinion that creating games is a collective and equal process where no man is considered more responsible than any other (see 5.2.2). The leadership in game development organizations is not merely one man or a small group of people that controls and order people what to do, instead it's a cooperative process. The management aims to focus the work and help the employees to strive forward. Management also puts a great value into creating an environment for the employees that allows them to make decisions from the best of their abilities. (see 2.3.3; 2.4; 5.2.2) Every employee in a game development company contributes with ideas and is together with management co-constructing the environment that allows everybody to exploit their creativity, provides space and at the same time pick up the creativity so that nothing is in vain (see 5.2.2).

Many issues that were discussed during the interviews were actually, when analyzed relativity the same no matter size and success rate, the big difference however lied within their consciousness. A larger company requires more well thought-out strategy and actions to motivate and care for their employees and the overall creativity (ibid). The multitude of coworkers within a large sized company might be a profit in terms of a higher possibility of creative ideas or, if not carefully and proactively managed, it can turn out to be quite the opposite (ibid). Taking creative decisions and keeping together a unified idea is also a size related issue within game development organizations. A small company can easily become united on how to think and decisions can be taken in a rapid pace (ibid). A larger company needs to engage time and money into extensive human relation activities and influence the their employees, with for example core values, to get everyone to work in the same direction (ibid).

The creative process is affected and limited in many way for the game development companies, however this is all about defining the projects framework. Boundaries that restrict possible options don't have to hurt the creativity but rather simplify it. (see 5.2.2) Restrictions that define the boundaries are from external forces (see 5.2.1) and internal resources such as time, money, tools and the company's employees. These are often connected and are all factors that need to be taken into account when the company manages their creativity.

Time restrictions are highly size and success related. One obvious example is that smaller companies tend to do smaller projects with shorter timeframes, which makes them restricted in their time to generate ideas and creative solutions (see 2.3.2; 2.4). Large companies have projects that span over several years, giving them more possibilities to explore and try different things. The drawback with bigger projects is however that the risk factors increases. (see 2.1.2) Total creative freedom within game development organizations is neither as free nor desirable as one can imagine, instead most companies strive toward free but focused creativity. By doing so they increases their chances of creating a high quality product without too much wasted time. (see 2.3.3; 5.2.2)

Another resources that have affect on creativity and how it's handled is the chosen and used technological tools. A large company might have the possibility to develop their own tailor-made tools that helps them to work in their own special way without inhibiting them too much. Smaller sized companies on the other hand often use standardized products since they perhaps not have the time or money to develop tools of their own (see 5.2.2). Financial restrictions are more or less the factor behind almost every resource limitation. Successful companies usually have or can get larger financial funding which means that they are able to obtain more freedom in their work but this however doesn't mean that it will automatically result in more creative solutions and products (ibid). Success might buy freedom but creativity can't be bought. Creativity must be seeded, cultivated and harvested by carefully and conscious management.

Since the industry is booming there is an increasing competition (see chapt 1; 2.4) but also larger opportunities to grow. The companies that were involved in this study were both in the act of preparing for growth. Upside studios have recently received some rewards and funding and were at the moment structuring their work and role assignments, getting more focused on creativity and who will be managing it within the company (see 5.2.2). Massive on the other and was bought by Vivendi Games in 2002 and is in the middle of a large-scale expansion (ibid), and are trying to find ways to unite and communicate the company's ways and values to their small army of employees. Having clear structures, building a thriving environment, work on a focused and

conscious management of creativity seem to be the key ingredients when aiming for growth in the game development industry.

During the literature study it was quite obvious that managing creativity was a problematic issue, when balancing it with traditional leadership (see 2.3.3). However, even from this, relatively limited study, it is quite clear that when managing creativity within a creative industry, as the game development industry, they themselves don't see it as a problem. One of empirical findings that were made clear during this study was the lack of agreement between the existing theory and the investigated industry. Game developers don't consider managing creativity as something problematic in it's relation to leadership, to them it's a natural thing that is performed more or less conscious everyday (see 5.2.2).

The second empirical finding, that discovered during the interviews was that boundaries were not considered a bad thing; instead every interviewee praised it and how it helped their creative work to be more focused and even contributed to release their creativity (ibid). In the literature study (see 2.3.3) boundaries, limitations and restrictions is considered bad and a counterpart to creativity. These two findings are connected since steering and managing creativity helps the companies keep within the boundaries. The third empirical finding is actually one of the boundaries that the game development companies experience. However this is the one that is *not* considered a highly positive factor, despite the fact that without it there would be no game industry. The effects of technology are poorly covered in literature, but the game developers seem to love to hate it since it have the ability to both enables and sabotages the creative work within the organization.

All three of these empirical findings are, as mentioned, intertwined and to some extent general for all game companies no matter size or success rate.

6.3 Team / Individual

How creativity is managed is highly affected by what different people read into the term creativity. Each and every one of the interviewees connected creativity with ideas, how these are developed and handled. (see 5.2.3) Creativity is also interpreted as an active concept, something that cannot be waited for but rather needs to be performed (ibid) and practiced (see 2.3.1).

Creativity is also interlocked with the term create. To be able to create something in a creative way the interviewees mean doesn't have to be artistic however it must be something not expected or outside of what one expect to believe, this is highly personal so what is creative for one person might not be creative for someone else. Creativity is also connected to the provided resources, and if this relation is not balanced, then creativity can easily spiral out of control. To much creativity can lead to that nothing will be done. (see 5.2.3)

The main problem with creativity is however that no two people interpret the term exactly the same, this makes it of great importance for creative companies, such as game development companies, to define a common definition of the word (see 5.2.2). The personal interpretation of the definition is not be easy to generalize (see 5.2.3) and that is the reason why looking at team or individuals attitude of creativity were discovered not to be workable or of relevance for this study.

7. Conclusions

A short concluding discussion will be presented in this chapter together with a summering and answering of our introductory research question. An evaluation and some suggestions concerning the execution of this study will also be given along with some thoughts concerning the future and prospective research approaches within this particular field.

The purpose of this study was to contribute to the current limited amount of literature and studies of managing creativity within creative industries, in this case the game industry in the Nordic region. We have studied the aspect of growth and success rate from the three different perspectives of our triple helix interpretation (see Figure 3.1) and further on related this to how the creativity is viewed and handled in the creative development process. The study has resulted in three key empirical findings, which indicate a strong disarticulation between what's said in the theoretical foundation and how the problem is actually interpreted in practice, by the Nordic Region.

The first and most extended issue that was found is the balance act between "traditional" leadership and managing creativity, a problematic equilibrium according to theory. The Nordic game development industry however isn't aware of this problem; to them it's an intertwined process. Game development organizations, no matter the size, appear to be of most democratic structure where everybody's opinion and input counts and where management focuses not on strict rules and paths to go but instead works on creating inspiring environments and a rewarding framework. Which leads us into the second issue that this study resulted in, that boundaries are actually good and foster creativity.

The choice of taking the approach, that managing creativity is aggravated by the increasingly tougher climate in the surrounding contexts of the organizations, was something we found during the literature study. It exists an increasing amount of research and literature in this area, although very limited concerning the creative industries. The problem is rather obvious in the literature, managing creativity in general is contradictory and balancing between external demands and internal management is hard to maneuver. This study however show, as said before, a contradictory result. The Nordic game industry doesn't see this balancing act as a problem; on the contrary, they believe it favors the creativity when developing games.

The growing industry and organizations are parts of a complexity which contains demands and margins, set up on different presumptions by different actors, all in some way affecting the work of developing the games and the creative process of doing that. Institutionalized creativity and leadership development are identified as central variables associated with a company's growth and success (see chapt 2.4). But seeing the increased competition and the publishers enhanced influence with demands on what type of game to develop etc as negatively affecting the creativity is not the case within the game industry. Findings demonstrated that creativity requires managed boundaries, i.e. that those boundaries set up by the organization and its context actually favors the creativity. The restrictions and demands from the external actors have the function of telling the game developers "what's allowed and what's not", telling them in which area they are allowed to let their creativity flourish. The creativity isn't inhibited; it's just being framed.

The game developers then have the opportunity to work in the margins of this frame if they wish to work "on the limit" and maybe push it a bit closer to what's not allowed.

While looking at differences between the smaller and larger company we found that their accessibility and choice of technology affects the organizations way of managing creativity, by limitations of their creative development process; an aspect that have not been expatiated in the literature. We believe that this factor might have been overlooked since the game industry would not survive without technology and therefore it must be considered a good thing. But the Nordic organizations mean that technology can create boundaries that might not always be of a positive kind but rather restrict their possibilities of developing their creative ideas.

- How does growth affect the view and management of creativity in the creative development process of the Nordic game developers?

From our research question we conclude that it is not possible to get a complete picture of what is affecting the organizations way of managing creativity in any company without considering the external forces and its dynamical context. The success and growth of the industry is indirectly affecting the organizations way of managing creativity and their creative development process, this is usually done by creating boundaries in form of demands and financial support. The organizations own success rate and growth is of course directly affecting its way to manage creativity. A smaller company might not have the financial foundation or possibilities as a larger one; they might also be relatively confined if they develop games on demand (see 2.1.2). A larger company that have been experience some extensive growth have get certain boundaries form their producer or owner as well as continuously have to work with human relations questions to be able to unite the employees and teams surrounding their creative development process.

This study shows that creativity doesn't seem to decrease as the company grows rather than that the consciousness surrounding the need and advantages of proactively managing creativity must increase. What is obvious in the theory is not obvious in practice when it comes to managing creativity as a conscious process. Managing creativity is many times seen as a spontaneous and sometimes tacit act dependent on a range of complex factors (such as an organizations core values and the human relations at the company.) Creativity cannot be seen as an own part of the work with developing games, it's instead a process of several factors influencing and depending on each other. Factors like for example human relations at the company, becomes clearly more important to work with when the company grows. This is one major differentiating of smaller companies from the larger ones; when a company only has a few employee actions like the above mentioned naturally is more subconscious and spontaneous.

We have with this study been able to show a correlation between the size of the financial budget and the creativity in the development process. A larger financial support from the publishers positively influence the creativity since it gives more freedom, which itself is a key word for creativity to flourish (pg. 21), to the managers and the developing teams to work with what they're best at without having to worry about financial issues.

So is "Growing up is hard to do?" The answer that this study concluded, with relation to managing creativity, is that perhaps it isn't that hard to grow but it does require the organizations to be more conscious and proactive in their work with managing creativity.

7.1 Evaluation and self-criticism

Considering the three levels; industry, management and team we believe that the team/individual level of this work came a bit off focus since we realized that this area would be more relevant to a study that looks at *how* organizations actually manage their creativity, their methods and actions. A study of merely working methods on the team level would demand a deeper and even more focused study to achieve reliable results.

Attending the Nordic game conference 2008 was a valuable part of our study. Taking part of the sessions and what the speakers spoke about was seen as a useful tool for validating both the theoretical foundation and the outcomes of the interviews of the study. The conference did also confirm and immersed our understanding of the Nordic game region as a whole; it was thus a good follow-up to our onset prestudy.

An additional investigation tool that we've considered as appropriate for this study would be a complementing survey to the empirical part. Sending out a survey or constructing a web-survey would be a way to get in closer contact with game developers in the different countries in the Nordic region. Although our choice of respondents cover up the Nordic region on all the studied aspects, we believe that a survey could give even more confirmation, increasing the reliability and validity of the study and/or also present further reflections and aspects of the studied area.

It became obvious rather early on that the chosen focus area was very complex and we found it difficult to limit ourselves and keep a restricted focus that would fit the given time-limit for this kind of thesis. We were informed about the problematic that it would mean if trying to grasp over the whole complexity and therefore decided that we would present each of the key factors we had found in our literature study, but for the continuing process delimit the study to involve just one of these; the growth/success rate factor.

7.2 Propositions to further studies

We believe that it would be interesting to cut deeper into this subject on a more detailed level, and thereby try to find information that can be of more practical interest to the game development industry and its actors. An example could be to conduct field studies at different locations to understand how the companies actually work and manage their creativity, and try to understand their implicit and explicit methods and dynamical cooperation. Perhaps an even deeper investigation could be made that actually tried to map out how creative impulses emerge, where they start and what is controlling them. Additionally, we feel that a continued longitudinal study of the firm could be meaningful by investigating if it follows Greiner's (1972) model of growth through direction, delegation, coordination and collaboration, while facing crises of autonomy, control, and red tape–and continues to be creative. (Zackariasson et al., 2006b)

During the empirical study we were informed that the industry was interested and have the potential of financial support in further studies on our chosen topic. Two focuses were discussed; the first one was the implicit and explicit working methods used by the organizations to manage creativity. And the second focus of interest was to explore the possibilities of managing creativity on a network and collaborating base, covering the whole Nordic Region.

A notice should also be taken to the choice of focus area. When seeing the results, there is a wonder if the lack of diversity in games on the market is more a result of consumer behaviour than it is dependent on the work developing them. As already ascertained, the results of this study go against the theoretical propositions, but the fact remains that the lack of diversity on the game market is still an issue. During the empirical study we got indications that this is a result of consumer behaviour, which thus should be an interesting area to study as a continuation on this focus area.

Appendix

Appendix 1, Combined interview- and analysis guide. In English

Themes	Industry / Context (IC)	Organization / Management (OM)	Team / Individual (TI)
Questions	How do you believe the view and managing of creativity differs from a company not active within a creative industry? And what problems/areas do you experience demand extra attention to manage and nurture the creativity? (Also (OM)) Which benefits do you see with being a smaller/larger company in the game industry when concerning creative work and how to manage it? (Also (OM)) Does the publisher or industry collaborations affect the creativity at your company? _____ (These following questions are aimed just for representatives of the industry) Are there any activities to aid creative work within the Nordic region? What role does NGP have in this? Does the "Nordic cluster" cooperate with any other clusters in the game industry?	A problem that is frequently mentioned in literature is how to create a balance between managing creativity and steering the company according to traditional management strategies. Creativity demands freedom while organizational management needs control and limitations. Some say that "managing creativity is contradictory" how do you respond to this? How do you think a game company manager should do to best handle the balancing between "traditional" leadership and the managing of creativity? Do you believe it is possible to institutionalize creativity at a company? How is the creative process managed when the company expands? How do you believe the work surrounding managing creativity will change in the future? Which issues do you see as threats/possibilities to your companys' continuing creative work? Are there any parts of your creative process that are highly cost and resource demanding, and that could work better if another company preformed it for you? Would you ever consider outsourcing as an alternative? (Also (IC))	What does creativity mean to you? (Personally and in relation to your work, how is creativity regarded within the game industry)

Appendix 2, Combined interview- and analysis guide. In Swedish

Themes	Industry / Context (IC)	Organization / Management (OM)	Team / Individual (TI)
Questions	Hur tror du att synen på kreativitetshantering skiljer sig mellan ert företag och ett som ej är aktivt inom en kreativ bransch? Vilka problem/aspekter upplever du kräver extra uppmärksamhet när det gäller att hantera och främja kreativitet? (Also (OM)) Vilka fördelar har man som ett litet/stort företag i förhållande till ett litet när det handlar om att hantera kreativitet? (Also (OM)) Hur påverkar eran utgivare eller andra externa samarbetspartners kreativiteten i företaget? (Följande frågor riktar sig enbart till representanter för industrin) Görs det något för att främja kreativiteten inom det Nordiska klustret? Vilken roll spelar NGP i detta? Nordiska klustret – samarbete över gränserna med andra spelindustrier?	Ett problem som det talas mycket om i litteratur kring speldesign och ledarskap är hur man hanterar kreativitet och samtidigt försöker styra företaget utifrån "traditionella ledarskaps strategier". Kreativitet kräver frihet medan att styra ett företag kräver kontroll och tids/budgetramar. Vissa säger även att "managing creativity is contradictory" Hur ställer du dig till detta? Hur tror du en chef på ett spelföretag ska göra för att lyckas balansera mellan "traditionellt" ledarskap och kreativitetshantering? Tror du det är möjligt att institutionalisera kreativitet på ett företag? Hur? Vad påverkar? Hur hanterar man den kreativa processen när företaget expanderar? Hur tror ni att kreativitetsarbetet kommer att förändras i framtiden? Vilka faktorer ser du som hot/möjligheter för ert kreativa arbete? Finns det delar av er kreativa process som kostar väldigt mycket, och som skulle kunna fungera bättre om andra företag gjorde det åt er? Är outsourcing av kreativitet någon som skulle vara intressant för er? (Also (IC))	Vad är kreativitet för dig? (Personligen och i samband med ditt arbete, hur ser man på kreativiteten i spelbranschen)

Appendix 3, Interview with Malte Olsson, Upside Studios

Interview with Malte Olsson, Creative Director at Upside Studios AB Location: The office of Upside Studios in Malmö Language: Swedish Date: 2008-05-08		
	Anna	Vi försöker titta på hur kreativitet och hur kreativitetsarbetet kan hanteras i och med företag växer…
	Malte	… jasså mmm…
	Anna	… och i industrin, det är ju mer konkurrens nu ju. Så om vi börjar med en väldigt öppen fråga: Hur ser du på kreativitet? Både personligen och för företaget.
TI	Malte	Åh, svårt… personligen kan jag väl börja med först, jag har alltid spelat musik sen jag var liten och spelat i band och så. Alltså ja, vad ska man säga liksom, det är ett flummigt begrepp, kreativitet. Man kan ju vara kreativ på en massa olika saker, det behöver inte var just att man framför någonting eller målar någonting utan kreativitet kan ju vara hur man skriver dokument tycker jag också.
	Anna	Mmm, mmm…
TI	Malte	Om man vill göra det lite annorlunda, formulera det, lite annorlunda språk kanske och så där. Så… vad ska jag säga personligen är kreativitet… är en bra egenskap, kan jag tycka att det är…
	Anna	Ja det är det ju… speciellt här inom spelbranschen
TI	Malte	Precis, allt handlar om idéer någonstans, som måste fram och sen hur man tar vidare idéer också, kreativt.
	Anna	Men om man säger att kreativitet finns ju, det kan ju finnas på en bank också till exempel, i olika former. Hur tror du liksom att det skiljer sig för er som spelföretag i förhållande till en mer traditionell organisation?
IC OM	Malte	Ehhh… på några moment så har jag erfarenhet från större spelföretag och så där, men jag kan tänka mig att traditionella branscher kanske banker och så där är ganska styrt, den här kreativa… alltså man kan säkert vara väldigt kreativ i de lilla, men sen det här ska ju ändå ut, men man kan vara kreativ i de lilla, kanske att sticka ut och så där. I den här branschen så försöker vi också liksom nu, efter alla år, försöker vi ändå koncentrera oss i början för att nå fram liksom någonstans. Vad som vart problem tidigare är att man är så kreativ hela tiden så det, att det liksom bara rinner över hela vägen i hel projektet också hinner man inte färdigt. Nu har alltid hunnit färdigt i men det kan vara väldigt mycket att göra på slutet eftersom man är kreativ hela tiden och tillför och så där.
	Anna	Så om man säger, utgivare och andra externa samarbete ni har, hur påverkar det? Tycker du det är en begränsning eller ser ni mer möjligheter då för att ni då håller er inom vissa tidsramar kanske eller?
	Malte	Ur deras synvinkel eller?
	Anna	Ja hur ni, om det förändras i och med att ni kanske har/får krav från er utgivare till exempel…
IC	Malte	Ja, jo egentligen så är det ju… det är som två sidor där på nått sätt. Man kan tycka att det är jobbigt att det bryr sig så mycket ibland fast å andra sidan är det ju jättebra för då har vi tydliga ramar också, för svårast är ju faktiskt… "ja, nu ska vi göra ett spel, ja det skall handla om den här och vad ska han då göra? Jo han skall göra allt det här…" och så blir det hur mycket som helst, så finns det inga ramar alls. Så bland är det skönt att man vet, som till

		exempel budget är ju alltid liksom en första ram som man kanske får, "så nu får vi så här mycket pengar…"
	Anna	Så du ser inte det som en begränsning eller?
OM IC	Malte	Alltså det kan nästan vara mer nytta också, men visst i början på alla projekt så måsten man vara öppen, kreativt. Man måste känna att nu ska man göra det bästa vi har gjort kanske… den inställningen måste man ha i början tycker jag i alla fall. Alltså vara lite naiv. För att sen då, beroende på hur lång tid vi har, så går man ner, så skär man ner och tar de här ramarna och så… "okej nu måste vi göra det här…" så vi tar man bort allt det andra för att komma till kärnan så där.
	Anna	Jaha. Någonting som vi har i vår uppsats är att rätt många som säger att "managing creativity is contradictory". Alltså att det är motsägelsefullt…
	Malte	Att styra kreativiteten?
	Anna	… ja hur ställer du dig till det?
OM	Malte	Det beror på i vilken fas kanske. Jag tycker det skönaste är ju att kunna vara helt fri så klart, men om man ser ibland som man… som vi försöker jobba här ibland så är det att man vill va… om man säger att man skall ha brainstorm, traditionell brainstorm… då kan jag tycka att de är lite så där "managing creativity" för då vill man bara brainstorma om just den här saken. Det är ju lätt att man sätter sig i ett brainstorm möte så börjar man liksom om allt, tillslut så är man och flummar runt och har ingen koll på vad man håller på med. Där tycker jag att det skall var styrt, "det här är det vi skall brainstorma om nu" liksom.
	Anna	Många gånger… det handlar ju ofta om att, när man läser så är det att de ser en chef som går in och så har de sina anställda och så ska ha gå in och styra där och så vet han inte, han är styrd både av de finansiella aspekterna…
	Malte	Ja just det.
	Anna	… och så ska han tillåta de anställda att ha frihet, och det är ju lite där de…
OM	Malte	… just det, det är där de måste, det ska vara olika händer som styr där. Som pengarna styrs här, och så har man den kreativa är här liksom…
	Anna	… hur har ni det här?
OM	Malte	Vi är så få men visst vi börjar dela upp oss lite grann nu, som jag är ansvarig för kreativitet… den kreativa delen. Oscar är mer ansvarig för företagets ekonomi och sköter även avtal och sånt.
	Anna	Och det funkar bra?
OM	Malte	Ja. Så har vi inte haft det innan, massa år, men då har det också funkat men då har det varit mer demokratiskt, det är det ju fortfarande så där men man kommer ju någonstans och någon måste ta ett beslut även när det handlar om det kreativa, alltså om idéer.
	Anna	Hur kommer det sig att ni ändrade uppdelningen?
OM	Malte	De är praktiskt. Diktaturer vill man inte ha, inte på det sättet heller men det måste ju vara någon som är ansvarig för det. Sen behöver det ju inte vara att den ansvarige tar fram allting… bara för jag är creative director betyder inte det att jag skall komma med alla idéer. Men det är jag som får samla ihop allting, och så måste någon se på helheten och sen så man kan gå framåt på en bana.
	Anna	Så att det finns en uppdelning så att säga, så man håller sig till den.
OM	Malte	Ja vi försöker i alla fall och jobba lite så, nu är vi så få men jag tror eftersom vi har planer på

		att försöka växa så är det bra att ha, vissa strukturer så att man faktiskt vet vem som är ansvarig för vad. Å det är skönt, om jag skulle vara anställd någonstans skulle jag vilja veta vem som tar ansvar för vissa saker och så.
	Anna	Hur tror du att kreativitetsarbetet kommer förändras i framtiden, om vi nu säger att ni expanderar. Vilka faktorer tror du kommer att påverka er hantering, och hur ni jobbar?
OM	Malte	Ja mer människor är ju mer idéer liksom, så då kommer den rollen som jag har vara ännu viktigare tror jag. Att det fångas upp och man också liksom kan sortera och ta det vidare. Det är väl rent framtids… ja alltså kreativitet är ju inget nytt…
	Anna	Nä det är ju inte det…
OM	Malte	… men för våran del så tror jag det… Ja precis det handlar om ansvarsroller och så där. Sen vill man ju att alla skall vara delaktiga, det är ju då det blir ju kul för alla då. Alla får bidra med idéer så klart.
	Anna	Vilka fördelar ser du som, ni är ju ändå ett lite företag om man jämför med Massive till exempel, vilka för delar ser du med att vara ett litet företag i jämförelse men ett större? I förhållande till kreativitet. Är det mer frihet eller…
OM	Malte	Ja det kan vara mer frihet och kanske snabbare beslut också. Det behöver inte samlas ihop trettio män och kvinnor. Ja tror att det är snabbhet.
	Anna	mmm… ja.
	Nelle	Har ni något samarbete med andra spelföretag? Typ att ni utbyter idéer eller så? Eller det finns inte så mycket i spelbranschen kanske?
IC	Malte	Lite grann har vi faktiskt.
	Nelle	Lite?
IC	Malte	Ja lite bollplank och så där.
	Nelle	Och det är givande för er?
IC	Malte	Ja, absolut. Det är alltid bra att bolla med… det är det i alla branscher på nått sätt, så där. Istället för att vara konkurrenter så är det bättre att man är vänner och faktiskt försöker hjälpa varandra. För om vi skulle få in ett stort projekt här så finns det företag här omkring som kan hjälpa oss också och kanske tvärtom också.
	Anna	Finns det delar egentligen av ert arbete som ni lagt ut på andra, eller ni sköter allting härifrån?
IC OM	Malte	Vi brukar sköta allt här men viss grafikproduktion och så där har vi lagt ut. Och sen tar vi in frilansare också om det behövs.
	Anna	Okej, hur fungerar då kommunikationen däremellan? Om vi nu säger att ni har lagt det på ett annat företag, och ni vet hur ni vill ha det och de kanske gör på sitt sätt liksom…
OM	Malte	Alltså det är väl möten och…
	Anna	Ni kommer överens…
OM	Malte	… ja precis. Nämen det skrivs dokument och mycket mejl, mycket telefon.
	Anna	… men det funkar eller?
IC OM	Malte	… ja det brukar. Visst är de stökigare att hålla i sådana projekt, med parter utanför men vi har inte så att vi jobbar med folk i USA eller i Asien eller så där, så allting är ju på samma

		tid. Det är ju rätt skönt.
	Anna	Ja det är ju en fördel.
	Malte	Det är svårt just med kreativitet…
	Anna	… ja det är ju ett väldigt öppet begrepp och de är subjektivt. Man kan tolka det hur man vill egentligen.
TI	Malte	Ja, hitta idéer och vara kreativ… jag vet inte heller liksom… idéer finns ju hela tiden på nått sätt runt en…
	Anna	Ja det intressanta är hur man hanterar det i och med nu att spelindustrin växer och det blir mer konkurrens. Och det är det vi är lite inne och tittar på, hur företagen… det går från pojkrummen där man satt och gjorde sina spel så nu helt plötsligt nu så är det en miljonindustri…
	Malte	Ja
	Anna	… vilka krav som ställs.
	Nelle	Ja när man tittar på kreativitets hantering i andra företag, inte just kreativa företag som spel, så är det ju mest fokus på hur man styr och kontrollen inom företagen, men vi vill se på om lite andra samarbete och utgivare ifall de har några effekter…
	Malte	Ja
	Nelle	Så man inte snöar in sig på företaget och tror att det är en liten bubbla.
IC	Malte	Ja just det. Men det är olika också vem man får uppdrag från också, och hur delaktiga de är och vilka krav de ställer. De har ju alltid krav på ett eller annat sätt, fast vi får jobba rätt fritt i projektet sådär, innehåll, kreativt, interaktion och så där…
	Anna	Ni gjorde rätt mycket SVT ett tag eller gör ni det fortfarande?
	Malte	Ja, spel, alltså cd-rom spel gör vi. Årets julkalender gör vi också.
	Anna	Hur fungerar det? Då får ni ett paket som ni skall köra efter eller?
IC OM	Malte	Ja, typ. Alltså man får tv-manus, tjugofyra stycken, ett för varje dag. Så får man läsa igenom det så man förstår det. Det gjorde vi nog kanske i mars, eller något sådant. Sen får vi försöka bilda oss någon uppfattning om vad det skall handla om, ska spelet handla om någonting eller vad ska det vara. Det ställs ju bara emot budget… alltså ju mer pengar desto mer innehåll, det säger sig själv på nått sätt. Så då börjar kreativt arbete, där var vi också, om man kan ta det som exempel… där var det så att man får man tänka rätt fritt först så där. Då ville utgivarna ha tjugofyra spel, ett spel per dag då så man får en kod i tv som man öppnar upp dagen spel också. Sen får man börja därifrån, och se vad man ska göra då, om man ska göra ett äventyrsspel, som vi också gjort förut. Nu är det tre huvudrollskaraktärer, ska man kunna styra dem? Skall de hjälpas åt? Så börjar man liksom, ja börjar liksom idéarbetet.
	Anna	Men innehållet i spelet måste inte vara exakt samma som i tv? Det vill säga att de är i samma miljöer eller?
OM	Malte	Nä men det ska gärna spegla objekt, kanske nått de pratar om, nått det handlar om… ja allt möjligt. Så där har vi ju vissa ramar, men vi är ändå ganska fria i vad man skall göra i själva spelet. Interaktionen är ju viktigast ändå ju i spel, vad man faktiskt gör. Sen om man gör det med en fotboll eller gör någonting med en pilbåge, det spelar inte så stor roll då. Men då var det så också att man får jobba öppet först, vi hade brainstorm om olika saker, olika speltyper och sen tar man ner det och så tar man bort allt runt och förhoppningsvis ska man ha den här kärnan kvar, så ja "så här gör vi".

	Anna	Ni har ändå fria händer det är inte så att de säger till att nu gör ni detta…
IC OM	Malte	Nä och det tjänar ju alla på någonstans. Så det här blir en uppsats?
	Nelle	Ja, magister.
OM	Malte	Ja det är roligt tycker jag för att man ställs inför frågor som man inte funderat på utan det är så naturligt på något sätt när man håller på med det att man glömmer av vad man gör alltså. Ja, annars har vi inte, inte än i alla fall och det får man ju se om man vill ha, några givna processer. Visst vi har start och slut och så där i mellan är det inte så att man "nu går vi till steg 2" så är det inte i idéarbetet i alla fall… och det kan ju vara skönt också. Vi försöker skriva ner och se hur vi gör, för det är ju också bra vi införsäljning och så där, att man vet och presenterar exakt hur man gör också.
	Anna	Ja det kanske är det som skilje mindre företag från större, att här ges den friheten som behövs för att vara riktigt kreativt.
OM	Malte	Jag kan tänka mig att på Massive, nu vet jag inte precis hur det jobbar och jag skall inte säga nått om det, men jag kan tänka mig att det är mer styrt. Och det är ju liksom tre års projekt, vi gör 6-7-8 månader kanske så det går ju att hämta upp så här… det vill säga om det går dåligt någonstans så går det att hämta upp. För dem är det så, om de går åt fel håll i ett och ett halvt år så blir det lite svårare. Ja så är en del i det här, för så jobbar man, man tar ju fram spelreferenser och skriver en massa om hur allting skall fungera men sen ska man ju göra det också. Någon ska programmera och göra grafik och då kan man börja känna att "jaha det är så här spelet blev" eller "så här blev interaktionen".
	Anna	Vad är det ni jobbar i för program?
	Malte	Det är Flash mest.

Appendix 4, Interview with Erik Robertsson, Nordic Game Program.

Interview with Erik Robertsson, Managing Director of the Nordic Game Program Location: The office of Eric Robertsson at Minc, in Malmö Language: Swedish Date: 2008-05-09		
	Anna	Hur ser du på kreativitet? Både personligen och kanske som nu att du ser hela den nordiska spelindustrin och vad det innebär.
TI	Erik	Kreativitet är ett stort hinder för att få saker gjorda, ja därför att man har på nått sätt en bild av en massa saker man skulle vilja förverkliga, genomföra och få gjort men när man håller på med det kommer man på nya saker man skulle vilja förverkliga och så blir det blir det liksom… för mig består livet av en stor hög ångest över sakers som jag skulle vilja ha gjort, och ibland hänger de ihop med varandra och framförallt är det bara rörigt. Jag, personligen genererar alldeles för mycket idéer som jag dessutom ibland tror på i förhållande till de resurser som står till buds. Nä men alltså det kan vara rätt plågsamt ibland, och framförallt om man då upptäcker de är någonting man borde göra istället, då hamnar man i läget liksom "kill your darlings", att gamla favoriter måste avlivas, det är svårt! Jag har försökt reglera det, det här året genom… jag hade en diskussion med en begåvad granne här på våningen som sa att jag hade idéstopp eller i alla fall projektstopp, startar inga nya grejor… men det sket sig duktigt! Det blev ett par extra konferenser här dagen innan Nordic Game… ja ja så att jag är ju lite skada för jag har ju för ett antal år sedan läst en del om detta själv men det har ännu inte blivit någon doktorsavhandling, ja får skriva den när jag blir pensionär. Var det 18 Kostler bland annat, de här: överraskande… som man kopplar ihop saker som alla känner till men plötsligt på ett nytt sätt och så uppstår någonting. Det är ju helt fascinerande i och för sig, var ifrån kommer impulserna? Alltså var börjar det? Är det ett behov eller? Jag tror att det är rätt svårt att generalisera kring, jag tror det kan vara ganska individuellt… och framför allt så är det ju från tillfälle till tillfälle. Jag tror inte att en och samma människa genererar sina nya infall och idéer på ett konsekvent sätt. Det är en hypotes va. Då är frågan om man kan diskutera huruvida en organisation gör det. Men då handlar det om att… Det blir naturligtvis en konsekvens av att man får ha en beredskap för att bra idéer kan komma från oväntade håll och oväntade människor.
	Anna	Hur ställer du dig då till det här påståendet att "managing creativity is contradictory"?
OM	Erik	Ja men det är det väl ju egentligen inte va, det är det ju inte utan det gamla slagordet är väl att "planning creativity is contradictory", det är en paradox! Det är en själv motsägelse, det går inte liksom, därför att de är då det ändrar karaktär på något sätt.
	Anna	Tror du inte man kan planera miljön för att öppna kreativiteten?
OM	Erik	Jo jo, alltså "managing" i en friare bemärkelse då va, alltså inte "managing" i betydelsen leda/styra utan snarare "kratta i manegen för" på nått sätt alltså "facilitating" nä… ja fyll i lämpligt engelskt ord där. Ja menar det kan man naturligtvis göra en intressant studie av, vad lägger folk i de olika begreppen?
	Anna	Hur tror du att, om man säger en chef på ett spelföretag, då står han ju emellan egentligen det vanliga traditionella ledarskaps- och finansiella frågor och friheten om de anställda kräver för att kreativiteten ska flöda. Hur tror du att han gör bäst?
OM	Erik	Frågan är ju i och för sig om… vadå frihet som anställda skall ha? Är det inte snarare så att det ska finnas en uppsättning besvärliga begränsningar som man ska hitta bra lösningar på? Är fältet fullständigt fritt så kommer folk bara jönsa omkring överallt. Det handlar ju om att hitta gränser för det tillåtna och/eller möjliga och på nått sätt ta sig förbi dem eller nått. Och då handlar det, föreställer jag mig, om att vilka gränser är viktiga och vilka är inte viktiga. Men säg så här, om jag då får vara dum och ställa motfrågor här, jo visst "managing" men hur översätter ni det till skånska så?
	Anna	Ja vi har diskuterat det om det är styra, det är nog där… teorin syftar oftast på att styra

		kreativitet, för de sätter det ofta i relation till traditionellt ledarskap och då är det ju kontroll.
OM	Erik	Ja ja precis, det går tillbaka till någon "managment" definition, men liksom "managing" kan ju lika gärna vara "hålla ordning på" eller "hålla reda på" till och med, i en mycket, mycket lösare betydelse av styrning. Vad tror ni avnämar läsarna av denna uppsats? Vad kommer de vilja läsa? "Ja tryck på de här knapparna i den här ordningen så ut sprutar det pengar"
	Anna	Nä, nä, det vi hoppas kunna komma…
	Erik	Det kommer de inte att acceptera då va, utan de är väl snarare någon form kanske av verktygslåda/synsätt.
	Anna	… vi är mer medvetet öppna för att se just, inte för att komma med en checklista i slutet, "gör så här så funkar det" utan mer hur hanterar man…
	Erik	Precis, satsa på en käck lista istället hehe… mmm ja okej jag har undvikt frågan nu en stund, eller har jag besvarat den?
	Anna	Ja det tror jag… ja balansen…
OM	Erik	Alltså jag föreställer att det när någon sorts växelspel, att är det för fritt, vad man får och kan, så undrar jag om det är… då kreerar man en massa irrelevanta saker, eller plötsligt så hittar man på ett nytt företag som man skall starta och ägna sig åt istället. Jag skulle ha mer av en chef som säger det där kan du göra och det där ska du inte lägga tid på, men det hade jag inte klarat.
	Anna	Ja det sägs ju också, nu när industrin expanderar så blir det mycket högre konkurrens, och enligt teorin är det då ett krav att man lyckas hantera kreativitet och sedan vidare till innovation… hur uppmärksammas detta just inom den Nordiska spelindustrin? Är det något ni tar hänsyn till?
IC	Erik	Det är ju åter igen olika saker om än väl så överlappande, vissa spektrer av detta kan ju vara väldigt tekniskt egentligen även om det i spel i slutändan har att göra med brukarens upplevelse, så tenderar man ju tänka i termerna "detta är liksom teknologi och motor, och detta är innehållet som vi bygger på det" och då blir det ju… om vi säger så här, jag blev intervjuad av Politiken i morse här över e-mail och det var ju liksom frågan om hur det nordiska kan hävda sig i världen och så vidare, och då började vi komma vi in på kultur frågor och sådana saker. Då kan man ju liksom säga att, då är ju en av de käpphästarna som jag hemskt gärna släpar runt på är ju att: det spelar ju ingen roll om det man kommer med är något väldigt specifikt nordiskt orienterat kulturinnehåll därför att för en mottagare, som är fullständigt omedveten om all vad nordisk kultur heter, så är det bara något nytt, spännande och annorlunda. Alltså att… vad frågan nu igen?
	Anna	Det var mer hur ni inom den nordiska spelbranschen, hur ni uppmärksammar att det här behovet av kreativitet för vidare lyckas och få framgång på marknaden…
OM	Erik	Jo men det är ju det här alltså "lagom kreativt" får det ju va, sen är det ju frågan om vad/hur… väldigt slarvigt uttryckt, det är ju det är som skall stå i uppsats ju, om hur stor medveten är om det här. För just den här frågan är ju, det är ju nästan implicit i den att man redan har någon form av management system för det här, så att om ni skall komma med nått nytt här så ska ni ha den här typen av svar: "vad menar ni med det, det har väl alla va?" Utan jag vet inte, man kan ju leka med tanken att: "på vår firma så får alla, över fredagspilsner, spåna på vad som helst också får de skriva en notice och så får den sättas där…" eller vad man nu har för metoder för att tillåta "allt". Alltså jag menar, det går ju tillbaka också på det här med idégenererande, den gamla klassikern: är det brainstorm så får man inte debattera utan allting är bra. Men samtidigt finns det ju de som menar att det är ett slöseri med tid och vi ska ha med begränsningar från början; och det är ju rätt intressant därför det kan ju bli ganska handfast vad som då är tillåtet. Vem får ifrågasätta den rådande ordningen? Jag tror att i de mindre organisationerna, så tror jag att det är väldigt personbundet har jag en känsla av, det kanske inte är så rollbundet eller titelbundet, utan vissa får och kanske andra inte får, utan man får i alla fall på nått sätt bevisa sin duglighet

		innan man får komma och ha åsikter. Det innebär ju alltså att den spännande frågan är kanske det att, okej om det inte finns uttalade metoder för att managera detta, vilka olika typiska outtalade metoder och system kan finnas? Finns det må hända en typologi av sådana system?
	Anna	Hur tror du man bäst gör som företag då, om man går från ett lite företag på tre och sen skall expandera till helt plötsligt vara femtio anställda. Hur tror du bäst man managerar? För det måste väl till någon form av styrning, för att behålla den här kanske "pojkrums-kreativiteten" som fanns från början?
OM IC	Erik	Jag tror att kanske är just den här trappan av projekt som man måste titta på komma nått på spåren, därför att… de är svårt att greppa frågan riktigt, när den är mer allmänt hållen. Utan hur ser processen ut just i det här när man genererar nya spelidéer, alltså om vi tänker oss de rätt stora idéerna, istället för de mindre förbättringsidéerna: "hur droppar vi 18 processcykler i den här loopen i den här lilla delen av motorn" vilket kan vara smart av någon, att komma på och "vaknade mitt i natten och skrev ner på ett block"-kreativitet. Utan det är ju det här va: hur uppstod den här spelidén? Hur kom den in i sortimentet av idéer som vi fortsatt att prata om, till skillnad från dem som glömdes bort eller ströks direkt? Hur kom de in, så att säga, i den uppsättningen av idéer som man faktiskt började jobba på/på någon form dokumenterad? Inte bara satt och yrade om över pilsner ungefär. Utan att de någonstans, någon gång började skrivas ner som: "det här är en grej vi skulle kunna göra" och när börjar de visas för utomstående, för en publisher? Idag är det ju ingen som jiter lyssna på någonting och titta på någonting som det i alla fall inte är skrivet mindre ett halvdussin sidor om ungefär. Och hur du kommer in i den rollen, och är en av dem som har privilegiet att förläggare lyssnar på dig, när du kommer med dina 3-10 sidor med vad det handlar om? Alltså just det här, hur ser den sovringen ut? Hur sorterar man bort det? Och kan man tro att det är symtomatisk för hur man hanterar mindre idéer också? Eller större idéer? Hur det går till och vem får komma med nya spelidéer? Får alla göra det eller bara vissa? Får alla komma med idéer, men det tenderar att alltid bli Bosses idéer som är de som genomförs eller? Om jag nu håller på att prata mig in i det, så föreställer jag mig att detta kanske ändå i viss mån går att generalisera för kreativ industri, under förutsättning att det i alla fall påminner om vanliga värdekedjan; någon kommer med idén och utvecklar någon form av ip, som någon annan satsa pengar i, i färdigställandet och mångfaldigandet och distribuerandet av. Vilket alltså innebär, att då har du ju någon som genererar idéer och koncept och tar dem en bit på vägen, och sen har du externa gatekeepers som du har en dialog med och sen så får du förhoppningsvis ett "go" och så kör du och så försöker du göra det färdigt.
	Anna	Jag vet förra året så pratade vi med Mickael Jakobsson, här på Malmö Högskola, och han sa att ett problem är att spelen som kommer ut på marknaden idag är ju rätt lika varandra, det är i princip samma genre och så. Tror du det kan bero på att företag, på grund av ökad konkurrens, inte vågar ta risker? Att de kör på samma spår, eller vad tror du detta kan bero på?
IC	Erik	Det beror ju på förläggarna, i väldigt stor utsträckning. Detta börjar definitivt överlappa med de svaren jag satt och totade ihop i morse till Thomas, så att utan direkt citera, i alla fall honom i det här sammanhanget så kan jag ju lika gärna sätta det här i händerna på er… (Appendix 7) … och det här handlar ju just om det samspelet mellan kreativitet och marknadens önskemål, om hur det önskemålen tolkas av förlag och distributörer idag. Jag var lite inne och trampade på samma spår själv när jag skrev den… (visar en rapport) … ja var börjar man liksom, hur många idéer har man och vilka tags vidare och vilka vågar man gå till publisher med och hur många sorterar de sen bort och vilka grunder för den sorteringen hade de? Det var ju inte minst Martin (Walfisz) som gav mig väldigt många bra vinkar om det, vad är liksom publishers så att säga tittar efter och hur sorterar de?
	Anna	Är det så att de bestämmer då?
IC OM	Erik	Ja det är klart de gör. Alltså de bestämmer ju inte riktigt vad folk får tänka men de bestämmer ju definitivt vad det är som får komma ut på marknaden. Ja såvida inte spelutvecklarna går en annan väg eller gör enkla flashspel och totar ihop dem på ett par veckor och lägger ut dem på webben, då har man ju inget behov av externa pengar på det viset, som styr. Men den spännande delen av det hela är ju… de jag tyckte var roligast var

		liksom insikten på något sätt att… de speluvecklarna som kommer med någon slags koncept: "det här är en ny idé på ett spel", det kommer ju naturligtvis utifrån vad de själva hittar på, kreerar. Det kommer ju ur deras egna begränsningar, hur man uppfattar dem och deras inspirationskällor och annat. Men det de går vidare med till förläggaren är ju inte bara begränsat då av vad de tror sig kunna genomföra och vad de tro skulle kunna vara ett kul spel, det är ju också begränsat av vad de tror att marknaden vill ha och vad det tror att just den här förläggaren vill ha, och vad de tror att de själv kan övertyga just den här förläggaren om att låta dem göra. Så det är ju rätt långt ner sorterat. Alltså det finns ju massor av idéer som de har, massor av idéer fast färre som de tror sig kunna förverkliga och genomföra, ännu färre idéer som de tror egentligen skulle gå att sälja och ännu färre idéer som de tror att förläggaren liksom skulle tro på och sedan av de idéer som de skulle kunna förverkliga, som förläggaren skulle kunna tro på så är det ju i slutänden också begränsade av vilka av dessa skulle de ha förmåga att sälja, alltså att få förläggaren att nappa på. Det är ytterligare en sortering, "jag vet vad du vill, nu gör jag det här för övertyga om att det är det här du vill göra och att du ska göra det med oss".
	Anna	Om man ser den här lilla tratten då, tror du de här begränsningarna hämmar hela kreativitetsidén egentligen? Från början när man utvecklade spel, så gjorde man det för "nu utvecklar vi ett spel som vi tycker är kul, som vi vill ha själva" men nu är det mer…
IC OM	Erik	Det beror ju på vad du menar, vad då hämmar kreativitet? Det finns ju bara två bara två svar: ja absolut eller inte. Så var kreativ där i (ritar en kvadrat på ett papper), eller var kreativ där (pekar på ett av papprets hörn). Om du har den begränsningen så kanske det blir lika många kryss för det.
	Anna	Ja men att man ser mer att om du är kreativ där i så är det mycket mer… att kanske kraven styr "nu måste vi göra detta för att det skall tjänas pengar" och hela den biten, kan inte det…
IC OM	Erik	Jo, men "hämmar" det? Ja ska det vara i rutan så sätter det stopp för idéerna här borta (pekar återigen på papprets ena hörn). Men det innebär ju inte att det blir färre kryss, på något sätt utan då är det detta som "okej nu ska kryssen vara här innanför" och det roliga är kanske det som händer här i kanten (på rutan) och att övertyga folk om att "nä okej vi utvidgar boxen lite, detta blev nog tillåtet". Nä men gud, det här verkar ju nästan begåvat…
	Anna	Det var en mycket bra förklaring…
	Erik	… ja jag fattade inte själv innan. Alltså hur man nu i två dimensioner tillsäger vad som är tillåtet och inte tillåtet.
	Anna	Ja där fick man sig en liten tankeställare…
OM IC	Erik	Ja då är frågan om det är att man är och hackar i kanten, hur medvetet gör man det? Därför att då är ju detta på något sätt det tillåtet kreativa utrymmet, hur utvidgar man det? Jo det gör man väl kanske inte genom att vara här borta (pekar på papprets ena hörn) utan att vara där (pekar precis vi rutans kant) och säga att nu ska det få vara med; och då omdefinierar man lådan. Då är ju begränsningen det spännande här va, det är ju inte liksom påhittandet och det är inte vad mänskligheten behöver och vill ha utan det är vad "big bad game publishing incorporated" är villiga att skriva på eller inte skriva på. Alltså det blir en väldigt påtaglig begränsning, ja eller nej.
	Anna	Ja det är verkligen en bra förklaring…
IC	Erik	… sen börjar man nu får känslan att det här är väl säkert ett återuppfunnet hjul, det finns ju definitivt någonstans i kreativitetslitteratur och managing invention och så vidare såklart men jag menar okej vi kom ju ifrån spelindustri hållet och landar här någonstans, så då kanske det kan finnas någon form av giltighet. Det är ju det här tillbaka… kreativitet, uppfinna och innovation. Ja alltså innovationen är ju jättebra, därför att den är ju liksom bevisad. Innovation är ju det som fick fäste på marknaden allt annat är ju bara uppfinningar.
	Anna	Är det så att, marknaden ser ut som den gör idag för att de stora företagen/titlarna som

		styr?
IC	Erik	Ja ja det är ju de alla ränner efter. Det är ju få titlar som tjänar riktigt med pengar, några tjänar tillbaka sina pengar och en hel del är ju förlust, inte minst för spelutvecklarna i alla fall som ju förläggarna övervältrar med de stora delarna av riskerna på. Och som det ser ut idag så… förläggarna idag tar ju i väldigt stor utsträckning över alla rättigheter till spel. Men okej ni intervjuar mig, vilka har ni mer pratat med?
	Anna	Vi var på Upside i går och pratade med Malte.
	Nelle	Och sen skall vi prata med Walfisz också har vi skickat ut mejl-intervjuer.
	Anna	Sen ska vi ju ut i de andra länderna också i Norden.
	Erik	Ska ni stanna där eller ska ni efter detta då lite trevande koka ner det till något lite hårdare, kryss i rutan enkät?
	Anna	Vi hade tankar på enkät innan men vi tror vi håller oss fortfarande ganska öppna frågor ut i mejl också…
	Erik	Okej, för att om ni börjar här nu med oss så kanske det utkristalliserar sig någonting som ändå är kanske är: metod a, metod b och metod c. Och sedan så att det går att skicka ut det, "vilket använder ni a eller b eller c?" och sen ett öppet svar "har ni någon egen metod, d? Beskriv den." Så kan man ju till och med börja titta på korrelation mellan storlek och metod, eller plattform eller distributionssätt. Så att man kan börja uttala sig om att vissa subsektorer inom spelindustrin opererar på detta viset och andra subsektorer på detta viset. Då kan man ju börja undra också, vad är orsak och verkan? Hamnar man i subsektorn för att man hanterar kreativitet på det här viset eller tvärt om? Men tar man sig ur sitt fack, om det är det man vill, genom att börja bete sig på ett annat sätt i hanteringen av kreativitet.
	Anna	Vi kanske skall bli doktorander ihop, så kan vi fortsätta på ämnet?
	Erik	Yes, yes jag är helt med på det, bara jag slipper skriva och får hatt också…
	Anna	Ja det är ett himla intressant område, speciellt nu…
	Erik	Hur mycket finansiering behöver vi till detta?
	Anna	Ja fyra år och jag vet inte hur många miljoner…
	Erik	Fyra år, men jag har ju gått alla kurserna… … jag är 18 procent allvarlig…
	Anna	Nä alltså nu ska vi ju…
	Erik	Så där nu rök den tidsplanen!
	Anna	Det var väldigt intressanta svar…
	Erik	Ja det var inte meningen. Sorry.
	Anna	… där fick vi något att tänka på. Som jag sa till Nelle, nu när du var ute, vi har ju utgått ifrån att konkurrens och hel den begränsningen att det verkligen är negativa begränsningar…
OM	Erik	Det har jag nog också gjort lite slentrianmässigt så där, men som att säga om… kreativitet visst handlar det om infall och nya idéer om hur saker och ting kan görs men samtidigt är det ju inte uppfinnande för sin egen skull, det handlar ju problemlösning och om fältet är fritt så finns det ju inget problem. Vad du än hittar på så är det bra, och så fungerar det inte. Så fungerar det liksom för treåringar som får beröm för allt de gör och sen ju äldre man blir så ju mer blir det "nä du…" Oh, min favvis och kompis Bengt Johannisson, är ju en av

		Sveriges förgrundsgestalter inom entreprenörsforskning. Har börja att för många år sedan hålla på med kreativitet, en av hand teser genom hel livet har varit skolan förstörelse av barns kreativitet. Han gjorde något jättekul för massor av år sedan, han gick ut skolor… till barn i olika åldrar, hand bland annat testade i några klasser "kan du rita ihop ett förslag på hur en hundrastningsmaskin skulle kunna se ut" ja ju äldre folk blev ju mer obenägna var det att komma in med ett enda förslag över huvudtaget, medan varje barn genast fick fatt på en penna och började konstruera en hundrastningsmaskin.
	Anna	Ja det är väldigt intressant… har du något mer?
	Nelle	Nä, men jag måste säga att det känns skönt för nu känns inte vår uppsats så förutsägbar längre, nu blev man mer inspirerad…
OM	Erik	Ja och nu ska jag inte alls blanda mig för mycket här och stoppa fingrarna i experimentet men vi har ju faktiskt lite finansiering, åtminstone till att förse de nordiska spelutvecklarna med marknadsinformation. Det är ju inte detta, men kan vi hitta fram till någonting som så att säga på något sätt är information klart intressant för spelutvecklarna när det gäller att nå marknaden. Att just till exempel hur går det till hos förläggaren när de sorterar idéer och framförallt så skulle ju det vara väl värt att göra. Jag menar vissa nordiska spelutvecklare har ju bra kontakter och har en massa sådan information, och en utmaning för oss som vi aldrig riktigt har närmat oss egentligen är det här, tänk om man kunde övertyga t.ex. Martin Walfisz att dela med sig om sin insider information om vad som gäller och inte gäller; till andra där det inte konkurrerar med hans egna intressen. Alltså jag menar det är ju klart att man inte ska avslöja saker för folk som man trots allt konkurrerar med, om pengar och arbetskraft och förläggarnas uppmärksamhet. Men om jag som hästspelproducent helt plötsligt upptäcker att man absolut inte ska ha fler shooters eller man extremt mycket saknar någon form av spel där det förekommer rymdvarelser, så skulle man kunna låta den informationen gå till dem som skulle kunna ha glädje av det. Jag föreställer mig åtminstone att kanske visa spelutvecklare har det nära förtroendet för varandra. Det vill säga utväxling mellan nordiska spelutvecklare om uppfattningar om hur lådan/det tillåtna utrymmet ser ut hos olika förläggare just nu, eller väntad förändring på sikt. Om det blir intressant och det blir bra så är det ju liksom någonting som jag klart skulle vara intresserad av att skicka ut med vår stämpel på. Om ni då kommer och säger "jamen då får du då hjälpa oss att köpa detta eller någonting" så kan vi definitivt förhandla om det, det är inget snack.

Appendix 5, Interview with Martin Walfisz, Massive Entertainment

Interview with Martin Walfisz, President and founder of Massive Entertainment AB Location: The office of Massive Entertainment in Malmö Language: Swedish Date: 2008-05-19		
	Anna	Om vi börjar med en väldigt öppen fråga, vad är kreativitet för dig? Både personligen och i ditt arbete.
TI	Martin	Oj… det här var verkligen en öppen fråga… kreativitet det ä ju att skapa någonting från inget eller från något väldigt litet. Tror jag faktiskt jag skulle vilja säga…
	Anna	Mmm… ja det gäller ju egentligen i alla sammanhang…
TI	Martin	Ja precis det har ju inte med spel att göra utan all form av kreativitet är att skapa något.
	Anna	En mening som vi kommit över nu när vi gjort vår teoridel är det här att "Managing creativity is contradictory", det kanske du också känner igen om du läst den artikeln (Zackariasson et al., 2006b), att vanligt traditionellt ledarskap går ju kanske emot vad kreativitet kräver. Hur ser du på det?
TI OM IC	Martin	Ja alltså, vanligt traditionellt ledarskap handlar ju om, till viss del att sätta ramar och gränser. Att det är det här ramar och gränser som man får hålla sig inom, man ska komma till jobbet klockan nio och man får inte gå förrän klockan sex och så vidare. Medan kreativitet är lite mer gränslöst, så det är väl där motsägelse finns. Man kan inte beordra kreativitet, man kan beordra väldig mycket annat men man kan inte beordra kreativitet, det ända man kan gör är att skapa en miljö som släpper lös kreativiteten på rätt sätt. För man behöver ändå rama in den för att man vill uppnå något speciellt. I vårt fall så ser vi oss ju mer som hantverkare än som konstnärer, om man är konstnär så finns det ju egentligen inga gränser för kreativiteten, man gör på sitt och så och så bryr man sig inte om någon annan gillar det eller inte, utan "jag har gjord på mitt och så får alla andra tycka vad de vill om det". Men som hantverkare så är skillnaden att man är kreativ men förutom att man själv vill gilla det så är egentligen det viktigaste att den man gör det för, gamersarna i vårt fall, att de gillar det. Då är man mer hantverkare och då gäller det ju att styra sin kreativa energi mot ett genomtänkt håll, så att säga, men utan att rama in den för mycket. Makes sense?
	Anna	Oh, ja. Du har ju varit med och startat Massive, hur har kreativiteten förändrats från det att ni det här lilla företaget till hur det ser ut nu?
OM	Martin	Ja det var jag och Christian (Peréz) som körde igång det en gång i tiden och sen första året blev vi sju och ja sen har vi växt. Jag tror att jag som ledare har blivit duktigare på att få andra att vara kreativa, åt ett visst håll. Jag har blivit mer medveten om när jag måste släppa taget. I början hade jag rollen Lead Game Designer och VD och projektledare, jag hade liksom väldigt många hattar på mig. I början tror jag att det kreativa var mer galna brainstorm-tankar, och sen så sprang vi lite på alla bollar och såg vi vad som fungerade och sen så någonstans liksom så smalnande och så blev det ett spel av det tillslut. Nu har dels min roll förändrats, jag går mer som executive producer så jag är inte så involverad i alla detaljer. Däremot så känner jag mer att mitt jobb är att sätta de stora ramarna inom vilka vi ska vara kreativa, vi har mer blivit medvetna om att det behöver göras och sen så tror jag helt enkelt att jag och vi som organisation, de som jobbar med kreativitet här, är rätt så bra på att hålla fokus inom det ramar vi sätter men ändå vara galna och kreativa inom de ramarna. Så det är nog en förändring som har skett, från att liksom ha varit helt galet ad hoc kreativa åt alla möjliga håll och alltid, så kan vi nog vara kreativa lite mer fokuserat idag.
	Anna	Ja, vi intervjuade Erik Robertsson också och då beskrev det på ett bra sätt… han hade ett stort papper som han ritade en liten fyrkant på, där han beskrev att den här fyrkanten är det här ramarna som kanske externa parter också sätter upp…

IC OM	Martin	Just det, precis. Det kommer ifrån alla håll. Det är exakt så som vi ser det också och många gånger är det också en medvetenhet om att sätta ramar kan lösgöra kreativiteten i högre utsträckning. För har man helt fria ramar så blir det just att man springer åt för mycket olika håll, och det blir ofokuserad kreativitet, vilket i slutändan bara gör slut på hjärnan. Man kommer ingen vart och man förstår inte varför och till slut orkar man inte vara brainstorma och vara kreativ längre.
	Anna	Vilken fördel ser du egentligen med att vara ett större företag i spelbranschen idag jämfört med att vara ett litet företag, när man pratar om kreativitet?
OM IC	Martin	Fördelen är ju att man har fler fantastiska medarbetare… först och främst är det ju en förutsättning för att göra spel på den nivån vi gör. Så det är väl det att vi kan vara kreativa på högsta nivå, vi kan alltså tänka tanken ”tänk om vi gjorde något som var så jätte coolt, som ingen annan har gjord förut och det skall vara bäst i världen” och så behöver vi inte i nästa andetag tänka ”nä det har vi inte råd med eller det har vi inte folk till att göra eller det kan vi inte” utan nästa tanke är istället ”ja shit va coolt! Då behöver vi 170 man till det och det här och det här och det här…” Så man behöver inte rama in sig när det gäller resurser, i alla fall inte till att börja med… det bör man ju också men inte lika mycket som ett litet företag. Jag tror att det möjliggör att tänka i större ramverk.
	Anna	Oki. Om man nu säger att ni är 130 medarbetare, hur kan man då behålla den anda du berättar om? Hur behåller man det när man är så många?
OM	Martin	Jag tror att man kan behålla det när man är 10 000, 50 000. Jag tror att det handlar om att ha rätt medarbetare och på något sätt få in rätt kultur och process i företaget, men det hänger på medarbetarna, de som har de positionerna där de skall vara kreativa och även driva på kreativitet och driva på utvecklingen, de är entusiastiska och drivna och vill verkligen köra på. Frågan är lite tudelad eller i alla fall svaret är det, för det ena handlar om kreativiteten och det andra sen bara om att ju större man blir desto mer medveten måste man vara på att man måste jobba på att folk mår bra och trivs. När man var 20-30 man då kunde på något sätt jag läsa av hyfsat väl hur alla mådde och trivdes och så vidare, inte bara jag utan en enskild person kunde göra det. Så kunde man agera nästan på ett undermedvetet plan för att göra saker och ting bra. Men när man är 130 personer så är det inte en enskild person som kan överblicka, utan man måste jobba mycket mer med HR frågor helt enkelt. Så vi började bygga en HR avdelning redan när vi var drygt 30-40 och har försökt vara steget före växtverken kan man säga.
	Anna	Ja det är ju en förutsättning om kreativitet skall fungera…
OM	Martin	Ja absolut folk måste trivas. Jag tror att väldigt många företag gör misstaget att det tar det på allvar för sent, växtverken så att säga och vad det kan bero på, så det kommer in i bekymret att folk inte trivs och folk inte är kreativa och oj då ska vi ta tag det. Så där är jag faktiskt ganska stolt i att vi var lite proaktiva, vi kan alltid vara bättre, men vi var ändå lite proaktiva…
	Anna	Ja det har nog lönat sig…
OM	Martin	Ja vi har ju växt från 30 till 130 på drygt tre år, så det är en stor tillväxt. Och vi vann ju, vi är Sveriges åttonde bästa arbetsplats i medelstora företag, första gången vi var med i den här ”Sveriges bästa arbetsplatser”-tävlingen. Sen vann vi också bästa mångfaldsarbete, alltså de hos oss som har icke-svensk background eller vad kallar man det, olika etniska backgrunder, trivs uppenbarligen väldigt bra hos oss. Ja det är jätteskoj. Folk har frågat vad är liksom hemligheten till det, men jag tror inte det finns någon hemlighet utan jag tror verkligen att genuint behandla alla lika. Min bakgrund är ju också men polska föräldrar men född i Lund, så jag har ju också annan etnisk background, så jag tror att det har satt sig rätt väl i väggarna här att alla behandlas lika.
	Anna	På något sätt är det ner till individen att man är öppen, det verkar vara det som betyder något…
	Martin	Precis.

	Anna	Skulle man kunna säga att det har varit en medveten process, om man nu pratar om individuella och dina personliga egenskaper… är kreativitet en medveten process på företaget? Eller det är något som bara kommer?
	Martin	Alltså kreativitet är ju inte en process som sådan men…
	Anna	Alltså går det att bygga in det i väggarna och är det så fall…
OM	Martin	Att vara kreativ? Ja det skulle jag nog vilja säga att vi ha gjort, kanske… men när du nu ställer frågan så kan jag inte påminna mig att jag någonsin suttit och strategitänkt "hur ska vi vara kreativa?" utan vi bara gör det liksom.
	Anna	Ja anledningen till att jag frågar är nämligen att i teorin och litteraturen så får man uppfattningen om att det där är en process i sig, att det är en medveten process, men vi undrar om det egentligen fungerar så?
OM	Martin	Jag skulle inte vilja säga det i vårt fall, att kreativiteten är en process. Vi har ju en uppgift att göra spel, i vårt fall världens bästa spel, och då är så att säga game design delen, som vi kallar det, det är ju en process, att ta fram en game design och det är ju där mycket av det kreativa sker men långt ifrån allt, men mycket av det sker där. Så det är ju en process men på något sätt är allt så självklart för oss, vi ser kreativiteten som en process som man måste stoppa in, utan det är kärnan. Antingen är vi kreativa i vår game design och då blir det bra grejer eller så är vi inte kreativa och då ska vi inte hålla på med detta.
	Anna	Det kanske hör ihop med det du sa att när företag misslyckas då kommer man på att nu måste vi ta tag…
	Martin	Ja precis det är nog alldeles för lätt att upptäcka i efterhand att något har gått snett.
	Anna	Hur har uppköpet, med Vivendi, påverkat hela arbetsprocessen?
IC OM	Martin	De köpte upp oss 2002, så det är sex år sedan. Nu får ni mitt perspektiv på det hela, men jag tror det påverkade mig väldigt lite, jag tror att den största påverkan var att folk kunde känna sig trygga i att okej nu får vi lön varje månad och man behöver inte bekymra sig. Och jag kunde känna mig trygg och behövde inte må dåligt varje månad för det var svårt att betala ut lönerna till alla liksom. Jag tror att det var den omedelbara huvudsakliga förändringen, det var liksom någon sorts trygghet. Och sen också att i kunde få så att säga resurser, vi kunde be om resurser relativt enkelt och med relativ stor sannolikhet få dem. För den kreativa processen tror jag just att det lösgjorde det här att okej vi kan och får tänka lite större, vi har någon bakom oss som kan supporta oss om vi lyckas sälja in våra galna idéer till dem. På det de flesta sätt och vis så är det verkligen positivt. Jag tror den som märkte största skillnad var nog jag, som att säga tidigare ansvarade inför med min styrelse och med investerare på olika sätt och nu bara hade en chef. Men sedan har vi ju ändå, även inom Vivendi Games, varit relativt autonoma. Första åren satt min chef i Frankrike och vi träffades varannan månad kanske, de senaste åren har min chef suttit i Los Angeles och vi har träffats 3-4 gånger per år, så det är inte så att de detaljstyr oss utan de litar på att vi vet vad vi sysslar med.
	Anna	Ja det är ju skönt.
IC	Martin	Ja annars hade det inte gått. Annars hade det blivit en väldigt negativ upplevelse. Men i och med att de gav oss stort förtroende att vi, tycker jag i alla fall och ja även de, har visat att vi är värda det förtroendet har gjort att relationen har blivit väldigt bra, eller är egentligen.
	Anna	Ja för man fick ju uppfattningen nu när man… var du på den debatten på Nordic Game då jag tror de pratade om publishers och etikdebatten…
	Nelle	Nä det var debatten om man kunde överleva som independent företag…
	Anna	Ja jag fick i alla fall uppfattningen att synen på publishers idag är att det kanske styr lite väl mycket…

IC	Martin	Ja så var synen för fem år sedan, för tio år sedan också och så tror jag den alltid varit. Jag tror att det handlar lite om hur mycket utrymme man skapar sig också. Alltså så här, oavsett om man är en oberoende spelutvecklare eller en förläggarägd spelutvecklare så i det allra flesta fall så gör man ju spel åt en förläggare. Det är ju förläggare som betalar oavsett om de äger en eller inte, så då är man ju egentligen lika styrd för om en förläggare betalar för ett spel så har de ju lika mycket makt att säga "ni ska hålla er inom de här ramarna" som de hade ägt oss eller inte. På så sätt är skillnaden inte jättestor. Det är nästan så, det här håller väl inte hela vägen, när de äger oss så har vi till och med ännu större frihet, ur perspektivet att de kan liksom inte stoppa månadsbetalningarna för "ni gör inte vad vi säger åt er, så nu är det slut på månadsbetalningarna till de oberoende utvecklarna". Dom äger så att säga ansvaret med att betala anställningsavtal och liknande, visserligen kan de sparka mig om det inte tycker att Massive levererar. Men någonstans har det nog ändå, att vi varit ägda av dem har nog ändå gett mig en trygghet och en styrka i att diskutera och argumentera med dem tills vi nått en konsensus om vad vi skall göra. Så jag tror att alla förläggare vill styra och ställa men jag tror man måste vara stark som utvecklare och liksom lyssna på allt de har att säga väldigt öppet men också säga det man inte håller med om och ha en integritet. "Det är så här vi gör spel och vill ni ha det på något annat sätt så kommer det inte bli ett bra spel och i slutändan kommer ni förstöra det värde som finns här." Den typen av diskussion har jag egentligen aldrig haft med Vivendi faktiskt, det har aldrig gått långt utan vi har alltid lyckats hitta en bra dialog där de kommer med många bra idéer och vi kommer med många bra idéer och så kommer vi överens om vilken väg framåt som är rätt. Och vi har alltid lyckats leverera utifrån de ramar… eller överleverera får jag väl säga som är partisk, och det köper ju oss rätt så mycket frihet. "Success buys freedom"
	Anna	Om man pratar om de ramarna som då förläggarna sätter upp och så ser man på markanden, många spel är ju ofta inom samma genre, det är ju ofta en typ av spel som går bäst idag…
	Martin	First Person Shooter är ju verkligen stora idag.
	Anna	… hur tror du man kan liksom vidga de ramarna? Hur går det till om man liksom skall bredda marknaden? För det verkar ju som om förläggarna har sista ordet och bestämmer…
IC	Martin	Det är ju de som betalar.
	Anna	… ja det är ju de som betalar och släpper ut det på marknaden, så hur gör man då för att vidga…?
IC	Martin	Alltså publisherna har ju också ett intresse av att vidga marknaden så det finns inget mottsats intresse, svårigheten ligger faktiskt snarare i konsumentbeteendet. Hur mycket gamers hävdar att de önskar nått helt annat spel än det som de spelar idag, så är det ofta samma kille eller tjej som har köpt sitt tionde shooter spel och egentligen är nöjd med att de är ungefär likadana allihop, för det är igenkänningsfaktorn, att man sitter och spelar och det är jäkligt trevligt. Så jag tror att riskerna snarare är att förändra konsumentbeteendet, att få gamers att köpa en annan typ av spel är mycket svårare än att övertyga en förläggare om att satsa på något galet. Det är faktiskt däri problemet börjar. Sen det här med genres och shooters och så vidare, många många spel idag om man tittar på dem egentligen är cross-genre, de lånar väldigt mycket från olika genre. Men så är det ju självklart så att man vill ju, och det här är ju klassisk marketing utmaning, man måste hitta en label på någonting om gör att kunden förstår vad det är, ha en referenspunkt att utgå ifrån. Då är ju genre typ grejen i spel och även film och musik kan man väl säga. Då fattar kunden direkt "det här är nått för mig eller inte". Men tittar man närmare på det shooter spelen som sagt så är det många som även har andra delar än klassisk shooter. World in Conflict som är klassificerat som ett RTS, realtid strategispel, är ju egentligen väldigt annorlunda från de gamla traditionella RTS spelen, mycket mer action orienterat, mycket mer högt tempo och så vidare.
	Anna	Men det är bara för att kunden skall förstå?
IC	Martin	Ja precis och just i vårt fall så är vi just i den här svåra situationen att vi har gjort något med World in Conflict som är annorlunda, som vi tror väldigt många gamers skulle gilla

		men i och med att det mest är ett strategispel så lablear vi oss som ett strategispel och då så är den en stor grupp strategi-gamers som gillar det, en annan grupp som säger "oh men det här är ju inte alls som vanliga strategispel, det här gillar vi inte" och sedan är det en stor grupp just shooter-gamers som tänker "jaha det är ett strategispel, då är vi inte intresserade" fast när de väl sätter sig och spelar det så upptäcker de att det var skitskoj, men många av dem missar vi i dagsläget för att det är så svårt att marknadsföra någonting som är nytt och innovativt.
	Anna	Om vi hoppar tillbaka till Nordic Game, på sista debatten sista dagen så var det väldigt mycket att samarbetet mellan de nordiska det är högt och man klappar varandra i ryggen, man är hjälpsamma och globalt så är nordiska klustret en stor familj, hur märker du av det samarbetet?
IC	Martin	Ja jag skulle vilja säga att respekten mellan de nordiska utvecklarna är jättehög men samarbeten tror jag inte finns några konkreta exempel på. Så att vi samarbetar tror jag ändå…
	Anna	Det var mer det här att konkurrensen sporrar, att när det går bra för Massive så kanske det sporrar ett annat lite mindre företag…
IC	Martin	Absolut, absolut. Alltså jag tror det finns en hög respekt, jag tror det är överhuvudtaget i vår kultur i Sverige/Norden finns någon sorts respekt för alla i samma bransch och en vilja att det skall gå bra. Alla de nordiska länderna är ju tvungna att tänka, i många branscher inte minst spelbranschen, tänka globalt och internationellt. Då är det ju inte så att man tänker att "vi ska visa de där danskarna" utan de är snarare att "vi ska visa de där amerikanarna eller tyskarna" hur man gör bra spel. Så man behöver inte se de nordiska länderna som det där yttre hotet utan de kan man se som sina kompisar istället, och så har man ett yttre gemensamt hot på andra sidan atlanten istället.
	Anna	Ja för det verkar vara väldigt öppet, så då tänkte jag det var ju intressant att det fungerar på det sättet.
IC	Martin	Ja men som sagt det är ju lätt att, eftersom det fortfarande finns utvecklare som är mer framgångsrika än de flesta av oss på andra sidan atlanten så är det lättare att se dem som konkurrenter än dem som är här. Det är de vi ska slå. Det är möjligt att den dagen de nordiska utvecklarna generellt är bäst, så börjar man nog snegla på varandra.
	Nelle	Er teknologi och de verktyg ni använder påverkar det er kreativitet och hur ni hanterar kreativitet?
OM	Martin	Jag har sagt någon gång att "Technology sucks". Alltså teknologi är ju enbart en begränsningssättare, om man vill se det från det hållet. Det är ju också möjliggörare men egentligen är ju teknologin är ju verkligen så här "okej vi har den här teknologin vilket innebär att vi bara kan göra saker inom de här ramarna och det går inte gå utanför". Jobbar man med egen teknologi då är det lite lättare att anpassa ramarna utifrån det man faktiskt vill göra, det är den ena stora nyttan till varför vi jobbat med egen teknologi under alla år, att det går sätta att där skall ramen vara för det är de vi vill göra det inte här. Men teknologi är verkligen, från ett visst perspektiv, bara begränsande. Technology sucks… men teknologin är ju verkligen den som skapar möjligheterna, men det är ju olika sidor av samma mynt.
	Anna	Sköter ni allting här eller har ni lagt ut någon bit av arbetet på någon annan?
IC	Martin	Röstskådespelare hittar vi i Hollywood snarare än i Malmö. Det finns lite mer att välja på i Hollywood men annars är i praktiken allt här. Malmö symfoniorkester har gjort musik till exempel.
	Anna	Det är pampigt.
OM	Martin	Ja jag är nöjd men vi ska bli ännu bättre man kan alltid bli tillräckligt bra.
	Nelle	Ja, man måste ju sträva framåt.

OM	Martin	Ja vi har ett par värderingar som vi har tagit fram förra året som kan tyckas lite flummigt. De här värderingarna är någonting vi alltid har haft mer eller mindre uttalat men att vi aldrig liksom formulerat dem. Jag började känna att i och med att vi växte… tidigare var det nämligen jag på något sätt som kunde stå för värderingarna och alla relativt stora och halvstora beslut hamnade hos mig och så kunde jag checka av dem mot mina undermedvetna/halvt medvetna värderingar. Men ju större vi blir desto mindre möjligheter har jag att leda, jag varken kan eller vill detaljstyra vartenda beslut oavsett om det är stort eller litet. Då insåg jag, för ganska exakt ett år sedan, att det är just därför företag har värderingar, för att man skall kunna enas om någon sorts gemensam grund som hjälper alla chefer oavsett vilken nivå det är på att fatta rätt beslut. Så då jobbade vi en hel del med chefer på alla nivåer, 20-25 personer totalt och så kom vi fram till att det är det här vi står för på Massive (Appendix 8).
	Anna	Det betyder nog mycket att ha gemensamma värderingar och normer.
OM	Martin	Ja för väldig många är det bara flum men det handlar om, för alla som är med och fattar beslut av olika slag så är det skönt att ha och sen om det är flum för många så tror jag efter ett slag att man börjar inse att det är det här Massive står för och man kan var stolt över det. Och man kan nog även inse att om man inte håller med om värderingarna så kanske inte Massive är rätt företag för den personen. "We can always make it better" jag vet inte hur ofta jag upprepar det men det är just det vi precis sa, man kan alltid bli bättre?
	Anna	Kan inte det skapa ångest? Att man inte är tillräckligt bra?
OM	Martin	Det gör det säkert men och det är väl olika från individ till individ. Det är sällan det skapar ångers hos mig…
	Anna	Det är mer sporrande?
OM	Martin	Ja. För jag någonstans, naivt till viss del kanske, jag tror verkligen att vi kan göra värdens bästa game. Det enda som stoppar oss är vi själva. När man är så 100 % övertygad om det som jag är då blir det inte så skrämmande utan det är bara att "oj nu blev inte den här grejen världsbäst men då gör vi nästa världsbäst, vi gör nått bättre". Det händer ju ofta att någon jobbat häcken av sig, eller några stycken, kring någonting också hamnar det på mitt eller någon annans bord att utvärdera, så säger man "så bra var det väl inte, kan vi inte göra det bättre?" Så har man ingen aning om hur mycket de har slitit för att göra det. Det är lite det, det är självklar svårt för det gänget eller personen att få höra och göra om. Men det händer och vad vi vill är att folk ska vara öppna för det och att vi verkligen är så ambitiösa det är inte bara snack, och då får den personen gå hem och tjura lite ett dygn och sen komma tillbaka. Ofta är det så, även när jag skall göra om grejor, så inser man " ja jag kan ju faktiskt göra det bättre" också blir det bättre andra gången. Men det gäller att orka ta sig igenom de motgångarna, som i slutändan blir framgångar.
	Anna	Är detta någonting som ni hela tiden uppdaterar eller ser du det som ditt jobba att förmedla?
OM	Martin	Det här förmedlas indirekt delvis och sen så har vi pratat lite om hur vi ska förmedla det här. Vad vi ska gör är att vi har beställt kaffekoppar med en värdering på varje kopp och ex antal av varje, så det ska finnas i luften lite grann så där. Man vill inte trycka ner det i halsen på folk heller, det här är ju nått som folk ska känna och tro på inte nått som de ska känna att vi försöker tvinga dem på att tänka.

Appendix 6, Interview with Peter Zackariasson, Gothenburg Research Institute

Location: email
Language: Swedish
Date: 14th of May

1. Ett problem som det talas mycket om i litteratur kring speldesign och ledarskap är hur man hanterar kreativitet och samtidigt försöker styra företaget utifrån "traditionella ledarskaps strategier". Kreativitet kräver frihet medan att styra ett företag kräver kontroll och tids/budgetramar. Vissa säger även att "managing creativity is contradictory" Hur ställer du dig till detta?

Kreativitet i sig är inte specifikt svårt att leda. I grund och botten skiljer sig inte den kreativitet som finns hos en spelutvecklare speciellt mycket från kreativiteten som finns hos Ericsson som tillverkar mobilsystem. Skillnaden ligger i att utkomsten är svårare att definiera på förhand. Det är någon man får definiera allt eftersom. Precis som det är svårt att veta i slutet om det är en lyckad produkt eller inte. Ska man gå efter försäljning eller betyg!? (OM)

Att leda en kreativ process handlar om att definiera ramarna för denna. Ramar som minskar valmöjligheter behöver inte döda kreativiteten; det kan till och med vara enklare. Om ni till exempel fick i uppgift att skriva en kort historia så är detta lösa ramar. Om ni istället fick samma uppgift, men ni fick inte använda er av bokstaven G – hindrar detta er kreativa process? Tror inte det va?! Det sätter upp ramar inom vilken er kreativitet tillåts att ta plats. (OM)

Jag tror att termen kreativitet lätt uppfattas att vara denna 'divine inspiration' som kommer till en när som helst. Men om ni skulle fråga vilken professionell författare som helst så kommer de att berätta för er att kreativitet är inget man kan vänta på. Det handlar om att sätta sig vid skrivbordet och skriva – varje dag. Och har man tur kan man använda hälften av det man skriver. (OM)

Avslutningsvis kan jag ge er en metafor, jazz. Detta sägs vara en av de mest kreativa musikstilar, framför allt improvisationsjazz. Men inte ens här finner vi att kreativitet är möjligt utan ramar. Våra skalor och toner sätter upp möjligheter att improvisera. Kunskapen att spela efter tonerna, ett spela klassiska stycken, skapar skickligheten att improvisera. (OM)

2. Hur tror du en chef på ett spelföretag ska göra för att lyckas balansera mellan "traditionellt" ledarskap och kreativitetshantering?

Hade jag vetat det så skulle jag starta en konsultbyrå och sälja idén dyrt. Problemet har lösts på lite olika sätt. Det finns teatrar som har två ledare, en administrativ och en kreativ. Därigenom blir konflikten mellan lönsamhet och kreativitet mellan dessa personer, istället för mellan skådespelare och ledare. I de flesta spelföretag har dock den person som ledar företaget själv utvecklat spel. Han, eller hon, vet vad som krävs för att skapa ett spel. Att veta vad man producerar är inget unikt, inte heller att gå från produktion till ledarskap. Det har vi sett inom de flesta branscher. I spelutvecklingens början gjordes det ett försök på Atari att sätta ingenjörer att leda spelutveckling. Ni kan tänka er krocken mellan spelutvecklare och de kostymklädda männen. (OM)

Om jag skulle våga min på någon gissning så menar jag att ledarskap måste vara en process i vilka alla i företaget är involverade. Med det menar jag att det är inte EN persons skyldighet att fösa på utvecklingen likt bonden i hagen. Det handlar om att alla personer i utvecklingen tillåts och att de vågar ta ansvaret för processen att utveckla spel. Detta innebär att mycket av ansvaret faller på de som faktiskt gör spelet. Den person som är avsedd att leda, projektledare, har till uppgift att koordinera och se till att det finns en miljö i vilken dessa personer har möjlighet att fatta beslut och skapa utifrån sina bästa förmågor. (OM)

3. Vad är kreativitet för dig? (Personligen och i samband med ditt arbete, hur ser man på kreativiteten i spelbranschen)

Kreativitet är förmågan handlingen att överträffa sig själv. Det är individuellt. En person som dricker kaffe varje dag och en dag bestämmer sig för té är kreativ i just den stunden. Han tänkte utanför vad han antog

var hur det skulle vara. En spelutvecklare som tillverkar ett krigsspel från WWII där man kan spela allierad mot Tyskland är inte kreativ. Det är istället en fråga om att reproducera vad som redan finns. (TI)

Att vara en kreativ forskare handlar om att se samband. Det handlar om att belysa fenomen från andra perspektiv än vad som tidigare gjords. Det handlar samtidigt om att delta i en kontinuerlig diskussion om sitt fält. Där varje kommentar inte är slutet eller början av detta, utan alla i mitten. (TI)

4. Hur hanterar man den kreativa processen när företaget expanderar?

Detta är någon som alla företag upplever. När företag växer förändras kulturen och strukturen i alla organisationer. Det är oundvikligt att inte förändras om man växer. Fler personer betyder fler åsikter, fler sätt att göra saker på, fler viljor. Man måste förnya vad företaget menar med kreativitet samtidigt som företaget växer, inte hålla fast vid det gamla. Då man inte gör detta kommer strukturerna att bli stela då man håller fast vid det gamla och hävdar att detta var det enda sättet att jobba på. (OM)

Nu när spelindustrin har svårt att rekrytera så kommer det in personer från andra branscher. Personer med andra erfarenheter. Exempelvis en grafiker från reklambranschen. Frågan blir då, hur tar vi bäst vara på dessa erfarenheter och använder de i spelutveckling? (OM)

5. Tror du det är möjligt att institutionalisera kreativitet på ett företag? Hur? Vad påverkar?

Det går aldrig att säga till någon att vara kreativ, precis som det aldrig går att skapa en kultur i en organisation. Däremot går det att bygga strukturer som ger personer möjlighet att utnyttja sin kreativitet. Strukturer som ger svängrum, samtidigt som de fångar upp denna kreativitet. (OM)

6. Hur tror ni att kreativitetsarbetet kommer att förändras i framtiden? Vilka faktorer ser du som hot/möjligheter för ert kreativa arbete?

Som jag skrev tidigare så ser jag möjligheter i de personer som nu kommer in från andra branscher. Om de erfarenheter som dessa personer har tas tillvara på ett bra sätt så finns det ingen anledning att detta inte skulle skapa bättre, och mer intressanta, spel. (OM)

7. Hur tror du att synen på kreativitetshantering skiljer sig mellan ert företag och ett som inte är aktivt inom en kreativ bransch? Vilka problem/aspekter tror du kräver extra uppmärksamhet när det gäller att hantera och främja kreativitet?

8. Vilka fördelar har man som ett litet/stort spelföretag i förhållande till ett litet när det handlar om att hantera kreativitet?

Ett litet företag har oftast inga ramar att förhålla sig till, om de inte har en producent som finansierar utvecklingen. Däremot har de oftast inte heller någon budget som gör det möjligt att förverkliga sin kreativitet. Ett större företag har bättre finansiella möjligheter, men har samtidigt en portfolio att se efter. Ett varumärke som måste vårdas och förbättras. (IC)

I slutänden tror jag att företag med större finansiella möjligheter har större möjlighet till kreativt skapande. Det är inte genom lidande och pengabrist som bra spel skapas, utan genom hälsosamma miljöer där individer mår bra att känner ett deltagande. Krasst… (IC + OM)

Appendix 7, Interview with Erik Robertsson, published by Politikken

God morgon Thomas!

Ja, det är väl lika bra att vi får det här gjort...

Thomas Vigild skrev:
| Kære Erik
| Bedt - er det bedre jeg ringer til dig her i formiddag?

| | | 1. Hvad er de særlig "nordiske" kvaliteter i spil

Det vet jag inte, men jag vet några särskilt nordiska kvaliteter hos
spelutvecklare. Det handlar om kreativitet, design, brukarvänlighet, hållbarhet,
leveranssäkerhet och förtroendefull relation till kunden (publishern, alltså, inte
spelaren....). Det är faktiskt precis samma kvalitéer som kännetecknar framgångrik
nordisk industri generellt, vill jag påstå. Eller så är det bara som jag gärna
vill tro...

| | | 2. Hvordan kommer det konkret til udtryk i spillene?

Det är ett mycket svårare spörsmål att besvara. Det begriper nästan en global
publisher bättre än jag.

| | | 3. Hvad er for dig det typiske nordisk spil ?

Frågan är lite orättvis. Vad är den typiska nordiska filmen? En av Bergman?
Olsen-banden? Vad är en typisk nordisk bok? Astrid Lindgren? Arnaldur Indriðason?

Det typiskt nordiska spelet finns inte. Men när du ställer frågan kan man ju ändå
inte låta bli att spekulera lite i ett möjligt danskt behov för att testa olika
gränser och gärna provocera lite, som med Hitman, Kane & Lynch, Total Overdose och
Global Conflicts: Palestine. De svenska spelen är mindre provocerande, utan
excellerar kanske mer i teknologi och hantverk, som Battlefield-serien, Just
Cause, och World in Conflict.

| | | 4. Hvori ligger forskellen - hvis du ser nogen - mellem et nordisk spil
| | | og et spil udviklet i Japan eller USA?

Ja, det görs ju inte så många spel baserade på gammal japansk eller amerikansk IP
i Norden. De spel som kommer fram globalt och är härifrån är faktiskt i stor
utsträckning ny IP, ny nordisk kultur.

| | | 5. Hvad kan nordiske spiludviklere gøre for at differentiere sig på et
| | | globalt marked?

Inte vika från sin övertygelse, så långt det är möjligt. Finska Bugbears Flat
Out-spel är underbara exempel. De är tekniskt högtstående, och är tydligt
inspirerade av finsk folkrace-kultur, där man kör familjebilen (och grannens bil)
till skrot ute i skogen på weekenden. Och sen kunde de inte låta bli att applicera
"rag-doll physics" på föraren. Bisarrt. Skitbra.

Ett kulturellt särpräglat spel kan faktiskt också precis samtidigt vara ett
taktiskt inslag i en intelligent och kreativ nisch-marknadsstrategi. Dogma-film,
anyone?

6. Er der økonomi og vilje til at udvikle spil, der tør være særegen nordiske og ikke bejle for et amerikanske mainstreammarked?

I den senaste omgången av ansökningar till Nordisk Computerspilprograms udviklingsstötte - hela 75 stycken! - kan jag lova dig att där var många som vågade vara säregna! Ja, det vågade faktiskt också högt kompetenta och globalt erkända utvecklare vara.

Fokuseringen på den amerikanska mainstreammarknaden, ja, den blir man deprimerad av. Distributionen av spel är nu så professionaliserad att spel av vissa aktörer ser ut att hanteras som vilken konsumentprodukt som helst. Beslutsfattarna har meriterat sig genom att sälja tvättmedel, inte genom att spela eller tillverka spel. Produkterna blir därefter.

Med digital distribution kontrollerad av spelutvecklarna undviker man de problemen med "gate-keepers" i marknadskanalerna. Vi skulle kunna sälja fascinerande, bisarra, men spännande nordiska nischprodukter i - ja! - Japan. Och det ska vi också göra. Jag menar en kult-hit i Japan, med 130 miljoner invånare och utpräglad spelkultur... Tänk Dogma-film, igen?

Ekonomin är naturligtvis problemet. De 75 ansökningarna som kom in till oss 1. april dokumenterade ett behov av prototyputvecklingsfinansiering på 100 MDKK. Vi hade tre miljoner att ge dem. Det är allt. Hade vi fått följa den ursprungliga planen för Nordisk Computerspilprogram, så hade vi i alla fall haft en miljon till att ge dem, och 33% fler kreativa nordiska kulturprodukter kunde ha fått sin chans att komma ut på världsmarknaden...

Hvis du hellere vil tage spørgsmålene over telefonen, så vil jeg gerne ringe til dig torsdag eftermiddag eller fredag - alt efter hvad passer dig.
På forhånd tak Erik!

Appendix 8, Massive Entertainments core values

There are certain core values that define how we work and what we aim for at Massive Entertainment. These core values help us work towards a common goal, ensure that we reach the best quality possible and define the spirit of our studio.

* Our customers deserve the best
We provide the best gaming experiences; from the first announcement, throughout the launch and far beyond. Games are more than a product; we provide an entertainment service that continuously needs to be outstanding in every aspect. Customer perception is our reality.

* We aim for excellence
In everything we do, we aim for excellence. As a company, as a team, as individuals. Our success comes from creating the best games, having the best people, and providing the best work environment.

* Success is a team effort
Everyone across the entire company works together to achieve our goals. The team helps the individual and the individual helps the team. While recognizing that we are all different, and think differently, we always support each other all the way.

* Passion and Creativity
Being the best in the world requires outstanding skill and experience, but above all: passion! We truly believe that we can create the best games, and our enthusiasm and creativity to achieve this stop at nothing. We have the opportunity to work with what we love. Let's make the most of it!

* We can always make it better
We are never afraid of discussing how to change, improve and innovate; be it the project, the process, the company or ourselves as individuals. Constant improvement is the first step to constant success.

(Massive.se, 2008)

Appendix 9, Nordic Game Conference 2008, program of sessions and speakers.

INDUSTRY ONLY, 14-15 May, register at www.nordicgame.com

Conference Program:Sessions & Speakers

Keynote Presentations

Nordic Game 2008 presents a series of unique keynote presentations spotlighting some of the most exciting trends in our industry today.

Building Fun
The making of LEGO Star Wars and LEGO Indiana Jones, 75 min.
Presented by Jonathan Smith, Development Director, Traveller's Tales
With the LEGO - LucasArts games' creative team, Traveller's Tales
14 May, 9:30

Stories about Stories
How videogames adapt, subvert and destroy traditional narrative, 75 min.
Moderated by Ste Curran, Zoe Mode
14 May, 16:15

Rock Band
A special creative presentation of the music game phenomenon, 75 min.
Presented by Rob Kay, Design Director & Ryan Lesser, Art Director, Harmonix.
15 May, 9:45

Northern Lights
Nordic game developers' unique contributions to a global games industry, 75 min.
Moderated by Johnny Minkley, Gamesindustry.biz
With Matias Myllyrinne, CEO, Remedy
Hilmar Veigar Pétursson, CEO, CCP
Alex Peters, COO, DICE
Peter Zetterberg, Business Development Director, MGS Europe.
15 May, 15:00

EGDF-Gamesindustry.biz Sessions

This series of special sessions will explore vital issues affecting the future of the games industry and is organised in cooperation with the European Game Developer Federation and industry media specialist Gamesindustry.biz. These sessions are especially intended for senior management and the media.

Mass Effect
The games industry's turn to casual, 75 min.
Moderated by Johnny Minkley, Gamesindustry.biz
With Jussi Laakonen, CEO, Everyplay
David Edery, WW Games Portfolio Manager, Xbox Live
Jim McNiven, CEO, Kerb
14 May, 11:00

Moral Hazard
Should developers take responsibility for their work?, 75 min.
Moderated by Johnny Minkley, Gamesindustry.biz
With Fred Hasson, Chairman, EGDF
Thomas Howalt, Business Development Manager, IO Interactive
Patrice Chazerand, Secretary General, ISFE
Per Stromback, Spokesman, Swedish Games Industry
Christofer Sundberg, CEO, Avalache
Matias Myllyrinne, CEO, Remedy
14 May, 13:15

Faith, Hope and Charity
Are subsidies the way to reduce the cost to market of games?, 75 min.
Moderated by Johnny Minkley, Gamesindustry.biz
With Risa Cohen, Independent Producer
Erik Robertson, MD, Nordic Game Program
Adrian Bolton, Studio Manager, Codemasters
14 May, 14:45

Independence Day
Can developers go it alone?, 75 min.
Moderated by Fred Hasson, Chairman, EGDF
With Hilmar Veigar Pétursson, CEO, CCP
John Chasey, CEO, FinBlade
Tameem Antoniades, Co-founder, Ninja Theory
15 May, 11:15

Analyse This!
Where are the 'powers that be' taking the industry?, 75 min.
Moderated by Johnny Minkley, Gamesindustry.biz
With David Cole, Games Industry Analyst, DFC Intelligence
Nick Parker, Games Industry Analyst, Screen Digest
Martin Lindell, Games Industry Analyst, Swedish Games Industry
Jesse Divnich, Games Industry Analyst, simExchange
15 May, 13:30

Business and Production Management

This program will focus on some of the most important practical and strategic issues facing industry managers today and look to provide inspiration for the future. Especially intended for senior management and the media.

Art of the Deal
The finer points of the pitch, 75 min.
Moderated by Tobias Sjögren, President, PEG
With Peter Zetterberg, Business Development Director, MGS Europe
Mark Rein, Games VP, Epic
Martyn Brown, Studio Director, Team 17
Jeff Hilbert, President, DDM
Adam Boyes, Product & Business Development Director, Capcom USA
14 May, 13:15

Production and Scrum
Production roundtable and Scrum in practice, 75 min.
Moderated by Risa Cohen, Independent Producer
With Shannon Loftis, Director European Production, MGS
Asbjørn Malte Søndergaard, Development Manager, Crytek
Patric Palm, CEO, Hansoft
14 May, 14:45

Top Models
New business models in the online space, 75 min.
Moderated by Thomas Bidaux, VP Strategy, Avaloop
Diane Lagrange, External Development Business Manager, NCsoft
Jørgen Tharaldsen, Business Development Director, Funcom
Vlad Ihora, Director, Gaming Community, TeliaSonera International Carrier
15 May, 11:15

Out-of-the-box
Tomorrow's digital distribution channels, 75 min.
Moderated by Ole Pflug, Business Development Director, NDS.
With Mickaël Ivorra, Business Development Director, France Telecom
Peter Svanfeldt, CEO, Ztorm
15 May 13:30

nordicgame

INDUSTRY ONLY, 14-15 May, register at www.nordicgame.com

Conference Program: Sessions & Speakers

Game Creation and Technology

This multidisciplinary program in game development will examine the latest trends and techniques in key areas of game creation and technology and spotlight the region's most innovative and respected talents. The program is intended for game development professionals and academics. These sessions are especially designed to encourage the in-depth exchange of ideas, knowledge and experiences between expert specialists and attendees.

Social MMO Design
Perspectives and practice in social MMO creation, 75 min.
Moderated by Joakim Achrén, CEO, Ironstar Helsinki
With Dr. Richard A. Bartle, University of Essex
Thomas Bidaux, VP Strategy, Avaloop
Chantal Zuurmond, Game Designer, CCP
Stine Klie, Creative Director, Guppyworks
14 May, 11:00

Next-generation Visual Computing
Next-gen Visual Computing: GPU Computing, Tesselation & Dynamics, 90 min.
Presentations by Dr. Miguel Sainz and Yury Uralsky, Nvidia
With a special presentation by Jens Olsson, Illuminate Labs, discussing BEAST technology, currently used in the upcoming title Mirror's Edge by EA DICE
14 May, 11:00

Playstation Support and PS3 Advanced Techniques
PlayStation developer services overview and Playstation 3 advanced techniques, 75 min.
Presentation by Kish Hirani and Colin Hughes, SCEE
14 May, 11:00

Creating Scalable and Dynamic Graphics for World in Conflict and Writing World in Conflict: Story Design for an Action-RTS, 75 min.
Presentations by Rodrigo Cortes and Christofer Emgård, Massive Entertainment
14 May, 11:00

East-West All-Stars
Comparing cultural & creative approaches to character design, 75 min.
Moderated by Katherine Isbister, Assoc. Professor, ITU
With Ryosuke Tei, Creative Director, Furi Furi
Ryuuta Ueda, Art Director, Sega
Alex Taini, Art Director, Ninja Theory
14 May, 13:15

Age of Conan
Launching a virtual world, 75 min.
Presented by Jørgen Tharaldsen, Business Development Director, Funcom
14 May, 13:15

Game Animators: Are You in Control?
Using the latest visual authoring tools & techniques for runtime character animation, 75 min.
Presented by Steve Thompson, Lead Field Application Engineer, NaturalMotion
14 May, 13:15

Kane and Lynch - a technical post-mortem
Snapshots from the programmers' album, 75 min.
Presented by Peter Andreasen, Technical Director, IO Interactive
And the Kane and Lynch programming team, IO Interactive
14 May, 13:15

Imitating Life
Integrating character animation into games, 90 min.
Presentations by Samuli Homanen, Tech Director (VFX), Lapland Studio
And Petr Mores, Senior Animator, Crytek (courtesy of Autodesk)
Luigi Tramontana, CTO, Craft Animations
14 May, 14:45

The Birth of a Society
Democracy, economics and politics in a virtual world, 75 min.
Presented by Hilmar Veigar Pétursson, CEO, CCP
And Kjartan Pierre Emilsson, Director CCP Asia
Eyjolfur Gudmundsson, Lead Economist, CCP
14 May, 14:45

From Pitch to Production and Beyond
Development process walk-through from Avalanche Studios- from creating original IP and game pitches to visual design and advanced physics, 75 min.
With Christofer Sundberg, Founder & Creative Director and key staff from Avalanche Studios
14 May, 14:45

Getting More from Multi-core and D3D10: Getting from 0 to 60Hz
Performance tools and best practices for driving high-end graphics experiences on Windows Vista using DX10, and new Microsoft technologies & best practicies for getting the most out of multiple processors on Windows and Xbox 360, 90 min. With Allan Murphy, Senior software Development Engineer & Kevin Gee, XNA Developer Connection (XDC), Microsoft
14 May, 14:45

Making Games for Kids
Game design and gameplay for children, 75 min.
Presentations by Kari Hovda, Minimedia
And Tinka Town, Ravn Studio
15 May, 11:15

Meet the Masses
Making social games for casual players, 75 min.
Moderated by Dallas Snell, Business Development Director, NCsoft
With Ryan Lesser, Art Director, Harmonix
Babsi Lippe, Art Director, Avaloop
Jimmy Oman, Game Designer, Muskedunder Interactive
15 May, 11:15

Unsung AI
Artificial Intelligence for programmers, 75 min.
Presentations by Jasmin Orthbandt, Founder, Pixeltamer
And Andy Brammall, Kynogon (courtesy of Autodesk)
15 May, 11:15

Optimizing DirectX on Multi-core Architectures, 75 min.
Presented by Leigh Davies, Senior Application Engineer, Intel Corporation
15 May, 11:15

Flash: A Relevant Development Platform?
Practices and possibilities of Flash: Business, technology and graphics, 75 min.
With Magnus Alm, CEO, Johan Peitz, CTO and Patrik Liljecrantz, Lead Artist, Muskedunder Interactive
15 May, 13:30

Disruptive Design
Innovating in traditional genres & creating new niches, 75 min.
Moderated by Tony Manninen, CEO, LudoCraft
With Rob Kay, Design Director, Harmonix
Keiichiro Toyama, Game Director, SCEI
Tameem Antoniades, Game Director, Ninja Theory
Fumito Ueda, Game Director, SCEI
15 May, 13:30

Dissecting a Screenshot from The Darkness, 75 min.
Presentation by Jens Andersson, Starbreeze
15 May, 13:30

Visibility Optimization for Games
Visibility & performance optimisation on today's hardware, 75 min.
Presented by Teppo Soininen, Software Engineer, Umbra
15 May, 13:30

Special Sessions

This special session consists of a series of presentations concerning public funding for games development, 75 min.
14 May, 11:00

Development Support Grants Ceremony
The recipients of game development support will be formally recognised by the Nordic Game Program and the Nordic Council of Ministers for Spring 2008.

MEDIA Desk
With Ulrika Nisell, Ene Katrine Rasmussen and Kåre Jensen, MEDIA Desk

"The Beatles? Is That an Insect?":
Denmark's New Development Support Program.
With Thomas Howalt and Jakob Hoegel, New Danish Screen

Benchmarking Report on Global Game Development Support
With Erik Robertson, Nordic Game Program

Detailed information about the Nordic Game 2008 program and speakers at www.nordicgame.com. Conference program schedule & map will be available at the event.

Other Sessions

These sessions will be scheduled separately and open to all:

Open Hearing: Nordic Game Program
Open hearing regarding the Nordic Game Program, including mid-process preliminary evaluation results, 75 min.
Led by Jørgen Risvik, Pricewaterhouse Coopers, Norway
14 May, 14:45

Games in the Internet of the Future
The Role of Games in Collaborative European R&D -7th Framework Program, 75 min.
Moderated by Malte Behrmann, EGDF
With Jari Ahola, Project P2PNEXT
Jukka Matikainen, Finnish Web.2.0 Initiative
Thor Gunnarsson, VP Business Development, CCP
Jørgen Tharaldsen, Business Development Director, Funcom
14 May, 11:00

nordicgame
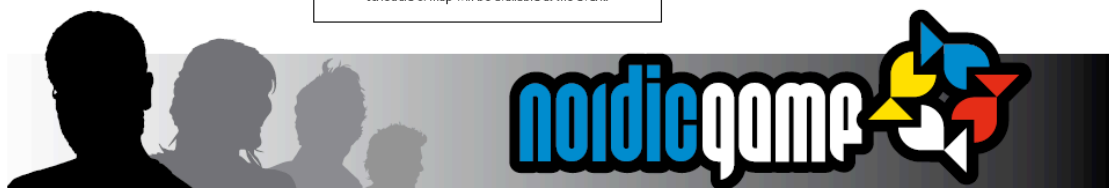
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